A native of Budapest, Gábor Takács-Nagy began to study the violin at the age of eight. As a student of the Franz Liszt Academy, he won First Prize in 1979 in the Jenő Hubay Violin Competition and later pursued studies with Nathan Milstein. From 1975 to 1992, he was founding member and leader of the acclaimed Takacs Quartet performing with the legendary label Menuhin, Sir Georg Solti, Isaac Stern, Miklós Rostropovich, Paul Tortelier, Gidon Kremer, and Andras Schiff and was regularly invited by Sviatoslav Richter to his festivals. The Takacs Quartet made many recordings for Decca and the acclaimed Takács Quartet performing with the legendary Academy, he won First Prize in 1979 in the Jeno Hubay Violin Competition and later pursued studies with Nathan Milstein.

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In 1998 he established the Mikrokosmos string quartet with compatriots Zoltan Tinska, Sándor Papp and Miklós Perényi, recording in 2008 the complete cycle of Bartók’s string quartets for which they were awarded the «Excellence» prize by Pizzicato Magazine. In 1987, he was awarded the Liszt Prize. Gábor Takács-Nagy is considered one of today’s most authentic proponents of Hungarian music, and in particular, that of Béla Bartók.

In 2002, following in a long-line of Hungarian musical tradition, Gábor Takács Nagy turned to conducting, creating in 2005 his own string ensemble, the Camerata Bellerive as orchestra-in-residence at the annual Festival de Bellerive in Geneva. In 2006 he became the Music Director of the Weinfenberger Kammerorchester and in August 2007, the Music Director of the Verbier Festival Chamber Orchestra. The VFCO performs every summer in the Verbier Festival and also in numerous European and Asian cities throughout the year. With the VFCO he regularly collaborates with Martha Argerich, Joshua Bell, Jean-Yves Thibaudet, Valdim Repin and Emmanuel Ax as well as singers Frederica von Stade, Barbara Bonney and Angelika Kirschlager. A DVD of the performances of Beethoven’s 2nd piano concerto and Shostakovich’s concerto for piano, trumpet and strings with Martha Argerich, David Guernier and the VFCO was released in June 2011. From 2010 until 2012 he was Music Director of the MAV Symphony Orchestra Budapest with whom he recorded as a world premier the epic “Barb of Wales” octetos by Karl Jenkins. Since September 2011 he is Music Director of Manchester Camerata, one of the UK’s leading chamber orchestras and since September 2012 is Principal Guest Conductor of the Budapest Festival Orchestra. From January 2013 he will also be Principal Artistic Partner of the Irish Chamber Orchestra.

Gábor Takács-Nagy is a dedicated and highly sought-after chamber-music teacher. He is Professor of String Quartet at the Haute École de Musique in Geneva and International Chair in Chamber Music at the Royal Northern College of Music in Manchester. In June 2012 he was awarded honorary membership of the Royal Academy of Music in London.

**BEETHOVEN**

Saturday 18 May 2013, 7.30pm
The Bridgewater Hall, Manchester

Gábor Takács-Nagy Violin  
Giovanni Guzzo Violin

**Beethoven**  
Violin Concerto
Christopher Mayo New Orchestral Work
Beethoven Symphony no.2

**Tickets:** £34, £28, £22, £18, £11
**Box Office:** 0844 907 9000 or manchestercamerata.co.uk

**LAURENCE PERKINS**

Laurence Perkins was born in Lancashire in 1954, and studied at the Royal Northern College of Music in Manchester with Charles Cracknell. He has been principal bassoonist with Manchester Camerata since 1974, with whom he has performed in concerts throughout the UK (including the BBC Proms) and on overseas tours including France, Germany, Portugal, Norway, the Azores Islands, Hong Kong, Macau, Australia and Japan.

Alongside this on-going enthusiasm for the rich and varied chamber orchestra repertoire, Laurence has also done much work to promote the bassoon as a solo instrument. He has given many solo concert performances throughout the UK and Europe, including recitals at the Waltzer Hall and the Purcell Room in London, concerts with the English Chamber Orchestra (at St. John’s, Smith Square) and with Manchester Camerata, and numerous overseas concerts including France, Portugal and Prague.

Laurence’s CD of concertos by Mozart and Weber with Manchester Camerata conducted by Douglas Boyd (released by Hyperion in 1987) with the Mozart Concerto as a top recommendation on BBC Radio 3’s ‘CD Review’ programme. His solo CD of shorter, lighter pieces “The Piafyl Pedlyly” (with the New London Orchestra conducted by Ronald Corp) was described by David Melker as “a must” in the Mail on Sunday. He is also a member of ‘Cuillin Sounds’ wind trio, with Lynda Coffin (flute) and Sarah Watts (clarinet / bass clarinet).

Laurence is bassoon tutor at the Royal Northern College of Music in Manchester and at York University. He has also been a regular conducting with Manchester Camerata’s extensive education programme, and gives schools presentations during solo recital and concerto tours. He also organises and directs ‘Wind Serenades’ - wind chamber music weekend courses for amateur players in the UK throughout the year. His other activities include landscape photography, and musical relaxation sessions with patients at the Penny Brohn Cancer Help Centre in Bristol.

**LEOŠ JANÁČEK (1854-1928)**

**Suite for String Orchestra**

* I Moderato  
* II Adagio  
* III Andante con moto  
* IV Scherzo & Trio  
* V Adagio  
* VI Andante

Leoš Janáček would become one of music’s great revolutionaries. But when he came to write this charming suite for string orchestra in November 1877, the composer wanted only to pay homage to the musical regime that held sway. That regime was headed by Antonín Dvořák, who Janáček had met and worked with as a student in Prague in 1874.

Janáček had also conducted Dvořák’s famous Serenade for Strings, which he clearly used as a model for his own Suite – not least in the consistently warm string textures and generally sunny mood. The Suite is laid out symmetrically: it opens and closes with broad, medium-tempo movements, the second and fifth movements are intense Adagios and at the work’s core are two baroque-inspired dance movements.

**MOZART**

**BASSOON CONCERTO**

Camerata in Doncaster 12/13

**THURSDAY 24 JANUARY 2013**

**DONCASTER CIVIC THEATRE**

**Conductor**

**Gábor Takács-Nagy**

**Violin**

**Laurence Perkins**

**bassoon**

**JANÁČEK**

**MOZART**

**INTERVAL**

**MOZART**

**ELGAR**

**HAYDN**

**Gábor Takács-Nagy**

**Laurence Perkins**

There’s hardly a sign in the piece of the Janáček who would rebel against the ‘inert’ and ‘outdated’ Classical and Romantic forms later in life. But the music is heartfelt and characteristic, as in the dark, nocturnal feel of the two Adagios (the latter with its striking cello solo) and the affecting melody of the fourth movement’s Trio section.

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Bassoon Concerto in B flat, K191**

I Allegro  
II Adagio  
III Andante con moto  
IV Scherzo & Trio  
V Adagio  
VI Andante

This is the first surviving wind concerto by Mozart, but by the time he wrote it the 18-year-old already had 30 symphonies, 12 string quartets and several Italian operas under his belt. Those operas, in particular, helped shape Mozart’s concertos of the period – honing his ability to create distinct character and personality in effectively abstract, non-narrative music. Character is something the bassoon certainly has – and not just that of a bumptious bass-line plodder, either. Mozart recognised that and most likely wrote up to four concertos for the instrument, though only this one, dated 4 June 1774, survives. In it the composer writes for the bassoon as he might have for a cello: there are graceful arpeggios, rapid runs...
and leaps, character-filled dances and expressive songs which together cover the whole range of the instrument.

In the central slow movement, in fact, the instrument sings high up in its register over muted strings but also plunges downward and reaches one of its lowest notes possible. In the opening movement Mozart has his bassoon descending, too, this time in its very first phrase—a tumble down its register which the orchestra later counters with an upward scale. That scale becomes a returning motif, Mozart cleverly shortening it to avoid predictability. We’ve heard the eloquent, soulful and indeed agile bassoon thus far, but in his finale Mozart lets the instrument show its unequalled capacity for mischief, scampering all over what was the epitome of 18th-century taste and elegance, the courtly dance that is the Minuet.

WOLFGANG AMADEUS MOZART (1756-1791)
Symphony No.5 in B Flat, The Hague K.22

I Allegro
II Andante
III Allegro molto

This tiny symphony from the pen of the nine-year-old Mozart clocks in at less than ten minutes, which stretches our 21st-century idea of the ‘symphony’ as an extended essay in orchestral debate and development. But in 1766, the symphony was young, and the Mozart family found themselves in The Hague, Holland, as part of yet another relentless concert tour. The symphony had grown from, among other forms, the Concerti Grossi of Handel and Corelli, and was being nurtured and developed by Joseph Haydn—who would later become Mozart’s teacher and was already the most progressive composer of the time.

Mozart’s symphony might not be the most advanced piece of symphonic architecture, but we can hear that it’s the work of a gifted mind and a talented craftsman. Mozart writes for his orchestra of strings, two oboes and two horns with extreme clarity and proficiency; the way first and second violins exchange short musical figures with charm in the first movement is just one of many similar examples of his exquisite taste and elegance, the courtly dance that is the Minuet. The ‘trauer’ or ‘mourning’ symphony is one of few by Haydn to have a title whose provenance actually bears some authenticity. It’s believed that Haydn once said he’d like the work’s Adagio to be played at his funeral. That movement does indeed have a serene beauty and depth, and it certainly stands out from its neighbouring movements—a characteristic of Haydn’s symphonies at the time.

Opening the symphony is a movement controlled and driven by the four unison notes that are heard dramatically at its very start and become the basis of a vigorous musical discussion (and a ‘joke’ gesture towards the end). There follows a strangely bleak Minuet which appears to be in the wrong mood and position (this ‘dance’ movement would usually come third and wouldn’t usually be so lamenting) and next the slow movement already mentioned. In the finale there’s more of the intense conversation of the first movement and again based on the rigorous debating of a unison theme. The music is even more exciting here, not least when Haydn rattles a two-bar fragment of the theme up through nine successive harmonic steps.

Programme notes by Andrew Mellor © 2012.

JOSEPH HAYDN (1732-1809)
Symphony No. .44 in E, Trauer

I Allegro con brio
II Menuetto & Trio: Allegretto
III Adagio
IV Finale: Presto

In 1761 Joseph Haydn arrived at the castle in Eisenstadt to enter a thirty-year period in the service of the Esterházy family. It was with the castle’s orchestra that Haydn flexed his symphony-building muscles, developing both the form and the ensemble with great originality. At the end of the first of his three decades at Eisenstadt, the symphony was genuinely maturing in Haydn’s hands; it was then, in the early 1700s, that the composer produced this work.

The ‘trauer’ or ‘mourning’ symphony is one of few by Haydn to have a title whose provenance actually bears some authenticity. It’s believed that Haydn once said he’d like the work’s Adagio to be played at his funeral. That movement does indeed have a serene beauty and depth, and it certainly stands out from its neighbouring movements—a characteristic of Haydn’s symphonies at the time.

As a product of its creative environment—a twenty first century

MANCHESTER CAMERATA

After 40 years of performing around the globe, Manchester Camerata is acknowledged as one of the UK’s leading chamber orchestras. With a reputation for bringing audiences first-class performances which are bursting with vitality, Camerata is truly a product of its creative environment - a twenty first century orchestra in one of the most exciting cities in the world. The orchestra performs to 115,000 people each year and is based in Manchester, presenting an annual series at The Bridgewater Hall, where they are the chamber orchestra in residence, as well as at the Royal Northern College of Music (RNCM). The orchestra also performs throughout the North West region and enjoys flourishing residencies in Stafford, Ulverston, Colne and Doncaster.

The orchestra’s name is inspired by a 16th century group called the Florentine Camerata who met to share ideas and discuss the arts. It is this spirit of friendship that inspires Camerata’s widely praised approach to programming as well as their fresh and imaginative interpretations of a diverse range of chamber orchestra repertoire.

In 2011, the orchestra appointed the great Hungarian musician Gábor Takács-Nagy, as Music Director, a post he took up in September that year. Nicholas Kraemer, the renowned Baroque expert, is Permanent Guest Conductor and this year celebrates 30 years of music making with the orchestra. The extraordinary violinist Gordan Nikolich, Leader of London Symphony Orchestra, has been Camerata’s Principal Guest Director since 2006. Venezuelan/Italian violinist and rising star Giovanni Guzzo was appointed as Leader in July 2010.

A central part of Manchester Camerata’s work is an innovative, vibrant and award-winning learning and participation programme. Often inspired by the orchestra’s work on the stage, the off stage work uses music as a way of enabling creative learning in many different educational and community settings. Each year, over 300 education activities take place across the North West.

Principal supporters of all Manchester Camerata’s work are Arts Council England, the Association of Greater Manchester Authorities and Manchester City Council, and the orchestra also works with a wide range of other supporters. Manchester Camerata is one of only a handful of orchestras world-wide that is privileged enough to have a Stradivarius for their leader to play, thanks to the generosity of Jonathan Moulds, President of Bank of America Merrill Lynch’s European business.

Manchester Camerata’s live CD recordings of Beethoven, Mahler and Mozart have received great acclaim and are available from all good record shops. In 2011, the orchestra finished a long term project to record the complete Beethoven Symphony cycle with Douglas Boyd, and the final disc featuring the Ninth Symphony was released in February 2012.

‘40’ Fundraising Appeal

We’re 40! When looking back over the past 40 years, we were amazed to find that we’ve played to over 2 million people delivering education and community work to over 50,000 children. We’re currently planning our next decade, and to help us continue to bring you innovative and exciting concerts, deliver life-changing work in the community, and establish new initiatives like our Youth Forum to build our audiences for the future, we need your help.

We’ve launched a one-off fundraising appeal to raise £40,000 this year to support our future growth. We are asking you to make a one-off donation of £40 – £1 for every year of our existence: We are a registered charity (no. 503675), so with Gift Aid, we can turn your £40 into £50.

Envelopes and gift aid slips are available as you leave the hall. You can hand in your donation at the Camerata welcome desk or return in the envelope provided. Alternatively, you can donate online at: www.manchestercamerata.co.uk/supportus

Sign up to our e-newsletter at www.manchestercamerata.co.uk/newsletter-signup

Thank you.

Manchester Camerata

ORCHESTRA LIST

1st VIOLIN
Adi Brett
David Routledge
Sarah Whittingham
Emma Biss
Edward Fedder

2nd VIOLIN
Rebecca Eves
Jonathan Marsdale
Anthony Banks
Sian Goodwin

VIOLA
Reckhard Williamson
Rachel Jones
Rosalyn Cabot
Gemma Harvey

CELLO
Nathaniel Boyd
Barbara Grunthal
Stephanie Tinns

DOUBLE BASS
Sian Holland
Mingiaoz Zhang

OBOE
Rachel Clegg
Mary Gibert

VIOLONCELLO
Paula Smart
Jessica Hall

BASSOON
Leanne Perkins

HORN
Naomi Altsherton
Diane Harper

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