

Imogen Cooper Plays Mozart

Jane Glover, conductor

Imogen Cooper, piano

Sunday, April 23, 2017, 7:30 PM

North Shore Center for the Performing Arts, Skokie

Monday, April 24, 2017, 7:30 PM

Harris Theater for Music and Dance, Chicago

Ballet Music from *Idomeneo*, K. 367

Wolfgang Amadeus Mozart

(1756-1791)

Chaconne—Larghetto—La Chaconne, qui reprend

Pas seul: Largo—Allegretto—più Allegro

Piano Concerto No. 25 in C Major, K. 503

Mozart

Allegro maestoso

Andante

Allegretto

INTERMISSION

Symphony No. 101 in D Major (*Clock*)

Franz Joseph Haydn

(1732-1809)

Adagio—Presto

Andante

Menuet: Allegretto—Trio

Finale: Vivace

*These performances are generously underwritten
by the Elizabeth F. Cheney Foundation.*

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Violin 1

Gina DiBello,
concertmaster
Kevin Case, *assistant*
concertmaster
Kathleen Brauer,
assistant
concertmaster
Teresa Fream
Michael Shelton
Martin Davids

Violin 2

Sharon Polifrone,
principal
Ann Palen
Rika Seko
Paul Vanderwerf
François Henkins

Viola

Elizabeth Hagen,
principal
Terri Van Valkinburgh
Claudia Lasareff-
Mironoff
Benton Wedge

Cello

Barbara Haffner,
principal
Judy Stone
Matt Agnew

Bass

Collins Trier, *principal*
Andrew Anderson

Flute

Mary Stolper, *principal*
Alyce Johnson

Oboe

Anne Bach, *principal*
Erica Burtner Anderson

Clarinet

Steve Cohen, *principal*
Daniel Won

Bassoon

William Buchman,
principal
Lewis Kirk

Horn

Oto Carrillo, *principal*
Samuel Hamzem

Trumpet

Barbara Butler, *principal*
Channing Philbrick

Timpani

Douglas Waddell

Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016, she was director of opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, and *Così fan tutte* at the Aspen Music Festival, *Gluck's Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *L'elisir d'amore* for Houston Grand Opera, *La clemenza di Tito* for Aspen, and *Alcina* for Washington Opera, and concert appearances at the Vienna, Aspen, and Dartington festivals and with the Philadelphia Orchestra, the Cleveland Orchestra, and the Royal Northern Sinfonia.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U.S. by HarperCollins. She recently completed a book about Handel.



Imogen Cooper's recent solo engagements include the Berliner Philharmoniker with Sir Simon Rattle, Sydney Symphony Orchestra with Simone Young, the BBC Scottish Symphony Orchestra with Thomas Dausgaard, and the London Symphony Orchestra under Bernard Haitink. She toured to Hong Kong, Seoul, and Singapore; performed recitals in Boston, New York, Philadelphia, Paris, and London; and led the Philadelphia Orchestra from the piano in a performance of Beethoven's Piano Concerto No. 2.

Other recent highlights include concerto performances with the Cleveland Orchestra, Philadelphia Orchestra, Netherlands Radio Philharmonic Orchestra, and Deutsches Symphonie-Orchester Berlin; solo recitals in the U.S., U.K., and the Netherlands, including a complete cycle of Schubert's solo works at Wigmore Hall; a U.K. tour with the Budapest Festival Orchestra; and performances of Ravel's G Major Concerto at the BBC Proms and Lincoln Center with the Orchestra of the Royal Academy of Music and the Juilliard School.

Imogen Cooper has appeared with many major orchestras including the New York Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, Leipzig Gewandhaus, London Symphony Orchestra, Cleveland Orchestra, and the NHK Symphony Orchestra. She has performed with all the major British orchestras and has particularly close relationships with the Royal Northern and Britten sinfonias, both playing and directing. She has toured with the Camerata Salzburg and the Australian and Orpheus chamber orchestras, and appeared in recital in New York, Tokyo, Paris, Vienna, Prague, London, and at the Schubertiade in Schwarzenberg.

As a Lieder recitalist, she has enjoyed a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio (for Philips). Her discography also includes *Mozart Concertos* with the Royal Northern Sinfonia (Avie), a solo recital at the Wigmore Hall (*Wigmore Live*), and a cycle of solo works by Schubert recorded live and released under the title *Schubert Live*. Her first recording for Chandos features music by Brahms and Schumann.

Imogen Cooper received a CBE in the Queen's New Year Honours in 2007 and was the recipient of an award from the Royal Philharmonic Society the following year. In 1997, she was awarded an Honorary Membership of the Royal Academy of Music, and in 1999, she was made a Doctor of Music at Exeter University. She was the Humanitas Visiting Professor in Classical Music and Music Education at the University of Oxford for 2012-13. The Imogen Cooper Music Trust was founded in 2015 to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.

Program Notes

Mozart: Ballet Music from *Idomeneo*, K. 367

Wolfgang Amadeus Mozart wrote the opera *Idomeneo* between November 1780 and the end of January 1781, although the idea may already have been percolating during his 1778 visit to Paris. As a result of the war in America, political revolution was in the air—and battles were being waged on the cultural front as well. From about 1774 until 1780, a pamphlet debate arose between the “Gluckists,” who supported Gluck’s ideas about placing drama front and center, and “Piccinists,” who valued the artifice of Italian opera. When he left Paris, Mozart took with him a deeper understanding of Gluck’s philosophy—and, scholars now believe, Antoine Danchet’s libretto *Idoménée*.

Mozart was particularly well-prepared, therefore, when Karl Theodor, Elector of Bavaria, commissioned an opera in the style of Gluck for the 1780 Carnival season in Munich. The result was *Idomeneo*, composed for the legendary Mannheim orchestra and a cast of singers reportedly at varying levels of talent. (Mozart said of several, “they are the most Wretched actors ever to appear on a stage.”) In positioning himself against Italian opera, Gluck had returned to some of the customs associated with French opera—including dances—and Mozart was therefore expected to write a ballet for the forces of the Electoral Ballet Company. Mozart’s ballet music is cut from most modern performances of *Idomeneo*, as it adds half an hour to an already lengthy work. Music of the Baroque is performing only the first two dances of the set this evening.

As the opening Chaconne illustrates, Mozart’s ballet music takes a liberal approach to dance forms. While the chaconne typically consists of a theme and variations over a repeating bass line, Mozart uses the concept simply as a point of departure, incorporating extended sections between melodic repetitions in a rondo-like manner. The music that follows, the *Pas seul*, is a solo dance.

Mozart: Piano Concerto No. 25 in C Major, K. 503

In 1785, Leopold Mozart traveled to Vienna and saw for the first time how much the Viennese public adored his son. Leopold reported to his daughter Nannerl after one of the concerts he attended,

Your brother played a magnificent concerto that he had composed for Mademoiselle Paradis in Paris. I was sitting in the back, only two boxes away from the beautiful Princess of Wurtemberg, and had the pleasure of hearing the interplay of all the instruments so clearly that tears of joy came into my eyes. When your brother left the stage, the emperor waved his hat to him and shouted “Bravo Mozart.”

Mozart had not only won the respect and adulation of audiences—other composers revered him as well. Shortly after Leopold’s arrival, an evening of

Mozart's chamber music was organized in honor of Franz Joseph Haydn, an event at which Mozart is said to have played the viola and his father the violin. (Mozart later dedicated the three quartets performed that evening along with three newly written works to Haydn.) Haydn reportedly told Leopold,

I say to you before God and as an honest man, your son is the greatest composer whom I know in person and by reputation: he has taste and, what is more, he has the most thorough knowledge of composition.

Leopold's visit came during one of Mozart's most productive periods. Between 1784 and 1786, he composed numerous chamber works, the *Prague* Symphony, *Le nozze di Figaro*, and twelve of his twenty-seven piano concertos. The last of the dozen was the Piano Concerto No. 25 in C Major, K. 503.

Completed on December 4, 1786, the C Major Concerto was probably first performed at an Advent concert in Johann Trainer's Viennese casino. The work's depth and breadth is almost symphonic—a fact that is apparent from the start. The concerto opens with a grand orchestral introduction, possessing a richness and complexity that makes the entrance of the solo piano sound almost like an apology. Also noteworthy is the brief development section, packed full of inventive harmonies and melodic ideas. The Andante is formal and even slightly mysterious at times; unlike many of Mozart's slow movements, which sound like heartfelt opera arias, the piano keeps the audience at arm's length while flirting with moments of overt lyricism. The finale incorporates a gavotte from *Idomeneo*, its jocular mood repeatedly interrupted with moments of melancholy. At the very end, Mozart quickly wrenches the music out of its mercurial mood, ultimately closing on a cheery note.

Haydn: Symphony No. 101 in D Major (*Clock*)

Although Haydn was tied to the Eszterházy Court for most of his career, when his longtime employer Nicolaus the Magnificent died in 1790, he was free to pursue other opportunities, and the German violinist and London impresario Johann Peter Salomon finally convinced him to make his long-promised trip to England. For the 1791 season—the first in which Salomon offered a public concert series—Haydn was promised £300 for an opera, £300 for six symphonies, and additional money for publication rights and other compositions. The city of London embraced the composer. As Haydn wrote to a friend, “Everyone wants to know me. I had to dine out six times up to now, and if I wanted, I could dine out every day; but first I must consider my health, and second my work.”

Haydn's last twelve symphonies—including No. 101—were written for Salomon's public concerts in London (although by 1795, Wilhelm Cramer had supplanted Salomon as the director of the series). In comparison to Haydn's earlier symphonies, which abound with subtleties, one scholar describes the “London” symphonies as painted with an “artist's brush” rather than with an “engraver's tool”—works with the composer's unique stamp writ large. Haydn

himself expressed the need to “change many things for the English public,” most likely adjusting his style for larger performance spaces, as did Mozart in the *Paris* Symphony. One way Haydn captures the attention of his listeners is through recurring musical tags that often invite nicknames—in the case of the Symphony No. 101, a clock. At the same time that Haydn uses overt gestures, he incorporates subtlety, wit, and formal “plot” twists that have led theorists over the years to describe the “London” symphonies as paths to enlightenment.

First performed March 3, 1794, at Hanover Square, Haydn’s Symphony No. 101 was popular from the start. London papers called the work “delicious,” and applauded “the inexhaustible, the wonderful, the sublime Haydn!” The work begins with the “father of the symphony,” as Haydn was often called, in fine form. As a contemporary paper, the *Morning Chronicle*, exuded, “Nothing can be more original than the subject of the first movement, and having found a happy subject, no man knows like Haydn how to produce incessant variety, without once departing from it.” The Andante gave rise to the symphony’s nickname—possibly from its incessant ticking motives, possibly from a Viennese piano transcription of the movement published in 1798 and called “Rondo: the Clock.” While the tick-tock is humorous, it also reflects the growing eighteenth-century preoccupation with quantifying and measuring time. After a lengthy minuet that has been compared to Beethoven’s *Pastoral* Symphony, the work concludes with a relatively brief Presto in which Haydn incorporates an exhilarating number of dramatic techniques, including abrupt changes from major to minor and a brief fugue.

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