

Program Notes

When Mozart wrote the three Divertimentos, KV 136-8 at the age of 16, he had already spent more than two years away from his hometown of Salzburg. He had lived in London and Paris and travelled throughout Austria, Germany, France, the Netherlands, and Italy. Besides giving concerts at court, he met many famous musicians of the time and had opportunities to hear and study their music. Mozart's early compositions are therefore often case studies in the styles and traditions of where his travels had most recently taken him.

The Divertimentos were written in the winter 1771/2, after the second of three extended trips to Italy. A third journey was already in the planning and the Italian influence on Mozart's writing is evident. It is uncertain whether the pieces are meant for a specific occasion; the title 'Divertimento' was in fact even added by another hand, possibly that of his father Leopold. The three-movement structure follows the pattern of the early Italian Sinfonia type, but J. Haydn and J.C. Bach have strongly influenced his compositions as well. Young Mozart met the two composers in London and looked up to them mentors and friends.

The scholar Alfred Einstein hypothesizes that Mozart wrote the three pieces anticipating the need for some new symphonies during his next Italian journey. If required on short notice, Mozart would simply have added winds at the last moment.

Before the birth of his gifted children, Leopold Mozart had made a business of writing musical novelties. He was a violinist, conductor, and teacher, his book 'Versuch einer gründlichen Violinschule' is alongside the textbooks by Quantz and C. P. E. Bach as one of the most important sources to learn about music in the second half of the 18th century. His 'Musical Sleigh Ride' joyfully depicts the events of a Winter trip to a ball including the jolly sleigh ride.

-Alexander Weimann

Early Music Seattle *Soirée*

SAVE THE DATE

FRI. 4 MAY 2018 // 7:00 PM - 8:30 PM
ACT Theatre - The Bullitt Cabaret
700 Union Street
Seattle, WA 98101



*Join us for an evening of inspiring music,
wine, and fine food hosted by the Board of
Directors benefiting the artistic and
education programs of Early Music Seattle.*

Artists

MUSIC DIRECTOR

Alexander Weimann

Alexander Weimann has been Music Director of Seattle Baroque Orchestra since 2015 and is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After traveling the world with ensembles like Tragicomedia, Cantus Cölln, and the Freiburger Barockorchester, he now focuses on his activities as Artistic Director of the Pacific Baroque Orchestra in Vancouver, BC, and as music director of Les Voix Baroques, Le Nouvel Opéra, and Tempo Rubato.

Alexander Weimann can be heard on some 100 CDs. He won worldwide acclaim from both the public and critics for his 2001 release of Handel's *Gloria* (ATMA Classique). Volume 1 of his recordings of the complete keyboard works by Alessandro Scarlatti appeared in May 2005, unanimously praised and nominated for an Opus Prize as the best Canadian early music recording. He has released an Opus Award-winning CD of Handel oratorio arias with superstar soprano Karina Gauvin and his new Montreal-based ensemble Tempo Rubato. In 2017 he was nominated for a Juno Award for his recording of J.S. Bach's *Magnificat* with Arion Baroque Orchestra.

Alexander Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa cum laude thesis on Bach's secco recitatives), theatre, medieval Latin, and jazz piano, supported by a variety of federal scholarships for the highly talented. To ground himself further in the roots of western music, he became intensely involved over the course of several years with Gregorian chant. Alexander Weimann lives in Vancouver, BC, with his wife, three children and pets, and tries to spend as much time as possible in his garden and kitchen.

CONCERTMASTER

Linda Melsted

Linda Melsted has won the hearts of audiences across North America, Europe, and Japan with her passionate artistry. Currently concertmaster of Seattle Baroque Orchestra, she has appeared as soloist, member, and leader of many outstanding ensembles, including Tafelmusik, Portland Baroque Orchestra, Pacific Baroque Orchestra, Pacific MusicWorks, Philharmonia Baroque, and Freiburg Baroque Orchestra. Linda is the featured soloist in Tafelmusik's documentary "Le Mozart Noir", and has recorded for Sony, ATMA, Classique, CBC, and Harmonia Mundi.

Linda's true love is chamber music. She has performed with many ensembles in chamber music series from Toronto to Seattle including Early Music Vancouver, Gallery Concerts, Camerata Musica, Folia, Discovery Island Music Festival, La Primavera, and Toronto Music Garden. She is a founding member of the chamber ensembles sound|counterpoint, the Cosi Quartet – a classical oboe quartet, La Modestine—a Baroque quartet based in Vancouver B.C., and Salish Sea Players—a group dedicated to bringing early music to retirement and nursing facilities in the greater Seattle area. Working with adult amateurs is one of Linda's favorite activities and she happily coaches students at her home and at various chamber music festivals. She has worked with community baroque orchestras in Toronto and Calgary in workshop settings and is the director of the New Baroque Orchestra in Seattle. Linda performs on a Nicolo Amati violin.