

Artistic Temperaments Festival 2024

Pocket Sinfonia

Friday 9 February 2024

Pocket Sinfonia

Rosie Bowker flute
Eleanor Corr violin
Thomas Isaac cello
Emil Duncumb fortepiano

Mozart (arr Hummel)

Overture *The Marriage of Figaro*

Haydn (arr Clementi)

Symphony No 102 in B flat, Hob I:102

Interval

CPE Bach Quartet in A minor, Wq93

Mozart (arr Hummel) Symphony No 35 in D,
K385 Haffner



This evening's concert gives us a wonderful line-up of Classical composers, not only in the music of three of its masters, but in the arrangers, Muzio Clementi (1752-1832) and Johann Nepomuk Hummel (1778-1837).

Clementi was an extraordinary pianist, composer and pianistic entrepreneur, who was born in Rome and died in Evesham. He spent a dull adolescence practising in rural Dorset, having been more or less bought as an infant prodigy by an English gentleman on the Grand Tour. He competed with Mozart in a degrading pianistic contest which many thought he won (Mozart didn't think so), and commissioned works from Beethoven, who reciprocated in his piano sonatas with the sincerest form of flattery.

Hummel lived with Mozart in Vienna while studying with him, and spent four years in

London studying with Clementi; he knew Beethoven and Schubert.

Mozart (1756-1791)

Overture to *The Marriage of Figaro* (in D) (1786) (arr. **Hummel**)

There's a story that Mozart wrote this overture the night before the opera's first night. They locked him in his room till he finished it, and he tossed the pages out of the window one by one, so the parts could be copied. If it isn't true, it should be. The piece encapsulates the bustle and hum of a busy aristocratic stately home, such as we shall encounter the moment the curtain goes up. Some directors seize on this aspect of the music, and march the chorus and characters in and out and round and about on various errands and emergencies as the overture whizzes past – very effective.

Haydn (1732-1809)

Symphony No 102 in B flat (1794)
(arr. Clementi)

Largo – Vivace
Adagio
Menuetto: Allegro
Finale: Presto

Haydn, having spent much of his life in not-too-onerous servitude in his employer's stately homes in various Hungarian marshes (though it took many years before his Count could be persuaded that he himself did not own the music Haydn wrote for him) found himself with an unwonted freedom upon the succession of a less musical Count. Hence his two trips to London in the 1790s, covering three years in total. He was idolised by the English, and crowned his career by writing his most searching piano sonatas and piano trios, his great oratorio *The Creation* (written in homage to Handel, whose oratorios were everywhere in England – it was inspired by a peep at the night sky through Sir William Herschel's telescope in Slough), and, perhaps most important of all, his twelve London symphonies, of which tonight's is the most perfect.

CPE Bach (1714-1788)

Quartet in A minor, Wq 93/H 537 (1788)

Andantino
Largo e sostenuto
Allegro assai

Carl Philipp Emanuel Bach was Johann Sebastian's fifth child. His expressive, emotional music sits between his father's Baroque style and the Classical style largely formed by his youngest brother Johann Christian (whom he taught after the death of their father). His book on *The True Art of*

Playing Keyboard Instruments, which ranges much more widely through music than the title suggests, was hugely influential, and much admired by Haydn, Mozart & Beethoven. The A minor Quartet was written in the last year of Emanuel's life. It was commissioned by Sara Itzig, who studied composition with Wilhelm Friedemann Bach, Sebastian's eldest son. Sara became Felix Mendelssohn's aunt by marriage, and it was her interest and knowledge that sparked Felix's famous revival of the St. Matthew Passion in 1829.

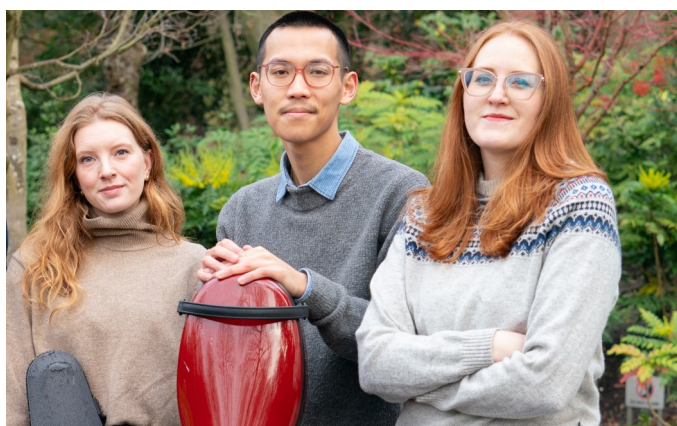
Mozart

Haffner Symphony in D K385 (1782-3)
(arr. Hummel)

Allegro con spirito
Andante
Menuetto
Presto

The Haffners were a prominent family in Salzburg who commissioned Mozart to compose a serenade for a daughter's wedding in 1776. When the head of the family found himself ennobled, another serenade was commissioned. Mozart, by now in Vienna, wrote it in a tearing hurry, sending it off to Salzburg segment by segment – the same procedure he followed four years later for his overture, a procedure which emphasises the fact that Mozart composed everything in his head, and only then wrote it down, making it unnecessary for him to refer back and scratch his head. Later, looking through his second Haffner serenade complete for the first time, he was agreeably surprised by its quality, and turned it into a symphony.

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Artistic Temperaments: **Liturina** **Fortepiano Trio / Sat 10 Feb / 7.30pm**

Performing on historical instruments, Liturina presents a programme that celebrates three close musical friends - William Sterndale Bennett, Mendelssohn, and Schumann.



CAVATINA: If you are aged 18 - 25, you can see this concert for FREE



Pocket Sinfonia reinterprets orchestral masterpieces with the fresh spontaneity and intimacy of a chamber group.

Inspired by the transcriptions by J. N. Hummel and M. Clementi of Mozart, Beethoven and Haydn, Pocket Sinfonia has created new arrangements of orchestral works and operas by composers including Mozart, Salieri, Grieg, Prokofiev, Mendelssohn and Tchaikovsky. They perform these works alongside pre-existing transcriptions and traditional chamber works on both modern and historical instruments.

Pocket Sinfonia were a REMA (European Early

Music Network) Showcase Artist (2020), Brighton Early Music Festival Young Artists (2018-19), and winners of the St. Martin-in-the-Field's Chamber Competition Audience Prize. They have been supported by Continuo Foundation (2021, 2022).

Pocket Sinfonia has appeared across the UK and Norway including at Oslo Kammermusikkfestival and Brighton Early Music Festival. They have been broadcast on BBC Radio 3 from the London International Early Music Exhibition and made their debut in Germany in a concert and radio broadcast for WDR 3 Alte Musik in 2022.



Artistic Temperaments Festival 2024 **Friday 9 - Sunday 11 February**

What's the Festival about?

That's best answered by another question:

When is a G-sharp not a G-sharp?

When it's an A-flat! It's a tricky question. Sharps and flats have to share the black keys on the piano keyboard, but they are actually different notes. Over the years, that dilemma has led to many different ways of tuning

pianos. The compromise we use now, called equal temperament, was not established until after the time of Mozart, Beethoven, and Chopin. Before that, pianists preferred bolder compromises. Most of the piano music we love best, we've never heard as its composer heard it.

Artistic Temperaments Festival 2024 gives us the opportunity to hear what we've been missing. Our great collection of keyboard instruments – including one of our fine modern grands – will be tuned historically, with our Steinway remaining in the modern tuning so we can compare.

The important thing about historical tunings is that the different keys – D major, A minor, and so on – all sound different from one another. There was actually a reason for the weird chromatic semitones in Haydn's last sonata; a reason for Beethoven choosing C minor for one



sonata and C-sharp minor for another; even a reason for Schubert's beloved G-flat Impromptu first being published in the key of G. It's a question of harmonic flavour, like using the right herbs and spices.

Besides our professional concerts and demonstrations by our excellent student pianists, the Festival will also make room for YOU to play. You can sign up for a private session to try your favourite Mendelssohn Song without Words on a nineteenth-century piano, or that lovely Bach Prelude on a harpsichord.

You can discover more events for Artistic Temperaments Festival at turnersims.co.uk



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