

HANDEL

Concerti grossi Op. 3
Sonata a 5



ACKNOWLEDGMENTS

Cover: F. L. M. Forster,
Regent Street Quadrant at Night, 1898 /
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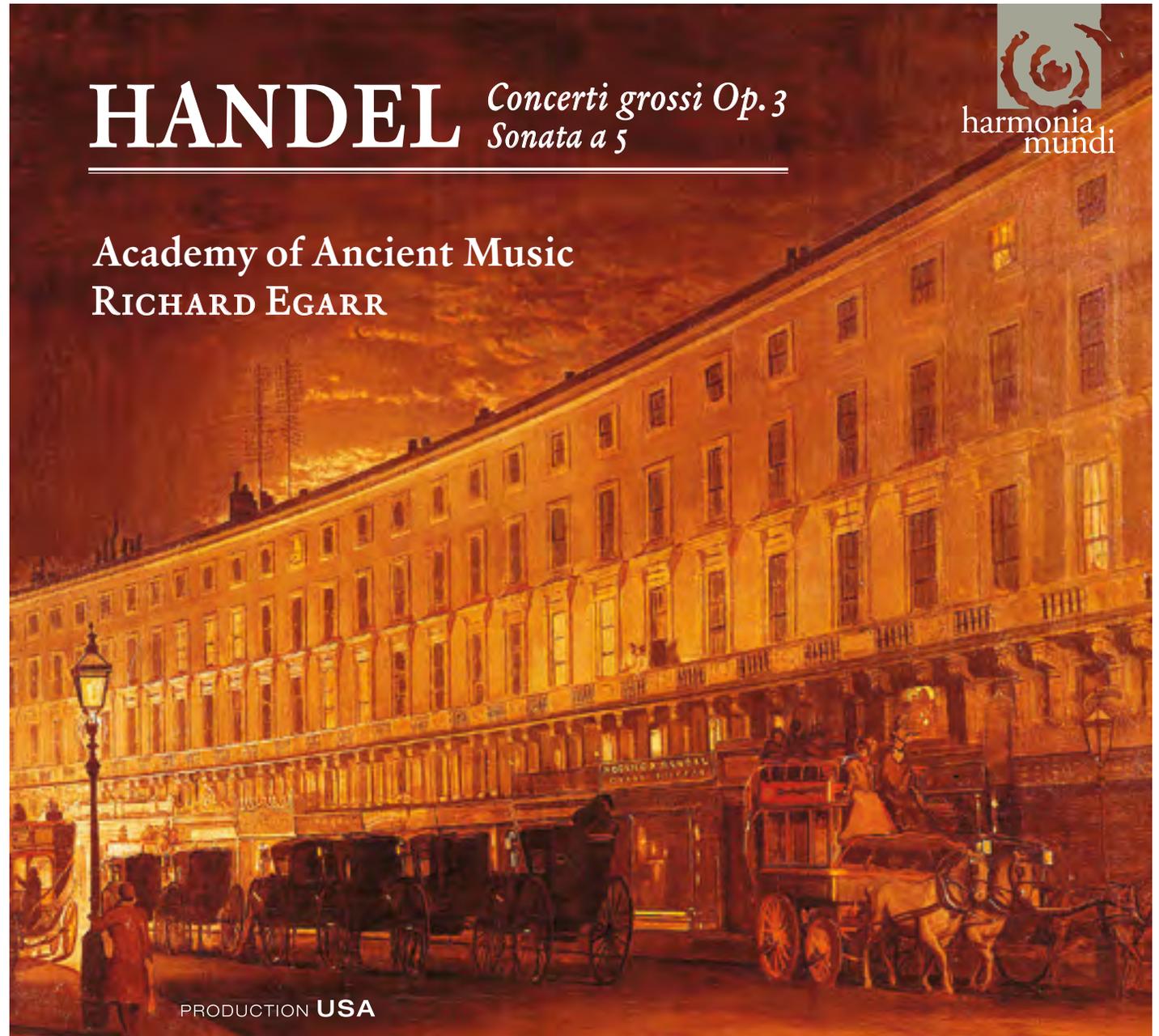
Performing editions prepared by
Richard Egarr (Op. 3) and King's Music (Sonata).

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St. John's Smith Square, London, England
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Recorded, edited & mastered in DSD

Academy of Ancient Music
RICHARD EGARR



PRODUCTION USA



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HANDEL *Concerti grossi Op.3* *Sonata a 5*

No. 1 in B-flat major / G minor	8:20	No. 5 in D minor	9:40
1 I —	2:48	16 I —	1:42
2 II —	4:07	17 II Fuga. Allegro	2:17
3 III —	1:23	18 III Adagio	1:25
No. 2 in B-flat major	11:18	19 IV Allegro, ma non troppo	1:35
4 I Vivace	1:55	20 V Allegro	2:40
5 II Largo	2:23	No. 6 in D major / D minor	8:16
6 III Allegro	2:15	21 I —	2:53
7 IV —	1:23	22 Improvisation*	2:00
8 V —	3:21	23 II Allegro	3:22
No. 3 in G major	8:07	* SOLO ORGAN: Richard Egarr	
9 I Largo, e staccato – Allegro	3:24	<i>Sonata a 5</i> (HWV 288)*	8:56
10 II Adagio	1:02	24 I Andante	3:43
11 III Allegro	3:41	25 II Adagio	1:27
No. 4 in F major	12:55	26 III Allegro	3:46
12 I —	6:33	* SOLO VIOLIN: Pavlo Beznosiuk	
13 II Andante	2:05		
14 III Allegro	1:38		
15 IV Allegro	2:38		

Academy of Ancient Music
RICHARD EGARR

Advertisement in the *CRAFTSMAN*,
7TH december, 1734

MUSICK,
This Day Published,
Compos'd by Mr. *HANDEL*,...

- II. Six Concerto's for Violins, &c. in seven Parts. Opera terza.
- III. Six Sonata's or Trio's for two German Flutes or Violins,
and a Bass. Opera seconda.
- IV. Twelve Solo's for a Violin, German Flute or Harpsichord.
Opera Prima...



PRINTED FOR JOHN WALSH, AT THE HARP AND HOBOY
IN CATHERINE-STREET IN THE STRAND.

~~~~~  
ADVERTISEMENT IN THE  
~~~~~  
DAILY COURANT,
~~~~~  
24<sup>TH</sup> APRIL, 1711  
~~~~~

New Musick, just Publish'd. All the
songs set to Musick in the last new
Opera call'd, Rinaldo... Compos'd
and exactly corrected by
Mr. George Friderick Hendell.

Announcement of Handel's Royal Privilege,

14TH JUNE, 1720

George R.

George, by the Grace of God...grant unto him the said *George Frederick Handel*,... Our Licence
for the sole Printing and Publishing the said Works for the term of Fourteen Years,...
strictly forbidding all our loving Subjects within our Kingdoms and Dominions,
to Reprint or Abridge... or to Import, Buy, Vend, Utter or Distribute...without
the Consent or Approbation of the said *George Frederick Handel*...

ANYONE PERFORMING HANDEL's Concertos Op. 3 has to tackle a basic problem – the musical text. The edition published by John Walsh in 1734 is by no means perfect, and is regarded with musicological head-scratching. There are no complete autograph manuscripts to help show us the way with these works. Today Walsh is generally held in low esteem, criticised for shoddy editions, and equally shoddy business practices. I believe there is more value and trust in these texts, and in the man, than is usually given credit.

Perhaps with a fresh look at the hugely important set of relationships in Handel's London life – those with the various publishers of his scores – we can unearth something more musically positive. By far the most crucial and interesting collaboration for us is that which Handel formed with the firm of John Walsh, and which spanned Handel's entire time in England. The story of the Walshes and the early English publications of Handel is essential to gain some understanding of the worrisome text of Op. 3.

HANDEL AND THE WALSH PUBLISHING DYNASTY

The 3 documents that preface these notes show the bare-faced, public facts behind a perhaps much more juicy, private story of the relationship between Handel and two generations of the music publishers both named John Walsh. It is a curious fact that although Handel and the Walshes collaborated for nearly 5 decades, not one letter between them appears to have survived. The untold story then, particularly for the interesting years just before Handel's Royal Privilege ran out in 1734, can only be fantasized about. For the sake of Handel's Op. 3, and the Walshes' reputation, I will attempt a little fantastic narrative.

Handel's sensational success with *Rinaldo* on 24th February, 1711 changed the path of English music.

The twenty-six-year-old birthday-boy led a superb cast of mostly Italian stars at this première. The extent to which he took London by storm is amply demonstrated by the many repeat performances, and the extraordinarily swift appearance of the first edition of the music: within 2 months of the première, Handel had been courted by John Walsh Sr., and together they had the scores of songs and instrumental music from the opera ready to sell. The addition in the advertisement of the words '*Compos'd and exactly corrected by Mr. George Friderick Hendell*' may give us the first taste of the personal story here. The elder John Walsh (1665?–1736) had few publishing rivals in London at the beginning of the eighteenth century. He was a shrewd businessman who used the most up-to-date (and cheapest) printing techniques. His association with and apparent 'piracy' of editions by the Amsterdam publisher Estienne Roger have gained him, both then and now, a fairly bad reputation. In respect to Walsh's publication of *Rinaldo*, the eighteenth-century writer on music Sir John Hawkins accused him of profiteering to the tune of £1,500. Although the accusation proved untrue, Walsh's name has suffered ever since.

Handel, it seems, must have been of a different mind: his personal involvement with the *Rinaldo* publication is highly indicative of this. Even during the years of Handel's Royal Privilege, contact with the elder Walsh, and then John Jnr. (1709–66) from 1730 onwards as he began to take over the firm, was maintained. The Royal Privilege (see p. 4) was, in effect, a copyright law granted to composers in an attempt to reduce the printed piracy of their scores. Although not entirely effective, it gave Handel Royal authority to choose his publisher – a not inconsiderable weapon for negotiating fees, one would assume. Walsh was by far the most frequent recipient of Handel's favour in this regard – even if most of the publications were arrangements for the German Flute!

What a piece of immaculate timing it was that within five months of Handel's Privilege expiring (June 1734), Walsh Jnr. is ready and able to advertise (see p. 5) in the "Craftsman" the complete sets of parts for Opp. 1, 2 and 3. Not only these works are on offer, however, but an incredible feast of Handel, including:

- V. Thirty Overtures...in seven Parts...
- VI. The Water Musick...
- ...
- VIII. Nineteen Operas compleat. Printed in Score.
- IX. Esther...and the Mask of Acis and Galatea.
- ...
- XI. Two Books of celebrated Lessons for the Harpsichord.

There was, no doubt, some musical preparation and deal-making involved in advance of this announcement. Walsh continued to furnish Handel with further editions of his music until, and even after the composer's death. Upon Walsh Jnr.'s death in 1766, the Public Advertiser estimated his fortune at £40,000.

The Op. 3 Concertos first appeared as part of the flood of Handel publications by Walsh in 1734. His editions of these six concertos (and indeed of Opp. 1, 4 and 7) are now usually criticised for their inaccuracy, and their value demeaned further by questioning their authorisation by Handel. The first criticism is perhaps justified, although these Walsh parts (which we used for the recording) are easily corrected by anyone with half an ear. After all, these are the parts that musical parties and performers other than Handel would have used at the time. Perhaps even the *original* Academy of Ancient Music (founded in 1726) which met at *The Crown and Anchor* in The Strand (presumably only a staggering distance from Walsh's main outlet) would have played from them.

The second charge is more complex. As no complete autograph manuscripts for the Op. 3 concertos are extant (unlike the later *Concerti grossi* Op. 6) musicology has gone into overdrive to arrive at some Frankenstein-like ‘Urtext’ version of them, comparing odd movements that survive from earlier works. It cannot be denied that these concertos were ‘cobbled together’ to form a set. The question of who that cobbler was is crucial, but unfortunately cannot be answered with certainty. We mustn’t forget that Op. 3 was the first set of concertos by Handel to be published, and would therefore be an event of some import. It should be easy enough simply to accept that the compilation and edition of the Op. 3 concertos (for whatever reason) seems to have been a rush job, and that quality control over the musical text was not 100%. The question remains, would Handel really have allowed his long-time publisher and trusted source of income to put out these works without his involvement and blessing? No court case or heated exchange of letters ensued. Further publications by Walsh came on a very regular basis. Handel even granted Walsh a fourteen-year monopoly only five years later in 1739.

Whatever the real story, the six *Concertos* of Op. 3 contain a wealth of colour and richness of invention that superbly represent Handel’s output up to the 1730s. The delicious wind sonorities of the First Concerto; the rich string textures and oboe cantabile of the Second. Then the unusual arrangement and voicing of the Third – here we opted for the flute (rather than oboe) as the solo instrument, as Handel gives us the choice. French sonority is explored to the full in the Fourth, and the Fifth seems to have some untold operatic plot as a subtext. As to the Sixth and last Concerto: only two movements? – one in the major, one in the minor?... and with a solo organ part in the second and (more importantly) last movement of the set?... Surely another Walsh hatchet job?

Ah, now suspicious reader, what better way to insinuate and subliminally prepare the public for the next Opus – the six *Organ Concertos* of Op. 4. In the spirit of these organ concertos I have added an ‘ad libitum’ (i.e. improvised) middle movement for the Sixth Concerto of Op. 3.

After the heavy intrigues of the London main courses, we offer a lively Italian dessert to close the disc. Handel’s **Sonata a 5** was written in Rome in 1707. It is a fantastic and hugely under-exposed masterpiece from the twenty-two-year-old genius, fired by his time spent in that amazing musical playground. The autograph manuscript (which survives) poses one question. The score indicates that the oboes should play with the ‘tutti’ first and second violins (and therefore presumably the bassoons with the bass). I suspect Handel added these directions to the manuscript much later, when in London, perhaps needing some extra music at short notice – or perhaps after a little too much port wine. The writing, particularly in the outer two (of the three) movements, is very ‘string’ specific, containing many repeated notes, and the lines also exceed the range of the oboes in many places. More clues as to the ‘string’ nature of the work come from its title, scoring and first three measures. The title ‘Sonata’ is perhaps a little odd for a work which seems to be a concerto. The term ‘a5’ refers to the number of parts: solo violin, first and second ‘tutti’ violins (apparently doubled by oboes), viola, and bass. So why ‘Sonata’? The answer is presented to us musically in the first three bars. We hear the opening of a violin sonata – this is almost immediately interrupted by a repetition and amplification of the material by a ‘concerto grosso,’ the string orchestra. This first phrase of the ‘Sonata’ is given explicit scoring instructions by Handel: solo violin with a bass marked ‘cembalo’ – that is *solo* cembalo. The phrase is then repeated by the ‘tutti’ – the bass line being carefully marked so. This textural

division and dialogue is present throughout the work’s outer movements. This fabulous work is a simple, and wonderfully inspiring aural representation of Handel’s collaboration in 1707 with the great Corelli in Rome – the famous string ‘concerto grosso’ following the great Duo’s every musical twist, turn and desire.

– RICHARD EGARR



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Richard Egarr has worked with all types of keyboards: he has performed repertoire ranging from fifteenth-century organ intabulations, to Dussek, Schumann and Chopin on early pianos, to Berg and Maxwell Davies on modern piano. He is director of the Academy of the Begijnhof, Amsterdam, and is in great demand both as soloist and as accompanist for many of today's finest artists. His collaboration with long-time duo partner Andrew Manze has been setting new performance standards since 1984.

As a conductor, Egarr has presented a wide range of repertoire – from Baroque opera and oratorio, to works by twentieth-century composers such as John Tavener and orchestral transcriptions by Stokowski. Recently named Music Director of the Academy of Ancient Music, he appears regularly with this and other ensembles: the Orchestra of the Age of Enlightenment, the Orchestra of the Paris Conservatory, the Dutch Radio Chamber Orchestra, the Vienna Chamber Orchestra, and the Chamber Orchestra of Europe.

Richard Egarr now records exclusively for **harmonia mundi usa** and has made five recordings of music by J.S. Bach: the Harpsichord Concertos with Andrew Manze and the Academy of Ancient Music; the Gamba Sonatas with Jaap ter Linden; the Violin Sonatas with Manze and ter Linden; a critically acclaimed recital, *“Per cembalo solo...”* (*Gramophone Editor's Choice*); and the *Goldberg Variations*, hailed as “a spectacular disc” by the *London Times*. His most recent solo recording is devoted to Mozart Fantasias and Rondos, performed on an 1805 fortepiano. Egarr's recordings with Andrew Manze also include the violin sonatas of J.F. Rebel, Pandolfi (*Gramophone Award*, 2000), Handel (*Billboard*® Top Classical Album), Corelli (*Gramophone Recording of the Month*; the *Prix Caecilia*, 2003), Biber's *Rosary Sonatas* (*Edison Award*, 2005), and Mozart's Violin Sonatas, dubbed “the most stimulating and satisfying Mozart recording of the year” (*Chicago Tribune*).

The **Academy of Ancient Music** (AAM) is one of the world's first and foremost period-instrument orchestras. Concerts across six continents and over 250 recordings since its formation by Christopher Hogwood in 1973 demonstrate AAM's pre-eminence in music of the Baroque and Classical periods. The AAM is Orchestra-in-Residence at the University of Cambridge.

AAM has made a number of celebrated recordings for **harmonia mundi**. Andrew Manze led the orchestra in Bach's Solo and Double Violin Concertos, in a Vivaldi programme, *Concert for the Prince of Poland*, and in concerti grossi by Handel (the Op.6) and Geminiani (after Corelli's Op.5). Paul Goodwin's releases with AAM include a selection of Christmas music by Schütz and his contemporaries, the Mozart singspiel *Zaide*, and two world première recordings of selected works by John Tavener: *Eternity's Sunrise* and *Total Eclipse*.

In September 2006, Richard Egarr took up the post of Music Director, succeeding Hogwood who assumes the title of Emeritus Director. Egarr has already undertaken critically-acclaimed work with the AAM including a USA tour and the recording of Bach's Harpsichord Concertos. During his first season in the new role, Egarr will tour the UK, Europe and the USA, and continue AAM's strong recording tradition with a series of Handel recordings for **harmonia mundi usa**, beginning with this release of the *Concerti grossi Op.3*.

For further information, please visit www.aam.co.uk

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VIOLIN I Pavlo Beznosiuk Rebecca Livermore Persephone Gibbs	RECORDER Rachel Brown Katy Bircher	VIOLIN I Pavlo Beznosiuk Rebecca Livermore Persephone Gibbs	Hill Workshop, <i>c.</i> 1760 Marcus Stainer, <i>c.</i> 1690, from Laufen in Upper Bavaria Attrib. Jacob Stainer, <i>c.</i> 1650
VIOLIN II Pauline Nobes William Thorp Joanna Lawrence	OBOE Frank de Bruine Lars Henriksson	VIOLIN II Pauline Nobes William Thorp Joanna Lawrence	Carlo Giuseppe Testore, Milan, 1705 Anonymous, London, <i>c.</i> 1750 Anonymous, Franco-Flemish, <i>c.</i> 1720
VIOLA Trevor Jones Rachel Byrt	BASSOON Alastair Mitchell Philip Turbett	VIOLA Trevor Jones Rachel Byrt	Rowland Ross, 1977 (Stradivari, 1695) Nicholas Woodward, 1993 (A. Guarneri, 1664)
CELLO Joseph Crouch Imogen Seth Smith	CONTINUO Richard Egarr <i>harpsichord & organ</i> Paula Chateauneuf <i>archlute & baroque guitar</i>	CELLO Joseph Crouch Imogen Seth Smith	George Stoppani, 1995, after early 18th-c. Italian originals Anonymous, Austria, <i>c.</i> 1720
DOUBLE BASS Judith Evans		DOUBLE BASS Judith Evans	Anonymous, Italy, <i>c.</i> 1650
FLUTE Rachel Brown		FLUTE Rachel Brown	Martin Wenner, Germany, 2003, after Carlo Palanca, mid-18th c.
		RECORDER Rachel Brown Katy Bircher	Martin Wenner, Germany, 2005, after Stanesby, England, early 18th c. Friedrich von Huene, 1995, after Stanesby Junior
		OBOE Frank de Bruine Lars Henriksson	Toshiyuki Hasegawa, 2004, after Jacob Denner, Nurnberg, <i>c.</i> 1720 Randall Cook, 2003, after J. Bradbury, London, <i>c.</i> 1710
		BASSOON Alastair Mitchell Philip Turbett	Matthew Dart, 2001, after Denner, 1740 Peter de Koningh, 1984 (Prudent, 1750)
		CONTINUO Richard Egarr Paula Chateauneuf	Harpsichord: Malcolm Greenhalgh, 2005, after Franco-Flemish 18th-c. originals Organ: Peter Collins, 1986, after various originals Tuning: A=415 / Temperament: Haugsand (after 18th-century models) Archlute: Martin Haycock, 1990, after Magno Tieffenbrucker, <i>c.</i> 1620 Baroque guitar: 5-course guitar by Martin Haycock, 2001, after Sellas, <i>c.</i> 1640