

An entertaining and informal concert by the
Barnet Chamber Music Club

Dum spiro, spero

Sunday 14th April 2013
St. Stephen's Church
Bells Hill, Barnet
EN5 2UR
8.00pm



Admission is free!

Programme

Brandenburg Concerto number 3 BWV 1048 – J. S. Bach

String soloists of the Orchestra of the Age of Insolvency, & Katy Miller harpsichord

Sinfonia Concertante for four winds K 297b – W. A. Mozart

*Malcolm Messiter oboe, Helen Paskins clarinet, Charles Ransley horn, Lorna Tyack bassoon,
The Orchestra of the Age of Insolvency*

----- *Interval* -----

Concertino for Oboe d'amore – G. Donizetti

Christopher Hooker oboe d'amore, The Orchestra of the Age of Insolvency

Symphony number 22 "The philosopher" – J. Haydn

The Orchestra of the Age of Insolvency

The next concert will be at 8.00 P.M. on Sunday May 5th
Please see www.messiter.com for details

Programme Notes

Bach Brandenburg concertos were composed over the several years while he was Kapellmeister at Köthen, and possibly extending back to his employment at Weimar. Bach used the *Widest spectrum of orchestral instruments in daring combinations* - as Christoph Wolff has commented - *Every one of the six concertos set a precedent in scoring, and every one was to remain without parallel.* Heinrich Bessler has noted that the overall forces required (leaving aside the first concerto, which was rewritten for a special occasion) tallies exactly with the 17 players Bach had at his disposal in Köthen. The full score was left unused in the Margrave's library until his death in 1734, when it was sold for 24 groschen (about £15.00) of silver. The autograph manuscript of the concertos was rediscovered in the archives of Brandenburg by Siegfried Wilhelm Dehn in 1849. The concertos were first published in the following year.

Mozart's Sinfonia Concertante for winds is popular today, and regularly performed. It is well regarded by professional musicians. Certain passages are of the highest quality, such as the coda of the first movement, which displays a rumbustious and thrilling finale. Robert Levin, who wrote an entire book about the piece, considers the orchestral part and the first movement cadenza to be spurious, and the soloists' role to have been modified by others from the original without having had the orchestral parts as reference. Levin has made a reconstruction of the original piece based on his research. The writing for wind instruments here is of such quality that it is only surpassed by the later "Gran Partita" in B-flat major of 1781. There is considerable debate about the authenticity of what is performed today, and whether the extant piece is even related to the original work. Highly regarded scholars have conflicting opinions, and some say the composition is currently in a corrupt form. Stanley Sadie, for instance, is dismissive. Alfred Einstein considered it genuine. Some have the opinion that it is inconceivable that Mozart wrote a homotonal concerto (i.e. with all three movements in the same key; here E-flat major). The Mozart Project considers this piece as "spurious or doubtful", and it does not appear on the project's listing of concertos.

Donizetti's concertino was originally written for a cor-anglais-like instrument pitched in G. That instrument has since disappeared completely. Today this concerto is often played on a cor anglais. But the cor anglais is pitched in F, which places the solo part uncomfortably high on the instrument. Today, Christopher Hooker has elected to play the concertino on an oboe d'amore, which is pitched in A. This puts the solo part lower, into a far more comfortable range on the instrument, and it is no further from the original instrument than is a cor anglais - though of course in the other direction!

Haydn's Philosopher Symphony dates from 1764. Haydn composed the work during his tenure as Vice-Kapellmeister at the court of Prince Nicolaus Esterházy. As Vice-Kapellmeister Haydn was in charge of all but religious music in the Esterházy household. In particular he was the leader of the orchestra and was expected to compose symphonies for it to perform. This ensemble numbered about fifteen players. The intended audience (except on special occasions such as the Prince's name day) consisted only of the Prince and his guests. Thus very often Haydn's orchestra would have outnumbered the listeners. The nickname *The Philosopher* is not on the original manuscript and is unlikely to come from Haydn himself. "Le Philosoph" appears on a manuscript copy of the symphony found in Modena dated 1790. Thus the nickname dates from the composer's own lifetime. The title is thought to derive from the melody and counterpoint of the first movement (between the horns and cor anglais), which musically allude to a question followed by an answer and paralleling the disputatio system of debate. The piece's use of a muted tick-tock effect also evokes the image of a philosopher deep in thought while time passes by. Arguably the nickname becomes less appropriate as the symphony proceeds and earnestness gives way to high spirits.