

Haydn & Stamitz Ana de la Vega Ramón Ortega Quero

TRONDHEIM SOLOISTS





Joseph Haydn (1732-1809)

Concerto for 2 Lire Organizzate (Flute and Oboe) and Orchestra No. 1 in C Major, Hob. VIIIh: 1 (1786)

1	I. Allegro con spirito	4. 27
2	II. Andante	4. 36
3	III. Finale. Allegro con brio	5. 20

Carl Stamitz (1745-1801)

Concerto for Flute, Oboe and Orchestra in G Major

4	I. Allegro	8. 31
5	II. Adagio	4. 05
6	III. Rondo	5. 15

Concerto for Flute and Orchestra in D Major

7	I. Allegro	7. 28
8	II. Adagio e cantabile	5. 28
9	III. Presto non assai	3. 58

Joseph Haydn

Concerto for 2 Lire Organizzate (Flute and Oboe) and Orchestra No. 3 in G Major, Hob. VIIIh: 3 (1786)

10	I. Allegro con spirito	5. 20
11	II. Romance – Allegretto	4. 37
12	III. Finale. Allegro	5. 12

Total playing time: 64. 38

Ana de la Vega, flute

Ramón Ortega Quero, oboe

Trondheim Soloists

Geir Inge Lotsberg, Concertmaster



Within the orchestra it can be said that there is hardly any musical relationship more significant than that between the flute and the oboe. They were the first wind instruments to join the ‘Lully Orchestra’ (considered the birth of the modern orchestra) in the second half of the 17th century, and were even often played by the same musician! They are commonly placed at the core of the orchestra and in the centre of the stage, symbolising the necessity that they be heard clearly by all other instrumentalists.

They are also unique in their supremely one-dimensional role: for their solo lines to soar and sing above an ocean of harmony, creating stories out of the infinite potentialities of a base line. Kircher (1650) beautifully surmises that the bass line can be considered the foundation of all possibility, but it is the melody who decides and defines which story will be told.

Throughout time the great symphonic composers have woven bountiful stories into the conversation between flute and oboe. In opera, their dialogue embodies the masculine and the feminine in its most beautiful and purest form.

It is a wonder, therefore, why this relationship has seldom been explored in concerto repertoire, or for that matter, concerto repertoire for each instrument alone. Most likely it is due to the fact both instruments were extremely late to evolve into the more versatile modern machines they are today, with the flute not undergoing technological developments until 1832 and the oboe not until circa 1855! Both instruments were criticised for being weak and out of tune.

‘My son.... You know that I can not suffer the wind instrumentalists: it is because they all play out tune’

Alessandro Scarlatti

Regardless of their slow evolution, symphonic composers have not been able to resist using the flute and oboe to express their most magical ideas, more often than not, woven together, in dialogue, in unison... symbiotically.

With this album, we are excited to introduce you to the magic of this relationship and to this sound world! Two voices so different, yet so alike, the oboe with a tendency to be precise and clear, penetrating, majestic and stately, the flute with tendencies of waffiness and frivolity, sweet, often vulnerable, and pure. They at times contradict, at times argue, cry, agree, rejoice, love, and become one.

Ana de la Vega & Ramón Ortega Quero

Ana de la Vega
Ramón Ortega



Joseph Haydn – Concerto for 2 Lira Organizzate (flute and oboe) and Orchestra No. 1 in C major & No. 3 in G major, Hob. VIIIh:1&3

The Lira Organizzata, or ‘organised lyre’ is an oft-forgotten musical curiosity of the 18th century. It’s similar in build to a hurdy-gurdy with its crank-operated miniature pipe organ, but with added strings which are stopped by the keys and bowed by the crank. It also just happened to be the favourite instrument of King Ferdinand of Naples who, in an effort to grow the repertoire for the instrument, commissioned a set of concertos from leading composers of the day – Ignace Pleyel, Johann Sterkel and of course Joseph Haydn. Today, despite the *Lira* itself being basically extinct, these concerti have a new life as works for flutes, oboes and recorders in various combinations.

The inventor in Haydn must have jumped at the opportunity to write for such an

instrument as the *Lira*, its limitations inspiring exciting and surprising concerti in divertimento form. Haydn was clearly proud of them too: he kept a complete second set of parts for himself besides the ones sent off to Naples, seemingly to ensure they would see performances elsewhere, and (although it doesn't feature on this album) you can hear parts of the 5th concerto used in his Symphony No. 89.

Despite Ferdinand's tendency to be, by many accounts, a boorish and uncourtly king, he reportedly had great affection for the people of Naples, which might help to explain his fondness for the *Lira Organizzata* — an instrument which was popular with street musicians at the time. Although there's no surviving correspondence regarding Haydn's commission, we can get some insight into the brief through a letter from Norbert Hadrava — who taught Ferdinand to play the *lira* and seems to have been tasked

with commissioning these works — to Johann Sterkel:

I inform you that you should compose three concertos for two lire organizzate for His Majesty, the King of Naples, one in C, the second in F, and the third in G. Please take care that the ritornels are shorter than those of your first concertos; as for the rest, contrive the tune of the lira, i.e. the melody, as though you were writing for oboes, and introduce their passages without much contemplativeness...

Several things here are worth commenting on. The keys requested are certainly a clue to some of the instrument's limitations, but could also be telling of the King's ability to read and play keys more complicated than those suggested.

The request for writing 'as though for oboes' is quite portentous, given how these works are performed using a combination of 2 recorders, 2 flutes or a flute and

oboe without changing a note. Indeed, Haydn himself used this combination of instruments for performances of a set of Nocturnes also written for the *Lira Organizzata* (and also commissioned by King Ferdinand, two years later).

The first movement of the C major concerto opens with soloists and orchestra barely distinguishable from one another, even during the more antiphonal moments, until we get toward the end of the exposition and into the development where the lead instruments begin to take on more of a noticeable soloistic role, leading to a short cadenza of sorts to round out the ending.

Perhaps the slow movement of the G major concerto provides the majority of the recognizably concerto-like moments though, and although they tend to be brief, the relief they provide against the rest of the texture creates a series of small but breathlessly magical spotlights on the

soloists. Haydn re-used the theme of this Romance for the slow movement of his "Military" Symphony No. 100.

Through these curious works, we have an almost perfect example of how limitations — particularly in the hands of Haydn — give way to creativity and resourcefulness.

Carl Stamitz: Concerto for Flute, Oboe and Orchestra in G major & Concerto for Flute and Orchestra in D Major

Carl Stamitz's father, Johann, was not just the leader of the Mannheim orchestra, but a composer of huge influence on the classical style. It is Johann Stamitz who is often credited with being the first composer to consistently employ a 4-movement structure to the symphony, while his contribution to the development of sonata form and experiments in orchestration were very significant.

He taught his son, Carl, until his death in 1757 at which point Carl's musical education exploded outwards to three other high ranking musicians of the day: Christian Cannabich, his father's successor at the Mannheim orchestra; Ignaz Holzbauer, court director of music; and Franz Xaver Richter, court composer. Under their tutelage, young Carl found himself in the violins of the Mannheim orchestra by his late teens, with a significant number of compositions under his belt already, but around the age of 25 he decided it was time to resign, and seek a career travelling Europe.

He spent the next 15 years doing just that, performing and taking short-term work in Paris, St. Petersburg, London, Amsterdam and more — never taking a long-term job and composing all the time. Sadly, a great deal of these compositions are missing, and those that remain often have very little in the way of contextual information or even accurate attribution to Carl.

Which brings us to the Concerto for Flute and Oboe. There does seem to be some dispute, however small, over the authorship of the piece, with some sources attributing it to Carl's brother Anton. This kind of ambiguity does unfortunately crop up a fair amount with the Stamitz family, thanks to their lack of clear cataloguing and signing of their works. The mystery is thoroughly appropriate though, as this is a work full of the strange and unexpected: sudden changes in direction, daring harmonic twists and unconventional choices in orchestration and voicing.

The Concerto for Flute in D major is a true gem of an early Classical concerto. The *Allegro* bubbles with energy and ideas, not to mention a demanding solo flute part clearly written for some serious virtuoso player Stamitz must have met on his travels. The slow movement's gentle, lilting feel hides a deceptive complexity in the use of thematic material throughout, and the finale positively bursts with

ideas and dynamism in the orchestral writing, something which must have been influenced by the innovation of the "army of Generals" that was the Mannheim orchestra.

Regrettably, despite Carl Stamitz's clear talent, drive and early fame, he died in 1801 in such debt that his possessions were auctioned off after his death to appease those he was indebted to. Possibly even more tragic is that so much of the treasure trove of music he wrote remains lost and undiscovered. Still, while we hold out hope for more discoveries in the future, we can console ourselves with the great works of Stamitz which *have* survived — not least these two charming concerti.

Guy Jones

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on PENTATONE**



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Together with Recording engineer Erdo Groot
© Terje Trobe

Ana de la Vega

Australian flautist Ana de la Vega has recently leapt onto the international classical music scene, attracting critical acclaim for her 'crystal-clear' and 'velvety tone' (NDR Kultur), 'superior, masterful technique' (Fono Forum), 'feathery-light playing' (Der Spiegel), and 'unobtrusive virtuosity' (Pizzicato). Her debut recording, released in June 2018 on the Pentatone label and featuring Mozart and Mysliveček flute concertos with the English Chamber Orchestra, was selected as No.3 of Classic FM's 'Best Albums of 2018', reaching No. 1 on Amazon's Classical Best Sellers list (Germany), NDR Kultur CD of the week, BBC Scotland CD of the week, and Classic FM Netherlands CD of the week.

Born to Argentinian and British parents, Ana grew up on a farm in New South Wales, Australia, as the third of four sisters. She studied flute at the University of Sydney before going on to study at the Conservatoire Supérieur de Paris under the

tutelage of Raymond Guiot and Catherine Cantin, drawing inspiration from the famed French school of flute playing.

Ana says about her serendipitous discovery of the flute: 'I was seven years old playing in the garden on our farm when Jean-Pierre Rampal's recording of the Mozart Flute and Harp Concerto came through my parents' speakers. The second movement of that concerto rendered me speechless. Every decision from that moment on led me to the flute, to Paris... to Mozart... A long way from the flies and the dust!'

Ana works together with esteemed ensembles such as the Deutsche Kammerorchester Berlin, English Chamber Orchestra, Prague Royal Philharmonic, Bremen Philharmonic, Bayerische Kammerphilharmonie, Lucerne Festival Strings, Bochum Symphoniker and Trondheim Soloists, and appears at the Amsterdam Concertgebouw, London Wigmore Hall, Hamburg Elbphilharmonie, Berlin

Philharmonie, London Cadogan Hall and Munich Philharmonie Gasteig.

An ambassador of Altus hand-crafted, Japanese flutes, Ana looks forward to the release of the fully handcrafted 1807 Altus flute in October 2019, having played the rare prototype of the 1807 for the previous 5 years.

Ramón Ortega Quero

Two-time ECHO Award winner Ramón Ortega Quero is recognized around the world as one of the most outstanding musicians of his generation.

He received solid training from Miguel Quirós early on at the conservatory of his native city of Granada. Quero became a member of the Andalusian Youth Orchestra as a twelve-year-old. In 2003, the oboist cleared an important hurdle when conductor Daniel Barenboim accepted him as a member of the East-West Divan Orchestra.

One of Ramón Ortega Quero's finest hours was winning First Prize at the ARD Music Competition held in Munich in September 2007. Since Spring 2008, he is also Principal Oboe of the Bavarian Radio Symphony Orchestra under its Principal Conductor Mariss Jansons and is working with world-known conductors such as Riccardo Muti, Herbert Blomstedt, Sir Colin Davies, John Eliot Gardiner, Daniel Barenboim, Nikolaus Harnoncourt and Bernhard Haitink.

As a soloist Ramón Ortega Quero appears at the most prestigious halls around the world such as Carnegie Hall New York, Suntory Hall Tokyo, Vienna Konzerthaus, Elbphilharmonie Hamburg, Konzerthaus Berlin and the Concertgebouw Amsterdam performing with different chamber music partners such as Elena Bashkirova, Kit Armstrong, Mitsuko Uchida, Herbert Schuch and Sebastian Manz and with all major orchestras. The 2010/11 season was highly effected by his nomination as a "Rising Star" by the "European Concert Hall Organisation", which

led him to the most important concert halls in Europe (Brussels, Luxembourg, Vienna, Salzburg, Hamburg, Amsterdam).

His debut album "Shadows" won the ECHO KLASSIK award in 2011. In 2012 he was awarded with his second ECHO KLASSIK for "Chamber Music recording of the year". Other recordings have been recorded with the Kammerakademie Potsdam and with the pianist Kateryna Titova. In 2015 his solo album "Bach: New Oboe Sonatas" appeared.

Trondheim Soloists

The Trondheim Soloists (Norway) are one of the best young ensembles on the international scene. With its passion and enthusiasm, the orchestra quickly established itself as the most innovative chamber orchestra in Norway, with invitations to collaborate with artists of the highest level, in a wide range of genres. With the appointment of violinist Geir Inge Lotsberg as Artistic Director in 2017, the orchestra is

now one of the paragons of artistic quality in Norway. In the same year, Alisa Weilerstein was appointed as Artistic Partner.

Formed in 1988 by first Artistic Director Bjarne Fiskum, the ensemble has for many years been the main source of professional concert training in Trondheim. Youth and dynamism characterize the Trondheim Soloists, who up until today are on average less than 30 years old. The orchestra debuted on the international scene in 1990, with a euphoric reception in London, followed by several concerts that confirmed its reputation. In 1999, the orchestra was invited to accompany violinist Anne-Sophie Mutter for its recording of Vivaldi's Four Seasons, which would mark the beginning of a very important artistic partnership, which continues until today. The Trondheim Soloists' own recordings have won great acclaim not only earning two Spellemanspriser, but a total of 10 Grammy nominations, as well as glowing international reviews.

In the past 15 years, Artistic Director Øyvind Gimse has been influential in shaping the orchestra and developing its unique sound. The orchestra regularly performs with the greatest Scandinavian artists, and has recently accompanied Leif Ove Andsnes, Truls Mørk, Daniel Hope, Measha Bruegggosman, Vikingur Olafsson, Tine Thing Helseth and

Marianne Thorsen. The orchestra is one of the most fervent performers of Scandinavian music, and it regularly includes this repertoire in its programming, recordings and commissions. In 2018, the Trondheim Soloists made their PENTATONE debut alongside cellist Alisa Weilerstein with *Transfigured Night*.



Acknowledgments

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Recording producer, Editing & Mixing **Karel Bruggeman** (Polyhymnia International B.V.)

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Liner notes **Guy Jones**

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