

Hans Werner Henze

Reinventions
Arrangements of
Mozart, C.P.E. Bach & Vitali

Anna Tifu *violin*
Mario Caroli *flute*
Emanuela Battigelli *harp*
Orchestra di Padova e del Veneto
Marco Angius *conductor*

Hans Werner Henze 1926-2012

Reinventions

Arrangements of Mozart, C.P.E. Bach & Vitali

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| 1. Il Vitalino raddoppiato | 32'11 | <i>Violins II</i> (tr 1 & 5)
Elena Meneghinello
Simone Castiglia
Luigi Di Francia
Davide Scaroni
Sabina Bakhholdina
Alessandro Mele
Pavel Cardas | <i>Flute</i> (tr 1)
Riccardo Pozzato

<i>Alto flute</i> (tr 2-4)
Mario Folena

<i>Bass flute</i> (tr 2-4)
Arcadio Baracchi

<i>Oboe and English horn</i> (tr 1)
Erika Rampin

<i>English horn</i> (tr 2-4)
Nicolò Dotti

<i>Oboe d'amore</i> (tr 2-4)
Paolo Brunello

<i>Bass clarinet</i>
Luca Lucchetta (tr 2-4)
Massimiliano Limonetti (tr 1)

<i>Bassoon</i> (tr 1-4)
Aligi Voltan

<i>Horn</i> (tr 1)
Marco Bertona

<i>Guitar</i> (tr 2-4)
Alberto Mesirca

<i>Harp</i> (tr 1-5)
Cristina Centa |
| Drei Mozart'sche Orgelsonaten | | | |
| 2. I. Allegro | 4'05 | | |
| 3. II. Andantino | 2'19 | | |
| 4. III. Allegro | 3'21 | | |
| 5. I Sentimenti di
Carl Philipp Emanuel Bach | 15'44 | <i>Violas</i>
Alberto Salomon (tr 1 & 5)
Silvina Sapere (tr 1 & 5)
Florian Bolzonella (tr 1 & 5)
Giada Broz (tr 1-5)
Chiara Meneghinello (tr 1 & 5)
Alessandra Di Pasquale (tr 2-4)

<i>Viola d'amore</i> (tr 2-4)
Simonide Braconi

<i>Cellos</i>
Francesco Martignon (tr 1-5)
Giancarlo Trimboli (tr 1 & 5)
Caterina Libero (tr 1 & 5)
Simone Tieppo (tr 1-5)
Irene Zatta (tr 1 & 5)

<i>Double basses</i>
Francesco Di Giovannantonio (tr 1-5)
Luca Stevanato (tr 1 & 5) | |
| Anna Tifu <i>violin</i>
Emanuela Battigelli <i>harp</i>
Mario Caroli <i>flute</i>
Orchestra di Padova e del Veneto
Marco Angius <i>conductor</i> | | | |
| <i>Lead violin</i> (tr 1 & 5)
Fabio Paggioro

<i>Violins I</i> (tr 1 & 5)
Stefano Bencivenga
Davide Dal Paos
Laura Maniscalco
Myriam Guglielmo
Roberto Sorgato
Marco Nicolussi
Monica Cordaz | | | |

The admiration of the German composer **Hans Werner Henze** (1926-2012) for Baroque and musical Classicism great masters manifested itself masterfully in compositions born from the desire of transcribing, reworking, transfiguring 17th and 18th century masterpieces into new orchestral weaves. Extraordinary examples of the desire to wade in the past and illuminate it with a modern light are, for example, his transcriptions of the opera *Il ritorno d'Ulisse in patria* (1641, 1981) by Claudio Monteverdi, from the Oratorio *Jephte* (c.1648, 1976) by Giacomo Carissimi and the comic opera *Don Chisciotte della Manica* by Giovanni Paisiello (1769, 1976). The project *Travestimenti (Disguises)* managed by the conductor Marco Angius with the Orchestra di Padova e del Veneto, from which this album was created, already refers to Henze's 'reinventions' of masterpieces by Mozart, C.P.E. Bach and Vitali in the programmatic title.

Drei Mozart'sche Orgelsonaten (1991)

Transcription of the Sonatas for organ and strings by Wolfgang Amadeus Mozart (1756–1791)

- No.17 in C major KV336 (1780)
- No.1 in E flat major K67 (1772)
- No.15 in C major K328 (1779)

For the ***Drei Mozart'sche Orgelsonaten***, Henze takes up three of the *Kirchensonaten* (*church sonatas* or *trio sonatas*) composed by Mozart in Salzburg between 1772 and 1780, the year in which the composer left the city to move to Vienna. All written in one movement in the *sonata form*, Sonatas No.17 and No.15 are in *Allegro* tempo, whereas the Sonata KV.67 is in *Andantino* tempo, which Henze, in his transcription, will place between the two livelier tempos, thus reconstructing the tripartite structure of a classical sonata in which the slow movement generally occupies a central position. Performed during Mass, between the reading of the Epistle and the one of the Gospel and for this reason called by Mozart *Sonate all'Epistola* (*Epistle Sonatas*), these compositions testify to a religiosity closely linked to the stylistic ideals of Neapolitan sacred music in vogue at the time, in which pomposity and rhetoric mixed to amiable and graceful expressions of clearly profane and even melodramatic taste.

Henze's transcription for an ensemble of 14 instrumentalists was premiered on 19 November 1991 at the Alte Oper in Frankfurt, on the occasion of the bicentenary of Mozart's death. The unusual orchestration used by Henze, which includes refined instruments such as the oboe d'amore and the viola d'amore, aims to underline the darker instrumental timbres, favouring the serious sonorities of the alto flute in G, the bass flute in C, the bass clarinet and the bassoon.

In his autobiography Henze writes that Mozart's music seemed to him to have an Apollonian character. Not by chance, for his transcriptions of Mozart's compositions, in the solo roles (in addition to the viola d'amore) he uses the guitar and the harp, instruments that recall the lyre, in Greek culture the attribute par excellence of music's god, Apollo.

In the most dramatic section of the third and last Sonata, Henze underlines a particularly dramatic passage (at the beginning of the *sviluppo*) using for the first time all the 14 instruments. While Mozart, in the last bars, wrote a passage for strings and organ in the role of continuo from *piano* to *forte* in *crescendo*, Henze in his transcription of these same bars, significantly, does just the opposite, passing from *forte* to a *più che pianissimo* with the strings in pizzicato, thus allowing the Sonata to fade into a sonorous *Nachtmusik* atmosphere, a nocturnal music, full of humble reverence for Mozart, on the bicentenary of his death.

***I sentimenti di Carl Philipp Emanuel Bach* (1982)**

Transcription for flute, harp and strings of the *Clavier-Fantasie with violin accompaniment* (1787) by Carl Philipp Emanuel Bach (1714 – 1788)

Carl Philipp Emanuel Bach, the fifth of Johann Sebastian Bach's twenty children, was baptized by Telemann and at the age of 26 was appointed harpsichordist of the chapel of Frederick the Great, soon becoming one of the most celebrated harpsichordists of his time. In 1750 (the year of his father's death) and in 1762 he published, respectively, the two volumes of his *Versuch über die wahre Art das Clavier zu spielen* (*Essay on the true art of playing the keyboard*), one of the most significant texts on this subject. As *Kantor* and musical director, in 1768, he succeeded Telemann in Hamburg where he remained until his death and for this reason he was nicknamed "the Hamburg Bach". For the intense expressiveness of his music, C.P.E. Bach is considered a precursor of Romanticism. During the last year of his life, in 1787, he composed a *Fantasia libera per tastiera sola* (Free Fantasia for keyboard alone) which he expanded into the *Clavier-Fantasie mit Begleitung einer Violine* (*Fantasy for harpsichord with violin accompaniment*), one of his most personal and expressive works.

Henze in 1982 was artistic director of the Accademia Filarmonica Romana (Roman Philharmonic Academy) for which he organized a musical event that included Mozart's *Concerto* for flute, harp and strings K 299 (1778). To complete the program, he wanted to propose his reinterpretation of the *Fantasia* by C.P.E. Bach, of which he speaks in a text published by the Schott publishing house:

Maintaining exactly the note values of the original, I decided to transcribe the *Clavier-Fantasie mit Begleitung einer Violine*, H.536 by C.P.E. Bach of 1787, for solo flute, harp and strings. My aim was to project the extremely interesting and expressive harmonic material of this composition into a larger instrumental apparatus and thus to make its future-oriented harmonic structures more manifest and molded.

The strings can be presented in two different forms: either as a string quartet and string quintet, or as a string quartet and all strings [version recorded on this album]. As will be seen, I have also attempted to loosen and concertantly set the sound of the strings in the spirit of early classical chamber music.

Il Vitalino raddoppiato (1977)

Chaconne for solo violin and orchestra

on the *Chaconne in G minor* for violin and continuo attributed to Tomaso Antonio Vitali (1663—1745), known as “Il Vitalino”

Between 1947 and 1997 Henze composed four works for solo violin and orchestra. The second last in chronological order is *Il Vitalino raddoppiato*. Although it was probably composed in the early eighteenth century, Vitali’s Ciaccona – whose musical form is inspired by dance and consists of variations on a continuo – was only rediscovered and published in 1867 by the German virtuoso violinist Ferdinand David in his volume *Die hohe Schule des Violinspiels* (*The high school of violin playing*). For Henze this work represents a wonderful memory of his youth. In December 1977 in the introduction to the score of the Schott publishing house, he wrote:

To me, the Chaconne of Tommaso Vitali is a curiously wonderful memory of my youth. It seemed to me then as if this music could illumine and preserve my dreams, as if it could recognize and describe everything that I myself was not able to articulate, describe—neither graphically nor by means of words or tones. This music contained some sense of well-being, some longing that has come to rest, to a state of permanence. Some kind of lingering, some kind of consolation. Something that is remote, off time and space, something that was strange to me, both uncanny and attractive.

Il Vitalino raddoppiato was premiered during the Salzburg Festival, which commissioned this work to Henze, on 2 August 1978 by the ORF-Symphonieorchester conducted by Leif Segerstam, with Gidon Kremer as soloist, to whom the work is dedicated. The extraordinary qualities of the Latvian violinist are also praised by Henze in a letter dated 19 June 1979 to his Cuban friend Miguel Barnet: Kremer “plays the violin as I never would have thought possible”.

The adjective “raddoppiato” (“doubled”) in the title alludes to the effective duplication of the duration of the composition, thanks to interpolations of Henze’s variations, in the style of eighteenth-century *doubles*. In his reinvention, Henze retains Vitali’s continuo almost throughout the entire composition, alternating variations on Vitali’s chaconne theme with his own variations of Vitali’s variations in an ever-changing dialogue between the eighteenth-century past and his present. Henze comments on his work in the aforementioned introduction:

One can see from the notes of the score which one was composed by Tommaso and which one by me. One can even hear it and perhaps reconstruct the work process during which I identified my imagination, my passions with those of Tommaso by removing the music from the “settecento” manner, leaving me the pure feeling, emphasizing the modern, unconventional features of the original. [...] I have tried to bring out some of the numerous dance-like elements of the ciaccona in order to increase the pictorial quality of the whole work. Now we are singing together, in his language, of the same things.

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Translation: Laura Besutti



Founded in October 1966, the **Orchestra di Padova e del Veneto** (OPV) has established itself as one of the principal chamber orchestras in Italy. The Orchestra gives around 120 concerts and opera performances every year, with a season in Padua and concerts in the Veneto region, and plays for leading concert companies and festivals both in Italy and abroad.

The artistic and musical direction of the Orchestra has been entrusted to Claudio Scimone (from its foundation to 1983), Peter Maag (principal conductor, 1983–2001), Bruno Giuranna, Guido Turchi, Mario Brunello (musical director, 2002–03) and Filippo Juvarra. In September 2015, Marco Angius was appointed musical and artistic director.

The OPV has collaborated with celebrated international concert artists, including Martha Argerich, Vladimir Ashkenazy, Ian Bostridge, Richard Chailly, Reinhard Goebel, Philippe Herreweghe, Steven Isserlis, Leonidas Kavakos, Ton Koopman, Radu Lupu, Mischa Maisky, Sir Neville Marriner, Viktoria Mullova, Otto Mustonen, Anne-Sophie Mutter, Murray Perahia, Itzhak Perlman, Sviatoslav Richter, Mstislav Rostropovich and Krystian Zimerman.

In 2015, Salvatore Sciarrino (as composer-in-residence of the OPV) held a cycle of ‘Lezioni di Suono’ (Sound lessons) with the OPV under Marco Angius, an event that proved so popular that it was repeated in subsequent seasons with Ivan Fedele, Giorgio Battistelli, Nicola Sani and Michele Dall’Ongaro.

The Orchestra frequently appears in television broadcasts for Rai and boasts a vast recording activity with more than 60 recordings on various distinguished labels.

The OPV is supported by the Ministry of Culture and Tourism, Veneto region and City of Padua.

www.opvorchestra.it



Marco Angius conducted the Ensemble InterContemporain, London Sinfonietta, Tokyo Philharmonic, Orchestre symphonique et lyrique de Nancy, Orchestre national de Lorraine, Orchestra Sinfonica Nazionale della RAI, Orchestra Teatro La Fenice, Orchestra del Maggio Musicale Fiorentino, Orchestra del Teatro Regio di Torino, Teatro Comunale di Bologna, Haydn Orchester, Orchestra Sinfonica Giuseppe Verdi di Milano, Orchestra della Svizzera Italiana, Teatro Lirico di Cagliari, Orchestre de Chambre de Lausanne, Orchestra della Toscana, I Pomeriggi Musicali, Muziekgebouw/Bimhuis in Amsterdam (Gaudeamus Music Week), Philharmonie Luxembourg and deSingel of Antwerp (as guest conductor of the Hermes Ensemble), as well as festivals such as the Biennale Musica di Venezia, Biennale Zagreb, Ars Musica in Brussels, Milano Musica, MI.TO., Warsaw Autumn, Filature in Mulhouse and Romaeuropa.

Since 2011 he is the artistic coordinator of the Ensemble Accademia Teatro alla Scala, conducting both contemporary and operatic repertoire. Recent productions include: Janáček's *Kát'a Kabanová* at the Teatro Regio in Turin (directed by Robert Carsen), Luigi Nono's *Prometeo* (Teatro Farnese, Parma), Wolfgang Rihm's *Jakob Lenz* (Teatro Comunale in Bologna), Bruno Maderna's *Don Perlimplín*, Alessandro Solbiati's *Il suono giallo*, Sciarrino's *Luci mie traditrici* (directed by Jürgen Flimm) and Pascal Dusapin's *Medeamaterial*. He also conducted Sciarrino's *Aspern* (La Fenice, Venice), Detlev Glanert *Nijinskys Tagebuch*, Battistelli's *L'imbalsamatore* (Milano Musica/Accademia Teatro alla Scala), Puccini's *Gianni Schicchi*, Franco Donatoni's *Alfred Alfred*, Boulez's complete *Notations* cycle (with OSN Rai) and Stockhausen's *Inori* (Biennale Venice 2017).

Marco Angius has recorded for many labels, such as WERGO (with Ensemble InterContemporain), EuroArts and Stradivarius (Sciarrino: *Le stagioni artificiali*, *Cantare con silenzio*; Ivan Fedele: *Mosaïque* – Complete works for violin and orchestra; J.S. Bach *Die Kunst der Fuge*).

Since September 2015 he is the principal conductor and artistic director of Orchestra di Padova e del Veneto with whom he conducted the complete Symphonies of Beethoven in 2016 and 2020.

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