



# **MOZART, CPE BACH, AND FRIENDS**

**March 21 + 23, 2021**

**HANDEL+HAYDN SOCIETY**

# MOZART, CPE BACH, AND FRIENDS

March 21 + 23, 2021  
Cary Hall (Lexington, MA)

Streamed Online  
2,529th Concert

## PERFORMERS

Emily Marvosh, *host*  
Ian Watson, *director and keyboards*  
H+H Orchestra

## PROGRAM

<b>Concerto Grosso No. 5 in D Minor, after Scarlatti</b>	Charles Avison (1709-1770)
Largo	
Allegro	
Andante Moderato	
Allegro	
<b>Epistle Sonata No. 10 in F Major, K.244</b>	Wolfgang Amadé Mozart (1756-1791)
<b>Symphony in C Major, Wq.182/3</b>	Carl Philipp Emanuel Bach (1714-1788)
Allegro assai	
Adagio	
Allegretto	
<b>Epistle Sonata No. 15 in C Major, K.328</b>	Mozart
<b>Symphony No. 1 in B-flat Major</b>	William Boyce (1711-1779)
Allegro	
Moderato e dolce	
Allegro	

*Performing parts for the C.P.E Bach Symphony based on the critical edition Carl Philipp Emanuel Bach: The Complete Works (www.cpebach.org) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.*

**This program is made possible in part by the  
generous support of Glenn and Faith Parker.**

**Ian Watson, director and keyboards, is sponsored  
in part by Jane and Christopher Carlson.**

## PROGRAM NOTES

### A FUSION OF INFLUENCES AND STYLES

The array of works on today's program reflects the variety of influences, styles, and functions of instrumental music in Europe. In the Avison Concerto grosso No. 5, we hear a work influenced by the keyboard music of Domenico Scarlatti, a contemporary of J.S. Bach. In the music of Boyce, C.P.E. Bach, and Mozart, aspects of an earlier style are referenced within the context of the whole.

#### **Concerto Grosso No. 5 in D Minor, after Scarlatti Charles Avison (1709-1770)**

Charles Burney, the music chronicler and contemporary of Avison, described the composer as "an ingenious and polished man, esteemed and respected by all who knew him; and an elegant writer upon his art."

Although he had been offered positions in other cities, Avison chose to spend his life and focus his musical activities in Newcastle upon Tyne in England. He was organist at St. Nicholas's Church and Director of the Newcastle Music Society, for which he organized subscription concerts beginning in 1735. Avison also helped to organize other musical and theatrical events in the area, coordinating performance days to avoid conflicts.

Avison studied with the Italian violinist and composer Francesco Geminiani, who had moved to England in 1714 and whose music was influenced by his teacher, Arcangelo Corelli. Avison's set of concertos "after Scarlatti," as well as another set of twelve based on the music of Geminiani make clear the composer's preference for Italian musical models, a view he expounded on in his popular and controversial book, *An Essay on Musical Expression* in which he claimed Geminiani to be a better composer than Handel.

Each of the four movements of Avison's Concerto Grosso No. 5 in D Minor conveys a distinctive mood, but all are also connected through a common rhythmic vitality. Drawing inspiration from different Scarlatti sonatas for each of its movements, Avison re-imagines the original within the context of a string ensemble, placing most of Scarlatti's original right-hand figuration in the violins and transforming repeated motives into opportunities for interchanges between the soloists and full ensemble.

#### **Epistle Sonata No. 10 in F Major, K. 244 Epistle Sonata No. 15 in C Major, K.328 Wolfgang Amadè Mozart (1756-1791)**

In 1773, Mozart returned to Salzburg from his third trip to Italy and for the next four years mainly stayed in his hometown where he—and his father—were employed by Archbishop Colloredo. The only trips Mozart made were to Vienna in 1773 on rumors of a position there and Munich for the premiere of his opera *La finta giardiniera* in 1775.

In order to pursue new opportunities outside of Salzburg, Mozart, with help from his father, asked to be released from his responsibilities there in 1777. Archbishop Colloredo's response was to fire both father and son. Only his father's position was restored, so Mozart traveled with his mother in search of another post. No job offers were made and the trip ended tragically the following year when his mother died while they were in Paris. Mozart returned to Salzburg; there

was a new position as court organist available in addition to his former post as concertmaster. After traveling to Munich in 1780 to fulfill another opera commission, Mozart left the archbishop's court in June 1781 and stayed in Vienna for the last ten years of his life.

Of the numerous works Mozart wrote in the 1770s, including masses, concertos, operas, and symphonies, the 17 Epistle Sonatas are probably not the most well-known. Composed between 1772 and 1780 and sometimes called Organ Sonatas, many of these one-movement works reflect multiple styles and influences, from concerto to symphony as well as the more traditional sounds befitting their use in a church service. Many of the sonatas recall the Baroque trio sonata texture of two violins interweaving over a bassline; three sonatas are scored for a larger ensemble, including winds, brass, and percussion.

Part of a Roman Catholic tradition dating back to at least the 17th century which calls for instrumental music to supplement the sung portions of the Mass, the exact placement of Mozart's Epistle Sonatas within the service remains something of an open question. What can be said with certainty is that a sonata was played before the Offertory and most likely before or after the reading of the Epistle, the second New Testament reading in the Roman Rite. A particular sonata was probably paired with the setting of the Ordinary texts (Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei) by key and instrumentation.

Both sonatas on today's program open with sharply articulated rhythmic and melodic ideas. The opening of Sonata No. 10 in F Major, composed in April 1776, commands our attention with a downward-leaping figure—an octave—played in the first violin followed by three more iterations of the same note. Mozart then re-interprets this gesture using four repeated notes without the initial leap. Both versions of this bold and easily recognizable idea return throughout the sonata, establishing harmonies and imbuing the whole with a vibrant energy.

The rhythmic gesture that opens Sonata No. 15 in C Major, composed in 1779, is equally distinctive, and within moments of this stable opening Mozart uses the same rhythmic figure to introduce a momentary sense of harmonic instability before plunging into a new idea firmly rooted in C major. The dynamic contrast and harmonic fluidity of this opening suffuses the entire sonata in which the violin parts sound more independent and purposeful. With the second half of the movement Mozart unleashes the latent energy that has been building. Here the first violin line plays wide, ascending leaps answered by a line that quickly plummets. All this tension is released as the opening music returns, only to build once again, now to a triumphant finish.

The organ part for both the Sonata in C and the Sonata in F is fully realized. In other words, the full organ part is written out by the composer. This differs from the organ part in some of the other Epistle Sonatas; for these Mozart only provided the bass line and a short-hand notation (figures), similar to the keyboard element in a Baroque basso continuo.

### **Symphony in C Major, Wq.182/3 Carl Philipp Emanuel Bach (1714-1788)**

C.P.E. Bach's own influences were wide-ranging and included his father, Johann Sebastian Bach, but ultimately Emanuel developed his own compositional style, especially during his thirty-years of service to the court of Frederick the Great of Prussia. He left the Berlin court in 1768 to accept a position in Hamburg—a post once held by his godfather Georg Philipp Telemann and analogous to the position his father had held in Leipzig.

Bach's Sinfonia in C Major is one of six symphonies for strings commissioned by Baron Gottfried van Swieten, who encountered the composer's music when he served as an ambassador to the Berlin court in the 1770s. Although the two probably never met in person, van Swieten became a staunch supporter of Bach's music. The only instruction with this commission was that Bach should write the music as he wished, resulting in works that were praised by a contemporary for their "original and bold flow of ideas."

The unison opening of the Allegro assai is assertive and the distinctive rhythm at the start of this movement acts as a unifying feature, despite the surprises that soon emerge. The first occurs when Bach breaks the rhythmic and harmonic momentum by moving to an unexpected note and then simply stopping. Quickly establishing and thwarting a pattern like this leaves the listener poised for other twists and turns, which Bach is happy to provide.

Bach then uses the predominant rhythmic motive of the first movement to plunge into the Adagio without any break. In this second movement the shades of light and dark are created through dynamic contrast and chromatic lines that seem to slide into place. Bach permeates the final movement, Allegretto, with a graceful, dance-like figure.

### **Symphony No. 1 in B-flat Major William Boyce (1711-1779)**

Boyce's father said he noticed his son's "delight in musical sounds" even when William was an infant; however, the composer's remarkable career began when he was admitted to the music school associated with St. Paul's Cathedral, where he studied with the organist, Maurice Greene. Although Boyce experienced the onset of hearing loss as a young man, he continued to compose and work as an organist. In 1736, he was appointed as a Composer to the Chapel Royal. Boyce was named Master of the King's Musick in 1755, succeeding Greene, his lifelong friend and mentor.

Already known for his songs, in the 1740s Boyce's fame reached new heights, beginning with the Dublin premiere of his cantata-like piece, *Solomon*, and continued with his vocal and instrumental music. Boyce wrote music for the church, court, and theater with equal ease, including about 50 odes in celebration of the new year or royal birthdays. His Symphony No. 1 in B-flat Major was originally the overture to an *Ode for the New Year*. Published in 1760, this symphony, in three movements, illustrates Boyce's skillful craftsmanship, unfaltering sense of expression, and his belief that "the skill of the artist is best shewn, not in departing from the original key, but in keeping within it, and producing, ... all that variety of harmony of which it may be capable."

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CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW



## THE WORLD BEYOND



**Francis Hopkinson**  
Portrait by  
Robert Edge Pine



**RMS Empress of China**  
Photograph from  
the Vancouver  
Archive, 1904



**Gaspar de Portolà**  
Portrait from  
Parador de Turismo  
de Artes

- 1721** The Treaty of Nystad, ending hostilities between the Swedish Empire and the Tsardom of Russia, cedes Swedish Estonia and Livonia (present-day Latvia) to Peter the Great, who then establishes the Russian Empire.
- 1737** Francis Hopkinson is born in Philadelphia. A signer of the Declaration of Independence, designer of the first U.S. coin, and composer, Hopkinson claimed to be the “first native of United States who has produced a Musical Composition” with his *Seven Songs for the Harpsichord or Forte Piano* of 1788, which were dedicated to George Washington.
- 1759** Din Muhammad (Sake Dean Mahomed) is born in Patna, India, then part of the British Empire. Trained as a surgeon in the army, Mahomed’s 1794 book, *The Travels of Dean Mahomet*, is the first book by an Indian author published in England. He opens the first Indian restaurant in Central London in 1810. His “Indian Medicated Vapour Bath” becomes a medically recognized treatment for conditions such as arthritis.
- 1769** Spanish colonizers and missionaries led by Gaspar de Portolà arrive in Ohlone territory, present-day Monterey, California.
- 1776** John Gloucester, the first African American Presbyterian minister in America and the founder of The First African American Presbyterian Church (Philadelphia), is born into slavery in Tennessee. In 1806, Gloucester becomes the first African American to attend and graduate from Greeneville College (today Tusculum University).
- 1776** Considered one of the first women in America to run an independent business, Margaret Green Draper, publisher of the *Boston News-Letter*, evacuates the city of Boston on March 17 with other Loyalists and British troops.
- 1784** Launching on Washington’s birthday, Empress of China, also called the Chinese Queen, is the first merchant ship to sail to China under a U.S. flag.
- 1788** After his death on December 14, C.P.E. Bach’s widow, Johanna Maria, and daughter, Anna Carolina Philippina, continue the “family business” of music publishing.



## INSTRUMENT SPOTLIGHT THE VIOLA

Larger than the violin and tuned a fifth below it, the viola is traditionally thought of as the “instrument of the middle.” In the 16th century, the word “viola” refers to a wide variety of string instruments; the word is later qualified to indicate specific types of instruments, such as *viola da braccio* (an instrument from the violin family held with the arms). By the 18th century, the name is generally shortened to “viola.”

The viola is prized for its rich and warm tones. An important part of ensemble music in the 16th and 17th centuries, it is not generally featured as a solo instrument. This continues into the early 18th century, excepting a few notable examples, including the Telemann Viola Concerto and two of the six Bach Brandenburg Concertos. Later in the century, however, the viola gains prominence a solo instrument. Mozart—a violist as well as violinist—added a second viola part in composing his string quintets and made the viola an equal partner with the violin in his *Sinfonia Concertante* for violin and viola, K. 364.



# JONATHAN WOODY WORLD PREMIERE

FROM THEMES BY IGNATIUS SANCHO

April 18 + 20, 2021

Born on a ship carrying enslaved people in the Atlantic, sold into slavery in the Spanish colony of New Grenada, later making it to England to become a business owner, writer, composer, Sancho was the first Black man to vote in a British election.

## ALSO FEATURING

**Handel:** Concerto Grosso in C Minor, Op. 6, No. 8 (mvts. 1, 4, and 6)

**Geminiani:** Concerto Grosso after Corelli, Op. 5, No. 5 in G Minor

**Wassenaer:** Concerto Armonico No. 2 in B-flat Major

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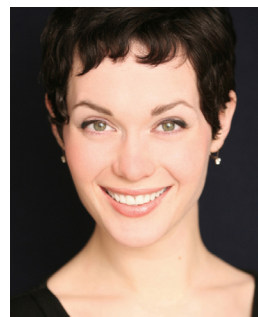


### Ian Watson, *director and keyboards*

Multi-talented Ian Watson has been described by *The Times* in London as a “world-class soloist,” performer of “virtuosic panache” and by the *Frankfurter Allgemeine Zeitung* as “a conductor of formidable ability.” He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski’s *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC’s production of *David Copperfield*.



### Emily Marvosh, *host*

Emily Marvosh has been a frequent soloist with the Handel and Haydn Society since 2011. She has also received praise for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Recent solo appearances include the American Bach Soloists, Charlotte Symphony, Tucson Symphony Orchestra, Phoenix Symphony, Chorus Pro Musica, Princeton Festival, Music Worcester, and Cantata Singers.

She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, BMOP, and the BSO.

She supports Common Cause and Rosie’s Place as a member of Beyond Artists, a coalition that donates concert fees to organizations they care about.

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