

cpo

Johann Christian Bach

Piano Concertos opp. 13, 4-6 & 14

Anthony Halstead

The Hanover Band





Anthony Halstead (Photo: Jim Four)

Johann Christian Bach (1735-1782)

Piano Concertos op. 13, 4-6 & op. 14

Concerto op. 13, 4 in B-flat major (C 65)

14'57

1	Allegro	6'59
2	Andante	4'01
3	Andante con moto	3'57

Concerto op. 13, 5 in G major (C 66)

13'18

4	Allegretto	8'10
5	Tempo di Menuetto	5'08

Concerto op. 13, 6 in E-flat major (C 67)

13'27

6	Allegro	7'13
7	Tempo di Menuetto: Andante	6'14

Concerto op. 14 in E-flat major, Bailleux (C 61)

20'58

8	Allegro maestoso	7'46
9	Andantino	8'35
10	Rondeau: Allegro di molto	4'37

T.T.: 63'12

Anthony Halstead, Pianoforte and Direction
The Hanover Band

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1st Violins	Graham Cracknell, Therese Timoney, Jonathan Kahan, Ruth Ehrlich, Michele Cantoni
2nd Violins	Ruth Slater, Sue Kinnersley, Peter Stevens, Pamela Munks, Roberto Crisafulli
Violas (op.14 only)	Judith Tarling, Andrew Byrt
Violoncellos	Katherine Sharman, Caroline Brown
Double Bass	Timothy Lyons
Flutes	Rachel Brown, Utako Ikeda
Oboes	Anthony Robson, Gail Hennessy
Horns	Raul Diaz, Gavin Edwards

Johann Christian Bach

(geboren am 5. September 1735 – gestorben in London am 1. Januar 1782)

Von allen Mitgliedern der Bach-Familie war Johann Christian Bach der kosmopolitischste, vermutlich der wandlungsfähigste und im 18. Jahrhundert ohne Zweifel der berühmteste Vertreter. Unter der Aufsicht seines Vaters Johann Sebastian, bei dem er die ersten fünfzehn Jahre seines Lebens zubrachte, muß er eine gründliche musikalische Unterweisung erfahren haben. Danach lebte er knapp fünf Jahre bei seinem Bruder Carl Philipp Emanuel in Berlin, der dafür sorgte, daß sich sein Horizont erweiterte und er vor allem mit der Oper in Berührung kam. Es folgten sieben Jahre in Italien, die Johann Christian Bach eine Vielzahl neuer kultureller Erfahrungen bescherten und seinen Ruf als Opernkomponist begründeten. Diese Reputation wiederum führte ihn 1762 nach London, wo er bis zu seinem Tode eine ideale Plattform für seine kompositorischen, interpretatorischen und pädagogischen Aktivitäten fand. Durch die Veröffentlichung seiner Werke in allen wichtigen europäischen Metropolen verbreitete sich sein Ruf. Die Folge war, daß er vom Mannheimer Hof und von der Pariser Oper, zwei der wichtigsten musikalischen Institutionen des Festlands, die Einladung zur Komposition von Bühnenwerken erhielt. Das Londoner Publikum allerdings wurde

seiner schließlich müde. Als er nach längerer Krankheit im Alter von 46 Jahren starb, trauerten die Briten nicht um ihn. Wolfgang Amadeus Mozart jedoch beklagte den Tod seines Freundes, den er seit nahezu 20 Jahren bewundert hatte.

Clavierkonzerte op.13

Seine dritte Clavierkonzert-Sammlung veröffentlichte Bach im Jahre 1777. Das Opus teilt viele Elemente mit seinen Vorgängern aus den Jahren 1763 bzw. 1770. Tatsächlich stehen – mit Ausnahme des zweiten Konzertes aus Opus 1 – sämtliche sechs Konzerte der drei Publikationen in denselben Tonarten. Und wiederum sind vier Konzerte in zwei Sätzen, zwei Konzerte aber in drei Sätzen komponiert. Dessenungeachtet sind auch wichtige Unterschiede zu entdecken. Der Umfang der Stücke hat sich dergestalt erweitert, daß es nicht länger möglich ist, alle sechs Werke auf einer einzelnen CD unterzubringen. Auch das »Orchester« wurde vergrößert: Zwar gibt es noch immer keine Bratschen, doch zwei Oboen oder Flöten sowie zwei Hörner sind jetzt die Norm. Obgleich die Blasinstrumente auf der Titelseite der Bachschen Erstausgabe als »ad libitum« bezeichnet werden, zeigen die Werke recht deutlich, wie erwünscht ihre Beteiligung am musikalischen Geschehen ist. Die

Alter von 7 bis 18 Jahren, Jugendorchester und Amateurmusiker beteiligt waren. Zu den öffentlichen Proben im Old Market von Hove waren Musikfreunde und Personen zugelassen, denen der Zugang zu derlei Veranstaltungen für gewöhnlich verwehrt ist.

Der CD-Katalog der Hanover Band enthält mehr als 100 Aufnahmen. Bei ASV erschien die bislang jüngste Veröffentlichung: Unter der Leitung von Graham Lea-Cox sind die Hanover Band und der Chor des New College, Oxford, mit der Cäcilien-Ode von William Boyce zu hören. Diese Produktion fand bei der Musikkritik und der Tagespresse großen Anklang.

Im Januar 1999 nahm das Orchester für das BBC Music Magazine im Old Market von Hove Sullivans *Rose of Persia* auf historischen Instrumenten auf. Weitere wichtige Veröffentlichungen sind unter anderem Donizettis *Lucia di Lammermoor* unter der Leitung von Sir Charles Mackerras, Händels *Xerxes* unter Nicholas McGegan sowie *The Secular Masque* von Boyce mit Graham Lea-Cox. Im Jahre 2001 wird ein langfristiges Projekt mit dem Label **cpo** abgeschlossen – die Gesamtaufnahme der Orchesterwerke von Johann Christian Bach mit Anthony Halstead.

Die Diskographie der Hanover Band enthält weiterhin die Brandenburgischen Konzerte von Johann Sebastian Bach und den preisgekrönten Beethoven-Zyklus mit Roy Good-

mann. Besonders zu erwähnen sind auch die Schumann-Symphonien auf Originalinstrumenten, die Streichersymphonien von Felix Mendelssohn, eine Aufnahme mit Ouvertüren von Rossini, Kantaten von Johann Sebastian Bach, Opernarien von Georg Friedrich Händel, Violinkonzerte von Beethoven und Mozart sowie die Einspielung von Haydn-Symphonies.

Die Hanover Band ist das Residenzorchester des Old Market in der Upper Market Street von Hove. Das historische Gebäude des Old Market wurde im Mai 1999 vom Herzog von Kent eröffnet, nachdem es vom Old Market Trust innerhalb von drei Jahren restauriert worden war. Es ist jetzt ein Zentrum der Künste, der Erziehung und der Begegnung und der Stammsitz der Hanover Band.

Johann Christian Bach

[born Leipzig 5 September 1735 – died London, 1 January 1782]

Johann Christian was the most cosmopolitan of all the Bach family, arguably the most versatile and certainly in the eighteenth century the most famous. He must have received a thorough grounding in music under the supervision of his father, Johann Sebastian, in whose house he lived for the first fifteen years of his life. Nearly five years in Berlin under the guardianship of Carl Philipp Emanuel broadened his horizons and, above all, brought him into regular contact with opera. A further seven years in Italy exposed him to a multitude of new cultural experiences and laid the foundations of a reputation as an opera composer. This, in turn, took him in 1762 to London, which he found a congenial base for his activities as composer, performer and teacher for the rest of his life. His reputation, fostered by the publication of his works in all the main centres of Europe, brought him invitations to compose for the Mannheim court and the Paris Opera, two of the continent's most important musical institutions. The London public however eventually tired of him and he died in debt at the age of 46 after a period of ill-health, unlamented by the British but mourned by his admirer and friend of nearly 20 years, Wolfgang Amadeus Mozart.

Keyboard Concertos, op.13

Bach issued his third set of concertos in 1777. They share many features with the earlier collections published in 1763 and 1770. In fact, the six concertos in all three sets use the same six keys, with the exception of op.1, No. 2. Here again four concertos are in two movements and two in three. However, there are important differences too. The scale of the concertos has expanded. No longer is it possible to accommodate all six on a single CD. The »orchestra« has also expanded to include pairs of oboes or flutes and horns, but still not violas. The title page of Bach's first edition describes these wind instruments as »ad libitum« (optional), but the works themselves quite clearly show that the inclusion is much to be desired. The first edition also still allows the harpsichord as an alternative to the piano, but again the evidence of the solo part suggests a very strong preference for the newer instrument. The optional wind and the harpsichord alternative were quite clearly responses to commercial reality. Only the richest organisations could afford the four extra wind players and, little more than a decade after pianos had become available in England, many people still only had harpsichords. Moreover, ever the pragmatist and following his practice in the earlier sets, Bach allowed a keyboard reduction of the orchestral tuttis to be printed

in the solo part in addition to the solo passages to enable those who wished to do so to play the concertos unaccompanied. This practice must have persisted into the 1790s because London publishers were then still offering the keyboard part as a separate publication.

**Concerto op.13,
No. 4 in B-flat major (C 65)**

Allegro - Andante - Andante con moto

If the number of eighteenth-century reprints of this concerto is any kind of guide, this was Bach's most popular keyboard concerto. Its popularity lay in the use of the »Scotch« song, »The yellow hair'd laddie,« as the basis for its last movement. In London during the 1770s the enthusiasm for »Scotch« songs amounted to a passion which was not to cool until the early years of the following century. The arrangements of folksongs by Haydn and Beethoven were products of this same fashion. »The yellow hair'd laddie,« with words by Allan Ramsay (1686-1758), the father of the great Scottish painter of the same name, was one of the more popular songs and Bach may also have set it on two other occasions: once for domestic performance with keyboard and viola da gamba accompaniment (LH 5) and again as an aria with orchestra. In the latter

form it appears as an insertion aria (G Inc 3) in *Gli equivoci*, a wonderful comic opera by Stephen Storace (1762-1796) with libretto by Lorenzo da Ponte, which was produced in Vienna in 1786 a few weeks after *Le nozze di Figaro* and with much the same cast. Here in this concerto Bach uses the tune as the basis for a quite subtle set of variations.

The opening allegro, with its bold opening theme in unison, establishes that this is a concerto on the grand scale appropriate for the public concert hall. Moreover, after the amazingly brief orchestral exposition (a mere 33 bars), the soloist scarcely rests until the very end of the movement. Real virtuoso music!

The soloist is equally active in the Andante, but the contrast in mood and texture between the two movements could scarcely be greater. The neutral pizzicato opening for the orchestra is quite striking, as is its sudden switch to arco for the first time two-thirds of the way through the movement. Another noteworthy feature is that this is the only movement of the fourteen which make up the six concertos of Opus 13 which calls for a cadenza from the soloist

**Concerto op.13,
No. 5 in G major (C 66)**

Allegretto - Tempo di Menuetto

The character of this concerto seems more suited to performance in a private drawing room than in a public concert hall. Its attractions are in subtle harmonies rather than grand gestures. For a concerto of this date the orchestral exposition is very long (nearly a quarter of the length of the entire movement) and contains enough musical ideas for two movements. Bach chooses not to exploit all of them in the solo exposition and even introduces a new motive involving crossed hands. The central orchestral section - here more in the character of the old ritornello - is even more selective and therefore short. The solo »development« section which follows begins with the repeated-note motive used at the very beginning of the movement being handed down successively via the soloist, the first violin, the second violin to the bass. Bach repeats the passage a third lower before moving on to exploit other material from the orchestral exposition, some of which he ignored in the first solo section. The repeated-note motive returns at the end of the section to usher in the recapitulation, which follows *mutatis mutandis* the same course as the solo exposition.

The Minuet preserves the gentle character of the first movement and adds the mildly chromatic harmonies which are now called Mozartian.

**Concerto op.13,
No. 6 in E-flat major (C 67)**

Allegro - Tempo di Menuetto: Andante

To modern ears this is perhaps the most attractive concerto of the Opus 13 set. The texture is coloured by the use of the transverse flute (or the German flute, as it was called in Britain), one of the most typical sounds of the second half of the eighteenth century. The widespread use of a falling bass (still an effective device in the popular music of the twentieth-first century) is one of the techniques which underpin the melodic charm of the first movement. However, ultimate satisfaction comes from the perception, conscious or otherwise, that this is a movement composed by a master musician in full control of all of his stock of attractive and imaginative material. The development section is particularly fine, almost Beethovenian. And written before Mozart had composed any of his great concertos!

The minuet en rondeau maintains the same standard of elegance as the first movement, but (inevitably) not its same high level of in-

vention. However, the lengthy second solo (in the relative minor and over pizzicato strings) and its transition back to the major key are much to be admired.

Concerto in E-flat major, Bailleux op.14 (C 61)

Allegro maestoso - Andantino - Rondeau:
Allegro di molto

This is the least characteristic of the concertos published during Bach's maturity. It is by far the longest and fully exploits a keyboard compass of five octaves. It was published in Paris in 1776 by Bailleux, who was not his regular French publisher. Remarkably, it was never reissued in London or Amsterdam, the two other major centres of music publishing in the eighteenth century. The original title page describes it as a concerto for harpsichord (clavecin), with an orchestra including (for the first time since the Berlin concertos of the early 1750s) violas and a pair of optional horns. The designation of the solo part for the harpsichord only seems like a throwback to earlier days. However, Bach's only surviving letter in French, sent from Richmond, England on 26 September 1770, shows that he was acquainted with the Paris-based Madame de Brillon, whom he describes as the great harpsichordist [grand [sic] Joueuse de Clavecin].

Anne Louise Boyvin d'Hardancourt Brillon de Jouy (1744–1824), was one of the leading keyboard players in Paris and also a composer. Her salon at Passy was famous and its members included Benjamin Franklin (1777–1785). It is known that Bach sent her an English pianoforte. It is also possible that he composed this concerto for her, although the lack of a dedication of the title page of the publication suggests otherwise. Anthony Halstead, however, having played the work on both harpsichord and pianoforte, has opted for the latter in this recording.

The allegro maestoso begins in Bach's most genial style. However, his extensive use of the »scotch snap« here suggests that the work may have been written some years before it was published. The opening ritornello (41 out of a total of 261 bars) remains firmly rooted in the tonic key. It reappears in shortened form twice later, in the dominant (at bar 86) and in G minor (at bar 176), and a repeat of its last thirteen bars brings the movement to an unusual pianissimo close. The three solo sections are cleverly varied. The second is particularly notable for its use of the diminished seventh chord, more associated with romantic music than with rococo.

The andantino is an ingenious mixture of ritornello and sonata form. The first solo section (beginning in the tonic key and ending in the dominant) is mirrored very closely by the

second (moving from dominant to tonic). Moreover, both of these clearly defined passages are repeated, with the repeat of the second being lengthened to include a cadenza. However, perhaps the most striking feature of the movement to modern ears are the remarkably forward looking, almost Beethovenian, harmonic progressions which it contains.

The finale's marking of Allegro di molto is a trap for the unwary soloist. Too fast a tempo from the beginning means mounting difficulties later. Perhaps to expose the soloist's virtuosity to the maximum effect, Bach has the strings play pizzicato when the going gets really tough. Needless to say there is no place for a cadenza at the end. Bach has correctly judged that the amount of virtuosity we have already heard is quite enough.

Anthony Halstead plays a late eighteenth-century English Grand Pianoforte by John Broadwood and Son.

The numbers C 61, C 65–67, G Inc 3 and LH 5 refer to the entries in my Thematic Catalogue of Johann Christian Bach's music, published as Volume 48:1 of The Collected Works of Johann Christian Bach (Garland Publishing Inc., New York and London, 1999).

Ernest Warburton

Anthony Halstead

Anthony Halstead's prominence in the period instrument movement takes him increasingly to those modern instrument orchestras wishing to develop an awareness and style of authentic baroque and classical practice. Anthony Halstead was born in Manchester, attending Chetham's School, where he studied the pianoforte with Donald Clarke, and the Royal Manchester College of Music where he studied piano, horn, organ and composition. Subsequently he studied the harpsichord with George Malcolm and conducting with Sir Charles Mackerras and Michael Rose. He now has a varied career as a conductor, director/harpsichordist and as a horn soloist of international repute. Anthony Halstead made his professional conducting debut in 1976 with the world premiere of the music-theatre work »One and the Same« by Elisabeth Lutyens. However, following the development of his interest in authentic performance he has worked regularly with several period instrument orchestras – notably The Hanover Band, The Academy of Ancient Music and The Orchestra of the Age of Enlightenment – conducting or directing outstanding concerts that have included an all J. S. Bach programme at the BBC Proms and at the prestigious Berlin Bach Tage. Anthony Halstead also brings his expertise to orchestras that do not normally

use period instruments, one critic writing of his work with the Australian Chamber Orchestra that »It was connoisseur fare, a performance to savour as ravishing phrases floated with limpid fluidity. Halstead's beat exacting, yet flexible, military at times, stealthy and mystical at others.« On CD, Anthony Halstead has conducted or directed many recordings. These include Beethoven's Violin Concerto with the Australian Chamber Orchestra, the symphonies of J. M. Kraus and concertos by J. H. Roman for Musica Sveciae, Bach's Brandenburg Concertos and a CD of concertos by Vivaldi for EMI Eminence, plus the complete Drottningholm Music by J. H. Roman and the complete Cello Concertos by Boccherini for Naxos/Marco Polo, in which the soloist is Tim Hugh. In addition he is currently engaged on this 22 CD project to record all the orchestral music of J. C. Bach for *cpo*. Anthony Halstead has conducted several orchestras in the UK – the English Chamber Orchestra, Scottish Chamber Orchestra, The Ulster and BBC Scottish Symphony Orchestra – in addition to his concert work with period-instrument orchestras. Elsewhere, he has received many invitations to conduct or direct in Scandinavia, Germany, Spain, Japan and Australia. Anthony Halstead wishes to thank the Australian pianist, Mark Foster, for his generous gift of the 18th-century Welcker London Editions of J. C. Bach's op. 7 and op. 13 concertos.

The Hanover Band

Patron: HRH The Duke of Kent, KG
Artistic Director: Caroline Brown

The Hanover Band has been acclaimed by music critics as one of the finest period-instrument orchestras in the world – a reputation gained from twenty years of outstanding performances. Founded by Caroline Brown, the orchestra is well known for its powerful, »even raucous«, interpretation of the music of the 18th and 19th centuries which has thrilled concertgoers in some of the great auditoriums, including the Royal Albert Hall London, the Amsterdam Concertgebouw and New York's Carnegie Hall. Anthony Halstead and Richard Egarr regularly direct the orchestra.

The orchestra has made ten tours of the United States and has performed in thirteen other countries, including Canada, Mexico, France, Germany, Switzerland and Spain. Recent highlights have included concerts in the Dieppe Early Music Festival, Haydn Festspiele, Elsenstadt, Austria, Schwetzingen Festspiele, Germany, Bridgewater Hall, Manchester & the Wigmore Hall, London. Other appearances in the UK include the Purcell Room at the South Bank, London, and Brighton and Exeter Festivals. European engagements include Festival Internacional de Musica da Povoa de Varzim, Portugal and Besançon Internatioanl Festival.

Chamber music is an important activity in the Band's busy concert-giving schedule. Principal Players from The Hanover Band have appeared in many festivals in this country and have also toured the USA. The orchestra's specialist woodwind and brass players were formed into The Hanover Wind Band in 1995 to explore Victorian and Ragtime music on period instruments. Its repertoire is based on typical wind-playing between 1860 and 1920.

The Hanover Band has recently completed a one-year Brighton and Hove-based community project entitled No Beethoven, No Beat! centred around Beethoven's symphonies. This project involved school children (aged 7–18 years), youth orchestras and amateur musicians and provided access at open rehearsals in The Old Market, Hove, for music lovers and groups of all ages for whom access is usually restricted.

More than one hundred recordings featuring The Hanover Band are available on CD. The latest CD to be released is William Boyce's Ode for St. Cecilia's Day on ASV, with the Choir of New College, Oxford, directed by Graham Lea-Cox. This recording received critical acclaim in the musical and daily press. The world première of Sullivan's Rose of Persia on period instruments was recorded for BBC Music Magazine at The Old Market, Hove in January 1999. Other impor-

tant release include Donizetti's Lucia di Lammermoor, conducted by Sir Charles Mackerras, Handel's Xerxes, conducted by Nicholas McGegan and Boyce's The Secular Masque, conducted by Graham Lea-Cox. This ongoing project, the complete orchestral works of J.C. Bach with Anthony Halstead on cpo, is due for completion in 2001. Previous releases with Anthony Halstead include Bach Brandenburg Concertos and Vivaldi Concertos for EMI and, under the direction of Roy Goodman, an award-winning Beethoven cycle, the acclaimed first complete period-instrument recording of the Schumann Symphonies, Rossini Overtures, Mendelssohn String Symphonies, Bach Cantatas, Handel Opera Arias, Beethoven and Mozart Violin Concertos, and Haydn Symphonies.

The Hanover Band is the resident orchestra at The Old Market, Upper Market Street, Hove. The Old Market, a Grade II Listed building, was officially opened by The Duke of Kent in May 1999 after a three-year restoration programme by The Old Market Trust. It is now a centre for the arts, education and community as well as a home for The Hanover Band.