

WIGMORE HALL

Wednesday 16 September 2026
7.30pm

Angela Hewitt director, fortepiano
Dunedin Consort

Matthew Truscott director, violin
Hilary Michael violin
Alice Evans violin
Huw Daniel violin
Rebecca Livermore violin
Kristin Deeken violin
John Crockatt viola
Francesca Gilbert viola

Jonathan Manson cello
Christine Sticher double bass
Maria Filippova flute
Alexandra Bellamy oboe
Frances Norbury oboe
Fergus Butt bassoon
Peter Moutoussis horn
Kate Goldsmith horn

Joseph Haydn (1732-1809)

Symphony No. 6 in D 'Le matin' (?1761)
*I. Adagio – Allegro • II. Adagio – Andante –
Adagio • III. Menuet – Trio • IV. Finale. Allegro*

Carl Philipp Emanuel Bach (1714-1788)

Keyboard Concerto in C H423 (1745-7)
*I. Allegretto • II. Adagio ma non troppo •
III. Allegro assai*

Interval

Marianne Martínez (1744-1812)

Sinfonie in C (1770)
*I. Allegro con spirito • II. Andante ma non
troppo • III. Allegro spiritoso*

Wolfgang Amadeus Mozart (1756-1791)

Keyboard Concerto No. 14 in E flat K449 (1784)
*I. Allegro vivace • II. Andantino •
III. Allegro ma non troppo*



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When **Haydn** joined the service of the Esterházy princes in 1761, his post as Vice-Kapellmeister carried very clearly defined duties, one of which was to write for and direct a small orchestra recently recruited from among the ranks of Vienna's freelance players. Haydn himself had formerly made a living in this way, and many members of the band were his friends, so in addition to writing for them a number of concertos, he also made a point of providing them with solo passages in some of his symphonies, many of which have something of the air of private jokes. Among these symphonies are the popular trilogy *Le matin* (Morning), *Le midi* (Midday) and *Le soir* (Evening).

For once the titles were Haydn's own, and in *Le Matin* no-one familiar with Haydn's late oratorios *The Creation* and *The Seasons* could fail to recognise the slow introduction as descriptive of a sunrise, note the brief cockerel-like second theme on violins, or smile at the birdish chirpings from the woodwind. The wind instruments are silent in the second movement, in which two *Adagio* sections displaying an elegant skill in overlapping, Baroque-style counterpoint frame a longer central *Andante* dominated by solos for violin and cello in a more dainty and up-to-date *galant* manner. Wind colourings return for the *Menuet*, whose central *Trio* has something of the jaunty grotesquery of a Rameau dance, and the *Finale* sees outbursts of virtuosity from flute, cello, horns and violin.

Carl Philipp Emanuel Bach composed more than 50 keyboard concertos, most of them for harpsichord, the earliest dating from the 1730s – when his father Johann Sebastian was first creating the genre as a performance vehicle for himself and his sons and pupils – and the last from his final year, by which time Mozart had composed all but two of his epoch-making piano concertos. And if in his concertos Bach showed less originality in general than in his daringly experimental symphonies, his distinctive personality still shows through, even in a work from the 1740s such as the C major Concerto, H423. True, the alternation of orchestral tutti and virtuosic solo episodes in the first movement has the formal shape of the concerto as established by Vivaldi and others at the beginning of the century, but the expressive intervals and taut, propulsive orchestral trills and tremolos give it a melodic cut that is recognisably Emanuel's. The slow movement has a dreamy poignancy which seems to anticipate the world of Mozart's great concerto slow movements, while the finale springs exuberantly into life with yet more terse and ruggedly driven string lines.

Marianne Martínez, the only female composer of the Classical period known to have written a symphony, was born in Vienna to a family of Spanish descent. As a child she came under the educational influence of Pietro Metastasio, the court poet and most distinguished opera librettist of his day, who was a lodger in the Martínez family home. Also in the house

at the same time were the celebrated opera composer and singing teacher Nicola Porpora and the young Joseph Haydn (working as Porpora's accompanist), and Martínez studied keyboard, singing and composition with both of them. Her singing and playing soon attracted attention and in 1761, when she was still only 17, a Mass by her was performed in Vienna.

Martínez's relatively small output as a composer consisted mostly of vocal music, but there were also piano concertos and sonatas, as well as that symphony. Composed in 1770, it shows Italian influence in its cheerful and easygoing *galant* style and three-movement format, making it closer in atmosphere to what we find in the contemporaneous symphonies of the teenage Mozart than in those of her erstwhile teacher Haydn.

When **Mozart** moved to Vienna from his native Salzburg in 1781, it was to begin a new career as a freelance composer and pianist, so it is not surprising that the piano concerto should now emerge as a dominant presence in his output. His first concertos for Vienna were delightful works calculated, he said, to be 'a happy medium between what is too difficult and too easy', but by the beginning of 1784 he was thinking differently. Having established himself as the virtuoso the Viennese wanted to hear, he composed four concertos that spring (K449, K450, K451 and K453), writing home to his father that two of them were 'bound to make the performer sweat'. K449 was not, as it happens, one of the perspirational concertos mentioned, perhaps because it was written for another pianist, the 18-year-old Barbara (or Babette) Ployer, who was a pupil of Mozart in both piano and composition. It is not known when and where Ployer performed it, but Mozart himself is believed to have played it at a concert in Vienna on 17 March 1784.

K449 is shorter than many of the better-known Mozart concertos, but is full of themes and compositional interest. The swaying opening bars suggest that the first movement will have a laid-back feel, but in fact the mood is a restless one as the music moves through a succession of themes and hinted-at tonalities with the swift and subtle changeability of one of the composer's great operatic conversations. The slow movement is less complex in design than the first, but rightly savours its moment of lyrical calm and warmth as two straightforward but deliciously tender themes seamlessly alternate in various lovingly enriched textures. And if the first movement hinted at the kind of freedom Mozart would soon find in his operatic exchanges, the superb finale is no less characteristic in its playful feints and deft contrapuntal brush-strokes, all so natural and organic as to be almost unobtrusive, but which give the movement its brilliant momentum and *bonhomie*.

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