

Transatlantic: *Classical Masters*

TRANSFORMATION

2024-25

Wednesday 12 March 2025 | 7.30pm
West Road Concert Hall, Cambridge

Thursday 13 March 2025 | 7.30pm
Milton Court Concert Hall, London



Transatlantic:
Classical Masters

Katherine Spencer *clarinet*
Academy of Ancient Music
Laurence Cummings *director, organ & harpsichord*

Wednesday 12 March 2025 | 7.30pm
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NUNES GARCIA Overture in D major CPM232
NUNES GARCIA Dilexisti justitiam CPM133
MOZART Clarinet Concerto in A major K622
NUNES GARCIA Tantum Ergo CPM84

Interval: 20 minutes

MOZART Ave verum corpus K618
HAYDN Notturmo in G major HobII/27
NUNES GARCIA Litany of the Sorrows of Our Lady CPM50a

*The 2024-25 season has been generously
supported by the Arts and Humanities
Research Council*

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Associate Ensemble

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CAMBRIDGE
ORCHESTRA-IN-RESIDENCE

from John McMunn

chief executive

A spirit of discovery has always been at the heart of AAM's activities but what started as a revival of historical instruments and performance styles has gradually morphed to encompass an ever-expanding repertoire of lesser-known composers and forgotten works. This evening's performance draws together these various 'discovery' strands into a single golden braid.

Tonight's central figure – José Mauricio Nunes Garcia – is perhaps the most remarkable man most of us have never heard of. Born into poverty, he would overcome both this class deficit and his so-called 'colour defect' (he was the grandchild of Ghanaian slaves) to become Master of the King's Music and rub shoulders with the most powerful and influential figures in the Portuguese empire. His music is exquisite, but the full circumstances of his life are no less extraordinary; in addition to his role as court composer, he was tasked with archiving musical scores brought from Portugal when the empire's capital moved to Rio at the beginning of what would become the Napoleonic Wars. This job brought him into contact with Mozart and Haydn albeit indirectly, hence the reasoning for inclusion of those



composers too, tonight – and herein lies the second discovery: Mozart's beloved Clarinet Concerto, performed on a newly commissioned basset clarinet by AAM's Principal Clarinet Katherine Spencer. We've long known that Mozart wrote his great concerto for an instrument that is longer and lower than the 'standard' classical clarinet, but instrument makers are still experimenting with exact designs as no original instrument exists to copy. Tonight is therefore an exciting foray into the unknown and an experiment worthy of AAM's radical roots.

As ever, I am grateful to our Music Director Laurence Cummings and our acclaimed musicians for guiding us along the way – and to you, dear reader, for taking the journey with us. Enjoy the show!

We are AAM

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José Maurício Nunes Garcia (1767-1830)
Overture in D major CPM232 (1811)

Dilexisti justitiam CPM133 (1794)

Text on page 13

Wolfgang Amadeus Mozart (1756-91)

Clarinet Concerto in A major K622 (1791)

Katherine Spencer *clarinet*

Allegro

Adagio

Rondo: Allegro

José Maurício Nunes Garcia

Tantum Ergo CPM84 (1822)

Katherine Spencer *clarinet*

Text on page 13

INTERVAL: 20 MINUTES

Wolfgang Amadeus Mozart

Ave verum corpus K618 (1791)

Text on page 13

Joseph Haydn (1732-1809)

Notturmo in G major Hob II/27 (1792)

Largo – Allegro

Adagio

Finale: Vivace assai

José Maurício Nunes Garcia

Litany of the Sorrows of Our Lady CPM50a (c.1794)

Text starts on page 14

Transatlantic: Classical Masters

At the turn of the 19th century, José Maurício Nunes Garcia's music was admired by both the church and the nobility. He moved not only in the upper echelons of society in Rio de Janeiro but, at the same time, nurtured local musical talent, and composed a sublime body of work in a time when colonial views on race would constantly have questioned his competence as a composer. So, how did a Black man, the son of a tailor, become the premier musician of the Portuguese Empire?

Garcia was born in Rio de Janeiro in 1767. His musical abilities were quickly recognised to be extraordinary. He was a naturally gifted singer with an astonishing musical memory, and also played the viola and the harpsichord. By the age of 12 he was already supplementing the family income through giving music lessons and by the age of 16 we have evidence of his first compositions for the Cathedral of Rio de Janeiro. At age 24, Garcia began the process of becoming a priest, an office which was usually forbidden for people of colour. He petitioned for an exemption to this on the grounds that he was a:

legitimate child of both parents declared above, free browns, children of black parents, who gave a proper education to the petitioner. / He will prove that [...] since childhood he had a vocation to the priestly state, and to achieve this his best efforts had been applied to the studies of Grammar, Rhetoric and rational and moral Philosophy, and to the art of Music. It will be proved that the petitioner has lived regularly in his manners without any note, and expects to be so until the end of his life [...] to be God-fearing and law-abiding. It will be proved that the petitioner does deserve this grace just because he is not involved in any irregularities other than that of the colour defect.

Garcia was ordained in 1792 and from then was able to work more freely in the houses of his aristocratic patrons. At the same time, he set up a music school in his own home for the education of local children who were unable to pay for lessons. Around this time we see a huge increase in his compositional activity, and it is from this period that the *Litany of the Sorrows of Our Lady*, CPM50a (c.1794) and *Dilexisti justitiam*, CPM133 (1794) were probably written. In 1798 Garcia was appointed Chapel Master of the cathedral – the highest ranking musical position in Brazil at the time – and his reputation was already such that he received a salary substantially higher than his predecessor.



*José Maria Nunes Garcia by Tarsila do Amaral
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Across the Atlantic, Europe was in the throes of the turmoil begun by the French Revolution and prolonged by the Napoleonic Wars. Napoleon captured Lisbon in 1807 and the Portuguese royal family, headed by Queen Maria I, established a government in exile in Rio de Janeiro, which effectively became the capital of the Portuguese Empire. Along with the royal family came some of their clergy from Lisbon and a Royal Chapel was soon set up which ensured that these clergymen found a privileged occupation in the new capital, although they were too few in number not to require the services of the local clergy, a measure accepted by the royal family. The Lisbon

clergy, however, were not happy at the wholesale inclusion of the locals into the Royal Chapel, and were particularly disdainful of people of colour. An anonymous document stated that it would be best for the royal family to avoid 'the displeasure of seeing someone get into [the Royal Chapel] with a visible physical defect'. However, as most of the local musicians were people of colour it would have left the Royal Chapel in a sorry state of silence without their talent, so a decree was passed that recognised the musicians of the cathedral as members of the royal institution. Garcia was appointed Music Master of the Royal Chapel in June 1808, thereby attaining the highest ranking musical position in the Portuguese Empire.

European musicians eventually followed the royal family across the Atlantic and, from Garcia's first biographer, we receive the famous, if apocryphal, story of Garcia's first meeting with Marcos Portugal, a musician summoned to Rio by the royal family to retake his position as Royal Composer in 1811. The story goes that the prince, wanting Marcos Portugal's opinion about Garcia, arranged for the two musicians to meet:

After the due reverences, unfolded Marcos Portugal with calculated solemnity, a piece of music and handed it to José Maurício, asking him

if had he ever heard of the author. It was one of the most difficult sonatas of Joseph Haydn. With faltering voice, the priest replied that, from a young age, he knew much of the eminent master's repertoire, to whom he had a special devotion.

'I never played this sonata', objected the priest, 'and Your Highness...'

'But they say you play music at first sight, as well as anyone reading a letter... Sit down at the piano.'

In focusing he called to himself all his energy and reacted against the shock that darkened his eyes and held his hands, overcoming all the difficulties of the exquisite work, already forgotten the place where he was and body and soul delivered to the wonderful harmonic deductions of the illustrious German whose pages he played with expression and ease increasingly pronounced.[...] Marcos Portugal could not contain himself, and stood, perhaps in spite of his feet, and dying the last and vigorous sounds of the sonata, rushed to one that suddenly was made his equal and, amidst the warm applause of the princes and the Court, pressed him in his arms with great effusion.

'Beautiful', cried he, 'gorgeous! You are my brother in art; surely you shall be to me a friend!'

Apocryphal or not, the story of Garcia's meeting with Portugal has at least a kernel of truth. It is evident that Garcia had access to, and was a diligent student of, the current European musical fashions. Marcos Portugal's arrival in Rio de Janeiro relieved some of the overwhelming pressure Garcia had felt as being the most trusted musician in the empire and allowed him the space to experiment with other genres. The **Overture in D major, CPM232** was written at some point after 1811 and shows remarkable affinities with the music of Rossini, a composer whose music was only just beginning to take Europe by storm. That Garcia became acquainted with Rossini's music is evident from one of his piano etudes which takes the theme from the overture to *The Barber of Seville* and weaves it into a new work. Garcia wrote a similar keyboard work based on the theme of one of Haydn's London symphonies, *The Surprise*.

Haydn's Notturmo in G major, HobII:27 was presented in London in 1792 by the virtuoso violinist and impresario Johann Peter Salomon. Haydn had earlier written a series of pieces for Ferdinand IV, King of Naples. This king had a peculiar penchant for playing the *Lira organizzata*. No examples of this extraordinary instrument survive but it seems to have been akin to a hurdy-gurdy in that it was operated by

a hand-crank and had a keyboard but, unlike the hurdy-gurdy, the crank operated a sequence of organ-like pipes and, simultaneously, a set of sympathetic strings. Haydn's music for the king was of a quality much too high to be relegated to such a niche instrument, so Haydn rearranged much of it for chamber ensemble, such as this Notturmo, but some of the themes also found their way into various of his Paris and London symphonies.

That Nunes Garcia knew and studied the works of Mozart is well-documented. He gave the first performance in the New World of Mozart's *Requiem* in 1819, three years after the premiere of his own Requiem. This work is widely acknowledged as Garcia's masterpiece and is well worth listening to. The prominence of the clarinet in Garcia's works is a particular feature he shares with Mozart. The ***Tantum Ergo, CPM84***, a late work dating from 1822, is an exquisite example of Garcia's writing for the clarinet.

Mozart's affinity with the clarinet stems largely from his relationship with one of the instruments first notable virtuosos, Anton Stadler. Both men were Freemasons and Stadler is noted for having performed much of Mozart's Masonic music, music that heavily features the basset horn, a type of bass clarinet which Stadler was particularly famed for playing. However, it was not the basset horn but the basset clarinet for which **Mozart** wrote his so-called **Clarinet Concerto, K622**. This instrument does not reach as low as the basset horn but does have a lower extension which allowed Mozart to write over an expanded expressive range. The work was probably premiered in Prague in October 1791 and was the last instrumental work which Mozart completed before his death in December 1791.

Mozart's *Ave verum corpus, K618* was also composed within the last six months of his life. The autograph score bears the note, 'Baden, 17th June 1791', suggesting it was written while Mozart was visiting his wife who was staying in Baden, and that it was intended for use at the local church's Corpus Christi service on 23 June.

Programme note © Leo Duarte

Nunes Garcia *Dilexisti justitiam*

Dilexisti justitiam, et odisti iniquitatem:

propterea unxit te Deus, Deus tuus,

oleo laetitiae, prae consortibus tuis,
alleluja.

Thou lovest righteousness, and hatest
wickedness:

therefore God, thy God, hath anointed
thee

with the oil of gladness above thy
fellows, alleluia.

Psalm 44:8

Nunes Garcia *Tantum ergo*

Tantum ergo sacramentum

Veneremur cernui,

et antiquum documentum

novo cedat ritui.

Præstet fides supplementum

sensuum defectui.

Therefore, so great a Sacrament

Let us venerate with heads bowed

And let the old practice

Give way to the new rite;

Let faith provide a supplement

For the failure of the senses.

Mozart *Ave verum corpus*

Ave verum corpus, natum

de Maria Virgine,

vere passum, immolatum

in cruce pro homine

cuius latus perforatum

fluxit aqua et sanguine:

esto nobis praegustatum

in mortis examine.

Hail, true Body, born

of the Virgin Mary,

having truly suffered, sacrificed

on the cross for mankind,

from whose pierced side

flowed water and blood:

Be for us a foretaste

in the trial of death.

Nunes Garcia *Litany of the Sorrows of Our Lady*

I

Kyrie eleison,
Christe eleison
Kyrie eleison
Christe audi nos
Christe exaudi nos.

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us,
Christ, listen to us,
Christ, attend to us.

II

Pater de Coelis Deus
Fili redemptor mundi Deus
Spiritus sancte Deus
Sancta Trinitas unus Deus
miserere nobis
Sancta Maria ora pro nobis
Sancta Dei Genitrix
Sancta Virgo Virginum
Mater Christi crucifixi
Mater dolorosa
Mater morens
Mater suspirans
Mater afflicta
Mater derelicta
Mater desolata
Mater maestissima
ora pro nobis.

Father of Heaven, God,
the world redeemer, God,
Holy Ghost, God,
Holy Trinity in one God
have mercy upon us,
Holy Mary, pray for us,
Holy Mother of God,
Holy Virgin among the virgins,
Mother of the crucified Christ,
Mother of sorrows,
Mother in agony,
Mother who sighs,
Mother in afflictions,
Mother in abandonment,
Mother in desolation,
Mother in grief,
pray for us.

III

Mater angustiis circumdata
Mater aerumnis confecta,
Mater gladio transverberata
Mater spinis coronata
Mater cruci affixa
Mater filio orbata,
ora pro nobis.

Mother, surrounded by grief,
Mother, consumed by torments,
Mother, struck down by the sword,
Mother, crowned with thorns,
Mother, nailed at the cross,
Mother, deprived of His Son,
pray for us.

IV

Turtur gemibunda
mulier dolorum
mare amaritudinum

Moaning swallow,
woman of pains,
sea of sorrows,

acervus tribulationum
cumulus passionum
speculum patientiae
ora pro nobis.

multitude of troubles,
pinnacle of suffering,
mirror of patience,
pray for us.

V

Rupes constantiae
antidotum angustiarum,
gaudium afflictorum,
ara desolatorum,
refugium derelictorum,
clypeus oppressorum,
solatium crucifixorum,
pharmacum infirmorum
medicina languentium,
fortitudo debilium,
matrona pugnantium
ora pro nobis.

Rock of constancy,
antidote of anguishes,
joy of the afflicted,
altar of the desolate,
refuge of the abandoned,
shield of the oppressed,
relief of the crucified,
cure of the diseased,
medicine of the sick,
fortress of the feeble,
mentor of the fighters,
pray for us.

VI

Portus naufragantium,
socio dolentium,
recursus gementium,
confortatio patientium,
Terror insidiantium,
ora pro nobis.

Port of the shipwrecked,
companion of the sick,
resource for those who sigh,
comfort of the patient,
terror of traitors,
pray for us.

VII

Magistra apostolorum
vexillifera martyrum
Lumen confessorum
margarita virginum,
consolatio viduarum
Mater servorum tuorum,
ora pro nobis.

Mistress of the apostles,
banner carrier of all martyrs,
light of the confessors,
pearl of all virgins,
comfort of the widows
mother of your servants,
pray for us.

VIII

Ab omni malo
libera nos Domine [refrain]
ab omni peccato alia ventura,
a maledictione perpetua, [r]

Of all evil,
set us free, o Lord
from every future sin,
from the perpetual damnation,

a morte aeterna,
a Domini visione
ab infernali carcere, [r]
per Simeonis senis de
doloribus tuis praedictionem, [r]
per laboriosam sancti
in Aegyptu transmirationem, [r]
per lacrimabilem filii tui
ad triduum amissionem, [r]
per fastidiosam a filio
tuo crucis portationem, [r]
per clamorosa Filii tui
in cruce pendentis elevationem, [r]
per dolorosam filii tui
a cruce depositionem. [r]

IX

Per lugubrem corporis filii tui
tumulationem,
libera nos Domine.

X

Filia Dei,
sponsa Dei,
Mater Dei
te rogamus audi nos.

XI

Agnus Dei
qui tollis peccata mundi
Parce nobis Domine
Agnus Dei
qui tollis peccata mundi
exaudi nos Domine
Agnus Dei
qui tollis peccata mundi
miserere nobis.

from the everlasting death,
of the vision of the Lord
from the prison of Hell,
for the prophecy of your sorrows
made by Simeon,
for the awful flight with thy
Holy Son to Egypt,
or the tears dropped for missing
thy Son at the temple,
for the painstaking weight thy Son
supported when carrying the cross,
for the infamous elevation
of thy Son on the cross,
for the painful deposition
of thy Son from the cross.

For the sorrow at Thy Son's burial,
set us free, o Lord,

Daughter of God,
Spouse of God,
Mother of God
we implore you to hear our voice.

Lamb of God
that takes away the sins of the world
Forgive us, O Lord,
Lamb of God
that takes away the sins of the world
listen to us, O Lord,
Lamb of God
that takes away the sins of the world
have mercy upon us.



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Laurence Cummings

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Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is Music Director of Orquestra Barroca Casa da Música in Porto as well as AAM's current Music Director, and celebrated his 25th and final year as Musical Director of the London Handel Festival last year.

Frequently praised for his stylish performances in the opera house, he has conducted productions across Europe at houses including Opernhaus Zürich, Theater an der Wien, Chatelet Paris and

Gothenburg Opera. In the UK he has been a regular guest at English National Opera, Glyndebourne Festival Opera, Garsington Opera and Opera North. He made his main stage debut at Royal Opera House conducting Handel's *Jephtha* last season.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern orchestras worldwide, including the Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Zurich Chamber Orchestra, Moscow Chamber Orchestra, Jerusalem Symphony, and in the UK with Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, as well as a series of live performances for Accent recorded at the Göttingen International Handel Festival where he was Artistic Director from 2011-21. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

Until 2012 he was Head of Historical Performance at the Royal Academy of Music and is now the William Crotch Professor of Historical Performance.

Laurence was awarded an OBE for services to Music in the New Year Honours List 2024.

Katherine Spencer

clarinet



Katherine 'Waffy' Spencer is principal clarinet of AAM, City of London Sinfonia, Orchestra of the Age of Enlightenment and the Irish Chamber Orchestra, and a busy freelance player with Britain's leading orchestras. She made her concerto debut at the Royal Festival Hall aged 14 and has appeared as soloist in all of Britain's major concert venues with orchestras such as the BBC Symphony Orchestra and the Academy of St Martin in the Fields, and a recent highlight includes a concert tour with the Scottish Chamber Orchestra. Among Katherine's notable

performances are the first live concert broadcast in Buckingham Palace, and a private solo performance for the Emperor of Japan.

She has made numerous live solo broadcasts and presented programmes on BBC Radio 3, most recently *Inside Music*, an eclectic mix of music from classical to cheesy pop. She also performs regularly on Classic FM and European radio stations on both modern and period instruments.

Recordings include Brahms Sonatas and Beethoven Trio for the Oxford Classic label, and a large number of her chamber discs for Deux Elles have received much critical acclaim. Her most recent CD release *From the Beginning* with pianist Sam Haywood and the Galliard Ensemble was featured as disc of the week on BBC Radio 3's *Record Review*.

Katherine continues to perform internationally with her piano duo partner Sam Haywood, and she is a longstanding member of the Galliard Ensemble, performing across the world in festivals such as the BBC Proms and the Barbican's Mostly Mozart Festival.

Katherine is Professor of Clarinet at the Royal Academy of Music, and gives regular master classes, lecture recitals and tuition in many of Britain's leading conservatoires and universities. She is equally committed to bringing classical music to life in the wider community.

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"[My brother] Christopher was able to make such a difference to the musical world, and so much of the way we perform and listen to music now is his legacy to us. He left his beloved orchestra a generous financial legacy too, that they may continue to flourish and build on his achievements. I hope that many of us might consider a similar gift in support of this wonderful group to ensure that this powerful, passionate music lives on."

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2024-25

We love to hear your feedback. Here's what you said about our last concert, *Italian Legacies*, in February.

Even considering the reliable excellence of the AAM, this was an outstanding concert. I particularly enjoyed *The Tempest* by the tragically young Thomas Linley who was new to me ... What a sad loss to the world was the young Linley dying so early with his soaring musical talent. What might have been?

I think that the security bag check coming into the concert venue sets a tone of guilty until proven innocent, and is most unwelcoming.

A superb concert in every respect. It has inspired me to try to attend more concerts – especially AAM and similar ones..

Loved the concert. My wife used to work for the AAM and we were patrons but sadly lapsed when overseas. Based on that wonderful performance ... we will almost certainly rejoin.

An absolutely superb concert. Although I have heard & have disks of Thomas Linley's music it was the first time I had heard his violin concerto live. Oh what a treat!

The Barbican staff were so friendly.

I attended the pre-concert talk, this is a really good thing, please keep this up, thanks!

A real pleasure to have a programme as well designed, well performed and unusual.

I find some of the questions in this survey irritating.

Keep an eye out for our post-concert survey email, and tell us what you think about this evening's concert.

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- Joseph Haydn

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