



# THE HANOVERIAN

NEWSLETTER OF THE HANOVERIAN FOUNDATION

No. 4

THE HANOVERIAN FOUNDATION, INC.

PO BOX 261, WEST REDDING, CT 06896

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Spring 2004

## “Music for Lord Abingdon”, Third Hanoverian Recording, Released by MSR Classics

In late autumn of 2003, MSR Classics released the Hanoverian Ensemble’s third compact disc, “Music for Lord Abingdon”. The recording features chamber music works by Haydn, Johann Christian Bach, Grétry and Abel, all represented by music they had written for Willoughby Bertie, a British flute-playing aristocrat who was known as Lord Abingdon.

The performers on the recording are Hanoverian Ensemble members John Solum and Richard Wyton, classical flutes; Monica Gerard, viola; and Arthur Fiacco, cello. The 61-minute recording was made at the Mary Anna Fox Martel Recital Hall of Vassar College on July 7 and 8, 2003. Grammy-award winning Gregory Squires was the producer and audio engineer.

Lord Abingdon (1740-99) was a noted patron of the arts, being a sponsor of the Bach-Abel concerts in London in the late 18th century. He became friendly with Haydn during the latter’s two extended visits to England in the 1790s, and his commissioning of flute works by the Belgian-born opera composer, Grétry, dates from the 1760s in Italy and Switzerland.

Lord Abingdon himself, in addition to being an accomplished flautist, was also a composer of no small achievement.

The March 2004 issue of *Gramophone*, the world’s foremost record-review magazine, includes a rave review of “Music for Lord Abingdon”. It is reprinted in its entirety on page 2 of this newsletter.



*Empire State at Dusk*  
Adam Van Doren

## Hanoverian Ensemble Plans Fourth Recording

Following the success of its recordings “Bachanalia”, “En Trio” and “Music for Lord Abingdon”, the Hanoverian Ensemble has made plans for its fourth recording for MSR Classics. The compact disc will consist of five concertos for two flutes, bassoon, strings and continuo by Georg Philipp Telemann. Each concerto is of about 12 minutes duration, and it is believed that none of these fabulous works has ever before been recorded. The performers will include John Solum and Richard Wyton, Baroque flutes; Thomas Sefcovic, Baroque bassoon; Arthur Fiacco, Baroque cello; Kent Tritle, harpsichordist; and a quartet of strings. The recording will take place on August 3 and 4 at the acoustically superb Mary Anna Fox Martel Recital Hall at Vassar College, Poughkeepsie, New York.

*Richard Wyton, Monica Gerard,  
Arthur Fiacco and John Solum  
in a break while recording  
“Music for Lord Abingdon.”*



## Annual Spring Benefits Scheduled for April 30, May 2

The annual spring parties to benefit the Hanoverian Ensemble will be held on Friday, April 30, in New York City and on Sunday, May 2, in Greenwich, Connecticut.

The April 30th musicale and champagne reception will be held at 6:30 p.m. in the Manhattan studio of noted watercolor artist Adam Van Doren. The hosts will be Adam and his wife, Charlotte. The studio is located in a landmark artist-studio building at 130 West 57th Street, literally a stone’s throw east of Carnegie Hall. With a balcony, fireplace, skylights, large north window and vibrant Van Doren watercolors hanging on the walls, the studio space is an ideal venue for a chamber-music concert. Performers for the benefit will be members of the Hanoverian Ensemble: John Solum and Richard Wyton, flutists, and Arthur Fiacco, cellist.

The May 2nd musical and champagne reception will be held at 4:30 p.m. in the Greenwich home of Mr. Garrison Lane. The home, located at 76 Bush Avenue in the Belle Haven section of Greenwich, is a classic Greenwich Victorian residence exuding old-world charm with spacious porches and with fireplaces in every room. The performers will include Messrs. Solum, Wyton, and Fiacco, in addition to harpsichordist Kent Tritle. Tritle is the music director of St. Ignatius Loyola Church in New York City, harpsichordist of the Chamber Music Society of Lincoln Center, and organist of the New York Philharmonic.

*Each contributor of \$100 or more to the Hanoverian Ensemble’s spring benefit events will automatically receive a complimentary copy of the ensemble’s newest recording, “Music for Lord Abingdon”.*



**GRAMOPHONE**  
THE CLASSICAL MUSIC MAGAZINE

March 2004

**THE HANOVERIAN ENSEMBLE** 

'Music for Lord Abingdon'  
**Abel** Trio in G, Op 16 No 4<sup>b</sup>  
**JC Bach** Quartet in G, Op 19 No 3<sup>ab</sup>. Trio  
in C **Grétry** Duets for two flutes – in C; in G  
**Haydn** Four 'London' Trios – in C, HobIV/1;  
in G, HobIV/2/3/4  
**The Hanoverian Ensemble**  
(John Solum, Richard Wyton *fls*  
<sup>a</sup>Monica Gerard *va* <sup>b</sup>Arthur Fiacco *vc*)  
**MSR Classics** © **MS1099** (62 minutes: DDD)

The vivacious, lyrical music that leading composers offered to a friend and patron



The works on The Hanoverian Ensemble's newest disc are examples of arts patronage at its finest. Willoughby Bertie, an 18th-century British aristocrat also known as Lord Abingdon, had a hand in the creation of these pieces, either as commissioner or dedicatee. They reflect his impressive accomplishments as an amateur flautist, as well as the composers' affection for a man whose generosity deserves the lasting gratitude of the musical world (well, certainly flautists, at the very least).

Lord Abingdon, of course, had the good fortune to come into contact with two of the shining compositional lights of his day in London, Haydn and JC Bach. Both wrote charming pieces for him – Haydn four 'London' trios (for two flutes and cello) and Bach a trio (similarly scored) and a quartet (adding viola). Haydn paid the aristocrat the highest compliment by employing an Abingdon song as the basis for the variations in the first of the G major trios.

The other composers represented here are less well-known but are also adept at honing in on Abingdon's flute-playing abilities. Hailed for the operas he wrote for Paris, André-Ernest-Modeste Grétry scaled down his creativity to produce a series of flute duets that are as elegant and airy as deftly turned soufflés. The trio by Carl-Friedrich Abel offered here is so appealing in design that it whets the appetite for the other three he composed for Abingdon.

In every work, the Hanoverian players are cohesive partners whose vibrant period-instrument skills animate the music's vivacious and lyrical aspects. John Solum and Richard Wyton meet the challenges of the flute parts with woody grace, and they collaborate nimbly with cellist Arthur Fiacco and violist Monica Gerard.

**Donald Rosenberg**

www.gramophone.co.uk



**The Saga of Finding the Lord Abingdon Portrait**

Rigaud's charming portrait of Lord Abingdon and his family, gracing the cover of the Hanoverian Ensemble's recording, appears there as a result of hard work and sheer luck in tracking it down. A recent article in the Research Chronicle of the Royal Musical Association listed three known portraits of Lord Abingdon. One, an unfinished Gainsborough, is in private hands and the owner may not be publicly disclosed. The other two are by John Francis Rigaud. One shows the earl in the act of composing, with a cello propped against a table. This painting has never been traced and is known only in an engraving. The second Rigaud, showing his Lordship returning from shooting, passed through the hands of the London art dealers, P.D. Colnaghi & Co., around 1983 and from there it was auctioned, disappearing into private ownership. Fortunately, John Solum is well acquainted with a former old-master specialist of Colnaghi's who is now working for another art dealer in London. At Solum's request, the dealer-friend was able to negotiate the loan of a color transparency of the Rigaud portrait from the Colnaghi archival files, along with Colnaghi's permission to reproduce it. And thus we have the ideal illustration for "Music for Lord Abingdon". The inscription on the lower left of the painting gives the names of the family in the portrait: Willoughby the 4th Earl of Abingdon, his wife Countess Charlotte, daughters Lady Charlotte and Lady Caroline Bertie, and sons the Honorables Willoughby, Peregrine and Frederic Bertie. The painting is dated 1793.

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