

FORGOTTEN VIENNA



THE AMADÈ PLAYERS

NICHOLAS NEWLAND CONDUCTOR

GEORGE CLIFFORD & DOMINIKA FEHÉR VIOLINS

THE CHOIR OF SIDNEY SUSSEX COLLEGE, CAMBRIDGE

Forgotten Vienna

The Amadè Players

George Clifford *violin* ^{1-3 & 12-14}

Dominika Fehér *violin* ¹⁻³

Nicholas Newland *director*

About The Amadè Players:

'A total delight'

BBC Radio 3 'In Tune', 30 March 2015

*'The sweetness Fehér drew from her gut-strung
fiddle contrasted with the nuttier hues of Clifford's instrument'*

The Strad, July 2015

Dedicated to the memory of John Skinner MBE

Carl Ditters von Dittersdorf (1739-1799)

Concerto for two violins in C major [Lane: 4]

- | | |
|-------------|--------|
| 1. Maestoso | [5:44] |
| 2. Adagio | [2:53] |
| 3. Presto | [5:43] |

Johann Baptist Wanhal (1739-1813)

Symphony in A minor [Bryan a2]

- | | |
|---------------------|--------|
| 4. Allegro Moderato | [4:57] |
| 5. Cantabile | [1:56] |
| 6. Menuetto I & II | [2:43] |
| 7. Allegro | [6:40] |

Karl Ordóñez (1734-1786)

Sinfonia in C major [Brown C:1]

- | | |
|------------------|--------|
| 8. Adagio | [1:27] |
| 9. Allegro molto | [2:03] |
| 10. Andante | [2:44] |
| 11. Presto | [2:41] |

Johann Baptist Wanhal

Violin Concerto in B flat [Weinmann IIb:Bb1]

- | | |
|----------------------|--------|
| 12. Allegro Moderato | [7:18] |
| 13. Adagio | [4:22] |
| 14. Allegro | [7:06] |

Requiem Mass in E flat major [Weinmann XIX:Eb1]

- | | |
|--------------------------|--------|
| 15. Requiem Aeternam | [1:55] |
| 16. Dies Irae | [1:47] |
| 17. Domine Jesu Christe | [2:19] |
| 18. Sanctus & Benedictus | [3:24] |
| 19. Agnus Dei | [0:52] |
| 20. Lux Aeterna | [1:11] |
| 21. Requiem Aeternam | [1:56] |

Total playing time [71:53]

Forgotten Vienna

Vienna in the eighteenth century was a melting pot of new music and innovative styles. Listening to the music of their friends and colleagues, the composers of this great city revolutionised social entertainment, and laid the groundwork for the success of Mozart, Haydn and Beethoven.

The Enlightenment was in full swing - scientific research tempered religious fervour; Masonic lodges, artistic societies and clubs promoted musical experimentation whilst the power games of the Catholic Church, Habsburg Empire and princely egos lent the city an air of mystery and intrigue. In short, Vienna was the place to be.

However, one group of individuals remains largely forgotten to the modern audience. These men hailed from the East - the Czech lands of Moravia, Silesia, Bohemia; Hungary and other, smaller city states which are now recognised in Bulgaria, Romania, Slovakia and Poland. These composers represented some of the most creative elements of what we now know as the 'Classical' style, and embody Forgotten Vienna.

With the defeat of the united families of Czech nobility by the Habsburgs in 1620 came the adoption of Bohemia, Moravia and much of what is now Czech Silesia as effective provinces of the Habsburg Empire. Local courts and palaces were soon established, and with them came large musical institutions. Prague became a focal point of musical performance and, by the late 17th century, three noble families had established bands of instrumentalists and singers at their Prague palaces. Trained by the church and the leading musicians of the previous generation, these young men soon began to travel and spread their own interpretations of the most modern trends - in doing so, the émigré composers of the Czech lands soon began to be recognised for their abilities, unique national styles and passion for music in all forms.

The coronation of Charles VI as emperor in 1723 saw Prague fade in importance to the equivalent of a provincial town. The re-imposition of the Catholic faith in a region that had flourished during the Reformation, the forced use of the German language and a paucity of available posts for musicians gave further impetus for travel and 'foreign' employment.

This travel, coupled with the canonisation of

music by 19th century German musicologists, has led to many confusions regarding the names of these composers – many musicians adopted the Germanised spellings of their names when they settled in Vienna; some through choice, others through indifference or imposition. With the rise of Czech nationalism after the Second World War, many names were modernised to their equivalent Czech spellings. Thus, Johann Vanhall became Johann Baptist Vaňhal and then Jan Křtitel Vaňhal – it is hard for students of music history to learn about composers who are known by a myriad of different, often contradictory, names. For clarity, I tend to use the form most often employed by the composers themselves. There are further complications; Carl Ditters was ennobled in 1773, adopting the nobiliary particle 'von Dittersdorf'. Johann Baptist Vaňhal suffered the most variations, with different manuscripts are marked Vanhal, Vaňhal, Vanhall, Wanhall, Wannhall or Van Hall with variations on his first name equally frequent – in one source, two different spellings are used on one page. Within the text here, when others use a variation of a composer's name, it is quoted without comment or amendment.

Of particular note is the interaction and collaboration between composers of this period in Vienna. It is no wonder, given the

integration of the musical community, that compositional ideas and influences were so easily exchanged. Michael Kelly, famed as the Irish tenor who performed both Don Curzio and Don Basilio in Mozart's *Le Nozze di Figaro*, notes in his memoir:

'The English composer Stephen Storace gave a quartet party to his friends. The players were tolerable, but not one of them excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them:

The First Violin...Haydn
The Second Violin... Baron Dittersdorf
The Violoncello...Vanhall
Tenor [viola]...Mozart'

The impact of 19th century German musicology on the periodisation and canonisation of music has effectively removed them from our history books in anything other than a peripheral sense, and I passionately believe the time has come for the rehabilitation of these composers. Their contribution was immense, and critically important for its influence on their better-known colleagues. It is, however, also important to note that in many ways their impact can only be fully assessed with this distance and perspective. Neal Zaslaw, in his weighty text on Mozart's Symphonies (OUP, 1989) argues that:



...to dub the generation that included Bach's sons, Leopold Mozart and Gluck (as well as Vanhal, Ordóñez and Dittersdorf) as 'forerunners' is fallacious. These talented composers did not rise from their beds each morning in order to 'forerun'; they composed music that was thoroughly modern and that appealed to them and their contemporaries.'

Whilst I agree with Zaslaw that the intention of these men was not to revolutionise the world of classical music, their importance should not be underplayed. In many cases, their modesty (or at least the habit of leaving manuscripts unsigned) has created many issues for modern musicologists. For example, of the surviving seventy or so symphonic manuscripts left extant and thought to have been written by Vanhal, just one survives with an autograph. Carl Ditters' ego seems to have been more pronounced, though his legacy is equally overlooked. Irrelevant of their behaviour or personal motivations, these composers made a lasting impact on what we understand to be Classical music and are owed credit for this.

The three composers featured on this disc played quite different roles in Viennese society, but did so within the same social circles. Ditters (1739-1799) was famed more for his virtuosic performances on the violin than his composition, whilst Vanhal (1739-1813) was respected and acclaimed

(seemingly to his discomfort) for his writing. Ever aware of his social standing, Ditters claimed to have taught Vanhal but, given their proximity in age, it seems more likely that Ditters guided his more humble colleague in the complicated social network of Vienna, rather than actually instructing him, and was willing to take the credit for his later success. Today, Ditters is best (though still barely) known for his concertos for double bass. Carl Ordóñez (1734-1786) is an even more obscure figure, born in Vienna to Moravian parents. Composing more than 70 symphonies, he wrote but four with the 'modern' four-movement style and these each feature the energetic, almost galloping rhythms for which he is best recalled. His work was revived and revised by Haydn, and his *Singspiel Diesmal hat der Mann der Willen!* of 1778 was performed at the Nationaltheater for Joseph II. Interestingly, his name is sometimes presented in a form (Carlo d'Ordoñez) suggesting Spanish allegiance or travel, but there is no record to support this.

The majority of composers in the eighteenth century survived thanks to a portfolio career of playing, teaching and writing – as well as working hard to maintain relationships with their patrons and supporters. Throughout his career, Ditters composed works for solo violin – continuing to do so into the 1770s – and

his output includes at least two 'double' concertos. Philippe Gumpenhueber's *Repertoire* lists Ditters as a soloist more frequently than any other violinist in Vienna during the early 1760s – often as not playing his own compositions.

When examining the **Concerto for two violins in C major**, there is a natural relationship between Ditters' violin writing and that of Haydn, Hofmann and Waňhal; triplet figures in the solo parts, conservative first movements are balanced by developed and innovative finales which reflect his symphonic style. Unlike the other double concerto in D major, the present concerto was not published in the contemporary Breitkopf Catalogue, so its completion date is somewhat harder to establish.

Professor Allan Badley (who kindly granted permission for performance the recording of his editions of both this concerto, and Waňhal's Bb concerto – and elements of whose research is reflected here) suggests that Ditters and his younger brother Alexander are the most likely candidates as performers of this work - both are noted as playing in Viennese orchestras as early as 1762. The cadenzas performed here are found in the original manuscript in the Royal Music Library, Copenhagen, suggesting

that Ditters wrote them with specific performers in mind. The idea that they were intended for himself and his brother is certainly charming, and gives the interplay between soloists an exciting further dynamic.

By the last quarter of the eighteenth century, Johann Baptist Waňhal was established as a deeply respected, prolific composer and musician of the highest quality. In the first quarter of the twenty-first century, he is a name unfamiliar to the majority of concert-goers and performers. Amongst his friends and colleagues were counted the somewhat younger Wolfgang Amadeus Mozart, direct contemporary Joseph Haydn, as well as Gluck, Mysliveček, and fellow Bohemian Florian Leopold Gassman. His pedigree was established over a career of hard work, modesty and religious dedication. Fitting the model of busy Viennese artists, individual commissions built his career and the Counts Clam Gallas and Waldstein became early enthusiasts and supporters, joining the Countess Schaffgotsch who had earlier funded his move from Bohemia.

European symphonic writing during the latter half of the eighteenth century was in a state of flux, with several cities becoming known for their specific approaches to composition. The smaller size of ensembles in Salzburg, often in

three parts without viola, could be seen as looking backwards to a simpler form of sacred writing; whilst Mannheim and its 'Army of Generals', a fully scored orchestra including clarinets, set the tone for the larger groups used by composers as they moved towards the nineteenth century. The typical Viennese ensemble had pairs of oboes, horns and bassoons alongside the string sections. H.C. Robbins Landon indicates that:

'the Austrians also cultivated another kind of work, a chamber symphony, with singing allegros. J.B. Vanhal was a specialist in this sort of symphony which often began (unlike most of Haydn's) with a cantabile theme, piano on the upbeat'.

Whilst *Cantabile* is not given as a performance directive in the first movement of the Waňhal's **Symphony in A minor** (catalogued by Professor Paul Bryan as 'a2'), it is indicated in the second. The lyrical style of Waňhal's writing is heard in both movements, as well as many of the other symphonies. It is clear from communications between Haydn and colleagues in London, that Waňhal was felt to be a leading light of the genre, particularly given his use of four-movement works in minor keys.

It has not been possible to establish an exact date of composition for this A minor symphony, but its presence in the Breitkopf catalogues

from 1772 onwards means we can take this as the latest possible point of composition. The works written during Waňhal's Italian sojourn between May 1769 and some point before September 3, 1771 exist as manuscript copies by Italian copyists and on Italian paper in presentation cases (two sets residing in Italy, with one in Copenhagen) and are noticeably different; amongst the six works only one is in a minor key. It is my contention, based on examination of paper, ink and handwriting samples, that this symphony dates to 1769, at some point before Waňhal's departure from Vienna in May of that year.

Most Viennese ensembles of the period maintained a pair of salaried horn players, and there was a large pool of freelance players available for casual employment. It is clear, however, that the scale of this symphony falls outside the norm of performance in this period. At least one set of manuscript parts, (held in Graz, Austria) includes all four horns but suggests the second pair in C could be left out of a performing ensemble. This unusual scoring led to some confusion in the production of performance materials - several sets of surviving parts are missing the second pair of horns, or have one or other part copied incorrectly for trumpet. The stylistic nature of the parts in A rule

out them having been written for this instrument, however. There are various problems with each of the manuscript and engraved editions of this symphony that have survived the 18th century, and Fritz Kneusslin for Hug & Co carries these into the 1946 edition. For this recording, I have prepared a new edition, consulting all available surviving sources of the piece, and restored the four horn parts. This edition also includes the third movement, which is omitted from the two sources in Italy (likely due to local tastes, as minuets were often removed from symphonies). This, therefore, is the first recording to include the full instrumentation and all original movements.

In stark contrast to Waňhal's forward looking construction, with its large orchestra and elements of the increasingly prevalent Sturm and Drang movement, Ordenez's *Sinfonia in C* feels like the product of composer in development. Whilst Ordenez had been hugely influential (along with Wagenseil, Hofmann and Gassmann) during the 1750s and 1760s, his health was faltering by the mid-1770s. Written in four short movements, the Sinfonia opens with a grandiose but somewhat old-fashioned sounding Adagio, before pivoting to an

Allegro, an Andante and a Presto – it has moments of reckless abandon but does not feel as complete a work as those that surround it. 'Why then, record it?' you may ask. The answer is that just as Waňhal and Ditters paved the way for those around them to further the cause of symphonic development, it was the even earlier circle of composers such as Ordenez who allowed their writing to blossom as it did.

Waňhal's career in Vienna spanned more than fifty years. In this time, as noted above, he was elevated from his status as a gifted but unknown Bohemian to the very pinnacle of society. His relationships with the most prominent social leaders led to him having almost unprecedented control over his publishing (perhaps ironic given his lack of interest, and engrained modesty) and assured his presence in high-powered gatherings and musical establishments. As well as regularly writing new works for the houses of Clam-Gallas, Baron Riesch, Countess Schaffgotsch and the Princely House of Thurn and Taxis, Waňhal travelled often to the estates of Count Erdödy in what is now Croatia, and the central Kapelle at Pressburg (now Bratislava, Slovakia).

The period spent working for Erdödy was not a permanent secondment, nor was it a



long-term decampment from Vienna. His short journeys resulted in large numbers of sacred works written for the Count's court and the nuns in Pressburg. Whilst maintaining elements of his Viennese, and indeed uniquely Bohemian, styles, these works vary in their construction and scope.

Wañhal's **Concerto for Violin in Bb major** gains its fame and prominence from its inclusion in a letter from Wolfgang Mozart to his father Leopold. Dating from October 1777, the letter was written during Mozart's stay in Augsburg;

'Last Sunday I attended service at the Holy Cross, and at ten o'clock we went to Herr Stein's, where we tried over a couple of symphonies for the concert. Afterwards I dined with my cousin at the Holy Cross, where a band played during dinner. Badly as they play in the monastery, I prefer it to the Augsburg orchestra. I played a symphony, and a concerto in B of Vanhall's, on the violin, with unanimous applause.'

Really very little is known about this violin concerto, other than that its stylings are clearly rooted in Wañhal's most productive and successful period. It is amusing to note that in his response, Leopold – never one to give overly audacious credit – indicates no surprise that the audience should have enjoyed Mozart's violin playing, but rather that if he worked harder, his audience would enjoy

it more! The violin concerto feels somewhat earlier than 1777, and for Mozart to have been travelling with copies, it makes sense that he acquired a work already commonly available. Looking at the other works, it seems likely that this concerto originates from between 1770 and 1775, when it appears in the Breitkopf catalogue.

In his *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (a General History of artists in Bohemia, and Moravia and Silesia), Jan Bohumil Dlabacž (1758-1820) notes Wañhal as having written '2 Messen de Requiem für seine Eltern', or '2 Requiem Masses for his parents'. (It is worthy of note that this is sometimes quoted as 'fine parents', but I believe this to be a trick of the typography in the original source and translation – the Germanic Schwabach typeface uses the long-s, ſ rather than 's'). He goes on to describe Wañhal's style; 'his musical pieces had from the beginning the distinction that one found them to express not only nobility and solidity, but also delicacy and melodiousness... which because of his honesty and gentleness of his character... earned him the esteem and love of all' (with thanks to Professor Paul Bryan for his translation). Dlabacž spent time with Wañhal in Vienna in 1795 and whilst the Lexikon was not published

until 1815, these works had to have been completed by then. Sadly, this is the clearest indicator with regards the dating of this Requiem mass.

Of the two Requiems, we know that the second (also in E flat major) is an expanded, more complex work. It has to have been completed by 1784, as surviving manuscripts note performances in that year, as well as 1787 and 1790. The second Requiem Mass was repeatedly mistaken for the work of Michael Haydn, and with its complicated scoring of clarinets, brass and drums; it is easy to understand why. Michael Haydn's *Missa pro Defunctis*, [Klatzmann I:8, MH 155] was completed in 1791 and includes soloists and mixed choir alongside two bassoons, four trumpets, three trombones and timpani - much more in common then with Mozart's own Requiem Mass of 1791, (with two basset horns, two bassoons scored separately from continuo, two trumpets and drums and three trombones) than with the first, simpler, mass by Wañhal.

Wañhal's parents, Marie Solzova (possibly Volešovský, dates unknown) and Jan Vanhal (born in Dobrenice, 28th April 1704) are without mention in any contemporary literature, and we know very little about them. His sister, Peregrina,

along with four children remained alive in Nechanice at the point of Wañhal's death, the town in which he had been born. It is likely his parents also lived in Nechanice, though as yet it has not been possible to find their death records. Given the musical style of both Requiems, I feel it likely that the smaller, simpler work (the present piece) reflects a tribute to his mother, whilst the heavier work with drums, trumpets and clarinets presents a more masculine feeling, in memory of his father. The smaller scale also reflects the reduced scoring available to him during his trips to Varaždin (in what is now Croatia), at the second court and monastery supported by Count Erdödy. The latest sacred work of this period is the *Salve Regina* of 1779, and I postulate that this first Requiem dates from between 1774 and 1779. The piece owes much to the Lutheran tradition, embodying the belief that church music must remain at all times accessible to the audience, and carry a simple beauty reflective of God's greatness.

Performance Considerations

The instruments heard on this disc reflect the transitional nature of the period. The development of repertoire and instruments has always gone hand in hand, and investigation of instrument collections held by the institutions associated with Wañhal

in Austria and the Czech Republic indicates that the ensembles for which he wrote varied significantly. For each piece on this disc, we have varied the ensemble so as to best reflect the size of group it was intended for. The larger court establishments in Vienna were a proving ground for cutting edge developments and large ensembles – hence the dominance of what we now ‘transition’ and ‘classical’ bows amongst the strings, four large horns, and a large bass section as heard on the disc. To emulate the smaller ensemble found in the monastery of Varaždin, we use a reduced string section playing on lighter, earlier bows, with a pair of horns and no winds. The chorus for the Requiem, the Choir of Sidney Sussex College, Cambridge, were prepared for the recording by their Director of Music, Dr David Skinner.

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The Amadè Players

Nicholas Newland – Director
Dominika Fehér – Violin
George Clifford – Violin

VIOLIN

George Clifford
concertmaster
Olga Popova
Olga Montoya Fuertes
Dominika Fehér
Nicky Enderby
Hailey Willington
Emily Hale
Jennifer Stevens
Judy Taylor
Ellen Bundy
John Bowker
Sarah Hill
Rachel Stroud
Michael Jenner
Piotr Jordan

VIOLA

Alexis Bennett
Matyas Csiba
Heather Bourne
Maria Świadek

VIOLONCELLO

Lucia Capellaro
Kristína Chalmovská
Carina Drury

CONTRABASS

Carina Cosgrave
Pippa MacMillan

OBOE

Gail Hennessy
Oonagh Lee

BASSOON

Robert Percival

HORN

Ursula Paludan Monberg
Anna Drysdale
Martin Lawrence
Kate Goldsmith
Richard Bayliss

HARPSICHORD

Katarzyna Kowalik
Aidan Phillips

ORGAN

Aidan Phillips

ADMINISTRATION

Kirby Kelman
Nicky Enderby



Texts & translations

Johann Baptist Wanhal

Requiem Mass in E flat [Weinmann XIX:Eb1]

15. Requiem Aeternam

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Eternal rest give unto them, O Lord
And let perpetual light shine upon them.*

16. Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus
Huic ergo parce Deus
Pie Jesu Domine
Dona eis Requiem.

*This day, this day of wrath
shall consume the world in ashes.
What trembling there will be
When the judge shall come
to weigh everything strictly
Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest.*

17. Domine Jesu Christe

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

*Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light.*

18. Sanctus & Benedictus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus qui venit in nomine Domine.

Hosanna in excelsis.

*Blessed is he that comes in the name of
the Lord.
Hosanna in the highest.*

19. Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem.
Dona eis requiem sempiternam.

*O Lamb of God, that takes away the
sin of the world,
Grant them rest.
Grant them eternal rest.*

20. Lux Aeterna

Lux aeterna luceat eis Domine.

Let everlasting light shine on them.

21. Requiem Aeternam

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.

*Eternal rest give unto them, O Lord
And let perpetual light shine upon them.*

George Clifford *violin*

George Clifford began life as a modern violinist, studying with Igor Petrushevski at the Royal Academy of Music (RAM) in London. During his undergraduate course he was offered the opportunity to take up baroque violin as a second study. He went on to study baroque and classical violin with Matthew Truscott, leader of the Orchestra of the Age of Enlightenment (OAE), and completed a Master of Arts degree in 2011. George was awarded the prestigious DipRAM for an outstanding final recital.

George has worked with directors and conductors including Sir John Eliot Gardiner, Trevor Pinnock, the Late Sir Charles Mackerras, Jane Glover, Edward Higginbottom and John Butt. Other musicians George has worked with include Charles Hazelwood, Richard Egarr, Steven Devine, Robert Levin, Pavlo Beznosiuk, Mark Padmore, Mark Deller and Neil Jenkins and he has played with ensembles including the OAE, the Academy of Ancient Music, the Gabrieli Consort & Players, the Dunedin Consort and The Amadè Players among many others.

In May 2012 George gave the modern London Premiere of Vivaldi's recently discovered Sonata RV.815 for violin and basso continuo, gave the broadcast Premiere live on BBC Radio 3 and made the Premiere recording of the work.

Dominika Fehér *violin*

Dominika Fehér was born in Hungary and since moving to the UK has become a sought after freelance violinist in London, as a soloist, concertmaster and orchestra player.

After completing her Masters degree at the Franz Liszt Academy, Budapest in 2011, Dominika picked up the baroque violin and studied historical performance at Birmingham Conservatoire under the tutelage of Margaret Faultless, Lucy Russell and Oliver Webber. She was a member of the European Union Baroque Orchestra in 2012 and was Principal 2nd violin with Devon Baroque for their 2013/2014 season. She has appeared on the BBC, including several live radio broadcasts and has recorded with the Wallfish Band.

Dominika enjoys a versatile career: performing on the 'modern' violin as Principal/Co-Principal second violin with the Orchestra of the Swan, educational work with the Orchestra of the Age of Enlightenment and Spitalfields Music as well as teaching the violin privately.

With The Amadè Players, Dominika has held the Principal second violin chair since moving to London, and recently performed the present double concerto at St John's Smith Square, as well as in a live broadcast for BBC Radio 3's 'In Tune' programme.

The Choir of Sidney Sussex College, Cambridge

David Skinner *director*

Sidney Sussex rose from the ruins of the Cambridge Greyfriars in 1596 and has long been a nest for professional musicians. The choir has been led by Dr David Skinner since 2006. David is also a co-founder of The Cardinal's Musick, director of Alamire (www.alamire.co.uk) and Sidney's first Director of Music.

The College prides itself in being an open and friendly environment for music-making at a very high level among those reading a variety of subjects. In addition to organ and choral scholarships, the College awards a number of music bursaries annually, including one for choral composition (The Kennedy Pritchard Prize) and another for music performance (The Larkum Prize); there are also a number of dedicated trust funds available for a variety of music making in College, including the Powell Arts Fund and the Waldemann Family Jazz Fund. The College boasts an active Music Society which organizes weekly chamber recitals with guest appearances. Small-scale operas and musicals are often staged in the Master's Garden in Easter Term. Since the appointment of Osborn Director of Music, Dr David Skinner the Chapel Choir has quickly become one of the finest mixed-voice ensembles in Cambridge.

Soprano

Alice Chilcott
Rosalind Dobson
Laura Harrison
Becky Jordan
Charlotte Rowan
Catherine Shaw
Rachel Scott
Kate Shaw

Alto

Harini Annadanam
Olivia Crawley
Carine Ha
Sarah Lorimer
Giverny McAndry
Camilla Wehmeyer

Tenor

Tom Ainge
Sam Ellwood
Jonny Venwell

Baritone

Oliver Clarke
Benedict Collins Rice
Will Searle
Eric Tuan
James Cormack

Bass

Ben Chapple
James Bartlett
Phillip Franklin

Nicholas Newland – director

Born in London, Nicholas Newland made his professional debut at the Cadogan Hall in 2007. Since then, he has worked around the world conducting repertoire from 16th century dramatic works to soundtracks for South Indian films. In 2010 Nicholas founded The Amadè Players, having previously established groups including the London Irish Symphony Orchestra and Situation Opera.

Nicholas was awarded a distinction for his MA in Historical Musicology at Goldsmiths, University of London. His dissertation on Wainhal's A minor symphony included a new critical edition, which is recorded for the first time on this disc. Current research towards his PhD focuses on the brass writing and sacred vocal music of Wainhal. In 2012 Nicholas was appointed to the research council of the Johann Baptist Wainhal Association.

Alongside regular performances at the Foundling Museum and Handel House with The Amadè Players, Nicholas has conducted at the Royal Festival Hall, Cadogan Hall, Queen Elizabeth Hall and Purcell Room. With the London Irish Symphony Orchestra Nicholas commissioned and premiered major new works by young Irish composers, and in Cuba he collaborated with

the Instituto Superior de Arte, Escuela Nacional de Danza Cubana and choreographers Le Grand Cru to produce *El Camina del Agua*. With Anglo Indian Music Productions, Nicholas toured to Chennai, India in 2012 to give the launch performance of Illaiyaraaja's score for *Neethaane en Ponvasantham* at the Nehru Stadium, Chennai to a worldwide televised audience. Since 2010, a residency at London's Foundling Museum with The Amadè Players has led to world premiere recordings and BBC Radio 3 broadcasts of Vivaldi violin sonatas under Nicholas's supervision.

A Fellow of the Royal Society of the Arts, he has broadcast for BBC Radio on Vivaldi, Handel's work with Foundlings in London and Wainhal's sacred and symphonic writing. He is a Lecturer in Historical Musicology at Goldsmiths, University of London and Morley College, teaching historical performance practice and arts management. Appointed a Fellow of the Higher Education Academy in 2014, Nicholas also teaches the Management of Learning and Teaching in Higher Education to early-career academics.

The Amadè Players' second disc with Resonus Classics is a tribute to the group's late patron Christopher Hogwood, MBE and features performances by Rebecca Ramsey, Stephen Farr and Dame Ann Murray.



The Amadè Players

The Amadè Players approach concerts from both performance and research perspectives, intending to offer the audience a historically informed sound. We feel the crucial word is informed, and do not seek to achieve the impossible in sound creation or assuming the intent of a composer, but rather hope to give an exciting performance based upon in-depth musicological research, combined with musicianship of the highest quality.

In the past two years we have created world premiere recordings of violin sonatas by Vivaldi, which were also broadcast live on BBC Radio 3; carried out educational projects with more than 400 children from deprived parts of London including full performances of Monteverdi's *L'Orfeo* and Handel's *Messiah* on period instruments. Our residency at The Foundling Museum was established four years ago and has involved regular performances and outreach projects each year.

Our 2014 season saw performances with renowned horn players Anneke Scott and Roger Montgomery, whilst the 2015 season sees performances with David Blackadder, Ailish Tynan and the release of our first two discs with Resonus Classics. The second disc is a tribute to our late patron Christopher Hogwood, and includes pieces featuring organist Stephen Farr, sopranos Rebecca Ramsey and Eleanor Ross, and mezzo-soprano Dame Ann Murray. Several performances at St John's Smith Square are spread across the 2015 and 2016 season in support of our projects recorded there, culminating in March

2016 with a programme celebrating International Women's Day, supporting the charity Associated Country Women of the World.

www.amadeplayers.com
Registered Charity Number 1154579

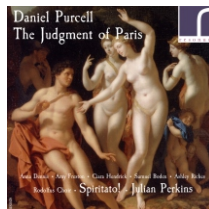
The Amadè Players would like to thank the following for their support of Forgotten Vienna:

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An Anonymous Donor
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Ella Haller Zwierzchowska
Mark Brown
Keith McGowan
Dr David Skinner and the Choir of Sidney Sussex College, Cambridge
Richard Heason and the Staff of St John's Smith Square
Linda King and the Staff and Clergy of St George's Church, Chesterton, Cambridge

Nicholas Newland would like to extend his personal thanks to:

Tish Collins	Professor Allan Badley
Geraldine and Bali Beskin	Professor Paul Bryan
Dr David Skinner	Rebecca Ramsey
Michaela Ambros	Pavel Svacinka
Milena Mateus	Faith Denham
Anthony Pryer	Jerome Joyce
John Skinner MBE, to whom this recording is dedicated	

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Recorded in St John's Smith Square, London on 7-10 September & 26 January 2015
and St George's Church, Chesterton, Cambridge on 28 April 2015

Producer, Engineer & Editor: Adam Binks

Recorded at 24-bit / 96kHz resolution (DDD)

Cover image © Nina Sologubenko

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