



## **L'Apothéose**

***The Stamitz Family***

**Filmed at the National Centre for Early Music  
Thursday 13 July 2023**

As part of the York Early Music Festival 2023

## **L'Apothéose**

**Laura Quesada** *flute*  
**Víctor Martínez** *violin*  
**Carla Sanfélix** *cello*  
**Asís Márquez** *harpsichord*

### ***The Stamitz Family***

Trio Sonata no.1 in G major, op. 14

**Carl Philipp Stamitz** 1745-1801

*Allegro moderato*

*Andante*

*Rondo*

Sonata for violin and basso continuo  
no. 4 in A major

**Johann Stamitz** 1717-57

*Adagio*

*Allegro ma non troppo*

*Minuetto*

Trio Sonata no. 3 in F major, op. 14

**Carl Philipp Stamitz**

*Andantino*

*Rondo Allegro*

Duo concertant for flute and violin  
no.1 in D major

**Anton Stamitz** 1750-1809

*Allegro*

*Rondeau*

Trio Sonata no. 4 in G minor, op. 14

**Carl Philipp Stamitz**

*Allegro*

*Rondo Allegro*

*We are grateful to the John Feldberg Foundation for its  
support of our young artists programme*



The Stamitz family was one of the champions of music in German in the second half of the eighteenth century. Johann Stamitz came from a family of Czech musicians and was a great violin virtuoso. As a composer he wrote several sonatas, concertos and symphonies. He is regarded as the founder of the Mannheim school, a style that was distinguished by the prominent use of violins, large crescendos, precise contrasts and the introduction of composed, rather than improvised, continuo parts. At that time, the Mannheim orchestra was regarded as the best in Europe and the centre of the musical avant-garde of its day. After Johann's early death, his two sons, Carl Philipp and Anton, continued his musical legacy.

Both sons began their careers as violinists in the Mannheim orchestra. Their concert tours reached cities such as Vienna, Strasbourg, London and Paris, where they enjoyed great recognition and prestige. Carl's compositions included symphonies concertantes for violin and viola, quartets, trios and other musical works, while Anton's creations were limited to smaller instrumental formats: duos, trios and quartets.

L'Apothéose presents a programme of duo sonatas and trio sonatas by these three composers. A musical form which was fully developed by around 1700, the sonata was defined by the number of voices in contrapuntal dialogue and not by the number of instrumentalists. Its instrumentation could vary between one or two violins and basso continuo, or flute, violin and basso continuo. In the late baroque it comprised three movements, fast – slow – fast, which included the use of repeats, dance movements (Zarabanda, Siciliana, Courante, among others) and less polyphonic and more melodic rondo forms. Later, and in the *galant* style, a sonata could comprise only two movements.

Carl Stamitz's opus 14 is a cycle of six trios, in which only the first and the fifth have three movements; the others have two. Their melodic construction exhibits symmetrical phrases, figurations in the upper voices and parallelisms in thirds, sixths or tenths. Johann Stamitz's Sonata no. 4 in A major begins with a slow movement followed by a fast one, a structure derived from the baroque *Sonata da Chiesa* (church sonata). Although the Stamitz composers wrote countless works of this type, they were also interested in developing the trio sonata into the orchestral trio, forging the foundations of symphonic music and influencing prominent symphonists of the time, such as Joseph Haydn, Leopold Hofmann and Wolfgang Amadeus Mozart.

Laura Quesada

## L'Apothéose

The name of the ensemble was inspired by the title of the work 'L'Apothéose de Corelli' by François Couperin, the players' first musical project together. By focussing on both the rhetorical and emotional content of each piece, the ensemble aims to make each performance personal. The ensemble received the first prize, EUBO Development Trust prize and the Friends of York Early Music Festival Prize at the 2019 York International Young Artists Competition; it has also been awarded second prize at the 2018 Internationaal Van Wassenaer Competition at the Oude Muziek festival in Utrecht, first prize at the Göttingen Händel Competition 2017 and second prize at the Concours International de Musique Ancienne de Val de Loire 2017 chaired by William Christie.

The members of L'Apothéose focus on the Spanish repertoire and the exploration of the work of German composers including Handel, Telemann and J.S. Bach. L'Apothéose's approach to baroque music, with its passionate, inspired and colourful interpretations, has appealed to audiences in Spain, France, Italy, Germany, Netherlands, United Kingdom and Colombia. The ensemble has been invited to perform at prestigious festivals such as the Oude Muziek of Utrecht, the Festival d'Ambronay, the Internationale Händel Festspiele Göttingen, Potsdam Sanssouci Music Festival, the International Festival of Santander, the Musical Fortnight of San Sebastian, the Early Music Festival of Úbeda and Baeza (Spain) and the Early Music Festival of Seville (Spain), among others. In 2019-20, L'Apothéose was artist in residence at the CNDM (Centro Nacional de Difusión Musical), consolidating their position as one of the leading Spanish ensembles.

The ensemble's recordings *Musical Treasures of the Spanish National Library* and *Händel Tribute* have been acclaimed by the critics; *Händel Tribute* was included in the 2019 recommended albums by specialized Spanish magazine Scherzo, and highlighted in the music magazine of the South California Early Music Society, USA.



EEEMERGING+ is co-funded by the Creative Europe programme of the European Union