

Musical Revolutions: Birth of the symphony

Richard Egarr *director & harpsichord*

19 September Wigmore Hall, London
20 September West Road Concert Hall, Cambridge

Welcome to tonight's concert, to the *Musical Revolutions* series and to our 2011–12 season. Over the next year we'll be giving a broad range of performances in London and Cambridge, spanning repertoire from Monteverdi's madrigals to Beethoven's 'Eroica' symphony. And how better to start it all than with these six works from the extraordinary 50-year period when the symphony took the world by storm?

Our Cambridge performance has been sponsored by a group of generous subscribers who have together given over £2,500; we are very grateful to them. Whilst we look forward to joining Arts Council England's National Portfolio

for the first time in 2012, our ambitious artistic vision 'at home' in London and Cambridge continues to depend on the vital support of generous individuals. You can find out more about how to get involved on page 14.

I hope you enjoy tonight's performance, and I look forward to welcoming you to many AAM performances over the year ahead.



Michael Garvey *Chief Executive*

AAM performs Beethoven in London and Cambridge

Next month the *Musical Revolutions* series continues as we turn the spotlight on the dawn of the Romantic era. Join us as we perform Beethoven's groundbreaking 'Eroica' symphony, a work full of thrilling music and emotional depth which — as one critic puts it — "did for music what Napoleon was doing

for society: turned tradition upside down".

The performances also feature the UK debut of the brilliant Japanese-American violinist Shunské Sato, who performs Paganini's virtuosic second Violin Concerto. Turn to page 20 for more details.



West Road
Concert Hall

Programme

GEORGE FRIDERIC HANDEL (1685–1759)

Sinfonia from *Saul* (1738)

Allegro — Larghetto — Allegro — Andante larghetto

FRANZ XAVER RICHTER (1709–89)

Symphony No.4 in C major (c1740)

Allegro — Andante — Allegro

WOLFGANG AMADEUS MOZART (1756–91)

Symphony No.1 in E-flat major K.16 (1764)

Molto allegro — Presto

Interval of 20 minutes

Please check that your mobile phone is switched off, especially if you used it during the interval

JOHANN SEBASTIAN BACH (1685–1750)

Sinfonia from Cantata No.42 'Am Abend aber desselbigen Sabbats' (1725)

JOHANN WENZEL ANTON STAMITZ (1717–57)

Sinfonia à 4 in D major (c1750)

Presto — Andante — Presto

FRANZ JOSEPH HAYDN (1732–1809)

Symphony No.49 in F minor 'La Passione' (c1768)

Adagio — Allegro di molto — Menuet e trio — Finale

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.

Musical Revolutions: at the heart of our 2011–12 season

The history of music has been shaped by short periods of intense innovation and genius — and it's these moments which we'll be exploring in the *Musical Revolutions* series. As well as tonight's exploration of the early days of the symphony, we'll be showcasing the glorious music which gave birth to the

concerto, produced the masterworks of the French baroque and the Italian cantata, and inspired the earliest passions of the Romantic era. Turn to page 18 to find out more, and be sure to join us over the year ahead for some cutting-edge, revolutionary music.

Stephen Rose introduces the early days of the symphony

Few musical revolutions have been as significant as the rise of the symphony in the eighteenth century. At the start of the century the human voice was regarded as the superior form of music. As Georg Philipp Telemann wrote in 1731: "Singing is the foundation of music in every respect". Yet by the end of the eighteenth century, instrumental music — led by the increasing dominance of the symphony — had gained ascendancy. Over 10,000 symphonies were written between 1740 and 1800, for performance in places as far afield as Finland, North Carolina, Sicily and Poland.

Symphonies were played at a huge variety of occasions and venues in the eighteenth century. Many were used at courts (particularly the courts of central Europe) as background music for the aristocrats' meals, conversations and card-games. Others were performed at theatres, as an ear-catching curtain-raiser to the evening's play or opera. In Catholic lands, symphonies were used in church, to punctuate celebrations of Mass. And from the mid-eighteenth century onwards, symphonies were increasingly used at public concerts, especially those held in London. In Johann Peter Salomon's concert series in early 1790s London, the pride of place in each programme was taken by the première of one of Joseph Haydn's symphonies.

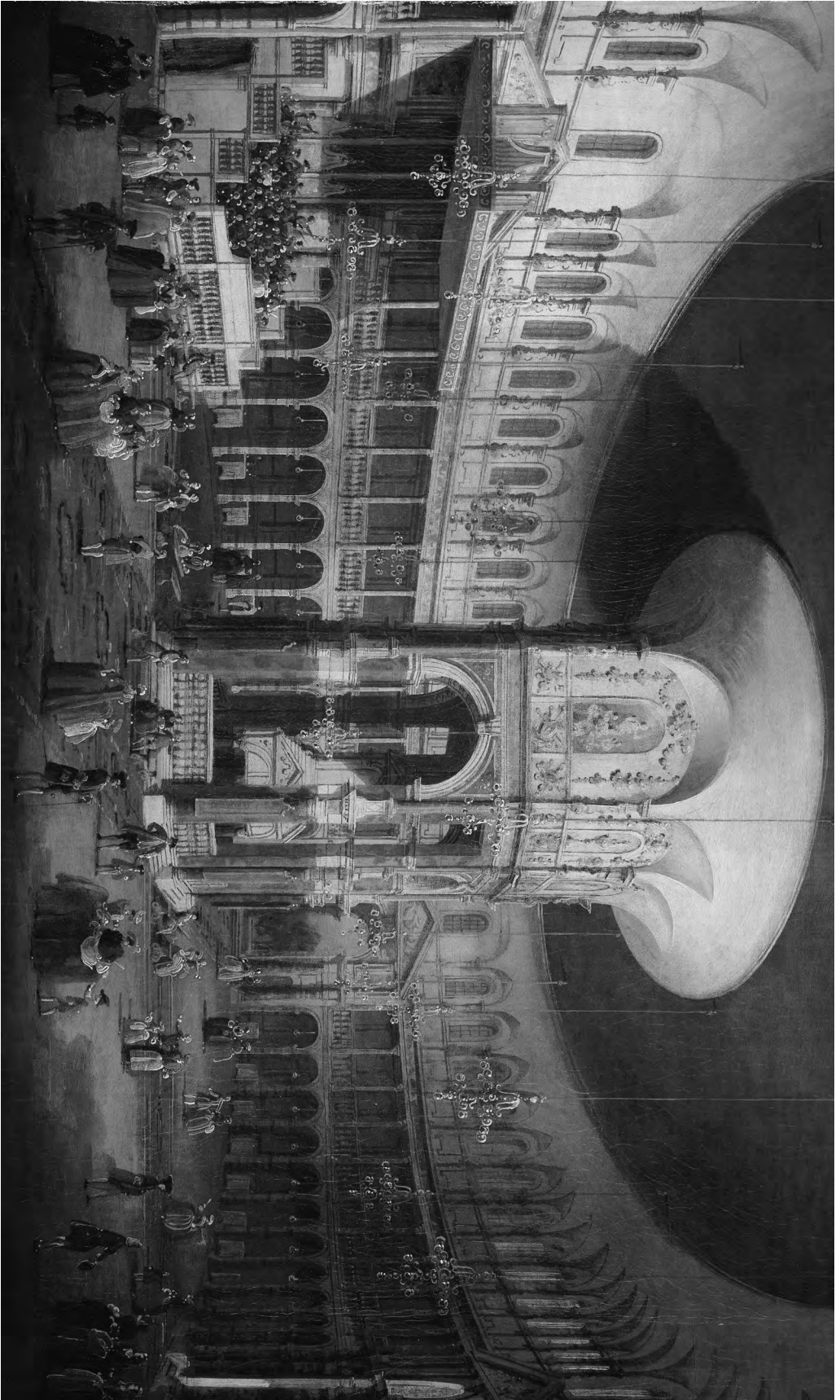
Reflecting the varied ways in which symphonies were used, the genre drew on a diverse range of musical traditions. The works by Bach and Handel in tonight's programme show the important role of the concerto and the opera (or oratorio) sinfonia in supplying models for the early symphony's form and scoring. But composers still faced major challenges in how to give shape to a substantial musical work when no text was present. By the 1750s the formal principle that would later be called sonata form had evolved, whereby material originally stated outside the home key would later be recapitulated in the tonic. The sonata

principle enabled composers to write works with a strong sense of tonal movement; this tonal narrative was the thread that held the first movement of symphonies together, no matter how many contrasting themes were used within a single movement.

For much of the eighteenth century, symphonies were regarded as pleasant ear-ticklers, works in which the dynamic range of the orchestra and the virtuosity of its string and wind sections could be showcased. Towards the end of the century, however, symphonies were increasingly seen as the most sophisticated of musical genres, capable of transporting an audience on an emotional journey that could reach the sublime. As Ludwig Tieck wrote in 1799, the symphony was a genre "in which no single emotion is depicted, but rather a whole world, an entire drama of human affects is poured out".

Early examples of sinfonias: Handel and Bach

An important precursor to the symphony comprised the sinfonias performed before operas and oratorios. In Italy many of these sinfonias were three-movement works intended to catch the attention of the arriving audience with loud fanfares. Other sinfonias were more heterogeneous creations, as is the case with the **Sinfonia to Saul** (1738) by George Frideric Handel (1685–1759). This sinfonia is a four-movement work that has echoes of the French orchestral suite, the baroque concerto, and also the Italian *sonata da chiesa* of the seventeenth century. The opening Allegro has the ear-catching function expected of sinfonias; it is dominated by the snappy opening phrase, which is repeatedly played by the tutti orchestra between various short sections for smaller forces. The succeeding Largo combines gently descending melodic phrases with a steadily moving bass line. Handel then surprises us with the third movement, which is effectively a miniature keyboard concerto. Handel directed



© Bildarchiv Foto Marburg / The Bridgeman Art Library

The Interior of the Rotunda at Ranelagh Gardens (c.1751) by Giovanni Antonio Canaletto). The Rotunda was designed by William Jones of the East India Company, and along with the house and grounds at Ranelagh was owned by the Theatre Royal, Drury Lane. The Rotunda became an important musical venue, and in 1765 the nine-year-old Mozart performed here — at around the same time as he composed his first symphony, which ends the first half of tonight's performance.

the premiere of *Saul* from the keyboard, so this third movement was a chance for him to display his formidable talents as a keyboard soloist and improviser. The Sinfonia ends with a graceful minuet headed *Larghetto Andante*; here the orchestral forces are condensed into a three-part texture that could be from a chamber sonata.

Another example of a sinfonia that prefaced a vocal work is the **Sinfonia to Cantata No.42** by Johann Sebastian Bach (1685–1750). Scholars think that this instrumental piece was originally written for a lost secular cantata (*Der Himmel dacht auf Anhalts Ruhm*, BWV 66a) for the birthday of Prince Leopold of Anhalt-Cöthen in 1718. The surviving version, however, is found in the sacred cantata *Am Abend aber desselbigen Sabbats*, BWV 42, performed in Leipzig on 8 April 1725 (the First Sunday after Easter).

Like many of Bach's instrumental pieces, this Sinfonia is structured with the ritornello principle he learned from the concertos of Antonio Vivaldi. The opening eight-bar section forms the ritornello, with the distinctive bubbling semiquaver pattern for the violin. Statements of this ritornello are then interspersed with episodes for two oboes and bassoon, which use a subtly different theme (although again consisting of bubbling semiquavers). As is typical in Bach's concertos from the 1710s onwards, the ritornello structure is itself subjugated to a larger form. The whole piece consists of a gigantic *da capo* form: the first 53 bars are followed by a shorter middle section (where the oboes take the melodic lead); the opening section is then repeated to bring the piece to an end. For Bach it was entirely typical to use structures borrowed from the *da capo* aria and the concertos of Vivaldi; but these formal models would be rejected by subsequent generations of sinfonia composers.

The symphony in the 1740s: Richter and Stamitz

By the 1740s the courts of central Europe were pioneering a new form of symphony that was characterised by its rhythmic vigour and its brilliance of sonic effects. Development of this new genre was spearheaded by the orchestra at the Mannheim court. Between the 1740s and 1770s the Mannheim orchestra was considered to be one of the best in Europe, in particular for the cohesion and discipline that allowed it to play with an unprecedented combination of drama and precision. Charles Burney praised the Mannheim orchestra for its "variety, taste, spirit, and new effects produced by contrast and the use of *crescendo* and *diminuendo*". The German aesthete Christian Friedrich Daniel Schubart also praised the orchestra's control of dynamic contrasts: "Its forte is a thunder, its crescendo a cataract, its diminuendo a crystal brook splashing off into the distance, its piano a spring breeze".

Franz Xaver Richter (1709–89) joined the Mannheim court in 1749, but he was already writing symphonies in earlier stages of his career. Richter's **Symphony No.4 in C major** was published in 1744 and presumably was written in the late 1730s or early 1740s, when he was working at a succession of small institutions such as the Benedictine Ritterakademie in Ettal, and the court of Prince-Abbot Anselm von Reichlin-Meldegg in Kempten, Allgäu. Like the symphonic style popularised by the Mannheim orchestra, Richter's Symphony No.4 has an irrepressible rhythmic drive, given by the constant semiquavers in the first movement and the short, clearly punctuated phrases in the finale. Yet Richter's symphonic style consists of more than superficial sonic effects. In the slow movement, he shows his willingness to use the minor key, something rare among the Mannheim composers. In all three movements there are touches of contrapuntal writing, as in the cheeky rising upward lines for violin that are

introduced towards the end of the first movement. And in the first movement he amazes the listener with his seemingly unending succession of contrasting themes, often spiced by unexpected harmonic twists.

A taste of the powers of the Mannheim orchestra can be sampled in the **Sinfonia à 4 in D major** by Johann Stamitz (1717–57). Stamitz joined the Mannheim court in about 1741, and in 1750 (the approximate date of this sinfonia) he gained the post of Director of Instrumental Music there. A relatively early work, the Sinfonia is in three movements for strings only, although some performances may have enlarged these forces with the addition of woodwind and even brass and timpani. The Sinfonia shows the brilliance and vigour associated with the Mannheim school, notably in the first movement with its rising violin scales over a harmonically static bass, and the drumming effect of repeated notes. A more mellifluous tone is heard in the slow movement, where gentle Scotch Snap figures adorn the violin melodies. Stamitz's style is constantly demonstrative and lively, always with the aim of arousing the attention of the audience. At the same time, both Stamitz and Richter used early versions of the sonata principle to give tonal coherence to their orchestral writing.

The symphony in the 1760s: Mozart and Haydn

The vivid orchestral styles pioneered by the Mannheim composers soon gained wider use in European musical life. For Wolfgang Amadeus Mozart (1756–91), such styles of symphonic writing were part of the musical language which he learned as a boy. In 1764–5 Mozart spent 15 months in London with his father and sister, giving concerts that amazed the public with his abilities as an infant prodigy. During this stay in London, Mozart wrote his **Symphony No.1 in E flat major, K.16**; it was probably completed in autumn 1764. The

symphony closely resembles the works of Johann Christian Bach, who was one of the leading composers in London at the time and who established a strong friendship with the Mozarts during their stay. The first movement begins with a fanfare-like figure, as was common in symphonies of the time; yet it also shows an assured use of the sonata principle. The second movement is a brief Andante in C minor, and the finale is a jig-like 3-8 movement similar to those favoured by JC Bach. For all its formulaic features, the symphony is still an impressive achievement for an eight-year-old, in particular for its clear tonal design and confident use of less familiar keys.

In the same decade that Mozart was writing his first symphonies, Joseph Haydn (1732–1809) was already a highly experienced writer of orchestral music. His **Symphony No.49 in F minor 'La Passione'** dates from about 1768, from the period when many composers sought to shock and thrill their listeners, in the same way that writers and artists in the *Sturm und Drang* movement cultivated an excess of emotion that could overcome all rationality. In music the *Sturm und Drang* effect was associated with macabre operatic scenarios such as tomb scenes, and it was signalled by such musical features as minor keys, jagged melodies and violent changes of dynamic.

Haydn's Symphony 'La Passione' is in the key of F minor, associated since the early eighteenth century with melancholy and heartache; and the piece soon acquired the nickname 'La Passione', suggesting the tumult of emotions felt in Holy Week. Certainly the first movement has a penitential air, particularly from the plaintive rising semitone of its opening theme and the slow tempo. To be sure, the use of a slow opening movement was a feature of many of Haydn's symphonies at the time; 'La Passione' uses a four-movement sequence (slow—fast—slow—fast), following the formal outline of the Italian *sonata da chiesa*. The fast movements

have jagged leaps, angry syncopations and furiously pulsing lower parts. The Minuet is also in F minor and has a solemnity unusual for dance movements, although the major key appears briefly for the trio. In its emotional intensity and greater length, this symphony indicates the direction that the genre would take in later decades of the eighteenth century.

Stephen Rose © 2011

Dr Stephen Rose is Lecturer in Music at Royal Holloway. His book *The Musician in Literature in the Age of Bach* has recently been published by Cambridge University Press.



Esterházy Palace in Eisenstadt, where Haydn was employed for nearly 30 years from 1761. During this time he wrote the symphony which closes tonight's concert. Steel engraving by C. Rohrich after L. Rohbock.

Instrumental writing takes centre stage

Johann Sebastian Bach (1685–1750)

George Frideric Handel (1685–1759)



Traditionally, the church and the theatre were dominated by the voice. But Handel and Bach were among those who started to change this, establishing instrumental writing as a powerful means of telling stories and teaching lessons.



In 1721 Bach took up the position of Kantor at Leipzig, a role which involved the constant composition of sacred vocal music. But the time spent writing stunning instrumental music before the move to Leipzig wasn't to be wasted, and Bach refused to see the orchestra as merely 'accompanying' the choir. Instead he made his instrumental writing as eloquent as the vocal lines, matching the drama of the text in the music. Thrilling orchestral music was employed for a sacred purpose: the *Sinfonia* in tonight's programme is a perfect example.

Over in England, Handel was undertaking a similar task. In 1737, he suffered a stroke which left his right hand paralysed; it was thought that he would never write or perform again. But, miraculously, he recovered, and *Saul* was the first work he composed after convalescing. It's hard not to feel a sense of optimism and joy pervading its *Sinfonia*, and indeed this was a defining moment in Handel's life: from now on his oratorios were to be characterised by a new vibrancy of orchestral writing, incorporating some of the more flamboyant and Italianate elements of his operas. The *Messiah* is the most well-known result, but the affect was more wide-reaching. Between them, Bach and Handel had proven that the orchestra could take a central place in the narrative of the church and theatre.

The triumph of the orchestra

Franz Joseph Haydn (1732–1809)



At the beginning of the eighteenth century, instrumental playing was regarded as second-rate musical entertainment in the private concerts of the aristocracy. Often orchestral works would be divided in two, the opening movement greeting guests as they entered and the finale accompanying their departure. The music was background interest, secondary to the conversation and tea-drinking. The Duchess of Brunswick was even known to insist that the orchestra play softly so that the card-playing wouldn't be disturbed.

Haydn's symphonies revolutionised this world. This was music which demanded to be heard — no longer could it be talked over. Accordingly, Haydn's new works became the centrepiece of concerts, placed at the beginning of the second half when the largest number of audience members would be present and the music wouldn't be disturbed by latecomers. Orchestral music has never looked back.

A new standard for musicianship

Johann Wenzel Anton Stamitz (1717–57)

Franz Xaver Richter (1709–89)



If Mannheim, in south-western Germany, was the seventeenth-century capital of the symphony, then Johann Stamitz was Mannheim's king. A musician of exceptional talent and ambition, Stamitz created a musical culture which resulted in not only the production of hundreds of symphonies, but also a new musical language. The Mannheim composers (of whom Franz Richter was also a leading light) developed a symphonic style which was full of dramatic rhythmic and dynamic effects, featuring sudden contrast and explosive momentum.

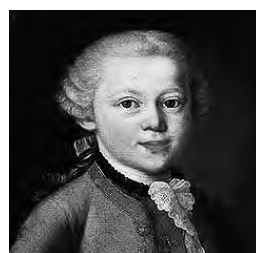


These radical new works required an excellent band — and so many of the composers themselves took up their instruments. This Mannheim orchestra became renowned throughout Europe for its phenomenal ability, with its distinctive sounds almost becoming trademarks: the Mannheim Rocket, Crescendo and Sigh were all well known (and used by, amongst others,

Mozart). A new benchmark for performance had been set.

A prodigy comes of age

Wolfgang Amadeus Mozart (1756–91)



On 9 June 1763 the Mozart family set out on a three-and-a-half-year European tour, sparking considerable interest in this prodigious youngster. In London, for instance, the philosopher Daines Barrington set Mozart a series of tests which included improvising a 'Song of Rage' and a 'Song of Love' in the operatic style of the day, and playing "with a handkerchief over the keys of the harpsichord".

It was during this visit that Mozart composed his first symphony (which closes the first half of tonight's concert). He also met Johann Christian Bach, the son of Johann Sebastian and one of the most important symphonists of the day; their acquaintance would be life-long and have a significant impact on Mozart's music. Later in the same tour Mozart visited Mannheim, an encounter immortalised in his 'Paris' symphony which bursts into life with the so-called 'Mannheim Rocket' effect. In a letter to his father, however, his good impression wasn't entirely musical: "[The Mannheim musicians] certainly behave quite differently from ours. They have good manners, are well dressed and do not go to public houses and swill."

Academy of Ancient Music: our ethos

The history of the AAM is the history of a revolution. When Christopher Hogwood founded the orchestra almost forty years ago, he rejected the decades-old convention of playing old music in a modern style. Hogwood and the AAM were inspired by original performances and, along with musicians across Europe, were beginning to discover the sound worlds which Bach, Handel and Haydn would have known. These bold initial steps would lead to a radical transformation in musical performance, allowing baroque and classical masterworks to be heard anew from that day to this.

So what's different about the AAM? Partly it's the instruments, which are originals (or faithful copies of them). The stringed instruments have strings made of animal gut, not steel; the trumpets have no valves; the violins and violas don't have chin-rests, and the cellists grip their instruments between their legs rather than resting them on the floor. The result is a sound which is bright, immediate and striking. Also,

the size of the orchestra is smaller, meaning that every instrument shines through and the original balance of sound is restored.

There's also a difference in the way we approach our music making. Composers prized the creativity of musicians, expecting them to make the music come alive and to communicate its thrill to the audience — an ethos we place at the heart of all that we do. Very often we don't have a conductor, but are directed by one of the musicians; the result is a close interaction within the orchestra, making for spontaneous, sparky and engaged performances. It's not just about researching the past; it's about being creative in the present.

In everything we do, we aim to recapture the intimacy, passion and vitality of music when it was first composed. The result? Performances which are full of energy and vibrancy, the superb artistry and musical imagination of our players combined with a deep understanding of the music's original context.



Academy of Ancient Music: our past, present and future

The AAM was founded in 1973 by Christopher Hogwood, under whose leadership the orchestra developed the global reputation for inspirational music making which continues today. In its first three decades the AAM performed live to music lovers on every continent except Antarctica, and millions more heard the orchestra through its astonishing catalogue of over 300 CDs: Brit- and Grammy-Award-winning recordings of Handel operas, pioneering accounts of the Beethoven, Mozart and Haydn symphonies, and revelatory discs which championed neglected composers.

This artistic excellence was fostered by a stunning roster of guest artists: singers Dame Emma Kirkby, Dame Joan Sutherland and Cecilia Bartoli and pianist Robert Levin were among those performing regularly with the AAM. A range of collaborations continue to inspire the group with new ideas and fresh approaches. The current relationship with the Choir of King's College, Cambridge recently produced the world's first live classical cinecast, with Handel's *Messiah* streamed live into thousands of cinemas across the globe; and ongoing work with the likes of soprano Elizabeth Watts, tenor Andrew Kennedy and cellist Steven Isserlis lies at the heart of the AAM's present-day artistic success.

In 2006 Richard Egarr succeeded Hogwood as

Music Director, and the orchestra continues its tradition of enthralling audiences old and new. Already Egarr has directed the first-ever performances in China of Purcell's *Dido and Aeneas* and JS Bach's complete Brandenburg Concertos, and has led tours throughout Europe and to Australia, America and the Far East. Recent recordings, including a complete cycle of Handel's instrumental music Opp.1-7, have won MIDEM, Edison and Gramophone Awards. In 2007 Egarr founded the Choir of the AAM, which a year later was awarded the title of 'Choir of the Year' at the Beijing Classical Elites.

The future is just as bright. Performances in 2011–12 feature music from Monteverdi to Beethoven, with outstanding artists including Alina Ibragimova and Anna Prohaska making their AAM debuts. In early 2012 the world-première recording of music by the English composer Christopher Gibbons, featuring the Choir of the AAM, will be released.

Meanwhile the *AAMplify* new generation scheme continues to flourish: hundreds of young music lovers will be welcomed to AAM concerts this season, and the musicians of the future will rehearse and perform side-by-side with the orchestra in Cambridge and, for the first time, in London.

Visit www.aam.co.uk to find out more, or pick up a season brochure tonight.



Richard Egarr *director & harpsichord*



Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making. A brilliant harpsichordist and equally skilled on the organ, fortepiano and modern piano, Richard's many roles include directing from the keyboard, playing concertos, giving solo recitals and playing chamber music. He is also an accomplished conductor, and he relishes the chance to talk about music at every opportunity.

Richard trained as a choirboy at York Minster, at Chetham's School of Music in Manchester and as organ scholar at Clare College, Cambridge. His studies with early music pioneers Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

Richard was appointed Music Director of the AAM in 2006, since when he has led the orchestra on tours to four continents and in a number of acclaimed recordings. Richard is also involved with a number of other period ensembles: he appears in America with the Handel and Haydn Society and Portland Baroque, and this season makes his debut with Philharmonia Baroque in San Francisco. He has performed as a soloist with The English Concert, the Orchestra of the Age of Enlightenment and the Orchestra of the 18th Century.

In 2007 Richard established the Choir of the AAM, and operas and oratorios lie at the heart of his repertoire. He regularly appears at the Concertgebouw in Amsterdam with, among others, the Netherlands Opera Company; and in 2007 he made his Glyndebourne debut in a staged performance of JS Bach's St Matthew Passion. Richard is also renowned as an inspiration for young musicians: alongside his teaching position at the Amsterdam Conservatoire, he has regular relationships with the Britten-Pears Foundation in Aldeburgh and with the Netherlands Opera Academy.

Richard is increasingly sought after by non-period orchestras. This season he returns to conduct the Rotterdam Philharmonic Orchestra and the Scottish Chamber Orchestra, and makes his debut with the Berlin Konzerthausorchester and Helsingborg Symphony.

"It was Richard Egarr who unblocked my mind to how beautiful a harpsichord can sound"

MATTHEW PARRIS, THE TIMES, JANUARY 2011

Richard has performed as a soloist throughout Europe, Japan and the USA, and his solo recording output comprises works by Frescobaldi, Orlando Gibbons, Couperin, Purcell, Froberger, Mozart and JS Bach. For many years he formed an "unequaled duo for violin and keyboard" (Gramophone) with violinist Andrew Manze, which resulted in acclaimed concerts and award-winning recordings of music from Stylus Phantasticus to Mozart and Schubert.

Richard has directed the AAM in recordings by JS Bach, including the Brandenburg Concertos; and in a complete cycle of Handel's Opp.1-7 instrumental music which has won MIDEM, Edison and Gramophone Awards.

Richard lives in Amsterdam with his wife and daughter.

Academy of Ancient Music

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Bojan Čičić
Iwona Muszynska

Violin II

Rebecca Livermore
Pierre Joubert
William Thorp

Viola

Jane Rogers

Cello

Joseph Crouch*

Bass

Peter Buckoke

Oboe

Susanne Regel
Belinda Paul

Bassoon

Ursula Leveaux

Horn

Anneke Scott
David Bentley

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Lady Juliet Tadgell

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Sir Nicholas and Lady Goodison

Sub-principal cello

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Jane Rogers *viola*



In profile

“I think that, as with other instruments whose role is mainly to accompany, my job as a violist is to focus on beauty of tone in order to encourage those around me to shine more brightly. It's such a wonderful feeling to be in the middle of the texture. Being a violist himself, Bach really understood this — I feel a special connection with his Sinfonia in tonight's programme. As with all his cantatas, I find it incredibly spiritually uplifting.”

You can read more of Jane's thoughts on our blog.
Visit academyofancientmusic.wordpress.com

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Supporting the Academy of Ancient Music

Having fun, getting closer to the music and securing the future of a great tradition. That's what supporting the Academy of Ancient Music is all about.

The music we are enjoying tonight only ever came into being through a tradition of patronage. JS Bach composed his instrumental masterpieces at the courts of Weimar and Köthen; Haydn enjoyed the backing of the Esterházy family; Mozart's patrons included the Archbishop of Salzburg and Emperor Joseph II.

The AAM exists to keep this music alive — but income from ticket sales covers only a third of the cost of staging concerts like tonight's. Just like the composers of old, the orchestra relies on generous support from those who value its work and care about its future.

Over the next few years the AAM will be doing more than ever to develop the audiences, musicians and arts managers of the future through its *AAMplify* new generation programme, to bring baroque and classical music to a global audience through recordings and online work, and to enrich people's lives through its concerts. In order to do so it must raise a total of £2.8 million by 2015. Through the generosity of individual philanthropists, Arts Council England and other funders and supporters £1.3 million has already been secured. £1.5 million remains to be raised.

The future of ancient music is in our hands. Read on to find out how you can help.

Join the AAM Society

The AAM Society is the AAM's core group of regular supporters. Members' annual gifts provide the vital ongoing support without which the orchestra would be unable to continue to perform.

Members enjoy a close and ongoing involvement with the life of the orchestra: they dine with the musicians after performances in London; they receive regular invitations to open rehearsals, private recitals and other special events; and at least once each year they are invited to travel with the orchestra on tour internationally.

Membership starts from £250 per annum (£100 for young supporters aged up to 40) and goes up to £20,000+. Gifts can be made annually or by regular standing order. Those giving over £1,000 receive invitations to regular recitals and other special events held in the homes of fellow members. Those giving over £5,000 have the

"The AAM's Porto-Lisbon trip was memorable. We socialised with the players, heard wonderful music twice over with soprano Carolyn Sampson, had an exclusive tour and tasting of Graham's Port, and were introduced to Porto's extraordinary churches by an expert — with an optional trip to the Gulbenkian thrown in. All smoothly organised, relaxed and with the bonus of excellent company, meals and wine".

ELIZABETH DE FRIEND AAM SOCIETY MEMBER

opportunity to sponsor a specific position in the orchestra, and are invited to join the Council of Benefactors which meets annually to receive an update on the orchestra's performance from the Chief Executive and Chairman.

To join the AAM Society, please either contact the AAM or complete and return the membership form on page 17.

Support a special project

From time to time, syndicates are formed to support special artistic projects. Members enjoy a particularly close involvement with the work they are supporting. It's not too late to

get involved with *Musical Revolutions*, the concert series at the heart of the AAM's 2011–12 London and Cambridge season. Please contact the AAM to find out more.

Invest in the AAM Tomorrow Fund

The AAM Tomorrow Fund has been established for those who want to invest at a substantial level in the long-term future of the orchestra. Support from the Fund is making major strategic initiatives possible, including the development of the *AAMplify* new generation

programme and the revitalisation of the AAM's recording programme. The Fund was established by a generous leading gift from Lady Sainsbury of Turville, and major gifts have subsequently been received from other individual and institutional supporters.

Leave a legacy

Over the last four decades the AAM has brought joy and inspiration to millions of people. Our aim over the next is to begin to build an endowment which will ultimately enable it to do so in perpetuity.

Leaving a legacy is one of the most enduring

ways in which you can support our work: gifts of any size have a real impact in enabling the AAM to keep baroque and classical music alive for generations to come. By supporting our work in this way you may also be able to reduce the overall tax liability due on your estate.

Tax-efficient giving

Generous tax incentives exist for UK taxpayers supporting charities like the AAM. Under the Gift Aid scheme the eventual cost of making a gift to the AAM could be as little as half of its

value to the AAM — and for donors who make gifts of shares the cost could be lower still. Further information is available from the AAM.

To find out more

- Contact Simon Fairclough, Head of External Relations, on 01223 341096 or s.fairclough@aam.co.uk;
- Visit www.aam.co.uk and click "Support the AAM".

"We love the AAM's excellent performances, academic depth and innovative programming, and as AAM Society members we share the musical life of this superb ensemble project by project. The AAM is as welcoming and friendly as it is enlightening, and as professional behind the scenes as it is on stage!"

RICHARD AND ELENA BRIDGES AAM SOCIETY MEMBERS

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The AAM is indebted to the following trusts, companies, public bodies and individuals for their support of the orchestra's work:

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Cambridge University Press
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Public funders

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Orchestras Live
Cambridge City Council

Trusts and foundations

CHK Charities Ltd
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and other anonymous trusts and foundations



ORCHESTRAS *Live*

The AAM Society

Special gifts

The Academy of Ancient Music extends its grateful thanks to Lady Sainsbury of Turville, who has supported the orchestra's work at a particularly significant level this year.

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The Cambridge performance has been supported by the Cambridge Friends of the AAM:

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- Please acknowledge my gift using the following form of wording

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- I would prefer to remain anonymous

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I would like to make my donation by

- I enclose a cheque for £.....
(please make payable to 'AAM')

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- I would like to pay by standing order
(please complete the standing order section below)

- I would like to make a gift of shares (please contact the AAM)

Three-year pledge

By pledging to support the AAM over a three-year period, you can help the orchestra to plan for the future with confidence.

- Please tick here if you are able to pledge to support the orchestra at this level for three years.

Leaving a legacy

- Please tick here if you would be willing to receive information about remembering the AAM in your will.

Matched giving

- My firm operates a matched giving policy. Please contact me to discuss this further.

Gift Aid declaration

Please complete this section if you pay UK income tax and/or capital gains tax at least equal to the tax which the AAM will reclaim on your donations in the appropriate tax year.

Please treat this donation and all donations that I make from the date of this declaration until I notify you otherwise as Gift Aid donations.

Signed:

Date:

Donations made by standing order

Please complete this section if you would like to make your donation to the AAM by standing order.

Name of bank:

Bank address:

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Account number:

Sort code:

Please pay Academy of Ancient Music, Lloyds TSB, Gonville Place Branch, Cambridge, sort code 30-13-55, Account number 02768172 the sum of

£.....

- per
- month
 - quarter
 - year

starting on:

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Date:

Full name:

Please return your completed form to:

Simon Fairclough
Head of External Relations
Academy of Ancient Music
32 Newnham Road
Cambridge CB3 9EY

AAM London and Cambridge 2011–2012 season

Musical Revolutions



Musical Revolutions is the concert series at the heart of the AAM's work in 2011–12, showcasing five moments from the early baroque to the Romantic era when music changed forever. We'll be exploring the earliest days — and some of the greatest achievements — of the concerto and the symphony; the unique periods of musical history which produced the early Italian cantata and the French baroque; and the birth of the phenomenon of the Romantic hero. *Musical Revolutions* celebrates cutting edge music and game-changing composers: be sure to join us for a very special journey.

Birth of the symphony



A 50-year period of extraordinary musical change, from Handel and JS Bach's sinfonias to the classical symphonies of Haydn and Mozart

HANDEL Sinfonia from *Saul* (1738)

FX RICHTER Symphony No.4 in C major (1744)

MOZART Symphony No.1 in E flat major (1764)

JS BACH Sinfonia from Cantata No.42 (1718)

J STAMITZ Sinfonia à 4 in D major (c.1750)

J HAYDN Symphony No.49 in F minor 'La passione' (1768)



Richard Egarr
director &
harpsichord

LONDON

Monday 19 September 2011
7.30pm Wigmore Hall

CAMBRIDGE

Tuesday 20 September 2011
7.30pm West Road Concert Hall

Awakening of the Romantic hero



Shunské Sato stars in Paganini's Violin Concerto No.2, complemented by the most revolutionary work of its time: Beethoven's 'Eroica'

WEBER Overture to *Der Freischutz* (1821)

PAGANINI Violin concerto No.2 in B minor (1826)

BEETHOVEN Symphony No.3 in E flat major 'Eroica' (1804)



Richard Egarr
conductor



Shunské Sato
violin
AAM DEBUT

CAMBRIDGE

Monday 10 October 2011
7.30pm West Road Concert Hall

LONDON

Wednesday 12 October 2011
7.30pm Cadogan Hall

Witches and devils

Music inspired by the occult and extraordinary, conjured up by Rebecca Bottone's bewitching voice and AAM leader Pavlo Beznosiuk

TELEMANN Concerto in A major 'The frogs' (c.1720)

HANDEL Vocal and instrumental excerpts from *Alcina* (1735)

TARTINI Sonata in G minor for violin 'Devil's trill' (1713)

CHARPENTIER Scenes from Act 3 of *Médée* (1693)



Pavlo
Beznosiuk
director & violin



Rebecca
Bottone
soprano
AAM DEBUT

CAMBRIDGE

Monday 31 October 2011
7.30pm West Road Concert Hall

LONDON

Wednesday 2 November 2011
7.30pm Wigmore Hall

Sumi Jo sings Mozart

Star Korean soprano Sumi Jo explores a world of Viennese Masonic ritual, Greek myths and Turkish palaces

Overture to *Le nozze di Figaro* (1786)

'Martern aller Arten' from *Die Entführung aus dem Serail* (1782)

Entr'actes from *Thamos, König in Ägypten* (1773)

'Vorrei spiegarvi, oh Dio' (1783)

Maurerische Trauermusik (1785)

'Se il padre perdei' from *Idomeneo* (1781)

Symphony No.31 in D major 'Paris' (1778)

'No, che non sei capace' (1783)



Sumi Jo
soprano
AAM UK DEBUT



Richard Egarr
director &
harpsichord

LONDON

Friday 25 November 2011
7.30pm Cadogan Hall

Handel's *Messiah*

Handel's timeless masterpiece in an unmissable festive performance



Sarah Fox
soprano



Anna Stephany
mezzo-soprano



Ben Johnson
tenor



Stephan Loges
baritone



Choir of the AAM

LONDON
Wednesday 14 December 2011
7.00pm Barbican Centre

Rise of the concerto

Alina Ibragimova makes her AAM debut in a programme ranging from the first work for solo violin to the summit of the baroque concerto



BIBER Passacaglia in G minor for violin from The Rosary Sonatas (c.1674)
JS BACH Sonata in E major for violin and harpsichord BWV1016 (c.1725)
JS BACH Concerto in A minor for violin BWV1041 (c.1730)
VIVALDI Concerto in D major for violin 'L'inquietudine' RV234 (c.1727)
VIVALDI Concerto in D minor for two violins and cello RV565 (1711)
BIBER *Battalia* (1673)
JS BACH Concerto in E major for violin BWV1042 (c.1730)



Alina Ibragimova
director & violin
AAM DEBUT

CAMBRIDGE
Monday 27 February 2012
7.30pm West Road Concert Hall

LONDON
Wednesday 29 February 2012
7.30pm Wigmore Hall

JS Bach's St Matthew Passion

Our acclaimed collaboration with the Choir of King's College, Cambridge continues with a performance of JS Bach's magisterial St Matthew Passion.



James Gilchrist
Evangelist



Choir of King's College,
Cambridge



Stephen Cleobury
conductor

CAMBRIDGE
Tuesday 3 April 2012
5.30pm King's College Chapel

Dawn of the cantata

Jonathan Cohen showcases the human emotion and musical invention of the early Italian cantata



FALCONIERI Ciaccona in G major (c.1616)
MONTEVERDI 'Zefiro Torna' (1614)
MONTEVERDI 'Se vittore si belle' (1638)
STROZZI 'Udite, amanti' (1651)
MONTEVERDI 'Ardo e scoprir' (1638)
B MARINI Passacaglio in G minor (1655)
CASTELLO Sonata No.15 à 4 (1621)
MONTEVERDI Excerpts from *Il ritorno di Ulisse in patria* (1640)
ZANETTI *Saltarello della Battaglia* (1645)
MONTEVERDI *Il combattimento di Tancredi e Clorinda* (1624)



Anna Prohaska
soprano



James Gilchrist
tenor



Jonathan Cohen
director & keyboards
AAM DEBUT

LONDON
Thursday 26 April 2012
7.30pm Wigmore Hall

CAMBRIDGE
Saturday 28 April 2012
7.30pm West Road Concert Hall

Age of the French baroque

The Choir of the AAM explores the revolutionary church music of Lully, alongside ingenious instrumental works by two of his contemporaries



J-B LULLY *De profundis* (1683)
M-A CHARPENTIER *Sonate à huit*
J-B LULLY *Regina coeli laetare* (1684)
J-B LULLY *Salve Regina* (1684)
M MARAIS Suite from *Sonatas pour le Coucher du Roy* (1692)
LULLY *Dies Irae* (1683)



Richard Egarr
director & harpsichord

CAMBRIDGE
Tuesday 26 June 2012
7.30pm West Road Concert Hall

LONDON
Wednesday 27 June 2012
7.30pm Wigmore Hall

Booking information

WEST ROAD CONCERT HALL
Cambridge Arts Theatre box office
01223 503333
www.aam.co.uk

WIGMORE HALL
Wigmore Hall box office
020 7935 2141
www.wigmore-hall.org.uk

CADOGAN HALL
Cadogan Hall box office
020 7730 4500
www.cadoganhall.com

BARBICAN CENTRE
Advance box office, Silk Street
020 7638 8891
www.barbican.org.uk

Booking for the concert in King's College Chapel in April 2012 opens on 16 January 2012 via The Shop at King's on 01223 769342.



Academy of Ancient Music

Awakening of the Romantic hero

BEETHOVEN Symphony No.3 in E flat major 'Eroica' (1804)

PAGANINI Violin Concerto No.2 in B minor (1826)

WEBER Overture to *Der Freischütz* (1821)

"Sato was a knockout... astonishing poise and musicality, with plenty of dazzling moments"
THE NEW YORK TIMES



Richard Egarr
conductor



Shunské Sato violin
UK DEBUT

CAMBRIDGE

Monday 10 October 2011

7.30pm West Road Concert Hall

Tickets £14, £20, £27

01223 503333

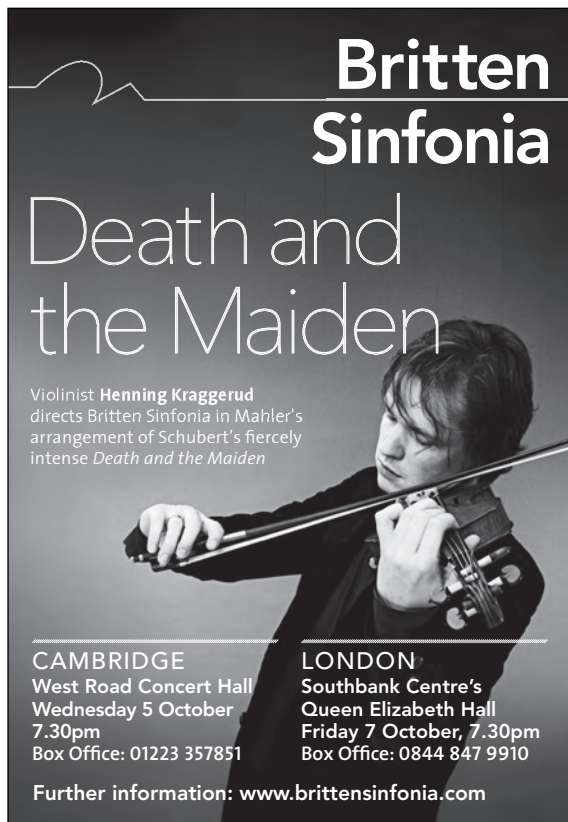
LONDON

Wednesday 12 October 2011

7.30pm Cadogan Hall

Tickets £10, £17, £25, £32, £35

020 7730 4500



Britten Sinfonia

Death and the Maiden

Violinist **Henning Kraggerud** directs Britten Sinfonia in Mahler's arrangement of Schubert's fiercely intense *Death and the Maiden*

CAMBRIDGE
West Road Concert Hall
Wednesday 5 October
7.30pm
Box Office: 01223 357851

LONDON
Southbank Centre's Queen Elizabeth Hall
Friday 7 October, 7.30pm
Box Office: 0844 847 9910

Further information: www.brittensinfonia.com

Wigmore Hall



36 Wigmore Street
London W1U 2BP

Director: John Gilhooly

The Wigmore Hall Trust

Registered Charity No.1024838

Wigmore Hall is a no-smoking venue.

No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management.

Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'.

In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Facilities for Disabled People:



Please contact House Management for full details.