



ST JOHN'S SMITH SQUARE

Thursday 8th October 2020, 1.05pm

Mozart's Stolen Beauties

Anneke Scott – natural horn
Consone Quartet



PROGRAMME

Anonymous

*Air varié pour corno (sur 'Là ci darem la mano') **

Michael Haydn (1737–1806)

Romance in A flat major for horn and strings (MH 806, Op. II)

Beethoven (1770–1827)

String Quartet in C minor, Op.18 No.4

- i. Allegro ma non tanto
- ii. Andante scherzoso quasi allegretto
- iii. Menuetto: Allegretto
- iv. Allegro – Prestissimo

Mozart (1756–1791)

Quintet in E-flat major for horn and strings, K.407/386c

- i. Allegro
- ii. Andante
- iii. Rondo: Allegro

The piece which opens today's concert is something of a mystery. The theme of the Air varié pour corno is none other than that of 'Là ci darem la mano' from Mozart's opera Don Giovanni. The source comes from a folio of manuscripts associated with the 19th-century horn player Giovanni Puzzi (1792–1876), and regrettably the name of the composer is difficult to decipher. Suggestions of 'Finke' or 'Duché' have been made but little concrete evidence has been found as to who the author may be.

Puzzi first came to note when, sometime prior to 1809, he was brought to the attention of Napoleon by Ferdinando Paer (a composer who hailed from Puzzi's home town of Parma) and awarded a place in the Chapelle de l'Empereur. A little while later, thanks to the support of the prima donna assoluta Angelica Catalani, he appeared as a soloist at the Parisian Théâtre Italien, later becoming the Théâtre's celebrity cor solo (principal horn). After the fall of the Napoleonic empire in 1815, the Duke of Wellington brought Puzzi to England, where he instantly caused a sensation, sharing concert platforms with famous virtuosi instrumentalists and singers such as Liszt, Dragonetti, Lablache, Rubini and Pasta.

No living player had ever brought such soft and exquisite sounds of melody from a horn; he seemed to achieve the impossible, and was unique as a soloist on that ungrateful instrument.

– Tina Whitaker, Sicily and England, 1907

The folio was bequeathed to the British Library and contains a miscellany of works that could easily have come from Puzzi's 'gig pad' during his years of fame in the London of the 1820s through to the 1850s. The works – some by Puzzi himself and some dedicated to him – often use as their themes famous opera arias (Bellini's 'Oh! Divina Agnese' from *Beatrice di Tenda*), ballad tunes ('Faithless Emma' by Sir John Stevenson) or patriotic tunes ('God Save the King') of the day, and are scored for various ensembles, all with solo horn as their feature. All the works in the folio demonstrate Puzzi's skill, dexterity and high level of virtuosity, and none more so than this anonymous *Air varié* from 1845.

The *Air varié* opens with a very stately, operatic introduction which leads the listener into expecting a more sombre work. However, the arrival of the famous theme, a perennial favourite for variations and fantasias, launches us into a more playful mood. The first variation simply decorates the theme with running semiquavers, the second is the most flamboyant, with highly articulated scales up and down the instrument, the third plays with syncopated articulation, whilst a surprising fourth variation uses triplet arpeggios (surprising, as its source is a scribbled solo horn line on the final page; the string parts here for this variation have been reconstructed using material from the other variations). The fifth and final variation is in the style of a polonaise, shifting the meter of the work for the first time in the piece. This final variation works itself into a frenzy, suddenly stopping, only to be followed by a peaceful *Andante* reminder of the original theme.

Michael Haydn's *Romance* in A-flat major for horn and string quartet poses many questions. It is instantly identifiable as a version of the slow movement of Mozart's *Horn Concerto* in E-flat major, KV447. Which of the two works came first is hard to say. The Mozart concerto was first published by Johann Anton André (Offenbach am Main) in 1800 and André's handwritten date of 1783 can still be seen on the manuscript housed in the British Library. More recent studies of the manuscript paper have suggested a later date of 1787. Haydn's *Romance* is thought to date from 1794 and was first published in 1802. However, there are some slight peculiarities about both works that suggest it may not be as simple as it first seems.

The Mozart manuscript starts unusually with the slow movement entitled 'Romance' and 'Larghetto', followed by the third movement and finally the first movement – written later. On closer inspection of the music, the mystery deepens, with each work containing passages that are hard to conceive of having been composed without knowledge of the other's version. Mozart and Michael Haydn were great friends – to the extent that Mozart helped Haydn out in 1783 by 'ghost writing' a set of violin and viola duets that the Archbishop of Salzburg had commissioned from Haydn, and which he, due to illness, had been unable to complete. Other Mozart works, such as the *Symphony No. 37* in G major, KV444/425a are, in fact, works by Michael Haydn with some changes by Mozart. One plausible explanation may be that Haydn had also been required to write a horn concerto and, having completed the slow movement, was unable to fulfil

the commission and passed the job on to his friend, only to later return to his earlier sketches and complete the work with his original intentions. The main theme of the Romance is in many ways more stately and noble than Mozart's version. The gentle, benevolent atmosphere is eventually shattered with a turbulent passage for the strings alone. However this is a passing storm, and the entrance of the horn brings with it a welcome return to calm.

In his early years, Beethoven seems to have approached the string quartet genre with some apprehension, no doubt aware of the immense shadow cast by Haydn and Mozart. The young Beethoven had copied out string quartet movements by these illustrious predecessors, but it was not until late 1798 that he finally began to set down his first string quartets on paper.

The fourth quartet of the set is the only one to be written in a minor key – C minor, which is often said to be significant in Beethoven's output. It was a key rarely used during the classical era; Mozart used it only a handful of times, but the resulting works were among his most dramatic. The musicologist, George Grove, wrote in 1898 that "the key of C minor occupies a peculiar position in Beethoven's compositions. The pieces for which he has employed it are, with very few exceptions, remarkable for their beauty and importance".

Beethoven's C minor quartet opens stormily, with an intense and brooding melody, before melting into a contrastingly sunny E flat major second subject. There is no slow movement as such. Instead, Beethoven writes a light-hearted C major Andante scherzoso. By contrast, the minuet is serious in nature, full of intense chromaticism and peppered with off-beat accentuations. The last movement is a rollicking Allegro in the Hungarian style of which Haydn was so fond, with a final Prestissimo that sends the players racing to the end.

Leitgeb enchanted by his talent for drawing from an ungrateful instrument the most flattering, beautiful and expressive sounds.

– L'Avant-Coureur, 23 April 1770

Joseph Leitgeb [Leutgeb] (1732–1811) is well known to many audiences as a horn player and friend of Mozart. He is often remembered today for being the butt of Mozart's ribald jokes (calling him 'Leitgeb, the ox, the ass and the fool'), and for being (erroneously) known as 'the cheese-monger'. Leitgeb gets portrayed as a modest, humble chap, inordinately fortunate to have fallen into the sphere of Mozart and thus to have become the recipient of so many marvellous works by the great composer during the 1780s and 90s – including the Quintet in E-flat major (circa 1782–84). Leitgeb, in fact, had a very highly respected career, travelling extensively as a virtuoso soloist whilst also giving frequent solo performances in his home town of Vienna, where he became the

recipient of concertos from a number of leading composers – such as Michael Haydn, Leopold Hofmann and Carl Ditters von Dittersdorf. Sadly, many of the works associated with him are now lost. He was known to have had an extensive collection of manuscripts, including many works by Mozart, but during the last years of his life many were sold off to raise much-needed funds.

One such work may have been the autograph of Mozart's Quintet in E-flat major for horn, violin, two violas, and cello. Sadly, the location of the autograph of this work is currently unknown; its last known appearance was at a sale in London in March 1847. After Mozart's death, the publisher André was pursuing his widow Constanze for a number of manuscripts, including this Quintet, and she assured him that Leitgeb had a copy – but that Leitgeb 'lived in the suburbs' and was proving difficult to track down.

This Quintet is considered one of the seminal chamber works for horn. Mozart, a viola player himself, chooses to balance the timbre of the natural horn with two violas rather than the normal string quartet line up. Whilst this might seem counterintuitive—the danger of the similar range and colour of horn and viola somewhat muddying the ensemble—it has the advantage of creating a beautiful balance of the solo horn and solo violin within a particularly melodious ensemble. The opening fanfares of the Allegro burst with energy but quickly give way to a more introspective response. The horn writing shows Leitgeb at the top of his game, calling for a range of two and a half octaves, right up to the top of the instrument, with many arpeggio leaps and scales. The horn does not get all the glory, as Mozart provides passages in which the horn and violin spar with one another. The gloriously lyrical Andante is at least the equal of any of the concerto slow movements, Mozart exploiting Leitgeb's famous ability 'to sing ... as perfectly as the most mellow, interesting and accurate voice' (Mercur de France, 1770). In the final Allegro Mozart jettisons the normal hunting idiom that he invariably employs in his other works for solo horn and, instead, makes the finale a rollicking hoe-down, in which he writes for the instrument in a way that perfectly demolishes the belief that the natural horn was in any way a limited instrument.

Programme notes Anneke Scott and Magdalena Loth-Hill

For recordings by Anneke Scott and the Consone Quartet please follow the following links:

Consone Quartet: <https://editions.ambronay.org/les-disques/Haydn-Mendelssohn-i3246.html>

Anneke Scott: <http://www.plumstead-peculiars.com/shop?category=CDs>



Anneke Scott is a leading exponent of historical horn playing. Her work takes her throughout the globe and throughout the centuries of music with a repertoire incorporating music and instruments from the late seventeenth century through to the present day.

Anneke is principal horn of a number of internationally renowned period instrument ensembles including Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and the English Baroque Soloists, ensemble Pygmalion, The Orchestra of the Sixteen, the Irish Baroque Orchestra, and the Dunedin Consort

and Players and many others. She is similarly in great demand as a guest principal horn regularly appearing with orchestras and ensembles worldwide.

Anneke enjoys an international solo career and discography embracing three centuries of virtuosic horn works. Her expertise in baroque horn repertoire ensures that she is frequently to be heard performing the famous obligato arias of composers such as Bach and Handel as well as solo concertos from this period. Her critically acclaimed solo recordings also include three discs focussing on the music of the leading Parisian horn player of the nineteenth century; Jaques-François Gallay.

Anneke enjoys collaborating with a wide group of musicians and is a key member of a number of chamber music ensembles including nineteenth century period brass ensemble The Prince Regent's Band, the harmoniemusik ensemble Boxwood & Brass, historic wind ensemble Syrinx and ensembleF2. She regularly works with leading period keyboardists including Steven Devine, Neal Peres da Costa, Geoffrey Govier and Kathryn Cok and period harpist Frances Kelly.

She teaches at the Royal Welsh College of Music and Drama, Trinity Laban Conservatoire of Music and Dance, University of Birmingham and on the online teaching platform Play with a Pro. In 2018 she was awarded Fellowship of the Royal Academy of Music and in 2019 she was one of the recipients of the International Horn Society "Punto Award".



The first period instrument quartet to be selected as BBC New Generation Artists, the **Consone Quartet** are fast making a name for themselves with their honest and expressive interpretations of classical and early romantic repertoire. Their debut CD (released in 2018 on the French Ambronay Label) explores music by Haydn and

Mendelssohn, and was met with great critical acclaim as a recording “that instantly leaps out of the stereo at you as something special” (The Strad).

Formed in 2012 at the Royal College of Music in London, the Consone Quartet are winners of the 2016 Royal Over-Seas League Ensemble Prize in London, having previously been awarded two prizes at the 2015 York Early Music International Young Artists Competition, including the EUBO Development Trust Prize and a place on the EEEmerging Scheme in France.

Consone have been enthusiastically received at London’s Wigmore Hall, King’s Place, St Martin-in-the-Fields and at the Edinburgh, Cheltenham, and King’s Lynn Festivals amongst others. The Brighton and York Early Music Festivals have been key Consone supporters over the past few years and regularly host the group.

The quartet continues to enhance their international reputation, having performed at the Paris Philharmonie String Quartet Biennial and the Lyon Auditorium in France, at the Concertgebouw Brugge and AMUZ in Belgium, the REMA Showcase in the Czech Republic, the Concerts d’été à St Germain in Switzerland and at other venues in Italy, Austria, Bulgaria, Slovenia, as well as on tour in Bolivia and Peru.

Consone have collaborated with a number of fellow musicians, including the Fitzwilliam String Quartet, members of the Hanover Band, Simone Jandl, Mahan Esfahani, Justin Taylor, Gillian Keith, Jane Booth, Ashley Solomon and students of the Royal College of Music. More of these collaborative projects are being planned, including concerts with other Radio 3 New Generation Artists.

The group was scheduled to perform at the Tanglewood Festival in the US, at the BBC Proms, Ryedale, Buxton, Brighton, Norfolk & Norwich, Newbury Festivals in 2020, but due to the current pandemic these dates are being rescheduled. The quartet is looking forward to a series of four concerts at the Dora Stoutzker Hall in Cardiff in 2020/2021, which will be broadcast on BBC Radio 3, and a tour of Japan in 2021. The Guildhall School of Music and Drama recently announced the Consone Quartet as their new Chamber Music Fellows for the 2020/2021 academic year.

The Lithuanian-Polish violinist, **Agata Daraskaite**, performs regularly on both modern and period instruments. She studied at the Yehudi Menuhin School and the Royal College of Music, where, as a winner of the concerto competition she performed Berg's violin concerto with Edward Gardner conducting. She subsequently graduated with Distinction, winning The Queen Elizabeth The Queen Mother Rosebowl, which she received from HRH Prince Charles.

From 2013 to 2019 Agata was a member of the Kremerata Baltica Chamber Orchestra, led by Gidon Kremer, with which she extensively toured Europe, the Middle East, the Far East, and North and South Americas, playing in some of the world's most prestigious halls. As part of the Chamber Music Connects the World Festival Agata has performed chamber music with Antje Weithaas, Christian Tetzlaff, Gidon Kremer and Steven Isserlis.

Agata's current projects include performing with the Consone Quartet, a cycle of Beethoven's Sonatas with pianist James Cheung, and freelancing with ensembles such as Aurora Orchestra, London Contemporary Orchestra, La Serenissima, Academy of Ancient Music, Solomon's Knot and Florilegium.

British-Polish violinist **Magdalena Loth-Hill** studied at Chetham's School of Music with Jan Repko and at the Royal College of Music with Itzhak Rashkovsky, Adrian Butterfield and Lucy Russell. Magdalena was awarded the Mills Williams Junior Fellowship, a post she held alongside studying for an Artist Diploma in baroque violin.

Performing on both modern and period instruments, Magdalena has recorded works for the British Library 'Georgians Revealed' exhibition and the ABRSM syllabus. She plays with the Academy of Ancient Music, the English Concert, the Orchestra of the Age of Enlightenment, English Baroque Soloists, Florilegium and Ex Cathedra. Magdalena has performed Bach's E major concerto, Brandenburg Concerti 4 and 5 and the Bach Double Violin Concerto with the RCM Baroque Orchestra as well as the Mendelssohn and Bruch Violin Concerti with the City of Carlisle Orchestra. In 2016, Magdalena was invited to Bolivia, where her two solo recitals as 'Artist of the Festival' officially opened the 2016 Misiones de Chiquitos Festival.

Bulgarian violist, **Elitsa Bogdanova** completed her music studies at the National Music School in Sofia and later at the Guildhall School of Music and Drama where she developed a keen interest for historical performance.

Elitsa regularly performs with chamber groups and orchestras, as well as period instrument ensembles, most recently at the Wigmore Hall, King's Place, the BBC Proms, Vienna Konzerthaus and Valletta Baroque Festival.

Elitsa has led the viola sections of La Serenissima, the Academy of Ancient Music, La Nuova Musica, Florilegium, United Strings of Europe, 12 Ensemble, the London Contemporary Orchestra and others. She has also worked with the Aurora Orchestra, the London Sinfonietta, the London Handel Orchestra, the English Concert, Solomon's Knot and the Dunedin Consort.

As a session musician, Elitsa has recorded for various TV programmes, pop artists, advertisements and films, including 'Suspiria' by Radiohead frontman Thom Yorke, 'Midsommer' by Bobby Krlic and Armando Iannucci's David Copperfield.

George Ross is a British cellist specialising in period instrument performance. Having completed his master's studies at the Royal Conservatory in The Hague where he studied with Jaap ter Linden, George has worked with such groups as the Hanover Band, the English Concert, The King's Consort, the Academy of Ancient Music, the Dunedin Consort, the Orchestra of the Age of Enlightenment, Arcangelo and Florilegium.

George's passion for chamber music is evident from his work with the Consone Quartet with whom he has been performing for eight years. Their focus on the classical and romantic repertory, including the use of period instruments, has meant a great deal of exploration and experimentation into the performance practises of the nineteenth century.

George also appears as a soloist, most recently giving a number of recitals of Bach's Suites, including at Keble College, Oxford and the Vicar's Hall, Windsor Castle.

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