

2022
BEVERLEY
& EAST RIDING
EARLY MUSIC
FESTIVAL

Sarbacanes

Music for Garden and Table

Beverley Minster

Saturday 28 May 11.00am

Sarbacanes

Music for Garden and Table

- Divertimento in D major, Hob. deest **Franz Joseph Haydn**
Allegro di molto 1732–1809
Menuet & Trio: Allegretto
Poloneso: Adagio
Presto
- Divertimento in F major, K253 **Wolfgang Amadeus Mozart**
Tema: Andante 1756–91
Menuetto & Trio
Allegro assai
- from Twelve Duos for 2 horns, K487* **Mozart**
nos. 2, 10 and 1
- Divertimento in G major, Hob. deest **Haydn**
Allegro
Menuet & Trio
Andante
Menuet & Trio
Presto
- Trio in C major for 2 oboes and bassoon **Antonio Salieri**
Larghetto 1750–1825
Presto

Divertimento in B flat major, K270

Mozart

Allegro molto

Andantino

Menuetto & Trio: Moderato

Allegro assai

Although we are used to the idea of the late eighteenth-century court orchestra – Haydn wrote most of his symphonies for the tiny one belonging to the princely Esterházy family, while the teenage Mozart wrote his for the larger band maintained by the Prince-Archbishop of Salzburg – perhaps a more frequently heard sound at courts throughout central Europe was that of the wind ensemble. Generally known in German as a Harmonie, it could be as small as a single pair of instruments (horns or clarinets, perhaps) or as large as the thirteen needed for Mozart's magnificent 'Gran Partita', K361. The smaller courts, especially, must have been glad of their easier affordability, and even (in their particular context) greater versatility. Not every aristocrat was interested in symphonies and operas, and for many the only music need outside worship was for pleasant, intellectually undemanding accompaniments to dinners and receptions. Serenades, divertimentos, partitas and transcriptions of operatic arias were popular fare for these, and since performances might well take place outdoors, wind instruments – more incisive and projected than strings but no less comfortable to listen to indoors when a chill had hit the evening air – were just the job.

Haydn did not compose a great deal for wind band, but early in his career he did produce seven divertimentos for what one

might call the 'core' Harmonie ensemble of two oboes, two horns and two bassoons. None is precisely dateable, so it is not clear if they are fruits of his first employment from 1757 to 1761 as Kapellmeister (or music director) for Count Morzin at his residences in Vienna and Lukaveč, or of his subsequent job as Vice-Kapellmeister to the Esterházy in Vienna and Eisenstadt. Possibly some or all were heard at both establishments. The Divertimento in D major is unusual among them in being in four movements, and, notwithstanding the typically (quick) march-like references in the opening allegro and almost toy-like brevity of the finale, displays another quirk in its slow movement, cast as a polonaise in curiously stiff, apparently dance-resistant rhythm. Haydn's more usual format for a divertimento – seen also in his earliest string quartets, composed at the same period – was a symmetrical arrangement in which a central slow movement is flanked on either side by a minuet and a faster movement, and such is the case with the Divertimento in G major. As in the D major, the first movement hints subtly at outdoor pursuits (this time, it seems, a hunt), but again there is a whiff of Haydnesque experimentation: the second movement's wistful central section changes the colouring by omitting the horns, while at the same point in the fourth movement it is the oboes that are silent. The slow movement, as if in compensation, seems determined to involve as many instrumental shadings as it can squeeze into 24 bars.

Mozart also composed for wind sextet, specifically a group of five divertimentos in the years 1775–7, when he was settled in as

a member of the Archbishop's court music in Salzburg. Though still only moving from his teens into his twenties, he was already the composer of nine operas and over 40 symphonies among other works, and his divertimentos are both more substantial than Haydn's and more fluidly lyrical, as is well shown in the theme and five variations that open the F major, K253. The first four variations concern themselves mainly with straightforward elaboration of the stately theme, but the fifth slows the tempo and enriches the texture, before the movement ends in a speeded-up reprise of the original theme. A smoothly flowing minuet and a finale with a faintly military flavour follow. The B flat major Divertimento, K270, is a broader conception, at least in its first movement, which has the same form and manner as its equivalents in the symphonies Mozart was writing at the time. The second movement has the character of a gavotte, the third is a perky minuet and flowing central trio, and the piece ends with a dashing 'hunting' finale.

It is not known why Mozart wrote twelve Duos in July 1786 (the year of *The Marriage of Figaro*), nor even for what instruments they were intended. The manuscript score gives no indication, but most experts agree that a pair of horns is the most likely solution. In 1781 Mozart had moved from Salzburg to Vienna and established himself there as a freelance composer and performer, and as well as making new friends he had also met up with an old one in the horn-player Joseph Leutgeb, formerly a member of the Salzburg court orchestra (where he may well have played in Mozart's divertimentos). Now he was to be the

lucky recipient of Mozart's four superb horn concertos. Were these duos another friendly gift, this time for his private use to perform with pupils and friends?

Antonio Salieri was one of the most distinguished figures in Vienna's musical life during the time Mozart lived and worked there. From 1774 he was court composer and conductor of the Italian opera, from 1778 he was court Kapellmeister as well, and during the 1780s he enjoyed great success as an opera composer both in Vienna and abroad. Next to his nearly 50 operas and substantial body of church music, then, his instrumental output is somewhat small, but it does include a handful of assorted serenades and similar entertainment pieces for wind ensemble. His three tiny trios for two oboes and bassoon are an oddity, however. Their only source is a bound manuscript in the Austrian State Library, and it is not known for what purpose they were written – more background music perhaps (in which case they really are rather brief!), or material for a particular group of players to enjoy? Today Sarbacanes plays the dignified Larghetto from Trio no. 1, followed by the scurrying Presto from no. 3.

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announced on 20 June.

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Sarbacanes

Neven Lesage, Martin Roux *oboes*

Félix Roth, Gabriel Dambricourt *horns*

Alejandro Pérez Marin, Lucile Tessier *bassoons*

Sarbacanes focuses on the eighteenth-century repertoire for wind players. Originally founded as a quartet consisting of two oboes, a bassoon and a harpsichord, the ensemble now includes several combinations of players in order to perform music from trio sonatas to large-ensemble serenades of the classical era. In 2018 the group created a classical wind octet: Sarbacane's Wind Octet Project – SWOP! – which has been selected by the EEEMerging+ programme. SWOP promotes the rich repertoire of Harmoniemusik, written for the Courts of the Habsburg Empire around 1800. It includes concert pieces, transcriptions of operas of the time, and entertainment pieces including divertimenti, nachtmusik and tafelmusik. Current projects include a CD recording of Telemann Ouvertures with hunting horns (on the INITIALE label), Zelenka sonatas (Venice, Cini Foundation), transcriptions of François Couperin's works (Royaumont Foundation), and Bach's sacred dialogues with soprano Caroline Arnaud and bass Renaud Bres.

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Emerging European Ensembles



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