

# Tafelmusik

## MOZART & HAYDN

December 1-5, 2010  
at Trinity-St. Paul's Centre

Richard Egarr, Guest Director & Soloist



**Richard Egarr** is a versatile musician, playing all types of keyboards in repertoire ranging from 15th century organ music to Berg and Maxwell Davies on modern piano. He is in demand as a soloist and chamber musician, as well as a conductor.

Richard Egarr enjoyed his musical training as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

As a conductor, Richard has presented a wide range of repertoire, from Bach's *St. Matthew Passion* to John Tavener's *Ikon of Light*. He directs specialised ensembles and modern orchestras alike. He is Music Director of the Academy of Ancient Music, having succeeded its founder Christopher Hogwood in 2006. Richard has directed many oratorios and operas, notably Handel's *Messiah*, *Esther*, *Acis & Galatea*, *Alcina*, *L'Allegro, il Penseroso ed il Moderato*, *Athalia* and *Alexander's Feast*; Haydn's *The Creation*; Purcell's *Fairy Queen* and *Dido & Aeneas*; Telemann's *St. Matthew Passion*; Mozart's *Don Giovanni*; and Bach's *B-Minor Mass* and *St. Matthew Passion*. He has conducted "modern" orchestras such as Bergen Philharmonic Orchestra, the Residentie Orchestra and Chamber Orchestra of Europe. This season Richard conducts the Academy of Ancient Music on several tours across Europe and Asia.

Richard has given many solo performances throughout Europe, Japan and the USA. He has appeared as orchestral soloist with the English Concert, the Orchestra of the Age of Enlightenment, the Orchestra of the 18th Century, the Dutch Radio Chamber Orchestra and the Netherlands Wind Ensemble.

Richard Egarr records exclusively for Harmonia Mundi USA. His solo output comprises works by Frescobaldi, Gibbons, Couperin, Purcell, Froberger, Mozart and J.S. Bach (*Goldberg Variations* and *Well-Tempered Clavier Book I*). He has an impressive list of award-winning recordings with violinist Andrew Manze, including Sonatas by Bach, Biber, Rebel, Pandolfi, Corelli, Handel, Mozart and Schubert. With the Academy of Ancient Music he has recorded J.S. Bach's harpsichord concertos and *Brandenburg Concertos*. In the Handel year 2009 they completed a seven-CD series of Handel discs including the instrumental music Op. 1, 2 and 5, the Concerti grossi Op. 3, and the Organ Concertos Op. 4 and Op. 7.

We are delighted to welcome Richard back to the Tafelmusik stage.

## A CHAT WITH RICHARD EGARR

**You have had several successful engagements with Tafelmusik in previous years. Please tell us about your rapport with this group of musicians, who obviously enjoy collaborating with you.**

Tafelmusik is a highly professional group of musicians, as well as being extremely well organized. The wonderful thing is that they are also totally dedicated to what they are trying to achieve with the music and have not lost that spark and motivation behind it all.

**You have been called “the Bernstein of Early Music.” In your opinion, what is the newest frontier for period ensembles, now that many are exploring music composed well into the 19th century?**

I feel there is much, much, much more to be done investigating performance techniques of the classical and early romantic periods. I don't recognise for a minute that we have successfully “done” Mozart, Beethoven *et al*, let alone the early romantics. There's still an enormous amount of exploration left for repertoire right up to the 20th century.

**Next year, you will be conducting the Dallas Symphony in an all-Bach programme. What's your approach when working with musicians on modern instruments?**

I'm looking forward to Dallas. One usually has very little rehearsal time with large modern bands, so the only way you can work is through the music. If you walk in and start being negative (“no vibrato please....”), dogmatic (“stay in first position and use open strings...”), and holier-than-thou about rules, you'll be dead in the water. All one can do is try and get them to listen to what they're doing and suggest ways that they might shape the music.

**You are known for the energy you bring to your music-making and the direct connection you are able to make with your audiences through comments from**

**the stage — a practice that is still somewhat unusual in some concert halls. Is there anything you would want to change about the traditional concert format that has been handed down to us from the late 19th/early 20th century?**

Where to start with this one??!! I believe in communication on all levels. That begins with the musicians on stage, but must involve an ‘engaged’ actively listening public. I insist on house lights being up during performances and will always attempt to speak from the stage if possible. The concert experience must be active from both sides.

**As a U.K.-based musician who travels the world, can you predict where the next period music hotspot might be and what the latest big trends are in period music?**

The Far East is a huge market which is keen and just waking up to Western baroque/classical music – it is hugely important. Repertoire fashion is as dangerous and boring as the ‘real’ fashion industry. It’s enough to do the best repertoire extremely well.

**What’s next on the horizon for you? Are there upcoming projects that you are particularly excited about?**

I have just conducted Schumann’s 2nd Symphony for the first time with old instruments. I’m really excited to do more of this repertoire with the right instruments – it sounds so amazing! I’m afraid I still believe that the old machines with the right players and direction can give the listener much greater rewards, satisfaction and excitement.