

26 JULY
7PM



St John's Smith Square

La Nuova Musica
David Bates director
Rachel Podger soloist

Mozart's First & Last

Symphony No 1 in E flat, K16
Symphony No 29 in A, K201

Interval - 30 mins

Violin Concerto No 3 in G,
K216
Symphony No 41 in C, K551
'Jupiter'



Mozart and Haydn were the first masters of the symphony, the earliest composers whose symphonies we still hear regularly today. The positions of the genre in their respective outputs, however, are not the same. For Haydn, the symphony, like the string quartet, was a principal means of expression, a constant factor in his musical life and a form in which, in the course of over a hundred works, he himself was a prime mover in developing into one of the defining genres of High Classicism. Mozart's contribution to the progress of music, on the other hand, lay more consistently with opera and the piano concerto, forms more able to reflect his penetrating psychological insight, exquisite melodic sense and cultured performing skills. Yet he composed symphonies throughout most of his career, from eight years of age to thirty-two, happily reacting to the examples of composers around him and influencing them in his turn. His fifty-or-so symphonies reflect the different stages and surroundings of his life no less than Haydn's, echo the fast-changing imperatives of a young and exciting genre, and bear the imprint of his lively, spontaneous and profoundly changeable personality just as strongly.

Symphony No 1 in E flat, K16 (1764)

- 1 Allegro molto
- 2 Andante
- 3 Presto

Years after Mozart's death, his sister Nannerl recalled how in August 1764, during the family's stay in London, she and her brother filled an empty day while their father Leopold was recovering from illness:

'In order to occupy himself, Mozart composed his first symphony with all the instruments of the orchestra, especially trumpets and kettledrums. I had to transcribe it as I sat at his side. While he composed and I copied he said to me, 'remind me to give the horn something worthwhile to do!'

It sounds like casual fun, like any pair of children sticking pictures in a scrapbook on a wet afternoon (Wolfgang was eight years old, Nannerl thirteen), but it is unlikely that

the E flat Symphony, K16, known today as 'No. 1', is the one Nannerl mentions, her reference to trumpets and drums (not in it) suggesting that Mozart's true 'first symphony' is a work now lost. Yet K16 is certainly one of the small handful of symphonies that he composed in London, and very probably his earliest to have survived into our time. London was the furthest point of a major European tour, intended by Leopold to show Wolfgang's talent to the world, further his musical education, and make a little bit of money. The visit, which lasted sixteen months, was successful on all three counts: Wolfgang appeared at numerous events on the English capital's bustling concert scene; tidy profits were made from two benefit concerts given in February and May 1765 (at which K16 may well have been heard); and he met and fell under the benign musical influence of the city's two leading foreign composers, Carl Friedrich Abel and Johann Christian Bach, the youngest son of Johann Sebastian.

The marks of Bach and Abel are certainly upon K16, which conforms to their models in its scale, three-movement format and general musical style. The brusquely cheerful first movement, especially, is typical of many a mid-century symphony, more an exercise in sizzling contrasts of orchestral texture and dynamics than thematic development. The central slow movement shows precocious originality in its insistent nocturnal soundworld, as well as what seems a tantalisingly prescient appearance in the horns of the four-note figure that 24 years later would dominate the finale of Mozart's last symphony; and the work concludes with a joyous rondo alternating a jig-like theme with more playfully chromatic episodes. Modest it may be, but this is a work to make one sit up and take notice.

Symphony No 29 in A, K201 (1774)

- 1 Allegro moderato
- 2 Andante
- 3 Menuetto
- 4 Allegro con spirito

In his early teens Mozart was living and working in Salzburg as a member of the Prince-Archbishop's court musical establishment as a composer, organist and violinist, and the many symphonies that he produced at this time - in between visits to Italy for productions of his latest operas - show a relaxed sense of enjoyment that came of writing for performers he knew personally. Yet, sunny, assured and easily inventive as they are, they were relatively unambitious in form and unfocused in their expressiveness. It was a visit to Vienna in the summer of 1773, and a probable encounter with state-of-the-art symphonies by composers such as Haydn, Vanhal and Gassmann, that seems to have provided the impetus for the next step in his symphonic development, and the results can be seen immediately in the works that followed after his return, in which seriousness of expression and musical inspiration are taken to a new level.

The Symphony in A major, K201 - completed in April 1774 and one of the earliest by Mozart to hold a regular place in the repertory today - was among these new works, and right from the first bars declares its originality. Instead of the usual bold fanfares or orchestral chords, it opens softly with a broadly swelling theme, which is soon repeated more loudly, this time with the melody echoed in canon by the cellos and basses. This device turns out to be a feature of this steady and confidently handled movement, since two of its later themes also make gestures towards 'accompanying themselves' in this fashion, providing fine early evidence of the subtly assumed contrapuntal enhancements that (as we will hear) were to enrich so much of Mozart's later music.

The slow movement is one of exquisite grace and refinement, its summer-night glow abetted by a scoring for muted strings with discreet support from oboes and horns. Mozart drops in a surprise ending, however, perhaps as a way of preparing us for the heartier mood of the this

movement, a boisterous Minuet and Trio. The finale turns up the ebullience levels further, bringing the symphony prancing to its conclusion in a movement whose 'hunting' associations are made thrillingly explicit in a short burst of horn fanfares just before the end.

Violin Concerto No 3 in G, K216 (1775)

- 1 Allegro
- 2 Adagio
- 3 Rondeau: Allegro

The prevailing image of Mozart the performer may be one as a pianist, but the part played by the violin in his early musical development was an equally important one. Accounts of the boy-wonder's triumphs throughout Europe suggest that, at that stage at least, he was equally proficient on violin and keyboard, and right into the mid-1770s his letters home to his father contained reports of appearances as a violinist. 'In the evening at supper I played my Strasbourg concerto which went like oil', he wrote from Augsburg in 1777. 'Everyone praised my beautiful, pure tone.' But despite these peripatetic successes, it was Salzburg - where violin concerto movements were as likely to be heard as outdoor evening entertainment music or embellishing a church service as in a concert hall - that was the real spiritual home of Mozart's violin music, and where in the 1770s he composed his five violin concertos. While they are therefore relatively early works, all show a degree of Mozartian inspiration, often of the most ravishing kind, with an accent on lyricism and eloquent personal expressiveness that we now recognise as unique to him.

The Third Violin Concerto was completed on 12 September 1775, and shows a startling advance in artistic inspiration and identity on the Second, composed only three months earlier. Here for the first time, we are hearing the nineteen-year-old Mozart as we know him from the great piano concertos of the 1780s - elegant, witty, beguilingly changeable, and above all capable of writing music of surpassing beauty. The first movement finds him in the rare act of borrowing material from another work, the opening orchestral section being based on an aria from his

recent opera, *Il re pastore*, in which the main character sings of his love for the shepherd's lot, unaware that he is of royal blood. The implied mixture of nobility and carefree contentment could not be a more apt way of characterising the concerto movement.

It is the slow movement, however, which has won this concerto a place in people's hearts. 'An adagio that seems to have fallen straight from heaven' is how the twentieth-century Mozart scholar Alfred Einstein described it, and indeed this is a movement which exhibits to an outstanding degree the god-given talent for serene melodic perfection that was Mozart's alone. The nocturnal sound-world, too, is new to the violin concertos, with the orchestral strings muted and the oboes giving way to softer-toned flutes.

The 'rondeau' finale demonstrates another feature that was to colour many of Mozart's later concertos, namely a greater independence given to the wind section, who even have the work's final say. More noticeable, however, is the element of knowing skittishness it introduces, nowhere more so than when, after the cheerful main theme has made its third appearance, orchestral pizzicatos accompany an exaggeratedly powdered French-style gavotte, and then a more rustic tune is heard with bagpipe-like drones from the soloist. Scholarship has revealed this tune to be a popular song of the day known as 'The Strasbourger', and that this concerto is therefore the one Mozart performed 'like oil'. The music lovers of Augsburg were fortunate indeed!

Symphony No 41 in C, K551 'Jupiter' (1788)

- 1 Allegro vivace
- 2 Andante cantabile
- 3 Menuetto and Trio: Allegretto
- 4 Molto allegro

In the later years of his time at Salzburg Mozart's interest in the symphony dwindled, and they featured even less in his thinking after he moved to Vienna in 1781 to live the life of a freelance composer, pianist and teacher. Piano concertos, operas and chamber music were the main products of his last ten years, and it remains unclear why

in the summer of 1788 he completed in quick succession three superb symphonies that set a new level of sophistication and expressiveness for a genre which, though still young, had by now had become the principal means for an orchestral composer to show his competence and seriousness. There is no account of any of them being heard in Mozart's lifetime, but it seems quite likely that they were among the unidentified symphonies performed at concerts Mozart gave in subsequent years in Leipzig, Frankfurt and Vienna.

The C major Symphony, K551, was the last of this apparent trilogy of works, completed on 10 August. Although traditional in many of its points of departure, enough was radical to unnerve some commentators of the time. C major was a key usually associated with music for public ceremony and the first movement's stately opening suggests that this will be the prevailing mood here. But Mozart's art had by now become more all-embracing than that. As in his greatest operas (by now he had written *Le nozze di Figaro* and *Don Giovanni*), he is able to inhabit more than one world at once, and so it is with surprising naturalness that there eventually appears a jaunty little tune (characterised by repeated notes) borrowed from an aria he had composed for a comic opera.

The second-movement, *Andante cantabile*, is eloquent and gracefully melodic, yet interrupted by passionate outbursts and haunted by troubling woodwind colourings, while the third movement's *Menuetto* and *Trio* have the courtliness and poise one would expect of them, even though the former is dominated by a gently falling chromatic line that culminates in a delicious woodwind passage towards the end.

The most celebrated music of this great symphony is reserved, however, for the last movement. A vital and superbly organic combination of sonata form and fugal procedures in which melodic ideas fly at us in an exhilarating flood of music, it eventually finds its way to a coda in which five of those ideas are thrown together in a passage of astounding contrapuntal bravado.

For many years this symphony was known in German-

speaking countries, somewhat analytically, as 'the symphony with the fugal finale'. The nickname 'Jupiter' appears to have originated in England around 1820, and how much more expressive it seems of this work's lofty ambitions to combine with seemingly effortless ease a varied range of styles and emotions into a satisfying and newly sophisticated type of creation. For the 'Jupiter' is not just the summation of its composer's symphonic art; it is the greatest of forward-pointers to the genre's massive potential.

Programme notes © Lindsay Kemp

Rachel Podger



'Rachel Podger, the unsurpassed British glory of the baroque violin' *The Times* has established herself as a leading interpreter of the Baroque and Classical. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, Gramophone Artist of the Year 2018, and the Ambassador for REMA's Early Music Day 2020. A creative programmer, Rachel is the founder and Artistic Director of Brecon Baroque Festival and her ensemble Brecon Baroque. Rachel is Patron for The Continuo Foundation.

Following an exciting and innovative collaboration, *A Guardian Angel*, with the *'impeccable'* (Gramophone) vocal ensemble VOCEs8, Rachel was thrilled to be one of the Artists in Residence at the renowned Wigmore Hall in 2019/2020. Alongside this, Rachel and Christopher Glynn released the world premiere of three previously unfinished Mozart sonatas in March 2021 which were completed by Royal Academy of Music Professor Timothy Jones. Rachel featured in The VOCEs8 Foundation's *LIVE From London* festivals in a new advent version of *A Guardian Angel* and as guest leader for the Academy of Ancient Music in Bach *B Minor Mass*. Rachel presented BBC Radio 3's *Inside Music* and directed a new arrangement by Chad Kelly, *The Goldberg Variations Reimagined*.

A dedicated educator, she holds the Micaela Comberti Chair for Baroque Violin (founded in 2008) at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. Rachel has a relationship with The Juilliard School in New York where she visits regularly.

David Bates



David Bates is Artistic Director of the acclaimed period ensemble, La Nuova Musica, which he founded in 2007.

Highlights of David's 2021/22 season include his debut with Komische Oper, Berlin conducting a new production by Damiano Michieletto of Gluck's *Orfeo ed Euridice* and a revival of the very successful production (directed by Elisabeth Stöppler) of Handel's *Il Trionfo del tempo e del disinganno* for Hannover Staatsoper. The season will end with performances of Handel's *Alcina* at Glyndebourne Festival Opera when he will work alongside Jonathan Cohen conducting the Orchestra of the Age of Enlightenment. Further ahead, his opera engagements include his debut with Opéra de Rouen Normandie and further productions with both Staatsoper Hannover and Komische Oper.

Directing from the harpsichord, David's previous opera productions include Glyndebourne-on-tour with Robert Carsen's exuberant production of *Rinaldo*, Handel's *Xerxes* at Iford Arts, Cesti's *L'Oronoea* at the Innsbrucker Festwochen, Cavalli's *La Calisto* for Cincinnati Opera (directed by Ted Huffman), James Darrah's production of *Iphigénie en Tauride* at the Lisbon's Teatro São Carlos, and Vivaldi's *Il Farnace* with the Tony Award-winning theatre director Garry Hynes at the Spoleto Festival in the United States.

As an assistant, he has worked with Emmanuelle Haim (including Opera de Paris and Opera Zurich) Ivor Bolton (Teatro Real) and, at Glyndebourne, with William Christie and Laurence Cummings.



La Nuova Musica

'La Nuova Musica as lively a collection of instrumentalists and singers as the world offers'
The Times

La Nuova Musica is one of the most versatile performing groups of its kind. Under the direction of founder and Artistic Director, David Bates, LNM strives to reveal new aspects of familiar repertoire, through dynamic performances that draw masterpieces and lesser-known works from across the Baroque and Classical periods, alongside new commissions.

Equally at home performing Monteverdi through to Mozart and beyond, LNM has appeared in prestigious festivals and concert halls across Europe, including La Seine Musicale Paris, the *Göttingen* International Handel Festival, the Salzburg Festival, the Innsbruck Festival of Early Music, and festivals across England, and performs regularly at St John's Smith Square London, Wigmore Hall and at the London Handel Festival.

LNM has recorded extensively for harmonia mundi, with 2017 seeing the release of their sixth disc for the label of Pergolesi's *Stabat Mater* and JS Bach's *Cantatas BWV 54 & 170* to critical acclaim, *'fiery, sumptuous singing'* **The Guardian**, and *'Lucy Crowe and Tim Mead withstand comparison with the finest on disc'* **The Sunday Times**. LNM has now formed a fruitful partnership with the boutique label Pentatone with whom we released Gluck's *Orfeo ed Euridice* with Iestyn Davies and Sophie Bevan singing the title roles in 2019. Our next recording, Handel's *Unsung Heroes*, where the spotlight will shine on the obbligato instrumentalists who duet virtuosically alongside their singing counterparts, is due for release in October 2021.

Violin 1

Rachel Podger (leader)
Thomas Gould
Davina Clarke
Kirra Thomas
Samuel Staples
Henry Tong

Violin 2

Simon Jones
Naomi Burrell
Abel Balazs
Andrej Kapor
Beatrice Scaldini
Claire Edwards

Viola

Martin Kelly
John Crockatt
Julia Black
Thomas Kettle

Cello

Alex Rolton
Gavin Kibble
Imogen Seth Smith
Jacob Garside

Double Bass

Rosie Moon
Cecelia Bruggemeyer

Flute

Georgia Browne

Oboe

Leo Duarte - doubling 2nd flute
Dan Bates

Bassoon

Joe Qiu
Hayley Pullen

Horn

Roger Montgomery
Huw Evans

Trumpet

Simon Munday
Peter Mankarious

Timpani

Elsa Bradley

THANK YOU

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Continuo Foundation



Alain Aubry
Vanessa Aubry
Earl and Countess of Chichester
Xavier Villers

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DATES FOR YOUR DIARY

12 October **Neun Deutsche Arien** with soprano Lucy Crowe as part of London Handel Festival

26 October **Wigmore Hall** Monteverdi Vespers

Further information and tickets will be available via our website soon.

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