

C.P.E. BACH

SYMPHONIES 1–4
CELLO CONCERTO IN A



Alison McGillivray *cello* THE ENGLISH CONCERT Andrew Manze

ACKNOWLEDGMENTS

Cover: *The Minuet* (1760). Copper engraving by Johann Esaias Nilson (1721–1788) / AKG-Images

Photo of Andrew Manze by Benjamin Ealovega

Photo of The English Concert by Richard Haughton

Performing editions used for this recording were prepared by Andrew Manze from the existing sources.

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Producer: Robina G. Young

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Recorded, edited & mastered in DSD



PRODUCTION USA

CARL PHILIPP EMANUEL BACH 1714–1788

4 ORCHESTRA-SYMPHONIES CELLO CONCERTO IN A MAJOR

ORCHESTRA-SYMPHONY N ^o 1 IN D MAJOR Wq. 183/1	11:13
1 i Allegro di molto	6:17
2 ii Largo	1:55
3 iii Presto	3:01
ORCHESTRA-SYMPHONY N ^o 2 IN E-FLAT MAJOR Wq. 183/2	10:56
4 i Allegro di molto	4:12
5 ii Larghetto	1:13
6 iii Allegretto	5:31
CELLO CONCERTO IN A MAJOR Wq. 172*	20:01
7 i Allegro di molto	6:17
8 ii Largo con sordini, mesto	8:08
9 iii Allegro assai	5:26
ORCHESTRA-SYMPHONY N ^o 3 IN F MAJOR Wq. 183/3	10:17
10 i Allegro di molto	5:15
11 ii Larghetto	2:06
12 iii Presto	2:56
ORCHESTRA-SYMPHONY N ^o 4 IN G MAJOR Wq. 183/4	11:13
13 i Allegro assai	3:17
14 ii Poco andante	5:01
15 iii Presto	3:22

THE ENGLISH CONCERT
Alison McGillivray *cello** Andrew Manze *director*

C. P. E. BACH 4 *Orchestra-Symphonies & Cello Concerto* IN A MAJOR

“After dinner, which was elegantly served, and cheerfully eaten, I prevailed upon [Bach] to sit down again to a clavichord, and he played, with little intermission, till near eleven o’clock at night. During this time he grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said, if he were to be set to work frequently, in this manner, he should grow young again.”

– CHARLES BURNEY, relating his visit to Hamburg in 1772

THE FOUR SYMPHONIES recorded here display the eternal youth of Carl Philipp Emanuel Bach’s musical spirit, although he was, by eighteenth-century reckoning, already an old man (sixty-one!) when he wrote them. Their subjective intensity, a style referred to then and now as *Empfindsamkeit* (ultra-sensitivity), was perhaps the composer’s own elixir of youth.

Bach’s life falls neatly into three distinct periods. He learned his trade literally at his father’s elbow, as a student not just of organ, harpsichord, clavichord and composition but of all the skills necessary to be a complete *Kapellmeister*. He sat at his father’s table copying out material for the Sunday cantata or the weekly *Collegium Musicum* concerts and met the many colourful characters who visited the Bachs’ Leipzig home. At the age of twenty-four, in 1738, he became harpsichordist to Crown Prince Frederick, later ‘the Great,’ King of Prussia. It is hard to imagine how disorientating this change must have been to the young musician who had served his apprenticeship under Johann Sebastian. He found himself surrounded by colleagues, notably Johann Joachim Quantz, Carl Heinrich Graun and the Benda brothers, whose reputations and salaries far exceeded his own but whose talents were clearly inferior. In addition, Bach was now the subject of a royal employer whose tyranny extended to censoring his musicians’ works on matters of musical style. As Burney wrote, “with respect to the

general and national style of composition and performance [in Berlin], it seems at present, to be formed so much upon one model [i.e. the King’s], that it precludes all invention and genius.” But perhaps the strangest change Bach had to cope with was the almost complete lack of interest Frederick showed in church music, to which generations of Bachs had devoted their lives.

It was during this period of musical servitude, probably around 1753, that Bach composed the **A-major cello concerto**, Wq. 172. In terms of its structure and the relationship between soloist and orchestra this concerto differs little from those of Antonio Vivaldi, which Johann Sebastian had studied so assiduously when Carl Philipp was a boy. What has changed is the vocabulary of expression, particularly audible in the breathtaking slow movement, a study of emotional richness achieved through economy of gesture. Unusually (uniquely?) this concerto survives in three versions, all composed around the same time, for flute, for harpsichord and for cello. Flute concertos were *de rigueur* at court – the flute was Frederick’s own instrument and he devoured concertos insatiably – and it is understandable that Bach would want to play such a fine work himself on the harpsichord. The version for cello may have been written for Christian Friedrich Schale (1713–1800) who held a weekly *Musikalische Assemblée* at his Berlin home. It is arguably the most successful of the concerto’s three incarnations

since the cello can emulate both the flute’s lyricism and the harpsichord’s agility, one moment leaping nimbly around the fingerboard, the next spinning out a single heartfelt note.

Bach endured thirty years of frustration at court. Clearly no favourite of the King, he was repeatedly passed over when it came to promotion, pay rises and perks. In Frederick’s mind, perhaps, he was tarnished by association with his father, ‘old Bach,’ the master of bookish counterpoint and dry church stuff. The same association possibly helped him secure his second and final appointment in 1768, as *Director Musices* of the five main churches in Hamburg, a post previously occupied by his godfather Georg Philipp Telemann (1681–1767). At last he was able, indeed was required to compose church music. He also continued to explore his cherished *Empfindsamkeit*, at a time when *Sturm und Drang*, the ‘storm and stress’ of outward gesture, was displacing inner sensitivity.

Times and tastes were changing. By 1775, when the present symphonies were composed, Haydn had in effect redefined what a symphony was by writing over sixty, four-movement examples that used sonata form in at least one movement. Bach stubbornly looked back to the three-movement (fast–slow–fast) model of Italians such as Vivaldi, Sammartini and Galuppi. (The hint of sonata form in the first symphony’s opening movement may be

no more than a coincidence.) The set was published by a Leipzig printer in 1780 and its full title is “Orchestra-symphonies with twelve obbligato instruments: 2 horns, 2 flutes, 2 oboes, 2 violins, viola, cello, bassoon, keyboard and violone.”

This confluence of different musical fashions can be seen in microcosm within one man, a friend of Bach’s. Gottfried van Swieten (1733–1803) was a professional diplomat (and later Minister of Culture and Prefect of the court library in Vienna) who had a passion for all music, old and new, in equal measure. In 1773 Bach dedicated a set of six symphonies for string orchestra to van Swieten who must have been delighted by their structural innovations, harmonic daring and avant-garde rhetoric. And yet van Swieten was also the man who inspired Mozart to study baroque counterpoint intensively, notably the fugues of Handel and Bach *père*, and who commissioned Mozart to update and conduct four of Handel’s choral masterpieces. When Carl Philipp died in 1788, van Swieten organized a commemorative performance of Bach’s 1773 oratorio, *Die Auferstehung und Himmelfahrt Jesu* (The Resurrection and Ascension of Jesus) which Mozart also conducted. A decade later, van Swieten furnished Joseph Haydn with the libretto of *The Creation* and accepted the dedication of a first symphony by a young lion, Ludwig van Beethoven. This link between the Bach family and the three greatest names in the Classical Pantheon, gives pause for thought. Mozart is reported to have said of Carl Philipp, “He is the father, we are the children. Those of us who do anything right, learned it from him. Whoever does not own to this is a *** ” (reported by Johann Friedrich Rochlitz in 1832). Beethoven too considered himself a Bach disciple. The aspect of Bach’s activities which later musicians probably knew best, was the pedagogical. His *Essay on the True Art of Playing Keyboard Instruments* was first published in 1753 and remained required reading for fifty years. (The first assignment Beethoven set his new student Carl Czerny was to digest Bach’s *Essay*.) Albeit high-baroque in its outlook and techniques, a slightly revised edition appeared as late as 1787. This was no dinosaur and it

remains an invaluable resource when approaching not only Bach’s music but that of the late eighteenth century in general.

Having said that, in these symphonies, like a modern *enfant terrible* Bach has put dogma to one side. He seems to be trying to shock the listener with throbbing rhythms, angular phrases, abrupt silences and wilfully perverse decisions. (What other composer would modulate from a D-major first movement to an E-flat-major second?) Looking at the progress of music in central Europe, Carl Philipp is an important, not to say essential figure in the line of descent from his father, the reactionary Bach, to Beethoven the revolutionary.

– ANDREW MANZE



THE ENGLISH CONCERT

VIOLIN I Andrew Manze Miles Golding Graham Cracknell Thérèse Timoney Claire Duff	FLUTE Katy Bircher Guy Williams
VIOLIN II Walter Reiter Catherine Martin Silvia Schweinberger Fiona Huggett	OBOE Katharina Spreckelsen Hannah McLaughlin
VIOLA Ylvali Zilliacus Stefanie Heichelheim	BASSOON Alberto Grazzi
VIOLONCELLO Alison McGillivray Timothy Kraemer Joseph Crouch	HORN Anthony Halstead Christian Rutherford
DOUBLE BASS Peter McCarthy	HARPSICHORD David Gordon

ANDREW MANZE *director*

THE INSTRUMENTS & THEIR MAKERS

VIOLIN I	Andrew Manze Miles Golding Graham Cracknell Thérèse Timoney Claire Duff	Joseph Gagliano, Naples, 1783 Antonio Mariani, c. 1660 Joseph Gagliano, c. 1760 Anonymous, French, Lyons, c. 1720 Marcus Snoeck, c. 1720
VIOLIN II	Walter Reiter Catherine Martin Silvia Schweinberger Fiona Huggett	Mathias Klotz, Mittenwald, 1727 Carlo Antonio Testore, 1745 Anonymous, Flemish, c. 1750 Chris Johnson, 1999, after Guarneri del Gesù, 1733
VIOLA	Ylvali Zilliacus Stefanie Heichelheim	Jan Pawlikowski, 2004 Rowland Ross, 2004, after Andreas Guarneri, 1676
VIOLONCELLO	Alison McGillivray Timothy Kraemer Joseph Crouch	Matthew Hardie, Edinburgh, 1822 Barak Norman, St Paul’s Alley, 1701 George Stoppani, 1995
DOUBLE BASS	Peter McCarthy	Anonymous, Brescia region, 2nd half of 17th c.
FLUTE	Katy Bircher Guy Williams	Martin Wenner, Germany, 2003, after Palanca, mid 18th c. Martin Wenner, Germany, 2003, after Palanca, mid 18th c.
OBOE	Katharina Spreckelsen Hannah McLaughlin	Paul Hailperin, 2003, after P. Paulhahn, c. 1720 Paul Hailperin, 1999, after P. Paulhahn, c. 1720
BASSOON	Alberto Grazzi	P. de Koningh, 1999, after I.H. Eichentopf
HORN	Anthony Halstead Christian Rutherford	Webb / Halstead, 1992 after L.-J. Raoux, Paris, c. 1795 Paxman, c. 1982
HARPSICHORD	David Gordon	Flemish double-manual harpsichord by Titus Crijnen, after J. Ruckers. Harpsichord kindly lent by Aviad Stier. Tuned and prepared by Claire Hammett. Temperament: Young 2. Pitch: A = 415

Andrew Manze is “a violinist with extraordinary flair and improvisatory freedom” (*BBC Music Magazine*), “the first modern superstar of the baroque violin” (*San Francisco Examiner*).

As a player, he specializes in repertoire from 1610 to 1830; as a conductor, he is much in demand among both period- and modern-instrument orchestras around the world. He also teaches, edits music, contributes articles to numerous periodicals, and broadcasts regularly on radio and television. He is a presenter on BBC Radio’s *Early Music Show*.

A Cambridge Classicist by training, Andrew Manze studied the violin with Simon Standage and Marie Leonhardt. He was Associate Director of The Academy of Ancient Music from 1996 to 2003, and succeeded Trevor Pinnock as Artistic Director of **The English Concert** in July of that year. He is also Artist-in-residence at the Swedish Chamber Orchestra. In his role at The English Concert, Andrew has moved into Classical repertoire, including Mozart’s violin concertos, orchestral works and re-orchestrations of Handel’s oratorios, while continuing to perform baroque repertoire. 2003 saw their debut tour of the UK, a televised concert at the London Proms, and a filmed reconstruction of Handel’s *Water Music* on the River Thames for the BBC. In their first prize-winning recording together, Manze led The English Concert



in a dazzling Mozart programme, including *Eine kleine Nachtmusik*; they have since recorded violin concertos by Vivaldi and Mozart, as well as H.I.F. Biber’s Easter Mass, *Missa Christi resurgentis*.

Andrew Manze is also active as a guest conductor in large-scale oratorio and symphonic repertoire, with symphony, chamber and period-instrument orchestras in Europe, the US and Australia. He is a Fellow of the Royal Academy of Music and a Visiting Professor at the Royal College of Music, London; his cadenzas to Mozart’s violin concertos were recently published by Breitkopf & Härtel.

Manze records exclusively for **harmonia mundi usa** and has released an astonishing variety of CDs. Recordings made with the trio Romanesca (Biber, Schmelzer, Vivaldi), with The Academy of Ancient Music (including Bach violin concertos, Geminiani and Handel concerti grossi), and as a soloist (Telemann, Tartini), have garnered many international prizes: the *Gramophone*, *Edison* and *Cannes Classical Awards*, the *Premio Internazionale del Disco Antonio Vivaldi* and the *Diapason d’Or* – each of them more than once. Since 1984 his collaboration with Richard Egarr has been setting new standards. Their discography includes sonatas by Rebel and Bach (both awarded the *Preis der Deutschen Schallplattenkritik*) and Pandolfi’s complete Violin Sonatas (*Gramophone Award*, 2000). Their recording of the complete Violin Sonatas of Handel was nominated for a 2003 Grammy® Award and figured in the US *Billboard*® Chart. Their release of Corelli’s Sonatas Op. 5 was *Gramophone’s Recording of the Month* and won the 2003 *Prix Caecilia*. Most recently they have recorded Biber’s *Rosary Sonatas* (*Edison Award*, 2005) and Mozart Violin Sonatas.

Andrew Manze’s leadership of **The English Concert** was launched in 2003 and has brought innovation and new opportunities. His unique spirit of adventure in music-making breathes new life into well-loved masterpieces and little-known repertoire alike, making The English Concert (formed in 1973) one of the most accessible chamber orchestras in the world today. Andrew Manze and The English Concert have thus far recorded Mozart Serenades and Violin Concertos, Vivaldi Violin Concertos, and a Biber Easter Mass for **harmonia mundi usa**; they have also added an annual USA tour to their busy international schedule. The orchestra’s activities include an ongoing concert series in London, regular appearances at major music festivals throughout Europe, commissions of new works, and a residency at Trinity College of Music, London. The London *Times* noted that “The English Concert and its new leader do indeed appear to be under a magic spell, playing with the kind of panache which makes the spirits sing.”

ALISON MCGILLIVRAY *cello*

Born in Glasgow, **Alison McGillivray** studied at the Royal Scottish Academy of Music and Drama, and later at the Royal Academy of Music in London, where she has been based since 1994. Her career has focused on period-instrument performance, playing the cello and the viola da gamba. After six years as principal cellist with The Academy of Ancient Music, she joined The English Concert in 2004 and is now increasingly in demand as a soloist. Alison is professor of baroque cello at the Royal Scottish Academy of Music and Drama, and at the Guildhall School of Music and Drama, London.