

*Mozart in Paris – Part 2*

Wolfgang Amadeus Mozart: *Grand Quintetto* (KV 360) arr. Schwencke  
Largo – Molto Allegro

Luigi Boccherini: *Sonate di cembalo e violino obbligato* Op. 5 no. 1 in Bb  
Allegro con moto  
Adagio  
Presto assai

Giuseppe Maria Cambini: *Trio concertans* Op 3 no. 4 in C  
Allegro  
Rondo Allegretto

Johann Schobert: *Sonate pour le clavecin* (en quatuor), Op 14 no. 1 in Eb  
Allegro assai con sordini  
Andante Polonoise  
Menuetto – Trio

Mozart:: *Grand Quintetto* arr. Schwencke  
Adagio  
Thema con variazioni  
Finale

**Performers:**

Sylvia Berry, fortepiano  
Debra Nagy, oboe  
Julie Andrijeski, violin  
Allison Monroe, violin and viola  
Jaap ter Linden, cello

*Notes on the Program:*

Leopold Mozart took his family (including wife Anna Maria, daughter Nannerl, and the amazingly precocious Wolfgang Amadeus) on a Grand Tour of Europe from 1763-1768 with the dual aim of educating his talented children and introducing them to all the tastemakers and nobility in Europe. He hoped they might not only be showered with gifts along the way (they were) but would also secure the most valuable item of all: a full-time job with benefits. Their five-year journey took them from provincial Salzburg to all the greatest cities and courts in Europe including Munich, Vienna, Amsterdam, London, and Paris, where the boy genius made an excellent impression.

Back home in Salzburg in the late 1770s, the young Mozart was straining under the repressive conditions of his appointment and petitioned to be released from his contract. He had two professional options: secure a permanent court appointment (where Mozart insisted “one could

expect to occupy a social status not too far above the cooks”) or establish a freelance career combining private patronage with commissions, publishing (engraved by subscription), and teaching. Newly unemployed, Mozart first looked for work in Munich and then Mannheim. Despite protracted courtships with both prospective employers and the soprano Aloysia Weber, Mozart’s services were respectfully declined.

It was Mannheim’s celebrated flutist Johann Baptiste Wendling, however, who assured Mozart that Paris was the place to be. In fact, the French were very much enamored of foreign musicians: traveling virtuosi like Wendling were regularly featured performing their own concerti alongside symphonies by Vanhal, Toeschi, and Stamitz at the famous concert series *Le Concert Spirituel*, while private patrons and publishers had made the reputations of celebrated foreigners like the cellist Luigi Boccherini. Germans and Italians were even triumphing at the Paris *Opéra*: despite the intense “pamphlet war” surrounding their work, operas by Christoph Willibald Gluck and Niccolò Piccinni were finally knocking French stalwarts like Rameau and Lully out of the repertory. With Mozart’s talent, why should he meet with less success? Some of Mozart’s Mannheim friends (including Wendling) would even be spending the 1778 concert season in Paris with engagements at *Le Concert Spirituel*. Surrounded by friends and advocates, it should have been a perfect moment for Mozart to take the city by storm!

But when Mozart returned to Paris in the spring of 1778 with his mother in tow things very much did not go to plan. Despite a successful premiere for his *Paris Symphony* (K297) at the *Concert Spirituel* on June 18 and a few other small commissions (concertos for flute, some ballet music), letters flew back and forth between father and son that made it clear that the younger Mozart was flailing. Other tragic circumstances could also not be helped: Wolfgang’s mother became ill in June and died just two weeks later.

But Mozart’s bad attitude was ultimately his undoing: a patriotic German through and through, Mozart openly antagonized the French and impugned French taste. He offended patrons left and right and refused to heed social etiquette. He even clung to excuses that Paris was too large, too filthy, and too expensive to get around in order to do the networking necessary to get ahead. Moreover, Mozart took regular opportunities to insult his colleagues, who could otherwise have been championing his music at salons and on concert series that they oversaw.

Tonight’s program seeks to create a context for Mozart’s time in the City of Light by setting his music alongside composers whose music was all the rage. Not only that, but we are thrilled to bring the fortepiano center-stage during this weekend’s performances. While the French loved their harpsichords all the way up until the Revolution, the fortepiano slowly gained in popularity through the 1760s and 70s. Capable of subtle dynamic shifts and special effects, the fortepiano was particularly well suited to the early Classical genre of solo keyboard music with accompanying instruments. The French were early experimenters and adopters of this form – think of Mondonville’s popular 1734 collection of keyboard sonatas with violin (or voice) accompaniment that in turn inspired Rameau’s 1741 *Pièces de Clavecin en concert*.

Relatively little is known about the pianist Johann Schobert (including his date of birth or where he was from), but (perhaps not coincidentally?) his 1761 arrival in Paris is almost simultaneous with the arrival of the piano in France. Acclaimed for his “great talent, and a brilliant and bewitching technique,” Baron von Grimm maintained that Schobert, “was unequalled in the ease and pure delight in his performance; his compositions were charming.” Indeed, Schobert had a profound influence on the young Mozart when they first met during the family’s five-month sojourn in Paris in

1763: The young Mozart closely modeled his first four *Sonates pour le clavecin, pouvant être jouées avec l'accompagnement d'un violon* (1764) on Schobert's recent sonatas, Mozart adapted a Schobert slow movement for one of his own piano concertos (1768), and he even chose Schobert's sonatas to inspire his piano students when he returned to Paris in 1778.

Schobert is often credited with inspiring a certain “romantic,” quality in Mozart's pianistic writing, particularly for his “singing” minuets. That said, Schobert's own compositions (especially the keyboard solos with accompanying instruments) seem orchestral in conception. While the title page of Schobert's *Sonates pour le clavecin* gives no indication that each work has accompanying instruments, the two violin and cello parts – though beautiful in their own right – seem more like the inner parts of a symphony than like true chamber music players in dialogue. The fiery Andante Polonoise may hint at Schobert's roots – he is thought to be from Silesia (a region sharing borders with modern day Poland, Austria, and Czech Republic).

The cellist Luigi Boccherini was not so much a melodist as Schobert: his singular style is concerned less with form and drama than with texture, color, and rhythm. Published in 1768 during Boccherini's stay in Paris, his *Sonate di cembalo e violino obbligato* were a huge success, reprinted and distributed across Europe. Our performance today is based on Boccherini's own 1798 revision, which he gave the title “Sei sonate per forte-piano, con accompagnamento di un violino,” which survives in a manuscript copy in Parma. Boccherini's music is full of expressive effects (the slow movement in the violin is marked *con sordina*) and dynamic markings (*dolcissimo* is a favorite); the closing *Presto assai* crackles with energy.

Though popularity evaded Mozart, Livornese violinist Giuseppe Maria Cambini triumphed in Paris with frequent performances at the *Concert Spirituel*. His *sinfonias concertante* were particularly highly regarded (which incited Mozart's jealousy and even a claim that he had personally prevented Mozart's own *sinfonia concertante* (K297b) from being performed) and he published over 100 string quartets. Cambini's *Trios concertans* are inspired by the conversational style of Parisian salon in which every voice contributes equally. Cambini's melodies are delightfully frothy; the Rondo theme of the second movement even briefly recalls the last movement of Mozart's own C major oboe concerto (KV314).

Admittedly the *Gran Partita* (KV 360) has little to do with Mozart's time in Paris, but we are pleased to present it here in an arrangement published as the *Grand Quintetto* (c. 1805) by Christian Friedrich Gottlieb Schwencke. Probably composed 1781 or 1782, Mozart likely started composing the *Gran Partita* in Munich and finished it in Vienna. Following his failure and the death of his mother in Paris, this was a happy period for Mozart that included his engagement to Constanze Weber, the success of *Idomeneo*, and composition of *Abduction from the Seraglio*. Scored for 13 instruments (12 winds including 4 horns, 2 bass horns, and also double bass), the *Gran Partita* was likely not frequently performed. Not only was it extremely long (7 movements) but its unwieldy scoring also made it difficult to assemble the requisite ensemble. There were many contemporary arrangements of the work (i.e. reductions – both in scoring and in number of movements) but Schwencke's arrangement is arguably the most successful. Compared with the subservient role of the accompanied keyboard music by Boccherini and Schobert, oboe, strings, and piano all enjoy equal standing.

– Debra Nagy

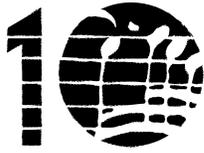
## Performer Biographies

**Les Délices** (pronounced *Lay day-lease*) explores the dramatic potential and emotional resonance of long-forgotten music. Founded by baroque oboist Debra Nagy in 2009, Les Délices has established a reputation for unique programs that are “thematically concise, richly expressive, and featuring composers few people have heard of.” The *New York Times* added, “Concerts and recordings by Les Délices are journeys of discovery.” The group’s debut CD was named one of the “Top Ten Early Music Discoveries of 2009” (NPR’s *Harmonia*), and their performances have been called “a beguiling experience” (*Cleveland Plain Dealer*), “astonishing” (*ClevelandClassical.com*), and “first class” (*Early Music America Magazine*). In addition to touring engagements and free community programs, Les Délices presents an annual concert series Akron, Lakewood, and at Plymouth Church in Shaker Heights, OH, where the group is Artist in Residence. Visit [www.lesdelices.org](http://www.lesdelices.org) for more information.

**Julie Andrijeski** is celebrated as a performer, scholar, and teacher of early music and dance. She has been recognized for her “invigorating verve and imagination” (*Washington Post*), “fiery and poetic depth” (*Cleveland Plain Dealer*), and “velvety, consistently attractive sound” (*New York Times*). In addition to her frequent performances with Les Délices, she is Co-director of the ensemble Quicksilver, Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, and Principal Player with Apollo’s Fire, the Cleveland Baroque Orchestra. Ms. Andrijeski joined the Music faculty at Case Western Reserve University in 2007, where she is now Senior Instructor, teaching early music performance practices and directing the baroque orchestra, chamber music, and dance ensembles. She won Early Music America’s Thomas Binkley Award, for outstanding achievement in performance and scholarship, and was named a 2016 Creative Workforce Fellow by Cuyahoga Arts & Culture (Ohio), supporting her research and performance of 17th-century music in manuscript.

Philadelphia native **Sylvia Berry** is one of North America’s leading exponents of the fortepiano. Hailed by *Early Music America* as “a complete master of rhetoric, whether in driving passagework or [in] cantabile adagios,” she is known not only for her exciting performances but for her engaging commentary about the music and the instruments she plays. Her disc of Haydn’s London Sonatas (recorded on an 1806 Broadwood grand) garnered critical acclaim. A review in *Fanfare* enthused, “To say that Berry plays these works with vim, vigor, verve, and vitality, is actually a bit of an understatement.” She dedicates herself to the performance practices of the 18th and early 19th centuries with an avid interest in the sociological phenomena surrounding the music of that period. Berry recently joined National Book Award-winning author M.T. Anderson for a program entitled “The Many Faces of Mozart: A Life Told Through Music and Letters” in which solo works from Mozart’s earliest days to his last were coupled with readings from his lively correspondence. She is also the founder and artistic director of The Berry Collective, a period chamber ensemble featuring repertoire spanning from Schobert to Schubert.

**Jaap ter Linden**, cellist, gambist, and conductor, has a long history in the Historical Performance world. His many tours have taken him to countries throughout Europe, Japan, Australia and the United States, often with only the music of Bach in his backpack. As conductor, he has worked with ensembles such as the Handel and Haydn Society, Philharmonia, Portland and Lyra Baroque; Arion and Tafelmusik; the Wrocław Symfonia in Poland; Bordeaux Opera in France, and many others, performing repertoire from the 18th and 19th century, from Purcell to Mendelssohn and Schubert. He has numerous recordings to his name, notably the Bach cello suites, which he has recorded twice. His latest recording, the complete sonatas for cello and piano by Beethoven with David Breitman were recently released. With his Mozart Akademie in Amsterdam he recorded the complete Mozart symphonies to great acclaim. He finished many years of teaching at the Royal Conservatory Den Haag in 2016 and recently moved to Ohio.



**Allison Monroe** recently completed her DMA in Historical Performance Practice at Case Western Reserve University, where she studied violin with Julie Andrijeski. A multi-instrumentalist, Allison also plays viola, treble viol, recorder, rebec, and vielle. She holds a B.A. in violin performance from the University of Maryland and an M.M. in viola performance from the Royal Welsh College of Music and Drama. Her performing credits include concerts with the Newberry Consort, the Oregon Bach Festival's Berwick Academy, Seattle Baroque Orchestra, the Washington Bach Consort, the Brecon Baroque Festival Orchestra, and Sequentia as a student at Early Music Vancouver 2015. Allison's research interests include reconstructing repertoire for early seventeenth-century English violin band and the use of bowed instruments in accompanying medieval monophonic song.

“A baroque oboist of consummate taste and expressivity” (Cleveland Plain Dealer) with a musical approach that’s “distinctly sensual...pliant, warm, and sweet,” (New York Times), **director Debra Nagy** is one of North America’s leading performers on the baroque oboe. She plays principal oboe with the Handel & Haydn Society, Apollo’s Fire, and American Bach Soloists, and is a regular guest with other ensembles around the country. Following studies at the Oberlin Conservatory, Conservatory of Amsterdam, and Case Western Reserve University, Debra has received many awards for her creative and scholarly pursuits including first-prize in the American Bach Soloists Young Artists Competition, a 2009 Fellowship from the National Endowment for the Humanities, and a 2010 Creative Workforce Fellowship from Cuyahoga Arts & Culture. She has recorded over 30 CDs with repertoire ranging from 1300-1800 on the Chandos, Avie, CPO, Capstone, Bright Angel, Naxos, and ATMA labels, and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR’s Performance Today, WQXR (New York City) and WGBH Boston.