

The NAXOS logo is a blue square with the word "NAXOS" in white, bold, sans-serif capital letters. Above the text are three horizontal lines with small square icons, and below the text are three horizontal lines with small square icons, resembling a film strip or a stylized architectural element.

NAXOS

SEATTLE SYMPHONY
COLLECTION

George Frideric
HANDEL

Concerti Grossi, Op. 6 Nos. 1, 6 & 9

Antonio
VIVALDI

Flute Concerto in D major 'Il Gardellino'

Carl Philipp Emanuel
BACH

Flute Concerto in D minor

Scott Goff, Flute
Seattle Symphony
Gerard Schwarz

George Frideric
HANDEL
(1685-1759)

**Concerto Grosso in G major,
Op. 6 No. 1, HWV. 319**

1	I. A tempo giusto	01:43
2	II. Allegro	01:57
3	III. Adagio	02:44
4	IV. Allegro	02:45
5	V. Allegro	02:54

**Concerto Grosso in G minor,
Op. 6 No. 6, HWV. 324**

6	I. Largo affettuoso	03:29
7	II. A tempo giusto	01:32
8	III. Musette: Larghetto	06:04
9	IV. Allegro	03:10
10	V. Allegro	02:24

Antonio
VIVALDI
(1678-1741)

**Flute Concerto in D major,
Op. 10 No. 3, RV. 428**

'Il gardellino' ('The Goldfinch')

11	I. Allegro	04:06
12	II. Largo	02:58
13	III. Allegro	03:13

**Concerto Grosso in F major,
Op. 6 No. 9, HWV. 327**

14	I. Largo	01:33
15	II. Allegro	03:50
16	III. Larghetto	03:25
17	IV. Allegro	02:02
18	V. Menuet	01:34
19	VI. Gigue	01:52

Carl Philipp Emanuel
BACH
(1714-1788)

Flute Concerto in D minor, H. 425

20	I. Allegro	08:41
21	II. Un poco Andante	09:26
22	III. Allegro di molto	07:54

George Frideric Handel (1685-1759) Concerti Grossi, Op. 6, Nos. 1, 6 and 9

George Frideric Handel was born in Halle in 1685, the son of an elderly barber-surgeon of some distinction and his second wife. After his father's death he briefly attended the University of Halle, combining the study of law with a position as organist in the Calvinist cathedral, but abandoned further study in 1703 to work as a musician in Hamburg, as a violinist, then harpsichordist and composer at the opera. In 1706 he moved to Italy, remaining there until 1710 and winning for himself an increasing reputation as a keyboard-player and as a composer. A meeting in Venice with Baron Kielmansegge, Master of Horses to the Elector of Hanover, led to his appointment as Kapellmeister to the Elector of Hanover, the future George I of England, a position that he took up in the summer of 1710, stipulating immediate leave to visit England. There he provided the music for Aaron Hill's ambitious opera *Rinaldo*. The following year he returned to Hanover, where he remained for fifteen months before permission was given once more for a visit to England. From 1712 he was to settle permanently there.

Handel was, of course, a composer of considerable versatility. In London he was associated immediately with the Italian opera and under royal patronage wrote music for the court and for the church. He was to enjoy extraordinary popularity in England, where he long remained a dominant figure in music, at the expense of native talent. As the fortunes of the Italian opera waned, Handel turned his attention in the 1730s to the creation of a form of music particularly well suited to the English, the oratorio, which had the advantage of English rather than Italian words and could provide what was essentially an operatic entertainment, at least as far as the music went, without the expense of elaborate staging, while satisfying the religious proclivities of

his audiences.

Handel's first set of six *Concerti grossi*, published in 1734 as *Opus 3*, includes works drawn from a variety of sources. It was with his *Concerti grossi* of 1740, however, that he provided a planned set of twelve works. These were written more or less in the order in which they appeared in publication, scored for a *concertino* solo group of two violins and cello, contrasted, in traditional *concerto grosso* style, with the main body of the string orchestra and continuo, the *ripieno*. Handel later began to add oboe parts, perhaps for theatre use, but these were never completed.

The *Concerto Grosso in G major, Op. 6, No. 1*, starts with a movement apparently derived from a planned overture to the opera *Imeneo*, its final dominant chord leading directly to the following *Allegro*, with its continuing contrasts between *concertino* and *ripieno*. An E minor *Adagio* leads to a fugal *Allegro* and a final dance-like movement in 6/8.

The sixth concerto of the set, the *Concerto Grosso in G minor*, starts once again with a slow introductory movement, followed by a fugue. The third movement bears the title *Musette*, suggesting the drone bass of the elegant French bagpipe, from which Handel soon departs. The last two movements are both marked *Allegro*, the first based on a widely spaced theme and the second in the manner of a court dance.

The ninth of the set, the *Concerto Grosso in F major*, opens with a slow introduction, followed by an *Allegro* that contrast the solo instruments with the body of the orchestra. The third movement is in the rhythm of a *Siciliano* and the fourth is fugal. The *Menuet* starts in F minor, but ends with the major key, and the work ends with a *Gigue*.

Antonio Vivaldi (1678-1741) **Flute Concerto in D major, Op. 10, No. 3, RV. 428, 'Il gardellino'**

A native of Venice, Antonio Vivaldi was distinguished as a violinist and as a composer, in the latter capacity amazingly prolific, with some fifty operas and over five hundred concertos to his credit. Ordained priest in 1703, for much of his life he was associated with the Ospedale della Pietà, one of the four famous foundations in Venice for the education of orphan, illegitimate or indigent girls, a select group of whom were trained as musicians. At the Pietà he served as violin-master and subsequently as *Maestro de' Concerti*, director of instrumental music. By 1740, however, Venice had begun to grow tired of Vivaldi, and shortly after the performance of concertos specially written as part of a *serenata* for the entertainment of the young Prince Friedrich Christian of Saxony his impending departure was announced to the governors of the Pietà, who were asked, and at first refused, to buy some of his concertos. The following year he

travelled to Vienna, where he arrived in June, and had time to sell some of the scores he had brought with him, before succumbing to some form of stomach inflammation. He died a month to the day after his arrival and was buried the same day with as little expense as possible. As was remarked in Venice, he had once been worth 50,000 ducats a year, but through his extravagance he died in poverty.

In about 1728 Le Cène published in Amsterdam as *Opus 10* a set of six concertos for flute by Vivaldi. The third of the set, with the additional title *Il Gardellino* (The Goldfinch) and in D major is based on other works, dating from earlier in the decade. The association with the bird of the title is immediately apparent in the opening *Allegro*, leading to a second movement *Siciliano* for flute and continuo only, followed by a final *Allegro*.

Carl Philipp Emanuel Bach (1714-1788) **Flute Concerto in D minor, H. 425**

Carl Philipp Emanuel Bach was born in Weimar, the second son by his first wife of Johann Sebastian Bach, then newly appointed Konzertmeister to the Grand Duke Wilhelm Ernst. He attended the Latin School in Cöthen, where his father became Court Kapellmeister in 1717, and in 1723 moved with the family to Leipzig, where he became a pupil at the Thomasschule, on the staff of which his father had become Cantor. In 1731 he matriculated as a law student at the University of Leipzig, embarking on a course of study that had been denied his father. He continued these studies at the University of Frankfurt an der Oder, and in 1738, rejecting the chance of accompanying a young

gentleman on a tour abroad, entered the service of the Crown Prince of Prussia at Ruppın as harpsichordist. He moved with the court to Berlin in 1740, on the accession to the throne of the Prince, better known subsequently as Frederick the Great.

In Berlin and at Potsdam, Bach, confirmed as Court Harpsichordist, had the unenviable task of accompanying evening concerts at which the King, an able enough amateur flautist, was a frequent performer. It was not until 1768 that he was able to escape from a position that he had found increasingly ungenial, succeeding his godfather Telemann as Cantor at the Johanneum in Hamburg, a city that

offered much wider opportunities than Leipzig had ever done. He spent the last twenty years of his life there. Regarded as the leading keyboard-player of his day, he continued to enjoy an established position as a man of wide general education, able to mix on equal terms with the leading writers of his generation and no mere working musician. He died in 1788, his death mourned by a generation that thought of him as more important than his father.

As a composer Carl Philipp Emanuel Bach was prolific, writing a considerable quantity of music for the harpsichord and for the instrument he much favoured, the clavichord. It was perhaps through the exigencies of his position in Berlin that he came to arrange some of his harpsichord concertos for other instruments, particularly for flute, for cello and, in some cases, for oboe. It has been suggested that

his *Flute Concerto in D minor, H. 426*, written in 1747, is the original version of what then became the *Harpsichord Concerto in D minor, Wq.22*. The work, which survives in a manuscript once in the possession of the King's sister, Princess Anna Amalia of Prussia, was perhaps written for the King himself, as the solo part might at first suggest. The opening *Allegro*, with its arpeggio patterns and lesser demands for virtuosity, is followed by a serene D major movement that brings brief moments of drama in hints of recitative, and a short cadenza. The original key is restored in the vigorous and exciting final *Allegro di molto*, with its immediate sense of menace, leading to more challenging solo writing.

Keith Anderson

Scott Goff



Scott Goff, Principal Flute of the Seattle Symphony and Opera for 42 seasons, recently retired from those organizations in 2011. For 25 years he was also Principal Flute of the Mostly Mozart Festival Orchestra in New York City frequently appearing as soloist on "Live From Lincoln Center" broadcasts. Before returning to Seattle he was Associate Principal Flute of the Pittsburgh Symphony Orchestra. He has appeared as soloist with these organizations in concert on numerous occasions and is solo flute for virtually all of the Seattle Symphony's recordings to date. A student of Julius Baker at Juilliard, Goff's earlier studies were at the University of Washington with then Seattle Symphony Principal Flutes Sidney Zeitlin, Felix Skowronek and long time Seattle Symphony Principal Flute Frank Horsfall.

Gerard Schwarz



Gerard Schwarz has a vast repertoire that includes major commitments to Germanic, Russian and American music. He was Music Director of the Seattle Symphony from 1985 to 2011. He currently serves as Seattle Symphony Conductor Laureate and Music Director of the Eastern Music Festival. Previously, he was Music Director of New York's Mostly Mozart Festival, the Royal Liverpool Philharmonic Orchestra, Los Angeles Chamber Orchestra and New York Chamber Symphony, as well as Artistic Advisor to Tokyu Bunkamura with the Tokyo Philharmonic. His considerable discography of over 330 releases showcases his collaborations with some of the world's greatest orchestras, including the Philadelphia Orchestra, the Czech Philharmonic, the London Symphony, Berlin Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and the Seattle Symphony, among others. Born to Viennese parents, Schwarz has served on the National Council on the Arts. He has received two Emmy Awards, thirteen GRAMMY® nominations, six ASCAP Awards, and numerous *Stereo Review* and *Ovation* Awards. In addition, he holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by *Musical America*, and has received numerous honorary doctorates, including one from his alma mater, The Juilliard School. In 2002, the American Society of Composers, Authors and Publishers honored Schwarz with its Concert Music Award, and, in 2003, the Pacific Northwest branch of the National Academy of Recording Arts & Sciences gave Schwarz its first "IMPACT" lifetime achievement award.

Seattle Symphony

The Seattle Symphony, founded in 1903, has gained international prominence with more than 140 recordings, twelve GRAMMY® nominations, two Emmys and numerous other awards. Under the leadership of Music Director Ludovic Morlot since September 2011, the Seattle Symphony performs in one of the world's finest concert venues – the acoustically superb Benaroya Hall – in downtown Seattle. Gerard Schwarz led the orchestra from 1985 to 2011, and is now Conductor Laureate. The Seattle Symphony is internationally recognized for its innovative programming and extensive recording history. From September through July, the Symphony is heard live by more than 315,000 people. For more information on the Seattle Symphony, visit www.seattlesymphony.org.

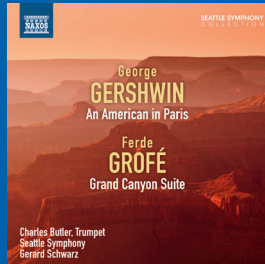
Also available:



8.571203



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Handel's *Concerti Grossi, Op. 6* are written for small solo string ensemble and orchestra, a combination which invites elegant interplay between like-sounding but distinctive groups. Nicknamed *Il gardellino*, or 'The Goldfinch', Vivaldi's *Flute Concerto* is as filled with charming melody and sounds from nature as anything in *The Four Seasons*. Possibly written for King Frederick the Great, the easy grace of C.P.E. Bach's *Flute Concerto in D minor* has a surprisingly dramatic and virtuoso finale. This recording brings together leading soloists of the Seattle Symphony in a feast of 18th century refinement.



SEATTLE SYMPHONY

George Frideric HANDEL

(1685-1759)

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|--------------|----------------------------------------------------------|--------------|
| 1-5 | Concerto Grosso in G major, Op. 6 No. 1, HWV. 319 | 12:03 |
| 6-10 | Concerto Grosso in G minor, Op. 6 No. 6, HWV. 324 | 16:39 |
| 11-16 | Concerto Grosso in F major, Op. 6 No. 9, HWV. 327 | 14:16 |

Antonio VIVALDI

(1678-1741)

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| 17-19 | Flute Concerto in D major, Op. 10 No. 3, RV. 428 'Il gardellino' | 10:17 |
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Carl Philipp Emanuel BACH

(1714-1788)

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| 20-22 | Flute Concerto in D minor, H. 425 | 26:01 |
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Scott Goff, Flute

Simon James, Violin 1 • Michael Miropolsky, Violin 2
Theresa Benshoof, Cello • Kimberly Russ, Harpsichord
Seattle Symphony • Gerard Schwarz



Recorded on 7, 13 & 15 May 2008 (Handel); 15 October 2008 (Vivaldi);
6 May 2008 (C.P.E. Bach) at the S. Mark Taper Foundation Auditorium-Benaroya Hall, Seattle, USA
Recording Producers: Dmitriy Lipay, Carolyn Kuan (Vivaldi) • Recording Engineer: Dmitriy Lipay
Booklet notes: Keith Anderson

Cover photo & inlay photo of Gerard Schwarz by Ben VanHouten

DDD

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Playing Time
79:16



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