

PHILIPS

COMPLETE MOZART EDITION

Mozart

EARLY SYMPHONIES

Frühe Symphonien • Symphonies de jeunesse
Sinfonie giovanili



Wolfgang Amadeus Mozart
(1756-1791)

EARLY SYMPHONIES

Frühe Symphonien · Symphonies de jeunesse · Sinfonie giovanili

Academy of St Martin in the Fields
SIR NEVILLE MARRINER

Mozart



WOLFGANG AMADEUS MOZART
(1773)

*Wolfgang Amadeus Mozart (1773). Unsigned miniature on ivory,
attributed to M. Knoller.*

**Symphony No. 1 in E flat, KV 16**

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|-----|------------------|-------|
| [1] | 1. Allegro molto | 6'06" |
| [2] | 2. Andante | 2'47" |
| [3] | 3. Presto | 2'13" |

Symphony No. 4 in D, KV 19

D-dur · ré majeur · Re maggiore

- | | | |
|-----|------------|-------|
| [4] | 1. Allegro | 4'40" |
| [5] | 2. Andante | 3'19" |
| [6] | 3. Presto | 2'12" |

Symphony in F, KV App. 223/19a*

F-dur · fa majeur · Fa maggiore

- | | | |
|-----|------------------|-------|
| [7] | 1. Allegro assai | 3'47" |
| [8] | 2. Andante | 3'41" |
| [9] | 3. Presto | 2'42" |

Symphony No. 5 in B flat, KV 22

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|------|------------------|-------|
| [10] | 1. Allegro | 2'30" |
| [11] | 2. Andante | 3'04" |
| [12] | 3. Allegro molto | 1'18" |

Symphony No. 6 in F, KV 43

F-dur · fa majeur · Fa maggiore

- | | | |
|----|-------------|-------|
| 13 | 1. Allegro | 4'24" |
| 14 | 2. Andante | 3'40" |
| 15 | 3. Menuetto | 2'19" |
| 16 | 4. Allegro | 2'57" |

Symphony No. 7 in D, KV 45

D-dur · ré majeur · Re maggiore

(Overture «La finta semplice»)

- | | | |
|----|------------------------|-------|
| 17 | 1. Ouverture (Allegro) | 2'47" |
| 18 | 2. Andante | 2'41" |
| 19 | 3. Menuetto | 3'39" |
| 20 | 4. (Allegro) | 2'15" |

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**Symphony in G, KV deest «Neue Lambacher»**

G-dur · sol majeur · Sol maggiore

(by/von/de/di Leopold Mozart)

- | | | |
|-----|-------------------------------|-------|
| [1] | 1. Allegro | 4'20" |
| [2] | 2. Andante un poco allegretto | 3'00" |
| [3] | 3. Menuetto | 2'57" |
| [4] | 4. Allegro | 4'45" |

Symphony No. 7a in G, KV App. 221/45a «Alte Lambacher»

G-dur · sol majeur · Sol maggiore

- | | | |
|-----|---------------------|-------|
| [5] | 1. Allegro maestoso | 2'37" |
| [6] | 2. Andante | 3'55" |
| [7] | 3. Presto | 1'50" |

Symphony [No. 55] in B flat, KV App. 214/45b

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|------|------------|-------|
| [8] | 1. Allegro | 2'09" |
| [9] | 2. Andante | 3'32" |
| [10] | 3. Menuet | 2'47" |
| [11] | 4. Allegro | 2'45" |



Symphony No. 8 in D, KV 48

D-dur · ré majeur · Re maggiore

- | | | |
|----|--------------|-------|
| 12 | 1. (Allegro) | 3'05" |
| 13 | 2. Andante | 3'34" |
| 14 | 3. Menuetto | 3'48" |
| 15 | 4. (Allegro) | 2'37" |

16 Minuet in A, KV 61g No. 1*

A-dur · la majeur · La maggiore

0'56"

Symphony No. 9 in C, KV 73

C-dur · ut majeur · Do maggiore

- | | | |
|----|------------------|-------|
| 17 | 1. Allegro | 3'22" |
| 18 | 2. Andante | 3'11" |
| 19 | 3. Menuetto | 2'57" |
| 20 | 4. Allegro molto | 2'18" |

Symphony No. 10 in G, KV 74

G-dur · sol majeur · Sol maggiore

- | | | |
|----|--------------|-------|
| 21 | 1. (Allegro) | 3'03" |
| 22 | 2. (Andante) | 3'28" |
| 23 | 3. (Allegro) | 2'02" |

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**Symphony [No. 42] in F, KV 75**

F-dur · fa majeur · Fa maggiore

- | | | |
|---|--------------|-------|
| 1 | 1. Allegro | 3'13" |
| 2 | 2. Menuetto | 2'54" |
| 3 | 3. Andantino | 3'53" |
| 4 | 4. Allegro | 2'15" |

Symphony [No. 43] in F, KV 76/42a

F-dur · fa majeur · Fa maggiore

- | | | |
|---|---------------------|-------|
| 5 | 1. Allegro maestoso | 3'33" |
| 6 | 2. Andante | 4'20" |
| 7 | 3. Menuetto | 3'27" |
| 8 | 4. Allegro | 3'22" |

Symphony [No. 44] in D, KV 81/73I

D-dur · ré majeur · Re maggiore

- | | | |
|----|------------------|-------|
| 9 | 1. Allegro | 3'01" |
| 10 | 2. Andante | 5'00" |
| 11 | 3. Allegro molto | 2'27" |

Symphony No. 11 in D, KV 84/73q

D-dur · ré majeur · Re maggiore

- | | | |
|----|------------|-------|
| 12 | 1. Allegro | 3'48" |
| 13 | 2. Andante | 3'06" |
| 14 | 3. Allegro | 3'48" |



Symphony [No. 45] in D, KV 95/73n

D-dur · ré majeur · Re maggiore

- | | | |
|----|-------------|-------|
| 15 | 1. Allegro | 2'20" |
| 16 | 2. Andante | 3'16" |
| 17 | 3. Menuetto | 2'55" |
| 18 | 4. Allegro | 2'41" |

Symphony [No. 46] in C, KV 96/111b

C-dur · ut majeur · Do maggiore

- | | | |
|----|------------------|-------|
| 19 | 1. Allegro | 2'04" |
| 20 | 2. Andante | 4'18" |
| 21 | 3. Menuetto | 3'25" |
| 22 | 4. Allegro molto | 2'09" |

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**Symphony [No. 47] in D, KV 97/73m**

D-dur · ré majeur · Re maggiore

- | | | |
|---|-------------|-------|
| 1 | 1. Allegro | |
| 2 | 2. Andante | 2'37" |
| 3 | 3. Menuetto | 2'33" |
| 4 | 4. Presto | 2'32" |
| | | 1'35" |

Symphony No. 12 in G, KV 110/75b

G-dur · sol majeur · Sol maggiore

- | | | |
|---|-------------|-------|
| 5 | 1. Allegro | |
| 6 | 2. Andante | 4'37" |
| 7 | 3. Menuetto | 3'24" |
| 8 | 4. Allegro | 4'06" |
| | | 2'13" |

Symphony No. 13 in F, KV 112

F-dur · fa majeur · Fa maggiore

- | | | |
|----|------------------|-------|
| 9 | 1. Allegro | 3'56" |
| 10 | 2. Andante | 4'24" |
| 11 | 3. Menuetto | 2'29" |
| 12 | 4. Molto allegro | 2'49" |



Symphony No. 14 in A, KV 114

A-dur · la majeur · La maggiore

- | | | |
|----|----------------------------|-------|
| 13 | 1. Allegro moderato | 5'22" |
| 14 | 2. Andante | 4'08" |
| 15 | 3. Menuetto | 3'17" |
| 16 | 4. Allegro molto | 3'22" |
| 17 | 3. Menuetto (alternative)* | 1'04" |

Symphony No. 15 in G, KV 124

G-dur · sol majeur · Sol maggiore

- | | | |
|----|-------------|-------|
| 18 | 1. Allegro | 3'14" |
| 19 | 2. Andante | 3'34" |
| 20 | 3. Menuetto | 3'04" |
| 21 | 4. Presto | 2'35" |

**Symphony No. 16 in C, KV 128**

C-dur · ut majeur · Do maggiore

- | | | |
|---|---------------------|-------|
| 1 | 1. Allegro maestoso | 4'18" |
| 2 | 2. Andante grazioso | 3'48" |
| 3 | 3. Allegro | 3'56" |

Symphony No. 17 in G, KV 129

G-dur · sol majeur · Sol maggiore

- | | | |
|---|------------|-------|
| 4 | 1. Allegro | 4'48" |
| 5 | 2. Andante | 4'15" |
| 6 | 3. Allegro | 3'05" |

Symphony No. 18 in F, KV 130

F-dur · fa majeur · Fa maggiore

- | | | |
|----|-----------------------|-------|
| 7 | 1. Allegro | 5'46" |
| 8 | 2. Andantino grazioso | 4'47" |
| 9 | 3. Menuetto | 2'26" |
| 10 | 4. Allegro molto | 7'36" |



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**Symphony No. 19 in E flat, KV 132**

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|----|-------------------------------------|-------|
| 11 | 1. Allegro | 4'07" |
| 12 | 2. Andante | 5'24" |
| 13 | 3. Menuetto | 4'11" |
| 14 | 4. Allegro | 4'34" |
| 15 | 2. Andantino grazioso (alternative) | 3'36" |

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Symphony No. 20 in D, KV 133

D-dur · ré majeur · Re maggiore

- | | | |
|-----|--------------|-------|
| [1] | 1. Allegro | 7'54" |
| [2] | 2. Andante | 4'49" |
| [3] | 3. Menuetto | 3'47" |
| [4] | 4. (Allegro) | 4'09" |

Symphony [No. 50] in D, KV 141a (KV 161 & KV 163)

D-dur · ré majeur · Re maggiore

(Overture «Il sogno di Scipione» & Finale)

- | | | |
|-----|---------------------|-------|
| [5] | 1. Allegro moderato | 3'10" |
| [6] | 2. (Andante) | 2'55" |
| [7] | 3. Presto | 2'08" |

[8] Symphony [No. 48] in D, KV 111 & KV 120/111a

D-dur · ré majeur · Re maggiore

6'38"

1. Allegro assai (Overture «Ascanio in Alba»)
2. Andante («Ascanio in Alba», No. 1)
3. Presto

Symphony [No. 51] in D, KV 196 & KV 121/207a

D-dur · ré majeur · Re maggiore

(Overture «La finta giardiniera» & Finale)

- | | | |
|-----------|-----------------------|-------|
| 9 | 1. Allegro molto | 2'40" |
| 10 | 2. Andantino grazioso | 3'17" |
| 11 | 3. Allegro | 2'33" |

Symphony [No. 52] in C, KV 208 & KV 102/213c

C-dur · ut majeur · Do maggiore

(Overture «Il re pastore» & Finale)

- | | | |
|-----------|------------------|-------|
| 12 | 1. Molto allegro | 3'09" |
| 13 | 2. Andantino | 3'32" |
| 14 | 3. Presto assai | 4'30" |

* **DDD**

The Growth of a Genre Mozart's Early Symphonies

Neal Zaslaw

The following is an adaptation by the author of passages from his book "Mozart's Symphonies: Context, Performance Practice, Reception," Oxford University Press, 1989. It is reprinted by kind permission of the publishers, and all rights are strictly reserved.

A Select Bibliography may be found at the end of the Italian introduction.

Introduction

Mozart's first symphony was written in 1764, his last in 1788; in the former year Rameau died, in the latter Beethoven turned 18. During this quarter-century significant changes in musical style occurred, which can be observed in Mozart's more-than-60 symphonies as well as in the symphonies of his contemporaries.

Many writers about Mozart's symphonies have made the mistake of confusing the general change in symphonic style during his lifetime with his personal development as a composer. These style changes were closely related to a gradual shift in the function and valuation of symphonies, from works intended to provide entertaining but conventional introductions to plays, operas, ballets, concerts,

serenades and a variety of other social, religious or civic events, to works viewed as art for art's sake and the principal attractions of formal concerts.

Examination of Mozart's symphonies of the late 1770's and early 1780's reveals the emergence of essential elements of the new style. A key technical and stylistic change was the dissolution of the composite bass-line of the early symphonies into independent parts for cello, double-bass and bassoon. The last symphony in which bassoons are not obbligato is K. 102 (213c), of 1775, and the first in which the cellos and double-basses are systematically written for separately is K. 319 of 1779.

Another noteworthy development was the definitive separation of the overture-sinfonia and the concert sinfonia. These two genres were intertwined for most of the eighteenth century, not only in their forms and functions but in the interchangeability of the labels "overture" and "sinfonia." The last opera overture refurbished by Mozart as a symphony was "Il rè pastore," K. 102 (213c), of 1775. The last concert symphony used as an overture with his consent was K. 318 of 1779. The first overture that Mozart did not recycle as a concert symphony was that for "Idomeneo" (1780).

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Then there was the new style of orchestration. To the winds' Baroque function as instruments doubling the strings, opposing the strings in concerto grosso fashion, or appearing as soloists, and to their mid-century function of sustaining slow-moving background harmonies in the tutti, was now added a new function: ongoing participation in the presentation, fragmentation and development of important thematic materials. This new treatment of the wind instruments, by no means entirely absent from the symphonies of the 1770's, is clearly adumbrated in the "Linz" Symphony of 1783, but it first appears fully developed in the "Prague" Symphony, having been brilliantly evolved in the piano concertos and operas of the early 1780's. The increased virtuosity demanded of the wind players meant a decline in the practice of doubling: the last of Mozart's symphonies asking the oboists to play the flute is the symphony version of K. 250 (1776).

The increased difficulty was not limited to the wind parts, however. It generally went along with increases in length, in contrapuntal textures, and in chromaticism, which taken together, amounted to a new seriousness and complexity in the symphony as a genre. The symphonies that Mozart wrote between his symphonic debut as an eight-and-a-half-year-old prodigy and the "Haffner" Symphony of 1782 display the growth of the genre, the evolution of the musical style of the period, the maturing of Mozart's own style, and his increasing command of the *métier*. They do not show much development in technical or conceptual difficulty, which seems to have awaited Mozart's break with

the conservative influences of Salzburg, his father and the Archbishop, and his freely breathing the more bracing atmosphere of Joseph II's Vienna.

Looking back on these striking changes in the form and function of symphonies from the viewpoint of the early nineteenth century, E.T.A. Hoffmann summarised the matter succinctly:

In earlier days one regarded symphonies only as introductory pieces to any larger production whatsoever; the opera overtures themselves mostly consisted of several movements and were entitled "sinfonia." Since then our great masters of instrumental music — Haydn, Mozart, Beethoven — bestowed upon the symphony a tendency such that nowadays it has become an autonomous whole and, at the same time, the highest type of instrumental music.

Symphony No. 1 in E flat, K. 16

Late in April 1764 the Mozarts, on a grand tour of western Europe, left Paris and settled in London. How he came to write his first symphony there was recalled after his death by his sister Nannerl:

On the fifth of August [we] had to rent a country house in Chelsea, outside the City of London, so that father could recover from a dangerous throat ailment, which brought him almost to death's door. [...] Our father lay dangerously ill; we were forbidden to touch the keyboard. And so, in order to occupy himself, Mozart composed his first symphony with all the in-

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struments of the orchestra, especially trumpets and timpani. I had to transcribe it as I sat at his side. While he composed and I copied he said to me, "Remind me to give the horn something worthwhile to do!" [...] At last after two months, as father had completely recovered, [we] returned to London.

The earliest symphony listed by Köchel, and No. 1 in collected editions of Mozart's symphonies, is the Symphony in E flat, K. 16. The autograph manuscript bears the superscription "Sinfonia / di / Sig: Wolfgang / Mozart / a London / 1764." But is this the symphony described in Nannerl's account? She mentioned that she copied Wolfgang's first symphony, whereas the score of K. 16 is in Wolfgang's hand with corrections by his father, Leopold. Perhaps Nannerl may simply have meant she had to copy parts for her brother; other symphonies from this period (K. 19, 19a, 45a) survive as sets of parts copied by Leopold and Nannerl. She also mentioned that Wolfgang wrote for trumpets and timpani, instruments not used in K. 16. As for giving the horn "something worthwhile to do," that is perhaps satisfied by a passage in the *Andante*, where the horn plays the motive do - re - fa - mi, best known from the finale of the "Jupiter" Symphony, but found in other works by Mozart and his contemporaries. Yet all this sounds too much like special pleading; the discrepancies between the symphony in Nannerl's anecdote and K. 16 suggest that the latter may not be the symphony described by his sister as his first. If the heading "Sinfonia / di Sig: Wolfgang Mozart a London 1764" is correct, the

work must date from after Leopold's illness but before the New Year — from October, November or December.

The first movement faithfully captures the early symphonic vocabulary, with its alternations of loud and soft, syncopations, unisons, tremolos, rapid scales and repeated notes. Only the singsong melody at bars 37-43 and 99-106 seems to fall flat. Here Wolfgang originally wrote independent parts for first and second violins, but Leopold changed them to play in unison; even so, the melody projects weakly in these passages.

The brevity and lack of development of the *Andante* — a binary movement in C minor — give it an aphoristic character. Sustained winds, triplets in the upper strings, and duplets in the bass instruments combine effectively to paint a *scena* that would have been at home in an opera of the period, perhaps accompanying a nocturnal rendezvous. Brief as this movement is, however, it wanders a bit. That is, the immature composer had a good idea but perhaps not yet the craft to develop it cogently.

At the beginning of the *Presto* a new fanfare launches a jig-like finale in the form of a truncated rondo with a diatonic refrain and intervening episodes containing touches of chromaticism in the galant manner.

Symphony No. 4 in D, K. 19

This symphony is of uncertain date; it may have been performed at one of two concerts given by

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Leopold and Wolfgang in The Hague on 30 September 1765 and 17 January 1766. The first movement has the bright timbre that sharp keys impart to the strings. An especially nice touch is the unprepared A sharp with which the second half begins — the kind of quirky chromatic twist much in evidence in Mozart's published sonatas of the period.

The G major *Andante, sempre p[iano]*, possesses a conventional, pastoral serenity, its "yodelling" melodies and droning accompaniments evoking thoughts of hurdy-gurdies and bagpipes. This movement had its models in certain types of melody originating in Naples and popular in those parts of Europe to which Italian opera had penetrated. An occasional "yodelling" in the melody of the finale, a binary movement in jig style with both sections repeated, ties it to the previous movement.

Symphony in F, K. App. 223 (19a)

This long-lost work reappeared at the beginning of February 1981, when press dispatches from Munich reported the discovery of a set of parts in Leopold's hand, found among some private papers.

Leopold entitled the work "Sinfonia / in F / à 2 Violin / 2 Hautb. / 2 Corn / Viola / e / Basso / di Wolfgango Mozart / compositore de 9 Añj." Since Mozart turned nine years old on 27 January 1765, the symphony could then be placed in London in the period between February and April of that year (in time for either the concert on 21 February or perhaps one of the Bach-Abel concerts), or to the time between the Mozarts' arrival in Holland in

September 1765 and Wolfgang's tenth birthday in January 1766.

The first movement opens with a broad melody in the first violins, accompanied by sustained harmonies in the winds, broken chords in the inner voices and repeated notes in the bass instruments. A brief passage of imitative writing leads to a cadence on the dominant and the introduction of a contrasting second subject. Tremolo in the upper strings accompanying a triadic, striding bass-line leads to a closing subject. The second half of the movement presents the same succession of ideas as the first, and both sections are repeated. As the harmonic movement is from tonic to dominant in the first half and from dominant to tonic in the second, with little that could be described as developmental in the use of themes or harmonies, and as the double return of a recapitulation is absent, the movement is nearer to binary than to sonata form. In this regard the first movements of K. 16 and 19a are alike; in another regard the first movement of K. 19a seems superior: the kind of lapse in the handling of thematic material mentioned above in the discussion of K. 16 is no longer in evidence.

The oboes are silent in the B flat *Andante*, which, like the first movement, consists of two approximately equal sections, both repeated. The bass-line instruments and horns are assigned supporting roles, and a dialogue between first violins and violas is mediated by the second violins, which join now one, now the other.

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Finales in 3/8, 6/8, 9/8, or 12/8 were common at the time K. 19a was written, and usually took on the character of an Italianate *giga*. Here, however, the rondo refrain has a different sort of rustic character. Many a play and opera on the London stage had a hornpipe, reel or highland fling dance in it; these "exotic" touches perhaps tickled the fancy of a nine-year-old composer, who may have tried to capture their spirit in this finale.

Symphony No. 5 in B flat, K. 22

At the top of Leopold's score of K. 22, which is written on Dutch paper, is the inscription "Sinfonia / di Wolf. Mozart à la Haye nel mese December 1765." The work was almost certainly composed for the Mozarts' public concert at The Hague on 22 January 1766.

The opening movement, binary and without repeats, begins with a tonic pedal in the bass for 14 bars, in a manner usually associated with the Mannheim symphonists but which originated in Italy and which by 1765 could be heard in many parts of western Europe. A contrasting second subject, a dialogue between the first and second violins, is followed by the apparently mandatory theme in the bass instruments accompanied by tremolo in the upper strings. A brief transition section puts the opening idea through the keys of F minor and C minor, returning to the home key shortly after the recapitulation of the second subject, with the rest following essentially as in the exposition.

The G minor *Andante*, a simple A - B - A - coda,

exhibits chromaticism, imitative textures, and occasional stern unisons. As if the *Andante's* intensity of feeling were dangerous in a work intended for polite society, the finale — a sort of brisk minuet in the form of a rondo, originally marked *Allegro moderato* — makes amends by leaning in the other direction.

Symphony No. 6 in F, K. 43

The autograph bears the heading "Sinfonia di Wolfgang Mozart à Vienne 1767." Above "1767" was written (apparently in Leopold's hand) "a olmutz 1767," but this was subsequently crossed out. The Mozarts visited the North Moravian town of Olomouc (Olmütz) on only one, unhappy occasion, between approximately 26 October and 23 December 1767. They had fled there from Vienna hoping to avoid an outbreak of smallpox, which, however, both Wolfgang and Nannerl did eventually contract. The available evidence suggests the symphony was drafted in Vienna between 15 September and 23 October 1767 (and perhaps also in Salzburg before 13 September), completed, revised or recopied in Olomouc after Wolfgang's recovery from smallpox, and may have received its première on 30 December in Brno, where the Count von Schratzenbach, brother of the Archbishop of Salzburg, had arranged a concert. As all of Mozart's unquestionably genuine symphonies datable to before the end of 1767 are in three movements, K. 43 may provisionally be regarded as his earliest four-movement symphony.

The first movement opens with a fanfare virtually

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identical to one used by J.C. Bach, Johann Stamitz, Toeschi, Dittersdorf and undoubtedly others to open symphony movements. Then follows a passage built over a pedal and probably implying a crescendo, the turn to the dominant, the opening fanfare in the bass with tremolo above, a lilting theme (strings alone, *piano*), and the energetic closing section of the exposition. A concise development section, based on the fanfare in the bass and some new material, leads to the lilting theme, now in the tonic, and then the rest of the exposition by way of recapitulation. The movement thus lacks the "double return" of opening theme and key of Wolfgang's later symphonies.

The *Andante* of K. 43 is based upon the eighth number of his "Latin comedy" (we should perhaps call it a cantata or serenata) "Apollo et Hyacinthus," K. 38, a sublime duet of supplication in which Hyacinth's father and sister attempt to appease Apollo, whom they had mistakenly accused of killing Hyacinth. The movement displays the characteristic orchestral colour of Mozart's symphony andantes of this period, here created by a change of key (C major), flutes replacing oboes, first violins muted, second violins and bass instruments pizzicato, and violas, divisi, murmuring in semiquavers.

The minuet, rather legato compared to others of the period, exploits descending triplet anacrusis in the first section, ascending ones in the second. The trio, in the subdominant, also makes use of triplets, with the wind silent and the articulation more detached.

In the second section of the trio the theme appears in the bass and then, returning to the violins, is interrupted and terminated by an unforeseen touch of chromaticism. The finale, a binary movement with both halves repeated, is as notable for its careful writing for the strings, including playful dialogues between first and second violins, as for the conservative role assigned the wind, which support the strings and seldom venture out on their own.

Symphony No. 7 in D, K. 45

The autograph of K. 45 bears the inscription "Sinfonia di Sig^{re} Wolfgang Mozart / 1768, 16 Jener" — thus it was completed just a few days after the return to Vienna from the journey to Olomouc and Brno discussed above.

The earliest documented occasion on which K. 45 could have been heard was near the end of March at a grand Lenten concert which, Leopold reported to his friends in Salzburg, "was given for us at the house of His Highness Prince von Galitzin, the Russian ambassador."

By the time of the Russian ambassador's concert, Leopold had overstayed the leave of absence granted him from his duties at the Salzburg court, and the Archbishop had issued an order stopping his pay until he returned. The reason Leopold had not returned to Salzburg was that — following the Emperor's suggestion — Wolfgang had composed a comic opera, "La finta semplice," K. 51 (46a), whose production was repeatedly delayed by intrigues on the part of envious Viennese musicians.

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Malicious rumours circulated that Wolfgang was a fraud, and that his father did his composing for him. Leopold, a man with an acute sense of honour, felt that he could not leave Vienna before he and his son were vindicated. Yet although he battled valiantly against his opponents, the opera remained unperformed in Vienna.

The overture for the ill-fated "La finta semplice" was a reworking of K. 45. And this new version was, in its turn, used as an independent symphony. To turn a concert or chamber symphony into an overture-symphony Mozart omitted the minuet and trio. He altered the orchestration of the remaining movements, adding pairs of flutes and obbligato bassoons to the original pairs of oboes and horns, while dropping the trumpets and timpani. Mozart added a considerable number of phrasing and dynamic indications to the reworked symphony, as well as a few changes of rhythm and pitch. In the *Andante* he also altered the metre from common time to *alla breve*, and the quavers of the melody to dotted quavers and semiquavers. Finally, he added two additional bars of music to the first movement and four to the finale. In the finale the repeats of both halves were eliminated and changes were made to the ending.

The finale is based on the kind of idea that, if found in a set of dances, would have been called a contredanse, that is, a popular rather than courtly dance. A closely related tune circulated in London around 1800 under the name "Del Caro's Hornpipe," while another appears in the *intrada* of Leopold Mozart's

"Musical Sleighride." The origins of this vernacular tune-type may be lost in the mists of oral tradition.

Symphony in G, G16 "Neue Lambacher"
Symphony in G, K. App. 221 (45a)
"Alte Lambacher"

The Benedictine monastery at Lambach, in Upper Austria near Wels, was a convenient way-station for the Mozart family on their journeys between Salzburg and Vienna. Like many other Bavarian and Austrian monasteries of the time, Lambach provided rooms and meals for travellers, and maintained a musical establishment to ornament its liturgy and to provide entertainment. Amand Schickmayr, a friend of Leopold Mozart's, was at Lambach from 1738 and had become abbot of the monastery in 1746. At the beginning of January 1769 the Mozart family, returning to Salzburg from their stay of more than a year in Vienna, stopped at Lambach. The visit, not mentioned in the family's surviving letters and diaries, is known solely from inscriptions on two musical manuscripts.

The manuscripts in question are sets of parts for two symphonies in G, one inscribed "Sinfonia / à / 2 Violini / 2 Oboe / 2 Corni / Viola / e / Basso. / Del Sig^{re} Wolfgango / Mozart. / Don Authoris / 4^{ta} Jan: 769" (here referred to as K. 45a) and the other bearing a similar inscription but with "Leopoldo Mozart / Maestro di Capella di S[ua] A[ltezza] R[everendissima] / à / Salis[bur]go" in place of "Wolfgango Mozart" (G16). The two manuscripts, neither of which is an autograph, were discovered in

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the monastery's archives by Wilhelm Fischer, who in 1923 published K. 45a. Prior to that, however, an entry for K. 45a could be found in the first and second editions of the Köchel Catalogue as App. 221, one of 10 symphonies known to Köchel solely by the incipits of their first movements in the Breitkopf & Härtel Manuscript Catalogue.

In K³ Einstein placed the rediscovered Symphony in G, K. App. 221, in the chronology of authentic works according to the date on the Lambach manuscript. Speculating that the symphony had been written during the Mozarts' just ended sojourn of more than a year in Vienna, he assigned it the number 45a representing early 1768. The editors of K⁶ accepted Einstein's and Fischer's opinion of the authenticity of App. 221 (45a), as did Saint-Foix and others who wrote about Wolfgang's early symphonies. And Einstein's placing of K. 45a in Vienna in early 1768 was generally accepted too.

In 1964 Anna Amalie Abert published a startling hypothesis about the two G major Lambach symphonies ("Festschrift Hans Engel zum sechzigsten Geburtstag," Kassel, 1964). She had come to believe that — like the accidental interchange of infants that underlies the plots of a number of plays and operas — the two symphonies had been mixed up, perhaps by a monkish librarian at Lambach. Abert based her opinion on a stylistic examination of the two, and on comparisons between them and other symphonies thought to have been written by Leopold and Wolfgang at about the same time.

In February 1982, however, new evidence was published confirming the correctness of arguments in favour of Wolfgang's authorship of, and an earlier date for, K. 45a. The Munich Staatsbibliothek had acquired the recently discovered, original set of parts for K. 45a. They comprise first and second violin parts apparently in the hand of a professional copyist, a *basso* part in Nannerl's hand, and the other parts in Leopold's hand. The title page of the rediscovered manuscript, also in Leopold's hand, reads: "Sinfonia / à 2 Violini / 2 Hautbois / 2 Corni / Viola / et / Basso / di Wolfgang / Mozart di Salisburgo / à la Haye 1766." K. 45a therefore forms a pendant to the Symphony in B flat, K. 22, also composed at The Hague, where the reception granted the Mozarts appears to have been enthusiastic. K. 45a may have been written (along with the "Galimathias musicum," K. 32) for the investiture of Prince William, in which case it would have been part of what Leopold referred to in a letter to Salzburg when he said that Wolfgang "had to compose something for the Prince's concert."

The first movement of K. 45a is one of only two of Mozart's orchestral works (the other is K. 185/167a) that begin with the melody in the bass, a texture he otherwise reserved for near the ends of expositions and of recapitulations. In a number of his early symphonies the incipits of the first and final movements are related in melodic contour. In K. 45a something else occurs: the second or lyrical subjects of the first and third movements are the ones that are connected. (A related procedure is

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found in the Piano Concerto K. 414/385p, in which the first theme of the opening *Allegro* reappears transformed as the second theme of the *Andante*.) The finale of K. 45a is so much of a piece with the finales of K. 16, 19, 19a and 22 that all may be said to belong to the same general conception and, keys aside, to be virtually interchangeable. As for the *Andante*, the revised version is the first of Wolfgang's symphonic andantes to use an orchestral texture that would be his favourite for a number of years: in these movements (the andantes of K. 43, 100, 75, 113, 183, 201, 203 and 200) the wind are either silent or reduced, the violins are muted, and the cellos and basses play pizzicato.

Symphony in B flat, K. App. 214 (45b)

K. 45b is preserved in a set of parts located by Einstein in the Prussian State Library in Berlin and thought to date from around 1800. Its title page, in the *basso* part, reads: "Synfonie Ex Bb a 2 Violini, 2 Oboe, 2 Corni, Viola e Basso / Del Sig. Cavaliere Amadeo Wolfgang Mozart Maestro di concerto di S[ua] A[ltezza] a Salisburgo." Mozart received the unpaid post of *maestro di concerto* to the Salzburg court on 14 November 1769, and earned the right to call himself "Cavaliere" on 5 July 1770, when he was decorated by the Pope in Rome with the Order of the Golden Spur. Einstein felt, on stylistic grounds, that this symphony could not have been written later than early 1768. Since, however, dating and attribution solely on stylistic grounds are treacherous, the following speculation is ventured with considerable diffidence. K. 45b has much in common with Mozart's symphonies of 1764-66

(K. 16, 19, 19a, 22, 45a) in the length, format and style of its movements. The presence of a minuet and trio aside, it has less in common with the symphonies he wrote in Vienna in 1767-68 (K. 43, 45 and 48). It may therefore tentatively be assigned to the period in Salzburg in 1767. Barring the discovery of better documentary evidence, the time and place of creation of K. 45b, and perhaps also its author, remain in doubt.

The first movement is written in a type of sonata form in which the ideas presented in the exposition recur in reverse order in the second part, a mirror technique of which Mozart would later make brilliant use in the first movement of K. 133. While much has been made of the presence in the bass-line of K. 45b of the "Jupiter" motive do - re - fa - mi, no one seems to have suggested that it appears too often, sometimes abruptly transposed.

In the E flat *Andante*, another sonata-form movement, the horns are silent, and the violins, occasionally joined by the oboes, play duets far above the bass-line. A danceable minuet is contrasted by a trio in F for strings only. The final *Allegro*, again in sonata form, concludes the symphony cheerfully if conventionally.

Symphony No. 8 in D, K. 48

Why, on the eve of his departure from Vienna after a stay of more than a year, did Wolfgang write another symphony? The autograph is dated 13 December 1768, yet in Leopold's final letter to Salzburg of the very next day there is no mention of

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any forthcoming event that might explain the need for a new symphony. As the Mozarts were long overdue at Salzburg and Leopold's pay was being withheld, one might expect that they would have left Vienna immediately after their vindication on 7 December, when, at the consecration of a new church, Wolfgang led performances of his own newly composed Mass, offertory and trumpet concerto in the presence of the Imperial court and a large audience. Yet something held the Mozarts in Vienna for more than a fortnight longer. That "something" may have been the unknown occasion for which K. 48 was written, most likely a farewell concert in the palace of one of the nobility.

Like K. 45, K. 48 is in the festive key of D and calls for trumpets and timpani in addition to the usual strings and pairs of oboes and horns. Like both K. 43 and 45, K. 48 is in four movements. Its opening *Allegro* begins with a striking idea featuring dotted minims alternating *forte* and *piano*. In the space of a mere six bars this melody covers a range of two and a half octaves. Exceptionally for first movements of symphonies from this period in Mozart's life, the development section of K. 48 is nearly as long as its exposition; in the course of its modulations it reviews the ideas already heard. The recapitulation gives them again in full (for the first time in his symphonies), and the movement thus provides a lucid demonstration of the apparently paradoxical description of sonata form as "a two-part tonal structure, articulated in three main sections."

The *Andante*, in G major for strings alone, is a little song in binary form. The peculiar character of the opening idea results from its harmonisation in parallel six-three chords and the singsong quality of its melody, rather like a nursery-rhyme tune. This leads, however, to a second, more Italianate idea which, with its larger range and insistent appoggiaturas, conveys a more worldly, perhaps even operatic, ethos.

The minuet reinstates the wind, although the trumpets and drums drop out for the contrasting G major trio. Here Mozart perfectly captured the stately pomp that Viennese symphonic minuets of the time provided as a kind of aesthetic stepping-stone between the Apollonian slow movements and the Dionysian finales, which in this case is a jig in a large binary design.

Minuet in A, K. 61g No. 1

The editors of the NMA and of the "Mozart-Handbuch" claim that this minuet was originally intended for the Symphony in A, K. 114, composed in December 1771. However, according to Mozart's writing in the work's autograph it probably dates from as early as 1770, and the paper on which he wrote it is a type he used in Italy that very year. Furthermore, the work is scored for flutes and strings, and lacks the horns called for by K. 114. That K. 61g No. 1 may have had some sort of symphonic connections, though, is suggested by the fact that, unlike Mozart's ballroom minuets, it does call for violas.

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Symphony No. 9 in C, K. 73

The autograph manuscript of K. 73 bears only the inscription "Sinfonie" in Wolfgang's hand, the date "1769" having been added in another hand. Various dates within the period 1770-72 have also been put forward, but none of them has proved conclusive.

Schultz wrote of the first movement that its "principal theme departs from the overture-type. It is a hybrid form in which a first phrase, built of chordal figurations in the Italian style, gives way to a cantabile phrase in a manner unknown to the theatre symphony. In other respects the movement still bears a pronounced overture character." Likewise indicative of the movement's hybrid nature is the fact that, even though the symphony as a whole is a four-movement concert symphony along Germanic lines rather than a three-movement Italianate overture-symphony, the first movement lacks the repeats usually found in the former genre.

The *Andante*, a subdominant binary movement with both halves repeated, is treated similarly to the andantes of a number of Wolfgang's symphonies of the period: the horns, trumpets and timpani drop out and the oboists, taking up their flutes, soar above the treble staff, colouring the movement from beginning to end. Larsen singles out this movement from Wolfgang's symphonies of the period "for its fine cantabile."

Wyzewa and Saint-Foix find the stately minuet Haydnesque, and especially the trio, which is for

strings alone, even though both are more four-square than the older master's best minuets. The violas, by their simple doubling of the bass-line in the minuet, reveal the movement's ballroom origin. (Other symphony minuets that exist also in versions for the ballroom and likewise lack independent viola parts are found in K. 112 and 320.)

The finale is a gavotte (or contredanse) *en rondeau*. Cast in the straightforward form ABACADA, the movement projects an impression of deliberate naïveté, from the nursery-rhyme character of the refrain to the comically singsong quality of the D section in C minor.

Symphony No. 10 in G, K. 74

The autograph of K. 74 bears neither date nor title, but, as Alan Tyson recently discovered, it is written on the same rare type of paper that Wolfgang used for the aria "Se ardire, e speranza," K. 82 (73o), composed in Rome in April 1770. This places the work reasonably securely.

K. 74 is written in Italian overture style; the first movement is in sonata form without repeats and, after a complete recapitulation, an altered codetta flows into the second movement not only without a halt but even without a new tempo indication or double barline. At this juncture the quavers in the oboes continue on unperturbed, as the metre shifts from common time to 3/8 and the key from G to C. The finale is marked simply "Rondeau," the spelling giving a hint of the character of its refrain, which is that of a French contredanse.

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Noteworthy in this movement is an "exotic" episode in G minor, perhaps the earliest manifestation of Wolfgang's interest in "Turkish" music, found also in the ballet music for "Lucio Silla," K. App. 109 (135a), the Violin Concerto K. 219, the Piano Sonata K. 331 (300i), "Die Entführung aus dem Serail," K. 384, the aria, "Ich möchte wohl der Kaiser sein," K. 539 and the contredanse "La bataille," K. 535. The apparent origin of this "Turkish" style is found in the indigenous music of Christian-ruled regions bordering the Ottoman Empire, where the Hungarian peasants and gypsies imitated or parodied the music of their Muslim neighbours. In parts of Hungary the peasants referred to this style of music as "Törökös," which means the same thing as Wolfgang's "alla turca," that is, "in the Turkish manner." "Exotic" elements include a leaping melody, a harmonically static bass with drum-like reiterated notes, odd chromatic touches in the melody, a minor key, a march tempo in 2/4, and swirling ornamentation in the form of grace notes, trills and turns.

Symphony in F, K. 75

No autograph or other authentic manuscript of this symphony is known. The symphony is generally believed to date from the period between 28 March and 13 August 1771, which Wolfgang spent in Salzburg between his first and second trips to Italy. Neither the symphony's date nor its authenticity has ever been questioned, despite its mysterious provenance and the atypical position of its minuet and trio.

The opening of the *Allegro* is a striking composite idea formed of turns in the first violins connected by rising arpeggios in the oboes (cf. the first movement of J.C. Bach's Sinfonia, Op. 3 No. 6). This is extended by "motor rhythms" of Vivaldian descent, based on anapaestic patterns. All of the material of this ternary movement is thus accounted for save for the 20-bar middle section, which begins with a fugato on a new theme, which soon lapses into homophony.

The minuet is atypical in two regards: it occupies the second rather than the third position in the four-movement scheme, which was not Wolfgang's usual practice, and it has many slurs. Symphonic minuets, tracing their descent from French ballroom and stage dances, are usually in the detached, rhythmic style of such dance music, rather than in the legato, cantabile style associated with Italian vocal music and with instrumental music modelled after it. This minuet leans in the cantabile direction, however. The trio, for strings alone, thematically related to the opening of the first movement, seems more chamber than symphonic music.

Like several other symphony andantes of this period, the *Andantino* is in 2/4 in the subdominant with violins muted and horns silent, although the pizzicato texture frequently connected with this style is absent. It is like an Italian cantabile aria, worked into a rounded-binary movement with both sections repeated. The delicate way in which the ideas at the end of the second section are ornamented adds a fine touch to the movement's conclusion.

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The Köchel catalogue gratuitously labels the finale "rondeau," which it most assuredly is not. Rather, the movement is in rounded binary form, influenced by a rudimentary sonata-form aesthetic, with both sections repeated. Wyzewa and Saint-Foix believed that the opening theme exhibits the character of a French dance, while Abert thought that it is based upon a German folk dance, but in neither case is an example offered for comparison. This otherwise quite ordinary idea is made memorable by a special feature: an unexpected pause, which turns what the ear expects will be an eight-bar phrase into one of nine bars. (The nature of the pause will be familiar to those who recall Brahms's Hungarian Dance No. 6 in D flat.) Possible national influences aside, there can at least be agreement on the high spirits and dance-inspired nature of the finale.

Symphony in F, K. 76 (42a)

Although attribution of this symphony to Mozart is problematic, its authenticity has until recently not been seriously questioned. Lacking an autograph or other reliable manuscript stemming from the Mozarts or their circle, K. 76 had as its sole source a set of eighteenth-century manuscript parts, sent by Nannerl Mozart around 1800 to Breitkopf & Härtel, listed in their Manuscript Catalogue, and now lost. The work is generally believed to date from 1766-67; the year 1769 has also been suggested. In the absence of sources, further investigation of K. 76 is impossible.

A noteworthy feature of the first movement is the

prominence of the wind, which, in addition to the customary pairs of oboes and horns, includes a pair of obbligato bassoons. Wyzewa and Saint-Foix singled out for mention "the oboe and bassoon solos, the constant exchanges of melodic ideas between the wind and strings." In regarding this as a progressive trait, they must have had in mind the innovative concertante wind writing in Mozart's late operas, symphonies and piano concertos. Perhaps they considered K. 42a a step in that direction. But they failed to notice how very uncharacteristic for Mozart this wind writing was for 1767 or any other period. In Mozart's early symphonies the expositions of first movements typically begin and end tutti, *forte*, often with semiquaver tremolos in the strings adding to the bustle. In the middle of the exposition, however, more lyrical sections usually appear, corresponding with the arrival on the dominant, at which some or all of the wind fall silent. This procedure strengthens the dynamics by the wind reinforcement of the tuttis, underlines the contrast of character that is one criterion of the style, clearly signals the musical structure to the ear, and gives the wind players breathing space. It was a standard feature of Mozart's orchestration. In the first movement of K. 76, however, the wind never rest, thereby giving the movement its uncharacteristically uniform timbre. We of course have no right to deny Mozart an experiment in orchestration. But was this his experiment, or someone else's?

The symphony begins well, with an original opening idea, although one that is rather uniform in texture, dynamics, and motives compared to the beginnings

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of Mozart's early symphonies — and even compared to the more characteristic opening of the finale of K. 76 itself. The first movement continues logically, but at bar 23 something goes wrong with a sequential idea from which the composer cannot seem to extricate himself gracefully. In the recapitulation the problem is exacerbated, because the two bars of tremolo that preceded the sequence in the exposition have been expanded to six limping bars. Despite weaknesses, the opening movement of K. 76 is attractive and we should like to know who its author was.

The *Andante*, with its sustained bassoons and mandolin-like pizzicato passages, would have been very much at home as a lover's serenade in a sentimental *opéra comique* of the period, as Della Croce has suggested. For all its considerable charm, however, this movement stumbles too: on a poorly handled sequential passage at bars 33-37.

Both sections of the appealing minuet end with a striking idea, which then becomes the basis of the D minor trio, where it is reworked almost obsessively. The contour of the trio's principal idea is similar to that of the so-called "Night-Watchman's Song" quoted by Joseph Haydn in a half-dozen works of the 1760's.

The finale, with some of the variety of texture lacking in the first movement, develops great momentum, as motives are tossed from section to section until, near the end, the principal motive is briefly entrusted to a high solo horn.

Symphony in D, K. 81 (731)

The set of manuscript parts of K. 81 in the Gesellschaft der Musikfreunde is inscribed "Del Sig^{re} Cavaliere Wolfgango Amadeo Mozart" and "in Roma, 25. April 1770," but in a fascicle of the Breitkopf Thematic Catalogue published in 1775 the work is listed as Leopold's, paired with the Symphony in G, K. App. C 11.09, a work widely accepted as Leopold's, though also ascribed to Wolfgang. Despite its questionable pedigree, K. 81 has generally been accepted as being by Wolfgang, perhaps because of its high quality and a tendency to underrate Leopold as a composer. G. Allroggen, the editor of Mozart's earliest symphonies for the NMA, originally believed that K. 81 was one of the symphonies referred to in Wolfgang's letter of 25 April 1770, but subsequently he decided in favour of Leopold as its author. Most recently, however, he appeared to be suspending judgement in the matter of attribution. Supporting Leopold's authorship is an assertion in his letter of 12 February 1781 to Breitkopf & Son that of Wolfgang's work they had seen only a few accompanied sonatas. If Leopold's remark was accurate, then the attribution to him of K. 81 in the Breitkopf Catalogue is correct. The most that can be inferred from the evidence to hand is that there is a strong possibility that this symphony is by Leopold, not Wolfgang.

The first movement opens with an upwardly arpeggiated D major chord, an idea that is inverted for the opening of the finale. It continues as a compactly organised sonata form, without repeats and

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with a literal recapitulation. The tiny "development" section of 12 bars hardly deserves the name, and could more aptly be called a transition. The G major *Andante*, a serene binary movement with both sections repeated, features a dialogue between the first and second violins, the conversation soon broadening to include the oboes. The finale — cast in the kind of binary arrangement described for the first movement of K. 19a — is a "chasse" or "caccia," that is, a kind of a jig filled with hunting-horn calls. This "hunt," however, would seem to be one contemplated from the comfort of the drawing-room, far from the mud, commotion and gore of the real thing.

Symphony No. 11 in D, K. 84 (73q)

This symphony survives in early manuscripts with attributions to Wolfgang and Leopold Mozart, and Dittersdorf. A comparison of the results of two stylistic analyses of the work's first movement with analyses of unquestionably genuine symphony first movements of the period by the three composers in question has suggested that Wolfgang is the most likely of the three to have been the composer of K. 84, but the work's status remains uncertain.

A Vienna manuscript bears two inscriptions of the sort found on many of Wolfgang's autographs and on some authentic copies of the period: "In Milano, il Carnevale 1770 / Overtura" and "Del Sig.^{re} Cavaliere Wolfgango Amadeo Mozart à Bologna, nel mese di Luglio, 1770." These apparently contradictory bits of information may be resolved in the following manner: in the year 1770 Carnival

lasted from 6 January until 27 February, and the Mozarts were in Milan from 23 January to 15 March, and in Bologna from 20 July to 13 October. If, therefore, the inscriptions are to be trusted, this symphony may have been drafted in Milan in January or February and revised in Bologna in July.

The opening *Allegro* exhibits a fully-fledged sonata form with — as suggested by the indication "overtura" on the Viennese source — no repeated sections. There are, well differentiated, an opening group of ideas, a second group, a closing group, a transitional "development" section of 11 bars, and a full recapitulation. The *Andante* has a Gluck-like ambience and, like the first movement, is in sonata form but without development section. The finale opens with a fanfare borrowed from the first movement; the idea is then withheld during the rest of the exposition, development and recapitulation, to serve as a coda at the end. The fanfare aside, most of the movement has a constant flow of triplets, which turns it into a kind of jig. By its kinship to Figaro's prattling in Rossini's "Il barbiere di Siviglia," one passage in particular reveals the *opera buffa* inspiration behind this movement.

Symphony in D, K. 95 (73n)

This work survived only in an undated, non-autograph manuscript in the Breitkopf & Härtel archives, which is now lost. The lack of a proper critical report in the *Gesamtausgabe* leaves us in the dark about the possible provenance of the lost manuscript. K. 95 is one of nine symphonies that, although they lack reliable sources, were accepted

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as authentic by Köchel and have never been seriously enough questioned. In K³ and K⁶ it has been assigned on unstated grounds to Rome, April 1770.

In sonata form without repeats, the first movement is an essay in orchestral “noises” assembled to create a coherent Gestalt, that is, there are no memorable, cantabile melodies, but rather a succession of idiomatic instrumental devices, including repeated notes, scales, fanfares, turns, arpeggios and abrupt dynamic changes. A sudden halt on a D major chord with added seventh leads directly into the G major *Andante*, whose opening idea bears a resemblance to a minuet from one of the accompanied keyboard sonatas that Mozart published in Paris in 1764. The trumpets and timpani drop out and the oboists put aside their instruments to take up flutes, lending the *Andante* a pastoral hue. Whatever lyricism may have been lacking in the previous movement is more than atoned for in this movement, which is in rounded-binary form with both halves repeated.

The oboes and trumpets return for the minuet, while the D minor trio again omits the trumpets and drums, and in its quiet intimacy nicely sets off the return of the minuet. The final *Allegro* returns to the sonata form and happy noises of the opening movement, the two movements also being linked by their common opening gesture: a rising triadic figure.

Symphony in C, K. 96 (111b)

This symphony confronts us with another sourceless, rootless symphony once found in a now lost set of manuscript parts in the Breitkopf & Härtel archives. The work's assignment in K³ and K⁶ to Milan at the end of October or beginning of November 1771 is arbitrary, as the editors of K⁶ admit. A possible reason for placing it in Salzburg four or five years later is suggested below.

With a bright tantivy, of a sort that opens many an eighteenth-century work, the first movement is off and running. And run it does, with tremolo and scales, through a concise ternary form to a rather predictable conclusion. The *Andante* is in the parallel minor, whereas Wolfgang's other major-key symphonies of the period most often have their andantes in the subdominant. The movement is a siciliana in an archaic style. This is an exceptionally profound slow movement for a symphony of the 1770's; the stylistic disparity between its “Baroque” intensity and the conventional, galant modernity of the movements surrounding it is puzzling.

The case for the genuineness of K. 96 may be strengthened by a link between its *Andante* and the aria “Intendo, amico rio” from the serenata “Il re pastore,” K. 208, of April 1775. (An instrumental version of this aria was used for the middle movement of the Symphony in C, K. 213c, discussed below.) The *Andante* of K. 96 is based on a minor-key version of the aria's ritornello, which suggests that it may have originated in Salzburg near in time to the creation of “Il re pastore” (April 1775). Fur-

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thermore, the C minor movement's exceptional character suggests that it may have been written for a concert, Mass or Vespers for Christmas 1774 or 1775, since pastoral or siciliana movements were a common feature of "Christmas" music, intended to evoke thoughts of the shepherds visiting the manger in Bethlehem.

Following the singular *Andante*, the minuet and finale return to the galant extroversion and conventionality of the first movement, although the trio (in the subdominant) has a few tricks up its sleeve. The finale, fashioned from a kind of quick-step march that is based on the opening materials of the first movement, is in sonata form with both halves repeated, rather than the rondo form of Wolfgang's early symphony finales.

Symphony in D, K. 97 (73m)

Lacking an autograph manuscript, this work is listed in the Breitkopf & Härtel Manuscript Catalogue with an annotation that seems to mean that the Leipzig firm had two manuscripts, one from its own archives and another provided by Mozart's sister. Although neither survives, presumably one or both served as the basis for the *Gesamtausgabe*. But because no proper critical report was issued for that edition, nothing further is known of the work's possible provenance. In K³ and K⁶ K. 97 was assigned, on unstated grounds, to Rome, April 1770.

The first movement, an Italian overture in style and spirit, is in sonata form with no repeated sections. A

brief development section touches on G major, E minor and B minor, before re-establishing the home key. The *Andante*, a binary movement in G major with both sections repeated, exhibits an attractive kind of mock-naïveté. The 24-bar minuet, with its 16-bar G major trio omitting the wind, certainly satisfies Wolfgang's stated preference for brevity in minuets.

The finale is a jig-like movement in sonata form, with a brief but well-wrought development section. In bars 40-55 and 138-53 the finale contains an uncanny adumbration of a passage in the first movement of Beethoven's Seventh Symphony, not just the shape and rhythm of the theme but the way in which it is immediately repeated with a turn to the minor. Since Beethoven is unlikely to have known K. 97, for no manuscript copies seem to have circulated and the symphony was first published only in 1881 in the *Gesamtausgabe*, one can merely speculate about coincidence or a common model.

Symphony No. 12 in G, K. 110 (75b)

Wolfgang headed the autograph manuscript of this work "Sinfonia / del Sgr. Cavaliere Amadeo / Wolfg. Mozart in Salisburgo / nel Luglio 1771." As already mentioned, the title "Cavaliere" refers to the Cross of the Golden Spur, or Knighthood of the Golden Order, which the Pope conferred upon the 14-year-old prodigy in Rome in July 1770. A year later plans were already well advanced for a second trip to Italy, and this symphony was doubtless intended for (undocumented) concerts in Salzburg that summer and (documented) concerts during his

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hand, the remainder in Leopold's). Its first performance was probably at an orchestral concert ("eine starke Musik") that Leopold and Wolfgang gave in Milan on 22 or 23 November at the residence of Albert Michael von Mayr, keeper of the privy purse to Archduke Ferdinand, governor of Lombardy and son of Empress Maria Theresa.

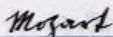
That K. 112 was conceived as a concert piece and not an overture can be seen in the first, second and fourth movements, in which all sections but the coda of the finale are repeated. From the beautifully proportioned sonata form of the first movement, through the careful part-writing of the B flat *Andante* (for strings alone) to the characteristic jig-like rondo-finale, a spirit of confidence and solid workmanship seems to emanate from this symphony, fruits perhaps garnered from the success of "Ascanio in Alba," K. 111 the previous month.

In the minuet the violas, instead of having an independent part (as is customary in Mozart's symphonic minuets), double the bass-line. Given that his ballroom dances are without viola parts, this feature of the minuet of K. 112 may mean either that it had fulfilled another function before being pressed into service in this symphony, or that, with this sonority, Mozart wished to evoke memories of the ballroom in his listeners. In the trio (for strings alone), however, the violas do carry an independent part. That the minuet probably existed before the rest of the symphony is suggested by the fact that it (but not the trio or the rest of the symphony) is copied into Wolfgang's manuscript in Leopold's hand.

Symphony No. 14 in A, K. 114

This is the first of a series of eight symphonies written for Salzburg in the period of less than a year between the Mozarts' second and third Italian trips. Presumably practical motives lay behind this outpouring. The Italian trips had not proven lucrative, and a portion of Leopold's salary had been withheld during his absence. The time had come for him and his son to dig in their heels at home, in order to re-establish their usefulness there and to pay off their debts. Wolfgang and Leopold returned from Italy on 15 December 1771, and next day the Archbishop Sigismund Christoph von Schrattenbach died. The autograph manuscript of K. 114 is dated a fortnight later. Symphonies may have been needed for the period of mourning, for muted Carnival festivities, for Lent, and for the installation of the new Archbishop in March. In addition, Wolfgang sought a promotion, for his title of concertmaster had been honorary. Having proven his mettle, the 16-year-old was decreed a regularly paid member of the court orchestra on 9 August 1772 by the Archbishop, at the modest annual salary of 150 florins.

It has been suggested that in this symphony Wolfgang declared himself for the "Viennese" or "Austrian" symphonic style, while still keeping key Italian elements. In this context, "Austrian" refers to the greater length, more extensive use of winds, more contrapuntal texture, four-movement format, and greater use of non-cantabile thematic materials. But the first theme, with its mid-bar syncopation, is closer to the style of J.C. Bach than to



that of Vienna. Jens Peter Larsen considers K. 114 "one of the most inspired [symphonies] of the period. One could point out many beauties in this work, such as [in the first movement] the developmental transition, the second subject with its hint of quartet style, and the short, but delicately wrought development with elegant wind and string dialogue." Even the gentle opening bars, which forgo loud chords or fanfares and begin *piano*, suggest something new. The relatively high-pitched horns in A were probably responsible for suggesting to Mozart that flutes be used in place of oboes; once the decision was made on technical grounds, however, the whole symphony seems to have been coloured by it. The sole conservative trait of this strikingly modern movement is the handling of the winds in the development section, more in the style of a concerto grosso than of a symphony.

In a number of symphonies Mozart required that the oboists take up flutes in the andantes; here the reverse is the case, oboes replacing flutes and the horns dropping out. The movement is in sonata form with both sections repeated. The violas, which had already had a *divisi* passage in the development section of the first movement, here form an important series of duets, often doubling the oboes at the octave below or engaging in dialogue with them. The development section, written in continuous quavers, gives the somewhat curious impression of Baroque *Fortspinnung* intercalated between the more characteristic periodic style of the exposition and recapitulation.

As stated above, the Minuet K. 61g No. 1 turns out to have no connection with this symphony. But the autograph manuscript of K. 114 contains another minuet (without a trio), which Mozart crossed out. The opening theme of the rejected movement is a reworking of the theme of the *Andante*. The minuet Mozart finally provided is a particularly stately one, spiced with some well placed secondary-dominant chords near the end of each section. Its trio, in A minor, is in mock-pathetic vein. The pathos is provided by the repeated-note melody of the fifth degree of the scale rising by a semitone to the flattened sixth; this melodic shape would have been familiar to Mozart from such plainchant settings as that for the sombre Holy Week text "Miserere mei Deus." The mocking comes from the second violins, which, with their triplets and trills, gad about as if making variations on a comic-opera tune. The intention behind the juxtaposition of high and low styles was probably ironic or parodistic.

The finale begins with a brief tucket and a response, once repeated. Then something strange happens. Instead of developing the tucket or introducing a proper first theme, Mozart has the orchestra play, twice in a conspicuous manner, the harmony-primer chord progression I-IV-V-I. This is apparently an allusion to the bergamasca, a kind of dance or song in which a melody is composed or improvised over many repetitions of these four chords. In German-speaking countries a text commonly sung to the tune most often associated with the bergamasca runs this way:

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Kraut und Rüben haben mich vertrieben,
Hätte meine Mutter Fleisch gekocht,
So wär ich länger geblieben.
[Cabbages and turnips drove me away.
Had my mother cooked some meat,
Than I'd have stayed longer.]

J.S. Bach quoted the "Kraut und Rüben" tune in the quodlibet at the end of his "Goldberg" Variations. Mozart did not quote the tune, but the presence of his little joke in the finale supports the suggestion that this symphony may have been composed with Carnival in mind. The rest of the movement, in sonata form with both sections repeated, is also in high, if more conventionally symphonic, spirits.

The mockery of the trio and the bergamasca of the finale's exposition and recapitulation bring to mind the remarks of a German visitor to Salzburg in the mid-1770's, surely describing Carnival: "Here everyone breathes the spirit of fun and mirth. People smoke, dance, make music, make love and indulge in riotous revelry, and I have yet to see another place where one can with so little money enjoy so much sensuousness."

Symphony No. 15 in G, K. 124

Carnival ends on Mardi gras (Shrove Tuesday) and with the next day, Ash Wednesday, the 40 days of Lent begin; in 1772 these days fell on 3 and 4 February respectively. Mozart wrote at the top of the autograph manuscript of K. 124, "Sinfonia / del Sig^{re} Cavaliere Wolfgango Amadeo Mozart

Salisburgo 21 Febrario 1772." Hence the work may have been intended either for a Lenten *concert spirituel* or for the new Archbishop, who took office on 29 April. The Archbishop was an amateur violinist who liked to join his orchestra in performance of symphonies, standing next to the concertmaster, perhaps for maximum professional guidance or perhaps to be seen symbolically at the orchestra's centre of power.

The first movement of K. 124 has a character quite different from that of the previous symphony. Its angular opening theme is of a more abrupt sort than the genial theme of K. 114, although, curiously, the two themes outline the same scale degrees: do - so - mi - re - so - fa - mi. For the rest, the first movement of K. 124 is more compact, less inclined to a "fullness of ideas" than that of K. 114. An attractive touch is the ambiguous hemiola rhythm of the second subject, which for an instant leaves the listener unsure of whether he is hearing 3/4 or 6/8. A fermata on a diminished chord allows listeners and performers alike to catch one last breath before plunging with great momentum towards the final cadence of the exposition. The development section begins calmly, but a false reprise in E minor soon introduces some of the agitated effects often associated with symphonic development. The recapitulation is literal, with a four-bar codetta added. Both main sections are repeated.

The C major *Andante*, a binary movement with both halves repeated, is notable for its concertante writing for horns and oboes. The minuet and trio

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(for strings only) illustrate Kirnberger's description of the minuet as "ruled by galant agreeableness united with calm dignity. There is hardly another dance where so much elegance, noble decorum and such a highly pleasing manner are to be met."

The rondo-finale begins with the same tucket as does the finale of K. 114, but here it is not instantly repeated, and the movement continues in an apparently straightforward manner. The joke — and it surely is one — comes in the coda, where the melody suddenly evaporates, leaving only some chords, syncopations, tremolos, an oom-pah bass, and a fanfare or two. The effect is rather like the music hall's "vamp 'til ready," but instead of serving as introduction, here it serves as conclusion.

Each of the autograph manuscripts of the symphonies K. 128, 129 and 130, is inscribed "nel mese di maggio 1772 Salisburgo," an exceptional output for a single month even for the prolific 16-year-old Mozart. Was this fire lit under him by a desire to attract the favourable notice of the newly installed Archbishop? Perhaps, too, Mozart was girding his loins for the third (and final) trip to Italy from October 1772 to March 1773, which would require new symphonies.

Symphony No. 16 in C, K. 128

That the opening movement of the first of these works is marked not simply *allegro* but also *maestoso* suggests something broader in tempo than the typical first movement of this period of Mozart's symphonic production. It is notated in

3/4, but, as the rhythm of the first half of the exposition comprises entirely quaver triplets, the listener at first takes it for 9/8. The second theme, a memorably leaping melody, first reveals the true underlying metre. After a touch of the second theme in the minor, an energetic bass-line figure ushers in the closing section. The development section is announced by the sudden appearance of an E flat chord, which proves to be a herald of D minor. Then follow in rapid succession hints of E minor, A minor, G major, F major, and again G major, the dominant needed to establish the recapitulation. The development takes only 31 bars, during which the thematic material is almost entirely scales, yet it is so tightly and logically constructed that one has the impression of having traversed great tonal distances. The recapitulation is not literal, containing a number of telling developmental touches.

Just as the previous *Allegro* was *maestoso*, so the *Andante* is *grazioso*, which has equally the result of slowing the movement's tempo and deepening its affect. The movement, for strings only, is in sonata form with both sections repeated. A chamber-music texture involves the players in dialogue, most often between the first and second violins or between the upper and lower strings.

The finale is a jig in the form of an oddly proportioned rondo: A B A B A C A coda, in which the B section is roughly five times the length of the A section. When the end of the finale is nearly reached and the listener thinks that Mozart has

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already showed his hand, he kicks up his heels with a series of hunting-horn calls. This is all the more unexpected as the wind writing in the rest of the symphony is conservative.

Symphony No. 17 in G, K. 129

The autograph manuscript of K. 129 is headed "Sinfonia / del S[il]g[no]r Cavaliere Amadeo Wolfgango / Mozart nel mese di Maggio 1772 / Salisburgo." Studies of the evolution of Wolfgang's writing and of the paper type used in his music manuscripts have shown that K. 129 was begun, put aside and then resumed at a later time. This in turn could suggest either that the symphony was begun in May 1772 and completed at a later date, or that it was begun earlier and completed on that date. (The latter suggestion is most likely the correct one.)

The first movement of K. 129 begins with a great chord reinforced by quadruple stops in the violins. There follows an odd little tune, based on the so-called Lombardic rhythm or Scotch snap, which rhythm is heard again as part of the second subject and as the most important motive of the development section. A repetitive passage over a pedal, probably calling for a crescendo, leads into the closing section of the exposition, in which the first and second violins engage in witty repartee. Both sections of this sonata-form movement are repeated. A temperamental development section alternates brief moments of lyricism with *forte* outbursts of the Lombardic rhythm; the recapitulation is literal.

The C major *Andante* begins like a serene song with the strings playing alone. The oboes and horns join and the song is repeated. For the rest of the exposition no other striking ideas are introduced, but Mozart spins a magical web of common-coin melodic fragments. The "development" section is a concise eight-bar fugato, leading to a literal recapitulation. Again both halves are repeated.

The finale begins with a hunting-horn flourish virtually identical to one Mozart was to use in 1773 played by horns as the trio of the second minuet of the Divertimento in D, K. 205 (167A), and again years later to begin his Piano Sonata K. 576. This, then, may have been the kind of symphony which Burney denigrated for having its finale based on "a minuet degenerated into a jig." Although the movement consists of two repeated sections with the sonata-form modulatory scheme, at the moment the tonic returns, the opening theme is merely hinted at and no true recapitulation occurs. The movement is thus perhaps best considered in rounded-binary rather than sonata form. The function of jig-finales like the present one is analogous to that which Mozart later ascribed to an act finale of "Die Entführung aus dem Serail," which "must go very fast — and the ending must make a truly great racket... the more noise the better — the shorter the better — so that the audience doesn't grow cold before the time comes to applaud."

Symphony No. 18 in F, K. 130

Mozart inscribed the autograph of this work simply "Sinfonia," to which his father added "del

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S[i]g[no]r Cavaliere Amadeo Wolfg: Mozart / à Salisburgo nel Maggio 1772." Several commentators, following Saint-Foix, have regarded K. 130 as the first of Mozart's "great" symphonies, and, it must be admitted, the piece does contain inspired ideas, beautifully worked out. In addition to its fine ideas, this symphony also has a distinctive timbre, arising from the key, which is unusual for Mozart's symphonies; from flutes in place of, and occupying a higher tessitura than, oboes; and from the two pairs of horns in C alto and F (or F and B flat basso in the *Andantino grazioso*).

Mozart had begun the first movement with the customary single pair of horns in mind, and continued that way through the *Andantino*. By the time he reached the minuet, however, he decided to add another pair of horns, found in this movement and the finale, and he subsequently went back and wrote parts for the additional horns on blank staves between systems in the first and second movements. Mozart's change of mind may have been motivated by the return to Salzburg from a European tour of the horn virtuoso Ignaz Leutgeb, for whom he was later to write his Horn Quintet and horn concertos.

The first movement, in sonata form with the first section repeated, begins quietly without fanfare. The opening motive, also heard at the end of the exposition, in the development section, and at the beginning and end of the recapitulation, prominently features the short-long rhythm mentioned in connection with the first movement of the previous symphony — a rhythm associated not only with

Lombardy and Scotland but also with Hungarian folk music, some of which Mozart may have encountered in his travels or heard from Michael Haydn, who had worked in Hungary before moving to Salzburg.

The *Andantino grazioso* is a placid movement in binary form, whose opening idea features three-bar phrases rather than the usual even-numbered ones. Once again the violins are muted, the cellos and basses pizzicato; as in other andantes that feature this orchestration, the violas are without mutes, perhaps confirming a puzzling feature of so many of the orchestras of the period: the tiny number of violas. The metre is 3/8 rather than the customary 2/4. Joseph Haydn first wrote symphonic andantes in 3/8 in four symphonies from the years 1770-72. Could Mozart have known and imitated any of them in K. 130, or was the timing mere coincidence?

The minuet is wittily constructed around a canon between the bass-line and the violins in octaves, with the violas adding a rustic drone wobbling back and forth between C and B natural, in good-natured contradiction of the F major harmonies. The trio offers a bit of musical slapstick: quasi-modal harmonies and stratospheric high horn writing. Wyzewa and Saint-Foix called this trio (along with that of K. 132) "daring and bizarre," which it is. Here was something special for the recently returned Leutgeb, and a bit of Punch and Judy into the bargain.

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The finale, marked *Molto allegro* in pencil, probably in Leopold's hand, balances the first movement in length and substance, and, like it, is in sonata form; it thus departs from the short, dance-like finales of the Italian symphonists and of many of Wolfgang's own earlier symphonies, imparting new substance to a formerly lightweight design. The movement is filled with rushing scales, sudden changes of dynamic, tremolos, and other joyous sounds much in favour of symphonies of the period. Although Leopold once referred to such writing in the symphonies of Stamitz as "nothing but noise," Wolfgang understood how to make brilliant use of the style.

**Symphony No. 19 in E flat, K. 132
(with alternative slow movement)**

Leopold's hand is in evidence in the autograph manuscript of this symphony too. Besides adding to Wolfgang's heading "Sinfonia" the information "del S[il]g[no]r Cavaliere Amadeo Wolfgango Mozart / nel Luglio 1772 Salisburgo," he also provided the tempo indications for the first, second and fourth movements.

The triadic figure with trill, which opens the first movement of K. 132, serves as the beginning of two other compositions in the same key: the probably spurious Sinfonia concertante for winds, K. App. 9/C. 14.01, and the thoroughly authentic Piano Concerto, K. 482. Although the movement's orchestration is conservative (the winds being used as a choir rather than as soloists), few symphony movements of the 1770's show better Mozart's

extraordinary ear for orchestral sonorities. Indeed, the movement seems to be as much about orchestral sonorities as about themes or modulations.

Two complete slow movements survive for this symphony: an *Andante* in 3/8 found in the expected position between the first movement and the minuet, and a substitute movement, an *Andantino grazioso* in 2/4, added in the manuscript after the finale. The 3/8 movement is based in part upon borrowed materials. Its opening melody reproduces the incipit of a Gregorian Credo. Later in the movement there appears a variant of a popular German Christmas carol, "Joseph, lieber Joseph mein," also known with the Latin text "Resonet in laudibus." The residents of Salzburg were familiar with this version of "Joseph, lieber Joseph mein," as it was played by the mechanical carillon in a tower of the Hohensalzburg Castle each Christmas season. That instrument has survived and may occasionally still be faintly heard above the noises of the modern city, although it no longer plays the tune in question. Mozart tucked the quotation into the second-violin part in bars 37-56 and the parallel passage at bars 128-147.

Although unaware of the presence of musical quotations, Einstein found Mozart's first *Andante* "full of personal spiritual unrest and rebellion" and even "expressionistic," and Della Croce, so "personal" as to require replacement. Besides its other eccentricities, the movement was too long, as may be seen by comparing it with the andantes of the seven other symphonies written around the same

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time, which in performance average roughly five and three quarter minutes, whereas K. 132's first *Andante* lasts about nine-and-a-half minutes. This exceptional movement must have had some local significance, an allusion to Salzburg affairs or a private joke, but whatever that may have been is lost to us. Perhaps its very specificity led to its being replaced by an all-purpose, "abstract" movement, containing (as far as anyone knows) no quotations. This new, more conventional movement features a cantilena, shared between violins and oboes and maintaining a dialogue with the rest of the orchestra.

The minuet begins with a canonic exchange between the first and second violins. This tune is soon imitated by the bass instruments and then heard in one voice or another throughout the piece, including after a humorously timed pause just before the return of the opening theme in the middle of the second section. The trio, for strings only, was called "daring and bizarre" by Wyzewa and Saint-Foix, while Abert too noted a "tendency toward eccentricity." It appears to be based upon a melody in the style of a psalm tone, set as a parody of a post-Renaissance motet. A brief outburst of ballroom jollity at the beginning of the second section is the only intrusion of the secular world into the mock-sacredness of the psalmody. Was this Mozart's commentary on the curious mix of secular and sacred at the court of the Prince-Archbishops of Salzburg?

The finale, a substantial movement in the form of a gavotte or contredanse en rondeau, is as French as

Mozart's symphonic music ever becomes. The rondeau resounds with a kind of mock naïveté of which, one imagines, members of the French nobility who enjoyed playing at shepherds and shepherdesses would have approved. Mozart had harsh things to say about most French music of his time, exasperatedly calling it "trash" and "wretched," and he was loath to admit any indebtedness to it. Yet in 1778 he wrote of a group of his symphonies that "most of them are not in the Parisian taste," implying, of course, that some of them were in that taste.

Symphony No. 20 in D, K. 133

The autograph bears the characteristic inscription "Sinfonia / del S[il]g[no]r Cavaliere Amadeo Wolfgango / Mozart. nel Luglio 1772 Salisburgo." The first movement opens with three tutti chords, after which a rising sequential theme with trills follows in the strings. (The theme of this rising sequence is related to the opening idea from a sonata of J.C. Bach's, which Mozart used as the basis of the first movement of his pastiche Piano Concerto, K. 107 No. 3.) Flourishes from the trumpets, as well as from the other winds, define this as a festive work, and there is much dialogue between the winds and strings throughout the movement. A contrasting lyrical section of the exposition features the "Lombardic" rhythm noted in several other of Mozart's symphonies of this period. Both halves are repeated. A well worked-out development section returns to the tonic key without presenting the opening theme. That theme Mozart saves for the end, where it is heard in the

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strings and then, in a grand apotheosis, heard again doubled by the trumpets. This handling of sonata form thus creates a kind of mirror form, which works especially well here because the closing theme of the exposition is derived from (and both precedes and follows) the primary theme, imparting to the movement striking unity despite an apparent variety of themes.

Exceptionally, the binary *Andante* is in the dominant instead of the subdominant. It is scored for strings (once again violins muted and the bass instruments pizzicato), with the addition of a solitary "flauto traverso obbligato." The translucent timbre of the orchestra, with the flute doubling the first violins at the octave above and occasionally venturing forth as a soloist, is handled with felicity. Did Mozart know the similar writing for solo flute found in the *Andante* of Joseph Haydn's Symphony in C, Hob. 1:30, of 1765?

The minuet is short, simple and fast, something Mozart favoured at this time judging by his complaint about Italian minuets that "generally have plenty of notes, are played slowly and are many bars long." The trio, for strings accompanied by the oboes, once again provided an opportunity for him to shake a few tricks from his sleeve, in this case syn-copations, suspensions, and other contrapuntal devices, or an ironic negation of the homophonic texture normally found in dance music.

The finale is an enormous jig in sonata form that, once begun, continues virtually without rest to its

breathless conclusion. This movement bears no tempo indication, and none would have been needed, as jig-finales were common and everyone knew how they went. In addition, the finales of symphonies were usually faster than their first movements. Thus the first and last movements of this symphony should bear the generic, editorial tempo indications "[Allegro]" and "[Allegro molto]" respectively.

Symphony in D, K. 161 and 163 (141a)

Until recently it was believed that Mozart's setting of Metastasio's *serenata drammatica* "Il sogno di Scipione," K. 126, was composed for ceremonies connected with the installation of the new Archbishop of Salzburg, and performed in early May 1772. This was logical enough, as on the autograph could be seen the date 1772, apparently in Leopold's hand, and the name "Girolamo" (i.e. Hieronymus) appears in the text. It now emerges, however, that "Giralamo" [sic] was written over an erasure, which can be deciphered as "Sigismondo," the name of the previous Archbishop, who died on 16 December 1771. Hence, this occasional cantata must date from between April and August of 1771, when the Mozarts were in Salzburg between Italian sojourns, and it was probably revived in 1772 with the necessary change of name. The overture of K. 126 consisted of an *Allegro moderato* and an *Andante*; Mozart later added a finale, to make an autonomous symphony.

On the basis of the writing in the autograph manuscript of the finale, Wolfgang Plath believes it

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to date from the summer of either 1773 or 1774, when Mozart was in Salzburg, but Alan Tyson reports that the paper on which it is written is a type used by Mozart mostly between May and October 1772, although a few bits of it were used somewhat later. The symphony version thus most likely belongs with the six other symphonies produced in the busy summer of 1772.

Metastasio's *azione teatrale* of 1735, "Il sogno di Scipione," based on Cicero's "Somnium Scipionis" with personae and incidents from Roman history, offers much philosophy and little "azione," featuring among its cast of characters the allegorical figures of Constancy and Fortune. Instead of trying to create some kind of music of the spheres, Mozart responded to the libretto's abstractions with an all-purpose sinfonia that would have been at home in any church, chamber or theatre of the period, regardless of the occasion.

The first movement opens *unisono*, a device that Mozart would later mock as a mannerism of Mannheim symphonies. The exposition continues in the most brilliant Italian-overture style, with the requisite lyrical interlude. The development section jumps into B minor, leaving behind it the tremolo of the exposition, and — in a reversal of the common pattern — deals with newly introduced, calmer material. After 20 bars of the recapitulation, it is interrupted by new developments, which abbreviate the section and lead it to the *Andante*, a movement of pastoral serenity. The three movements of K. 141a, linked by incomplete cadences, are played

without a break, the finale even beginning on a dominant seventh rather than a tonic chord, an unusual gesture that may also be heard at the beginning of the finale of Schubert's Second Symphony. (In Schubert's case, however, the dominant seventh is just a transition heard once, whereas in K. 141a it is essential to the movement's opening idea and, as such, is repeated.) The finale, whose *Presto* indication is written in pencil by an unknown hand (perhaps Leopold's), is a kind of "menuet en rondeau" under a strong sonata-form influence.

Symphony in D, K. 111 and 120/111a

This symphony also began its life as an overture, in this case to the serenata "Ascanio in Alba," K. 111, written for the celebrations surrounding the wedding of the Austrian Archduke Ferdinand and the Princess Maria Ricciarda Beatrice of Modena. Mozart began work on it in late August 1771, completing it by 23 September. Its first performance in Milan on 17 October was a success, apparently eclipsing a new opera by the veteran J.A. Hasse, which was also part of the festivities. That the great choreographer Noverre created the ballets in "Ascanio" doubtless added to its éclat.

In this instance Mozart went against his usual custom and composed the overture first, because he had decided to integrate the end of his overture into the beginning of the serenata. Thus, following the opening *Allegro*, the *Andante* served as a ballet, to be danced by "the Graces."

For a finale, the overture had an *Allegro* in 3/4 with

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choruses of spirits and graces singing and dancing, thus anticipating (in a most diminutive way) Beethoven's innovation in his Ninth Symphony. When Mozart decided to turn the overture into a concert symphony, he kept the first two movements unchanged, replacing the choral finale with a brief *giga* in the form A B A coda. On the basis of Mozart's writing, the autograph of the new finale has been dated "probably the end of October or beginning of November 1771 in Milan." But as the paper employed in the finale is of Salzburg manufacture, this symphony finale was more likely written sometime between the second half of December 1771 and the beginning of October 1772.

Symphony in D, K. 196 and 121/207a

Mozart visited Munich from 6 December 1774 to 7 March 1775, to attend the rehearsals and performances of "La finta giardiniera," K. 196. This new Italian comic opera was performed on 13 January 1775 and had a favourable reception. Later on the work was given in a number of German-speaking cities as a Singspiel, "Die Gärtnerin aus Liebe" (or sometimes as "Das verstellte Gärtnerin-Mädchen"), with the recitatives as spoken dialogue. As befitted its function, the first movement of the overture is shorter and less serious than first movements of other symphonies Mozart had recently written. The brief *Andantino grazioso* in A major is for strings alone. At some other time, in a separate manuscript, Mozart wrote a lightweight but brilliant finale, K. 121 (207a). On the basis of the writing in the autograph of this finale the date of spring 1775 has been suggested, but the paper

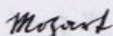
proves a Milanese type from the third Italian journey, used mainly between November 1772 and early 1773. Was the paper left over from Italy, or did Mozart have an older movement around that he decided to press into service when a finale for the "Finta giardiniera" overture was needed?

Mozart's overture-symphony is neither programmatic nor even psychological in nature. But it was his practice to write the overture of an opera after he had familiarised himself with the story and composed most of the music, and the opera's intrigues perhaps help to explain the mood of gaiety in the symphony's first movement and the galant mood of the second movement.

Symphony in C, K. 208 and 102/213c

This symphony is derived from the overture to Mozart's serenata "Il rè pastore," K. 208, a famous libretto by Metastasio set by an extraordinary number of composers including Gluck, Uttini, Sarti, Agricola, Hasse, Piccini, Galuppi, Jomelli, Giardini and many others. The work, which Mozart composed in the space of about six weeks before its première in Salzburg on 23 April 1775, had been commissioned to celebrate the visit to Salzburg by the Archduke Maximilian, youngest son of the Austrian Empress Maria Theresa. As Salzburg lacked a proper opera house, this work was cast as a serenata and given in concert form; the Archduke's travel diary therefore, speaks only of attending a "cantata."

The story concerns the conflicts between love and



duty in a founding prince who, having been raised a shepherd, is reluctant to give up rustic pleasures for the burdens of the throne. Mozart's one-movement "overture" to the opera has the same opening gesture as the previous symphony, but there follows in this case a movement more concise and Italianate. In the concert symphony version this leads directly into an *Andantino* that Mozart manufactured from the first aria of the opera. This he accomplished by substituting a solo oboe for the shepherd king Aminta (sung by a castrato) and by writing eight new bars that lead, again without halt, into an entirely new finale. The aria of which the

middle movement of the symphony is a barely altered arrangement finds Aminta on the banks of a stream with shepherd's pipes in hand (the orchestration features a pair of flutes), wondering what fate holds for him and his shepherdess.

The newly created finale, a rondo in the style of a country dance, is written on a type of paper that Mozart used in K. 243 (March 1776), in the symphony version of K. 250 (248b) (probably second half of 1776 or first half of 1777) and in the entr'actes to K. 345 (undatable), so the symphony must have been created in 1776 or 1777.

Mozart

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Wolfgang Amadeus Mozart
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CD 1

KV 16 in E flat (No. 1)
KV 19 in D (No. 4)
KV 19a in F
KV 22 in B flat (No. 5)
KV 43 in F (No. 6)
KV 45 in D (No. 7)

CD 2

KV *deest* in G
«Neue Lambacher»
(by Leopold Mozart)
KV 45a in G (No. 7a)
«Alte Lambacher»
KV 45b in B flat
KV 48 in D (No. 8)

KV 61g/1: Minuet in A
KV 73 in C (No. 9)
KV 74 in G (No. 10)

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KV 75 in F [No. 42]
KV 76 in F [No. 43]
KV 81 in D [No. 44]
KV 84 in D (No. 11)
KV 95 in D [No. 45]
KV 96 in C [No. 46]

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KV 97 in D [No. 47]
KV 110 in G (No. 12)

KV 112 in F (No. 13)
KV 114 in A (No. 14)
KV 124 in G (No. 15)

CD 5

KV 128 in C (No. 16)
KV 129 in G (No. 17)
KV 130 in F (No. 18)
KV 132 in E flat (No. 19)

CD 6

KV 133 in D (No. 20)
KV 161 + 163 in D [No. 50]
KV 111 + 120 in D [No. 48]
KV 196 + 121 in D [No. 51]
KV 208 + 102 in C [No. 52]

Academy of St Martin in the Fields
Sir Neville Marriner

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Mozart

SYMPHONIES 21 - 41





Symphony No. 21 in A, KV 134

A-dur · la majeur · La maggiore

- | | | |
|---|-------------|-------|
| 1 | 1. Allegro | 5'49" |
| 2 | 2. Andante | 6'18" |
| 3 | 3. Menuetto | 3'45" |
| 4 | 4. Allegro | 4'11" |

Symphony No. 22 in C, KV 162

C-dur · ut majeur · Do maggiore

- | | | |
|---|-----------------------|-------|
| 5 | 1. Allegro assai | 3'21" |
| 6 | 2. Andantino grazioso | 3'59" |
| 7 | 3. Presto assai | 1'38" |

Symphony No. 23 in D, KV 181/162b

D-dur · ré majeur · Re maggiore

- | | | |
|---|-------------------------|--------|
| 8 | 1. Allegro spiritoso - | 10'09" |
| | 2. Andantino grazioso - | |
| | 3. Presto assai | |

Symphony No. 24 in B flat, KV 182/173dA

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|----|-----------------------|-------|
| 9 | 1. Allegro spiritoso | 4'07" |
| 10 | 2. Andantino grazioso | 3'47" |
| 11 | 3. Allegro | 3'02" |

Mozart

Symphony No. 25 in G minor, KV 183/173dB

g-moll · sol mineur · Sol minore

- | | |
|----|---------------------|
| 12 | 1. Allegro con brio |
| 13 | 2. Andante |
| 14 | 3. Menuetto |
| 15 | 4. Allegro |

Mozart



Symphony No. 26 (Overture) in E flat, KV 184/161a

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|-----|-------------------|-------|
| [1] | 1. Molto presto - | 8'18" |
| [2] | 2. Andante - | |
| [3] | 3. Allegro | |

Symphony No. 27 in G, KV 199/161b

G-dur · sol majeur · Sol maggiore

- | | | |
|-----|-----------------------|-------|
| [2] | 1. Allegro | 4'39" |
| [3] | 2. Andantino grazioso | 6'06" |
| [4] | 3. Presto | 4'40" |

Symphony No. 28 in C, KV 200/189k

C-dur · ut majeur · Do maggiore

- | | | |
|-----|--------------------------|-------|
| [5] | 1. Allegro spiritoso | 5'11" |
| [6] | 2. Andante | 5'12" |
| [7] | 3. Menuetto (Allegretto) | 3'52" |
| [8] | 4. Presto | 3'36" |

Symphony No. 29 in A, KV 201/186a

A-dur · la majeur · La maggiore

- | | | |
|------|------------------------|-------|
| [9] | 1. Allegro moderato | 7'23" |
| [10] | 2. Andante | 5'50" |
| [11] | 3. Menuetto | 3'05" |
| [12] | 4. Allegro con spirito | 4'59" |

Mozart



Symphony No. 30 in D, KV 202/186b

D-dur · ré majeur · Re maggiore

- | | | |
|-----|-----------------------|-------|
| [1] | 1. Molto allegro | 6'30" |
| [2] | 2. Andantino con moto | 4'00" |
| [3] | 3. Menuetto | 4'00" |
| [4] | 4. Presto | 3'32" |

Symphony No. 31 in D, KV 297/300a «Paris»

D-dur «Pariser» · ré majeur · Re maggiore «Parigina»

- | | | |
|-----|--------------------------|-------|
| [5] | 1. Allegro assai | 7'22" |
| [6] | 2. Andante | 6'14" |
| [7] | 3. Allegro | 3'32" |
| [8] | 2. Andante (alternative) | 3'36" |

Symphony No. 32 (Overture) in G, KV 318

G-dur · sol majeur · Sol maggiore

- | | | |
|-----|------------------------|-------|
| [9] | 1. Allegro spiritoso - | 8'43" |
| | 2. Andante - | |
| | 3. Tempo I | |

Mozart

Symphony No. 33 in B flat, KV 319

B-dur · si bémol majeur · Si bemolle maggiore

10

1. Allegro assai

7'02"

11

2. Andante moderato

5'08"

12

3. Menuetto

2'55"

13

4. Finale (Allegro assai)

6'33"

Mozart



Symphony No. 34 in C, KV 338

C-dur · ut majeur · Do maggiore

- | | | |
|---|----------------------------|-------|
| 1 | 1. Allegro vivace | 7'23" |
| 2 | 2. Andante di molto | 8'43" |
| 3 | 3. Finale (Allegro vivace) | 5'38" |

Symphony No. 35 in D, KV 385 «Haffner»

D-dur · ré majeur · Re maggiore

- | | | |
|---|------------------------|-------|
| 4 | 1. Allegro con spirito | 5'31" |
| 5 | 2. (Andante) | 8'54" |
| 6 | 3. Menuetto | 3'29" |
| 7 | 4. Finale (Presto) | 3'57" |

Symphony No. 36 in C, KV 425 «Linz»

C-dur «Linzer» · ut majeur · Do maggiore

- | | | |
|----|-------------------------------|--------|
| 8 | 1. Adagio - Allegro spiritoso | 10'38" |
| 9 | 2. Poco adagio | 7'04" |
| 10 | 3. Menuetto | 3'34" |
| 11 | 4. Finale (Presto) | 7'59" |

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1 Minuet for a Symphony in C, KV 409/383f

6'15"

Symphonie-Menuett C-dur · Menuet de symphonie en ut majeur
Minuetto per una sinfonia in Do maggiore

2 Adagio maestoso in G, KV 444/425a [ex No. 37]

1'43"

G-dur · sol majeur · Sol Maggiore

Introduction to a symphony by Michael Haydn
Einleitung zu einer Symphonie von Michael Haydn
Introduction pour une symphonie de Michael Haydn
Introduzione a una sinfonia di Michael Haydn

Symphony No. 38 in D, KV 504 «Prague»

D-dur «Prager» · ré majeur · Re maggiore «Praga»

3 1. Adagio - Allegro

14'12"

4 2. Andante

9'05"

5 3. Finale (Presto)

5'58"

Symphony No. 39 in E flat, KV 543

Es-dur · mi bémol majeur · Mi bemolle maggiore

6 1. Adagio - Allegro

10'53"

7 2. Andante con moto

8'12"

8 3. Menuetto (Allegretto)

3'59"

9 4. Finale (Allegro)

5'36"

Mozart



Symphony No. 40 in G minor, KV 550

g-moll · sol mineur · Sol minore

- | | | |
|-----|---------------------------|-------|
| [1] | 1. Molto allegro | 7'43" |
| [2] | 2. Andante | 7'50" |
| [3] | 3. Menuetto (Allegretto) | 4'25" |
| [4] | 4. Finale (Allegro assai) | 6'42" |

Symphony No. 41 in C, KV 551 «Jupiter»

C-dur · ut majeur · Do maggiore

- | | | |
|-----|--------------------------|--------|
| [5] | 1. Allegro vivace | 11'17" |
| [6] | 2. Andante cantabile | 8'13" |
| [7] | 3. Menuetto (Allegretto) | 4'30" |
| [8] | 4. Molto allegro | 6'28" |

Mozart

The Quest for Emancipation Mozart's Later Symphonies

Neal Zaslaw

The following is an adaptation by the author of passages from his book "Mozart's Symphonies: Context, Performance Practice, Reception," Oxford University Press, 1989. It is reprinted by kind permission of the publishers, and all rights are strictly reserved.

A Select Bibliography may be found at the end of the Italian introduction.

Introduction

Mozart's first symphony was written in 1764, his last in 1788; in the former year Rameau died, in the latter Beethoven turned 18. During this quarter-century significant changes in musical style occurred, which can be observed in Mozart's more-than-60 symphonies as well as in the symphonies of his contemporaries.

Many writers about Mozart's symphonies have made the mistake of confusing the general change in symphonic style during his lifetime with his personal development as a composer. These style changes were closely related to a gradual shift in the function and valuation of symphonies, from works intended to provide entertaining but conventional introductions to plays, operas, ballets, concerts,

serenades and a variety of other social, religious or civic events, to works viewed as art for art's sake and the principal attractions of formal concerts.

Examination of Mozart's symphonies of the late 1770's and early 1780's reveals the emergence of essential elements of the new style. A key technical and stylistic change was the dissolution of the composite bass-line of the early symphonies into independent parts for cello, double-bass and bassoon. The last symphony in which bassoons are not obbligato is K. 102 (213c), of 1775, and the first in which the cellos and double-basses are systematically written for separately is K. 319 of 1779.

Another noteworthy development was the definitive separation of the overture-sinfonia and the concert sinfonia. These two genres were intertwined for most of the eighteenth century, not only in their forms and functions but in the interchangeability of the labels "overture" and "sinfonia." The last opera overture refurbished by Mozart as a symphony was "Il rè pastore," K. 102 (213c), of 1775. The last concert symphony used as an overture with his consent was K. 318 of 1779. The first overture that Mozart did not recycle as a concert symphony was that for "Idomeneo" (1780).

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Then there was the new style of orchestration. To the winds' Baroque function as instruments doubling the strings, opposing the strings in concerto grosso fashion, or appearing as soloists, and to their mid-century function of sustaining slow-moving background harmonies in the tuttis, was now added a new function: ongoing participation in the presentation, fragmentation and development of important thematic materials. This new treatment of the wind instruments, by no means entirely absent from the symphonies of the 1770's, is clearly adumbrated in the "Linz" Symphony of 1783, but it first appears fully developed in the "Prague" Symphony, having been brilliantly evolved in the piano concertos and operas of the early 1780's. The increased virtuosity demanded of the wind players meant a decline in the practice of doubling: the last of Mozart's symphonies asking the oboists to play the flute is the symphony version of K. 250 (1776).

The increased difficulty was not limited to the wind parts, however. It generally went along with increases in length, in contrapuntal textures, and in chromaticism, which taken together, amounted to a new seriousness and complexity in the symphony as a genre. The symphonies that Mozart wrote between his symphonic debut as an eight-and-a-half-year-old prodigy and the "Haffner" Symphony of 1782 display the growth of the genre, the evolution of the musical style of the period, the maturing of Mozart's own style, and his increasing command of the *métier*. They do not show much development in technical or conceptual difficulty, which seems to have awaited Mozart's break with

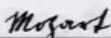
the conservative influences of Salzburg, his father and the Archbishop, and his freely breathing the more bracing atmosphere of Joseph II's Vienna.

Looking back on these striking changes in the form and function of symphonies from the viewpoint of the early nineteenth century, E.T.A. Hoffmann summarised the matter succinctly:

In earlier days one regarded symphonies only as introductory pieces to any larger production whatsoever; the opera overtures themselves mostly consisted of several movements and were entitled "sinfonia." Since then our great masters of instrumental music — Haydn, Mozart, Beethoven — bestowed upon the symphony a tendency such that nowadays it has become an autonomous whole and, at the same time, the highest type of instrumental music.

Symphony No. 21 in A, K. 134

With their customary division of labour, Wolfgang headed the autograph manuscript of K. 134 "Sinfonia" and his father added "del Sgr. Caval: Amadeo Wolfg: Mozart. / in Salisburgo nel Agosto 1772." Since the symphonies K. 128, 129, 130, 132, 133 and 134 are dated May (three works), July (two works) and August 1772 respectively, there must have been a pressing need for new symphonies. It may have been the Mozarts' intention to form an "opus" of six, although as the works' manuscripts come down to us, they consist of two separate works (K. 128, 129) and then the four others bound together in the nineteenth century.



The first movement eschews a more usual march-like, common-time opening in favour of one in 3/4. For Mozart, this is an exceptionally monothematic movement. The opening idea is heard repeatedly in the tuttis of the exposition and recapitulation and in the development section as well. Perhaps the approach to monothematicism is the reason that Mozart felt the need, rather unusually for him during this period, to add an 18-bar coda in which, after a brief allusion to the principal theme, a few triadic flourishes assure even an inattentive listener that the close has been reached.

The *Andante*, like several others of the period, is in 2/4 and in the subdominant. It opens with a melody that Mozart may have been inspired to write by Gluck's aria "Che farò senza Euridice?" from "Orfeo." The movement's cantabile beginning is spun out into a sonata-form movement of considerable subtlety, its texture carefully worked out, with an elaborate second violin part and divided violas.

The minuet has a brusque quality audible in a number of Mozart's and Joseph Haydn's symphonic minuets. The "Punch-and-Judy tendency" (mentioned in Volume 1 in connection with K. 130) appears again in the trio, with its virtually melodyless first section and, in the second section, chords tossed antiphonally between winds and violins, pizzicato, over a drone in the violas, arriving at a peculiarly chromatic passage to prepare the return of the opening "non-melody."

The finale begins with a bourrée, which is subjected

to full development in sonata form with coda. One might expect a dance turned into a symphonic finale to be in the "lighter" form of a rondo rather than sonata form; but apparently this was not seen by Mozart as an aesthetic problem of disparity between form and content, and the finale of his penultimate symphony, K. 550, observes the same procedure. The spirit of the dance continually peers through the symphonic façade.

Symphony No. 22 in C, K. 162

The date on the autograph has been tampered with, but perhaps reads 19 or 29 April 1773; this date is contradicted neither by the form of Mozart's writing nor by the paper employed, a type used by Mozart in Salzburg between about March 1773 and May 1775.

The opening gestures of the first movement establish the festive character of the entire work (which calls for a pair of *trombe lunghe* or "long trumpets"), by an alternation of tutti outbursts *tremolando* with a quiet staccato motive. Where the brief development section leads back to C major, these first 12 bars are absent, reserved for the end where they serve as closing section. This is thus a mirror-form movement of the sort discussed in Volume 1 in connection with the first movement of K. 133. The *Andantino grazioso* in F major temporarily retires the trumpets and cleaves to the customary pastoral spirit of such movements. The prominently featured concertante writing for the oboes and horns brings this movement close in style to several of the andantes in Mozart's orchestral

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serenades of the period. The jig-like finale — which brings back the trumpets with a vengeance, opening with a transformation of the fanfare that, in the bass instruments, began the first movement — is worked out in a concise sonata form.

Symphony No. 23 in D, K. 181 (162b)

This symphony, dated 19 May 1773, and K. 162 open with similar flourishes. The present first movement, with the unusual tempo indication *Allegro spiritoso*, is an essay in the use of orchestral “noises” to form a coherent and satisfying whole. That is, there are few memorable melodies, but rather a succession of timbral devices, including repeated notes, fanfares, arpeggios, sudden fortes and pianos, scales, syncopations, dotted rhythms and so on. (The aesthetic problems raised by such works are discussed in Volume 1 in connection with the Symphony K. 95/73n.)

The G major *Andantino grazioso* follows the first movement without pause. The trumpets again fall silent, and the movement in some sense compensates for the previous lack of beautiful melody, offering an oboe solo in the style of a siciliana. This leads, again without break, straight into a rondo in the style of a contredanse or march, to which Saint-Foix correctly applied the eighteenth-century appellation “quick step.”

Symphony No. 24 in B flat, K. 182 (173dA)

The autograph manuscript bears the inscription “Sinfonia / del Sigr. Cavaliere / Wolfgango Amadeo Mozart il 3 d’ottobre / a Salisburgo 1773,”

with the date strongly crossed out. This symphony has been undervalued by modern commentators and conductors, yet Mozart must have thought well of it, for a decade after he composed it, he wrote from Vienna to his father in Salzburg requesting that it be sent (along with other works) for use in his concerts in the Austrian capital.

Although the opening movement is nearly as dependent on orchestral “noises” for its content as the first movement of K. 181, a few melodies of note emerge including one in which the “Lombardic” rhythm again features prominently. The *Andantino grazioso*, with its muted violins, change of key to E flat putting the horns a fifth lower, and substitution of a pair of flutes for oboes, providing a characteristic contrast of timbre and mood, is a simple cantilena in A B A form. This is a reversal of Mozart’s previous practice of associating flutes with higher pitched and oboes with lower pitched horns. The jig-finale that concludes this Dionysian work is pure *opera buffa* from start to finish.

Symphony No. 25 in G minor, K. 183 (173dB)

Debussy once wrote of Beethoven’s Ninth Symphony that it “has long been surrounded by a haze of adjectives. Together with the Mona Lisa’s smile — which for some strange reason has always been labelled ‘mysterious’ — it is the masterpiece about which the most stupid comments have been made. It’s a wonder it hasn’t been submerged entirely beneath the mass of words it has excited.” On a more modest scale, the same might be said of the verbiage surrounding Mozart’s two G minor sym-

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phonies — the famous one, K. 550, and the so-called “Little” G minor, K. 183, dated 5 October 1773. The vast majority of eighteenth-century symphonies are in major keys and appear to convey the optimistic “grand, festive and noble” character mentioned by the contemporary writer J.A.P. Schultze, rather than the darker, more pessimistic or more passionate feelings of the few minor works. The adjectival excesses result from a melioristic view of music history, which regards Mozart’s minor-key symphonies as adumbrations — forerunners — of the monumental symphonic masterpieces of the Romantic era. Adherents to this school of thought assure us that K. 183 is pre- or proto-Romantic, that it is the result of “the Romantic crisis in Austrian music around 1770,” and that it is a manifestation of the cultural trend which has been dubbed “Sturm und Drang,” after Klinger’s play of that name. The “haze of adjectives” can be at least partially dissipated by attempting to view K. 183 (and other minor-key works of the period) looking forward from the first two-thirds of the eighteenth century, rather than backwards from the nineteenth.

The sounds of the minor-key symphonies of the early 1770’s were not entirely new ones. These tempestuous effects had been invented in the opera houses to portray nature’s storms as well as storms of human emotion. A thorough investigation of *opere serie* of the 1760’s might reveal the musical sources of the so-called “Sturm und Drang” symphonies of the 1770’s.

Both the opening *Allegro con brio* and the closing *Allegro* of K. 183 display, in addition to their oft-mentioned stormy character, large-scale sonata form with both halves repeated plus a coda. The first movement, which has recently acquired notoriety in the sound-track of the film “Amadeus,” exhibits, in Stanley Sadie’s words, the “urgent tone of the repeated syncopated notes . . . the dramatic falling diminished seventh and the repeated thrusting phrases that follow. The increased force of the musical thinking is seen in the strong sense of harmonic direction, the taking up of melodic figuration by the bass instruments, and the echo sections, which are no longer merely decorative but add intensity.”

The *Andante* in E flat major is also in sonata form with both halves repeated, but without coda. Here storminess gives way to other passions, portrayed by the appoggiaturas of longing and sadness. These are tossed back and forth between the muted violins and the obbligato bassoons, and also heard in the violas, cellos and basses.

The minuet’s stern unisons and chromaticism contradict received ideas about the polite social graces of that dance, illustrating Schultze’s remark that “because minuets of this type are really not for dancing, composers have departed from the original conception.” The four-bar phrases and rounded binary form are traditional, but the movement’s demeanour is no longer that of the ballroom. This disparity between what is expected of a minuet and what Mozart wrote is emphasised in

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the G major trio, written for *Harmonie* (wind band) of the kind frequently employed in and around Vienna to provide music for banquets, out-of-doors social occasions, evening serenades and the like.

That the first movement of K. 183 is marked *Allegro con brio* and the last only *Allegro* may appear to contradict the principle that the tempos of last movements are generally faster than those of first movements. Here, however, the first movement includes semiquavers and important rhythmic, harmonic, or melodic events on all four crotchets of the bar, whereas the most rapid notes in the finale are quavers and important events tend to occur only twice per bar. H.C. Robbins Landon has suggested that this extraordinary work may have been modelled on, or inspired by, Joseph Haydn's equally extraordinary Symphony No. 39 of the late 1760's, which is also in G minor.

Symphony No. 26 in E flat, K. 184 (161a)

Recent examination of the heavily defaced date of the manuscript confirms that it probably reads "30 March 1773" following the usual inscription "Del Sigr: Cavaliere Amadeo Mozart." This was about a month after the 17-year-old composer and his father returned from their third and last Italian journey.

Every commentator has remarked on the dramatic character of this work, for instance, Saint-Foix in his typically extravagant diction: "The violence of the first movement followed by the infinite despair

of the *Andante* (in the minor), and the ardent and joyous rhythms of the finale mark this symphony as something quite apart; romantic exaltation here reaches its climax." In addition, the work seems filled with familiar ideas. The intense opening gesture of the *Molto presto* later served Mozart as a model for the more relaxed openings of two other E flat pieces: the Sinfonia concertante K. 364 and the Serenade for Winds K. 375. The C minor *Andante*, replete with sighing appoggiaturas and other effects borrowed from tragic Italian arias, is the first in a series of powerful C minor andantes. The theme of the jig-like finale of K. 184 resembles that of the rondo-finale of the Horn Concerto K. 495, again in E flat. Thus Mozart had in mind a group of ideas associated with E flat major and C minor, which reappeared in various guises over a period of years. Throughout all three movements of K. 184 concertante writing for the winds is prominent for this period.

The jig-finale makes no attempt to maintain the high drama of the two previous movements. That Mozart thought of its function as relaxing the tension generated earlier appears in the reversal of the tempo indications of the first and third movements from his usual practice.

Two clues about the possible origins of this exceptionally serious symphony: its three movements are played without a break, in the manner associated with many Italian overture-sinfonias, and the orchestration calls for pairs of flutes and oboes to play simultaneously. Mozart's practice in his orchestral

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serenades and earlier symphonies was to use either oboes or flutes, not both, and in his last symphonies to use a pair of oboes plus a single flute. With the exception of K. 297, written for Paris, the relatively few symphonies requiring pairs of flutes and oboes played simultaneously originated as overtures to theatrical works: "Die Schuldigkeit des ersten Gebots," K. 35; "La finta semplice," K. 51; "Mitridate, re di Ponto," K. 87; "Ascanio in Alba," K. 120; and "Il sogno di Scipione," K. 161 and 163. Especially telling in this regard is the overture to "La finta semplice," which began life as the concert symphony, K. 45 with oboes, and then had a pair of flutes added to it for the theatre. Hence, K. 184 was likely intended from the start to serve in the theatre as an overture, a function that would not then have precluded (nor should it now preclude) its use in concerts.

Appropriately, therefore, K. 184 was pressed into service during the 1780's, apparently with Mozart's consent, by the travelling theatrical troupe of Johann Heinrich Böhm as the overture to "Lanassa" by the Berlin playwright Karl Martin Plümcke, which concerns the plight of a Hindu widow who, unable to reconcile herself to her husband's death, eventually flings herself on to a funeral pyre. Böhm's production of "Lanassa" not only employed K. 184 as an overture, but was decked out with the not-inconsiderable incidental music Mozart had composed for "Thamos, König in Ägypten," K. 345, to which new texts had been set. This is undoubtedly why one sometimes reads the probably erroneous statement that K. 184 was

originally intended as an overture for "Thamos" itself.

Symphony No. 27 in G, K. 199 (161b)

The date on the autograph is, once again, defaced and difficult to decipher with confidence; the paper is a type used by Mozart between about March 1773 and May 1775. The first movement of K. 199 is a small-scale, finely proportioned sonata-form movement exuding high spirits. As in the first movement of K. 124, an attractive hemiola pattern is hinted at.

In the D major *Andantino grazioso* the upper strings are muted, the lower ones play mostly pizzicato, and the flutes, previously limited to reinforcing the tutti, come into their own, offering up the kind of air sung beneath the balconies of young women in many an eighteenth-century Italian opera. With its mild parallel sixths and thirds and flowing triplets, the movement offers only a touch of chromaticism occasioned by augmented-sixth chords towards the end of each of its two repeated sections to hint that the world might contain any darkness.

The finale begins with some contrapuntal gestures, which coexist uneasily with the galant ideas in the rest of the movement. Saint-Foix describes the effect as "a sort of fugato that soon takes on a waltz rhythm." The subject of the fugato, G - C - F sharp - G, is derived from the opening theme of the first movement. Mozart would later comment wryly on this sort of quasi-contrapuntal writing in the finale

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of "Ein musikalischer Spass," K. 522. The short-windedness of the opening is somewhat redeemed by a more extended version of the same material that occurs at the recapitulation, where it serves both as main theme and as retransition. (As discussed below in connection with the Symphony in B flat, K. 319, such suggested rather than actual counterpoint was an essential element of symphonic style of the period.) Counterpoint aside, the movement jogs as nice a jig as could be wanted circa 1773 to bring a symphony to a jolly conclusion.

Symphony No. 28 in C, K. 200 (189k)

The autograph of K. 200 is apparently dated 17 November 1774, although because the date has again been tampered with, the day can also be read as 12 November or the year as 1773. The paper used by Mozart was a type that appears in works of his dated between about March 1773 and May 1775. If the date 17 (or 12) November 1774 is correct, then K. 200 brings to an end the outpouring of symphonies composed for Salzburg in the early 1770's. After this he was not to write another symphony proper until he arrived in Paris in 1778.

Several commentators have heard echoes of other music in this piece. Abert pointed to the similarity between the first movement and that of the B flat symphony, K. 182. Wyzewa and Saint-Foix heard Joseph Haydn's influence in the first movement. They judged the opening idea of the *Andante* to be in the style of a German popular song, and they considered the minuet "like a first draft of the minuet from the 'Jupiter' symphony." (The present writer,

however, finds the opening of the minuet closer to that of the minuet of Haydn's "Farewell" symphony, No. 45.) Hocquard is reminded of "Die Zauberflöte," finding in the finale what he calls "the Monostatos motive." This game of "find the tune" and "name the influence" is difficult to resist and, as several studies have been devoted largely to it, one should try to understand what may lie behind it. Composers of the period were not as interested in originality *per se* as were those of a later period. As more attention was paid to craft and less to inspiration, great works could be based upon common materials. This may be compared to the attitude of a skilled cabinet-maker commissioned to build a fine table: his choice of materials and shape need not be novel for the table to be beautiful to look at and well functioning, provided he knows how to choose wood and work with it.

Symphony No. 29 in A, K. 201 (186a)

Much of what was stated about K. 183 could be repeated about this work (dated 6 April 1774), including (despite its major key) the agitated and serious character of the first and last movements, the use of sonata form in three of the four movements, the strongly contrasted character of the *Andante* (in this case perhaps noble serenity rather than longing), the symphonic rather than dance quality of the minuet, and the basing of the opening of the finale on a transformation of the opening of the first movement. The thorough-going excellence of this symphony has long been recognised; it and K. 183 are the earliest of Mozart's symphonies in the repertoires of major orchestras.

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The first movement begins *piano*, without the more usual loud chords or fanfare. The opening theme consists of an octave drop (which reappears at the beginning of the finale) and a group of forward-moving quavers leading to a second octave drop, and so on in a rising sequence, the whole then repeated an octave higher, tutti, and in canon between the violins and the lower strings. Several subjects of contrasted character appear in the dominant, leading to a closing section with repeated notes and arpeggios. The compact development section, bustling with scalar passages, repeated notes, modulations and syncopations, leads to a literal recapitulation. Both sections are repeated, and the movement is brought to its jubilant close by a coda based upon the opening idea heard in canon.

The *Andante* and minuet have in common the prominent use of dotted and double-dotted rhythms, characteristic of marches and of the slow sections of French *ouvertures* and considered to convey stateliness, nobility, and even godliness. The *Andante*, another with muted strings, is perhaps the most eloquent of the several that Mozart wrote in this vein. The energy of the outer movements spills over into the minuet, which seems presided over more by the spirit of Mars than by that of Terpsichore.

Despite its fully worked-out sonata form, including a development section that Einstein described as "the richest and most dramatic Mozart had written up to this time," the finale has the character of a *chasse*, with its mandatory repeated notes and other

hunting-horn calls. At the ends of the exposition, development, recapitulation and coda, Mozart gave the violins a rapid ascending scale: clear aural signposts to articulate the movement's formal structure. In this symphony Mozart seems to have achieved a successful equilibrium between the lyrical elements and the abstract, instrumental ones.

Symphony No. 30 in D, K. 202 (186b)

The first and last movements of this symphony, which dates from 5 May 1774, begin with a melody constructed around the descending tonic triad D - A - F sharp - D. The first movement is in a tightly knit sonata form, featuring manipulations of a common-coin trill figure that occurs unobtrusively on D in the fourth bar, with more emphasis on E some 19 bars later, then 11 bars after that with considerable force on A as an interruption of a lyrical theme, and finally invades the texture toward the end of the exposition, like a hive of musical bumblebees trying to sing polyphony.

The *Andantino con moto*, in A major, is in a diminutive sonata form and scored for strings alone. The apparent simplicity of its cantabile melodies belies the care that Mozart must have taken to make all four voices active and interesting. The minuet and trio exude a ballroom spirit, but comparison with 16 minuets, K. 176, which Mozart wrote for carnival of 1774, reveals some differences: the ballroom minuets are shorter, more homophonic, and always omit violas. The simpler textures and more four-square phrase structures of

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K. 176 were apparently designed to be easily perceptible in a noisy social setting, whereas the more elaborate symphony minuet was meant to have closer attention paid to it by both performers and listeners.

The finale, like the first movement in sonata form with both sections repeated and a coda, displays a bold mixture of serious and not-so-serious ideas. The opening fanfare in dotted rhythms is in the spirit of a "quickstep." This march-like opening is contrasted however with patches of lyricism; and if the development section, with its diminished chords and abrupt pauses, causes us momentarily to be quite serious, then the way in which the coda simply evaporates rather than offering a "proper" ending reminds us that the composer was, after all, an 18-year-old with a well developed sense of humour.

Saint-Foix, Einstein and other commentators have detected a retrenchment in this symphony, a return to the sheer entertainment and *galanterie* of earlier works after the greater seriousness of K. 183 and 201. Whether this is a cause for regret or pleasure depends upon one's aesthetic; for Saint-Foix and Einstein it was the former. But why should a festive work in D with trumpets be "serious," and what anachronistic (i.e. Romantic) overvaluation of "seriousness" is implied? Who knows what gala occasion in Salzburg may have required just such spirited music as this?

Symphony No. 31 in D, K. 297 (300a)

This symphony had its première at the Concert

spirituel in Paris on Corpus Christi (18 June) after only one rehearsal — the usual practice — on the previous day. Mozart reported:

Right in the middle of the first *Allegro* was a passage that I knew they would like; the whole audience was thrilled by it and there was a tremendous burst of applause; but as I knew when I wrote it what kind of an effect it would produce, I repeated it again at the end — when there were shouts of "Da capo." The *Andante* also found favour, but particularly the last *Allegro* because, having observed that here all final as well as first allegros begin with all the instruments playing together and generally *unisono*, I began mine with the two violin [-section]s only, *piano* for the first eight bars — followed instantly by a *forte*; the audience, as I expected, said "shh!" at the soft beginning, and then, as soon as they heard the *forte* that followed, immediately began to clap their hands.

Nikolaus Harnoncourt has suggested that the passage in the first movement of K. 297 which so pleased the members of the Parisian audience may be bars 65-73, recurring at 220-27, where a spiccato melody in the violins supported above by sustaining wind and below by cellos and basses pizzicato creates a brilliant effect. On the other hand, Stanley Sadie (following Wyzewa and Saint-Foix) has proposed a different identification for the passage that Mozart "knew they would like." The passage in question occurs in the exposition at bars 84-92, then in the recapitulation at bars 238-50, and finally in

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the coda at 257-69. This suggestion prompts a re-examination of the place in Mozart's letter given above in Emily Anderson's translation as "...as I knew when I wrote it what kind of an effect it would produce, I repeated it again at the end." The German ("weil ich aber wüßte, wie ich sie schriebe, was das für einen Effect machen würde, so brachte ich sie auf die lezt noch einmahl an") could also be translated, "because I knew, however, as I wrote it, what kind of an effect it would make, therefore I brought it in again one more time at the end." Although this is still ambiguous, it leaves open the possibility that Mozart took for granted in writing to his father that in the first movements of symphonies ideas will automatically come twice, in the exposition and recapitulation, so that bringing "it in again one more time at the end" would imply a third appearance. If correct, this interpretation favours Sadie's identification of the sensational passage over Harnoncourt's.

After the performance of his symphony, Mozart had a falling out with the director of the Concert spirituel, Joseph Legros, because of the latter's failure to perform his Sinfonia concertante, K. 297B (= App. 9). Then one day the two men had a chance encounter, in the course of which it transpired that Legros had been pleased with the symphony. But, as Mozart reported:

... the *Andante* has not had the good fortune to satisfy him; he says that it has too many modulations and that it is too long. He derives this opinion, however, from the fact that the audi-

ence forgot to clap their hands as loudly and as long as they did at the end of the first and last movements. For indeed the *Andante* has won the greatest approval from me, from all connoisseurs, music-lovers, and the majority of those who have heard it. It is just the reverse of what Legros says — for it is quite simple and short. But in order to satisfy him (and, as he maintains, several others) I have composed another *Andante*. Each is good in its own way — for each has a different character. But the new one pleases me even more... On 15 August, the Feast of the Assumption, my symphony is to be performed for the second time — with the new *Andante*.

The suggestion in Mozart's letter of a second *Andante* for K. 297 is confirmed by the sources: the Berlin and Salzburg "autographs" contain one *Andante* while the Parisian first edition has an entirely different one. There remains some confusion about which is the earlier movement and which the later, and the experts continue to debate the matter.

Symphony No. 32 in G, K. 318

This was the first symphony Mozart composed after his unfortunate trip to Paris. Because its format bears a resemblance to some Parisian *opéra comique* overtures by Grétry, biographers have exerted themselves trying to guess for which stage work this "overture" may have been intended. Hermann Deiters suggested that K. 318 was intended for "Thamos, König in Ägypten," K. 345, while Einstein thought that it was for the untitled

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and never completed Singspiel now known as "Zaide," K. 344. But this symphony, dated 26 April 1779, was composed too late for the first version of "Thamos" (1773) and almost certainly too early for "Zaide" (1779-80) or the second version of "Thamos" (?winter 1779-80). Furthermore, when in the 1780's the music to "Thamos" was reused with new words as incidental music to a Viennese play, not K. 318 but the E flat symphony, K. 181, was the overture. Finally, the one-movement *da capo* form for sinfonias was not the invention of Grétry and other composers of *opéras comiques*, but had been taken over by them from Italian models; Mozart had previously composed such a work in the D minor overture for his oratorio "La Betulia liberata," K. 118.

Most editions of K. 318 give it the subtitle "Overture," and the widely circulated Breitkopf & Härtel edition dubs the work "Ouvverture in italien[ischem] Stile." However justified these labels may seem, there is no authority for them. They were apparently intended to make a distinction between concert symphonies and theatre overtures — a distinction that in Mozart's time was largely observed in the breach, as his own practices reveal. He gave the score no title at all, simply writing "di Wolfgang Amadeo Mozart m[anu] pr[opria] d[en] 26 April 79." Certainly he approved the work's use in the theatre (as he probably would have done with most of his symphonies): in 1785 he provided it (along with two new vocal numbers, K. 479 and 480) as the overture for a Viennese production of Bianchi's *opera buffa*. "La villanella rapita,"

which was how the symphony was published and known in the nineteenth century.

The work's opening *Allegro spiritoso* is a sonata-form movement in which, for almost the first time in Mozart's symphonies, the *basso* of Baroque tradition is in several passages resolved into independent parts for bassoon, cello and double-bass, creating novel timbral effects. At the point in the movement where the recapitulation might be expected, the *Allegro* breaks off at a grand pause and a G major *Andante* in rondo form is heard. This leads without pause to a *Tempo primo* which, after a few bars of transition, presents a literal recapitulation not from the beginning but from six bars before the return of the so-called "second subject," telescoping the exposition's 109 bars to 67. The "missing" opening of the recapitulation finally sounds at the end, functioning as a brilliant coda. The resulting shape is an asymmetrical arch or mirror form, which, if the opening group of ideas is A, the second group of ideas B, and the *Andante C*, has the design A B C B' A'.

Symphony No. 33 in B flat, K. 319

The autograph is headed "di Wolfgang Amadeo Mozart m[anu] pr[opria] Salisburgo li 9 di giugno 1779." K. 319 was probably intended for Böhm's theatrical troupe (see above, K. 184). The troupe visited Salzburg for the first time from late April to early June 1779, at which time the Mozarts became acquainted with Böhm and a number of his leading players. The company of nearly 50 actors, dancers and singers returned to Salzburg in early September

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and stayed until the beginning of Lent 1780. K. 319 may thus have been written in anticipation of their return.

This symphony originally had only three movements, but some time after he moved to Vienna Mozart added a minuet and trio. The added movement was inserted into the autograph on paper of a type that he used mainly from June to the end of 1785 but also in one or two scores of the previous year. This work enjoyed considerable circulation, with early sets of parts found in Salzburg, Schwerin, the Reichersberg Monastery in Upper Austria, Bozen, Prague, Modena, Frankfurt, Donaueschingen and Graz.

All three of the original movements of K. 319 are in sonata form, share thematic resemblances, and begin their development sections with new ideas rather than with manipulations of previously presented ones. In the development section of the first movement the four-note motto *do - re - fa - mi* sounds at bars 143-46 and 151-54, and again, altered, in the *Andante* at bars 44-47, and the minuet (9-12) and trio (1-4). The *Andante* is in the form A B A' B' A coda, with the A' section written in imitative texture, first in the strings in the dominant, then in the winds in the tonic.

The finale begins as if it were simply one more brisk jig; but the jig's triplets alternate with a march's duplets (and in four passages the two overlap), the wind writing is more prominent than earlier, and the development section offers an example of that

kind of pseudo-counterpoint which, while never exceeding two real voices, creates the illusion of many-layered polyphony.

Symphony No. 34 in C, K. 338

This, the last symphony Mozart wrote in (although not the last he wrote for) Salzburg, is inscribed "*sinfonia di Wolfgango Amadeo Mozart m[anu] pr[opria] li 29 Agosto, Salsbourg 1780.*" Nannerl's diary reports that her brother played at court on 2, 3 and 4 September; one of those dates probably was the première of K. 338. By then Mozart knew that he was to leave for Munich in a few weeks to oversee the preparation of "*Idomeneo*," so this symphony could have served both as farewell to Salzburg and introduction to Munich. No Munich performance is in fact recorded, however, but K. 338 was performed by Mozart in Vienna in the early 1780's, and in 1786 he sold a set of parts with corrections in his own hand to the Prince von Fürstenberg, still found in the archives at Donaueschingen. Other early sets of parts survive at Salzburg, Berlin, Vienna and Prague, but the work was not published before 1797.

The first movement of K. 338 — originally headed "*Allegro*," to which Mozart added "*vivace*" — is in sonata form without repeats. The opening fanfare is the prototype for the nearly identical gestures that begin the overtures of "*Così fan tutte*" and "*La clemenza di Tito*"; but here, by inserting echoes and extensions of the material that follows, Mozart has created an entirely different shape and character.

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The first movement was originally followed by a minuet, or at least Mozart began one, but it has been torn from the autograph, leaving only the first 14 bars, which are on the back of the last page of the first movement. A number of four-movement symphonies by other composers of the period place the minuet second instead of third, but as Mozart's practice was the latter pattern, this fragmentary minuet is an enigma. (See also the discussion of the symphonic minuet, K. 409, below.)

In the autograph Mozart labelled the middle movement of K. 338 *Andante di molto*, but he must have found that it was performed more slowly than he wished, for in the leader's part that he sent to Donaueschingen he added *più tosto allegretto*. The finale, another large jig in sonata form with both sections repeated, gives a special concertante role to the oboes, yet this is still not the kind of elaborate writing for wind that would be a hallmark of Mozart's Viennese orchestration of the 1780's. After K. 338, Mozart abandoned the commonplace jig-finale for ever.

Mozart was to write one more symphony for the musicians of Salzburg with whom he had such ambivalent relations: the "Haffner" Symphony, K. 385. By the time he composed it, however, he was permanently installed in Vienna, far from his father, the Archbishop, the "coarse, slovenly, dissolute court musicians," and the other citizens of Salzburg with whom he found it "impossible to mix freely." But he may have been thinking about all of them as he composed K. 385.

Symphony No. 35 in D, K. 385, "Haffner"

In mid-July 1782 Leopold wrote to Wolfgang requesting a new symphony for celebrations for the ennoblement of Wolfgang's childhood friend Sigmund Haffner the younger. The exact date of the celebrations is unknown, but from Mozart's correspondence we may infer that the symphony was performed some time in August 1782.

Mozart later reworked the score of K. 385 for a concert in Vienna by dispensing with the march, deleting the repeats in the first movement, and adding pairs of flutes and clarinets in the first and last movements, primarily to reinforce the tutti.

Mozart's academy took place on Sunday, 23 March, in the Hofburgtheater. He reported to his father:

The theatre could not have been more crowded and . . . every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! — how delighted he was and how he applauded me! It is his custom to send money to the box office before going to the theatre; otherwise I should have been fully justified in counting on a larger sum, for really his delight was beyond all bounds. He sent 25 ducats.

In its broad outlines Mozart's account is confirmed by a report published in the "Magazin der Musik," Hamburg:

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Vienna, 22 March 1783 . . . Tonight the famous Chevalier Mozart held a concert in the National Theatre, at which pieces of his already highly admired composition were performed. The concert was honoured with an exceptionally large crowd, and the two new concertos and other fantasies that Mr. Mozart played on the fortepiano were received with the loudest applause. Our Monarch, who, against his habit, attended the whole of the concert, as well as the entire audience, accorded him such unanimous applause as has never been heard of here. The receipts of the concert are estimated to amount to 1600 gulden in all.

Symphony No. 36 in C, K. 425, "Linz"

Mozart's letters in the months following his marriage to Constanze Weber on 4 August 1782 are filled with promises of a journey to Salzburg to enable his father, his sister, and their friends to meet his bride. In July 1783 the visit finally took place, the couple staying in Salzburg until the end of October. On the return trip to Vienna the couple had to pass through the town of Linz. What transpired there is recounted in Mozart's letter of 31 October to his father:

... when we reached the gates of Linz on the following day, we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot tell you what kindnesses the family are showering on us. On Tuesday 4 November I am giving a concert in the theatre here and, as I have not a single sym-

phony with me, I am writing a new one at break-neck speed, which must be finished by that time.

If Mozart is to be believed, then between 30 October and 4 November he wrote a new symphony, copied the parts (or had them copied), and perhaps even had time to rehearse the work once before its première. The concert took place in the main room of the Ballhaus in Linz. Nothing is known of the orchestra, which was probably that of the Counts Thun, junior and senior, which Mozart would re-encounter in Prague in 1787, and which Franz Niemetschek, Mozart's biographer, called "first-rate." It may have had a fair complement of players, to judge by the full instrumentation of K. 425. The new symphony was taken to Vienna where Mozart performed it again at his "academy" of 1 April 1784.

From the moment the noble, double-dotted rhythms of the opening *Adagio* sound, the listener is plunged into the musical world of Mozart's late masterpieces. The fruits of the artistic freedom of Vienna, of working with that city's outstanding orchestral musicians, of experience in orchestration gained in piano concertos and "Die Entführung," and of a more serious approach to the symphony in general, are apparent in the "Linz" symphony. The large scale of the first movement, its perfectly proportioned form, the skill of the orchestration — none of these gives the slightest clue to the hurried circumstances under which the work was created.

The presence in the *Andante* of trumpets and drums

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— instruments otherwise silent in slow movements and in all movements in F major — changes what might have been simply an exquisite cantilena into a movement of occasionally almost apocalyptic intensity. Beethoven apparently took note of the effectiveness of this movement when he decided to use the trumpets and drums in similar ways in the same key in the *Andante* of his First Symphony of 1799-1800. Joseph Haydn had earlier tried trumpets and drums in slow movements of symphonies probably unknown to Beethoven, but in general it remained a special effect rarely used in the classical symphony.

The minuet and trio of the “Linz” Symphony form the most conventional of its four movements, the pomp of the former set off by the mock innocence of the oboe and bassoon duet in the latter — but none of the high jinks here that Mozart sometimes put into his trios for Salzburg consumption.

The finale of the “Linz” Symphony is akin to that of the “Haffner” Symphony of the previous year and, like it, was undoubtedly meant to be performed observing Mozart’s injunction to play “as fast as possible.” As a foil to the brilliant homophonic texture dominating this spirited movement, and by way of development, Mozart inserted passages of the characteristic kind of pseudo-polyphony already noted in the finale of K. 319.

Minuet in C, K. 409 (383f)

The notion promulgated by Einstein in K³ that this C major symphonic minuet was written to be added

to K. 338 is improbable. K. 409 is too long to fit the proportions of K. 338, and calls for a pair of flutes not found in it. The editors of K⁶ suggest that Mozart could have added flutes to the first and last movements of K. 338, as he did to the Viennese version of K. 385; but there is not a shred of evidence to suggest that he actually did so. From its large scoring, length, relative complexity of texture, and the presence of violas, K. 409 must have been intended as a concert piece and not as dance music.

Symphony No. 37 in G, K. 444 (425a + App. A 53 [= Perger No. 16])

Among Mozart’s possessions was found after his death the score of a symphony, containing a slow introduction, the following *Allegro* and half of the *Andante* in his hand, but the rest of the *Andante*, the minuet and trio, and the finale in another hand. The work, listed in K¹ as number 444 and published in the *Gesamtausgabe* as Symphony No. 37, has frequently been performed as Mozart’s, despite the fact that as early as 1907 it was known — without its slow introduction — as a symphony by Michael Haydn, written for the installation of a new abbot at the Michaelbeuern Monastery in May 1783.

Symphony No. 38 in D, K. 504 “Prague”

Mozart’s relations with the citizens of Prague form a happy chapter in the sad story of his last years. At a time when Vienna seemed to grow indifferent to him and his music, Prague apparently could not get enough of either. The success of his visit to supervise a production of “Le nozze di Figaro” was such that he was commissioned to write an opera es-

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pecially for Prague, which turned out to be "Don Giovanni"; and his final opera too, "La clemenza di Tito," was written for the Bohemian capital. Franz Niemetschek has left an eyewitness account of the première of the "Prague" symphony and of Mozart's relationship with the Prague orchestra. Written a decade after the events it describes, and certainly idealised, Niemetschek's account is accurate in broad outline if not always in detail:

... [Mozart] came to Prague in 1787 (to super-vise the première of "Don Giovanni"); on the day of his arrival "Figaro" was performed and Mozart appeared in it. At once the news of his presence spread in the stalls, and as soon as the overture had ended everyone broke into wel-coming applause.

In answer to a universal request, he gave a piano recital at a grand concert in the opera house [on 19 January]...

The symphonies [*sic*] which he composed for this occasion are real masterpieces of instru-mental composition, which are played with great élan and fire, so that the very soul is carried to sublime heights. This applied par-ticularly to the grand Symphony in D major, which is still always a favourite in Prague, although it has no doubt been heard a hundred times.

... [Mozart] had experienced how much the Bohemians appreciated his music and how well

they executed it. This he often mentioned to his acquaintances in Prague, where a hero-worshipping, responsive public and real friends carried him, so to speak, on their shoulders. He warmly thanked the opera orchestra in a letter to Mr. Strobach, who was director at the time, and attributed the greater part of the ovation which his music had received in Prague to their excellent rendering.

The "Prague" symphony (often dubbed the "sym-phony without a minuet" in German-speaking countries) distinguishes itself from the 60-odd sym-phonies that Mozart had previously written by being noticeably more difficult: it is harder to per-form and more challenging conceptually. As early as December 1780, when Wolfgang was composing and rehearsing "Idomeneo" with the famous Mannheim orchestra, then transplanted to Munich, Leopold twice warned him of the dangers of the demands he placed upon the orchestral musicians: "...when your music is performed by a mediocre orchestra, it will always be the loser, because it is composed with so much discernment for the various instruments and is far from being conventional [*platt*], as, on the whole, Italian music is," and, three weeks later:

...do your best to keep the whole orchestra in good humour; flatter them, and, by praising them, keep them all well-disposed towards you. For I know your style of composition — it requires unusually close attention from the players of every type of instrument; and to keep

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the whole orchestra at such a pitch of industry and alertness for at least three hours is no joke.

In the years following "Idomeneo" and the "Haffner" and "Linze" Symphonies Mozart had been exposed to the extraordinary wind playing of Vienna and, in his operas and piano concertos of those years, he had gone beyond the already advanced techniques found in the works of 1780-83, forging entirely new methods of orchestration. The change in orchestration did not occur in isolation, for Mozart's style had deepened in all major genres in the mid-1780's, becoming more contrapuntal, more chromatic, and more extreme in expression. The "Prague" symphony benefited not only from this newly elaborated orchestration and deepening of style, but also from the more serious role that, increasingly, was assigned to symphonies, which were now expected to exhibit artistic depth rather than serving merely as elaborate fanfares to open and close concerts.

Symphony No. 39 in E flat, K. 543

The Symphony in E flat, K. 543, dated 26 June 1788 in Mozart's catalogue, is the least studied of the final trilogy. The introduction is an amalgam of noble dotted rhythms, descended from the openings of French *ouvertures*, with the insinuating chromaticism that pervades all movements of the symphony. The introduction rises majestically from the tonic stepwise to the dominant in eight bars and then ornaments the latter for 17 bars, creating a sense of expectancy. The opening of the *Allegro* is an interesting case of strong ideas pre-

sented in a deceptively understated way. Beginning with a thin, imitative texture, *piano*, the exposition works itself into an agitated state, with such momentum that much of it sounds developmental in character, and when the dominant is reached, the calmer "second group" of ideas sounds more like a transition to the closing section than a stable presentation of contrasting material. The development section gives an idea from the "second group" another chance to assert itself, but this is soon driven out by some of the agitated motives which, after an abrupt general pause, seem to evaporate mysteriously, making way for the quiet beginning of the recapitulation.

The *Andante con moto* presents its main subject in binary form with both sections repeated, leading to a stormy section, which, together with the opening subject, recurs frequently, the development of the two accounting for virtually the entire movement. This economy of means was commented upon by an early reviewer, who singled out the tune of the first bar and a half as "an in itself insignificant theme admirably developed in an artful and agreeable manner."

The courtly minuet is set off by a trio that is not merely in the style of a *Ländler*, like several of Mozart's earlier trios, but is actually based on a real one, given out by a pair of clarinets, which were favourite Alpine village instruments. Thus the rusticism of Mozart's earlier trios remains in this late trio, if in a suaver guise.

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The perpetual motion of Mozart's monothematic finale exhibits the kind of good humour for which Joseph Haydn's finales are known and loved, in this case resembling in its hurtling high spirits the finale of Haydn's Symphony No. 88, composed about 1787. There is something profoundly comical about the juxtaposition of the trivial contredanse tunes on which these movements are based with the intense thematic and harmonic manipulations to which those tunes are subjected in the working out of the form. The aura of elevated irony thus created is sometimes lost in too pious performances, which may attempt to minimise the movements' pervasive humour by smoothing over the rough edges and unexpected turns of direction.

Symphony No. 40 in G minor, K. 550

The G minor Symphony K. 550, dated 25 July 1788, was as early as 1793 advertised by the Viennese music dealer Johann Traeg as "one of the last and most beautiful of this master." The work's intensity, unconventionality, chromaticism, thematic working-out, abundance of ideas, and ambiguity — all of these brought it close to the hearts of early nineteenth-century musicians and critics, who praised its richness of detail and called it "romantic" (meaning — apparently — "modern" and "good"). Not that there was agreement about its "meaning," for some found it filled with "the agitation of passion, the desires and regrets of an unhappy love" while others attributed to it "Grecian lightness and grace."

Whatever it may have been thought to mean, the

work was widely known, performed and imitated. By beginning the first *Allegro* of a symphony with a quiet, cantabile utterance, as in K. 543 and 550, Mozart had ignored contemporary symphonic norms. The opening of K. 550 in particular, *piano*, with no *premier coup d'archet* but merely an accompaniment waiting for a tune to accompany, reverberated through the nineteenth century, and can be heard at the beginnings of Beethoven's Ninth Symphony, Schubert's A minor String Quartet, Mendelssohn's Violin Concerto, and more than one Bruckner symphony.

Even earlier, Joseph Haydn quoted from K. 550's E flat slow movement in his oratorio "Die Jahreszeiten" in the E flat aria, No. 38 ("Erblicke hier, bethörter Mensch"), where winter is compared to old age. The quotation occurs following the words "exhausted is the summer's strength," by which Haydn perhaps offered simultaneously a gloss on Mozart's music, a commemoration of the loss of his admired younger colleague, and a commentary upon the approaching end of his own career. Schubert took note also of the minuet of K. 550, using it — in a general way — as a model for the G minor minuet of his Fifth Symphony; Schubert's copy of the beginning of Mozart's minuet survives. In addition to being a pillar of the repertoire and one of the most flawless exemplars of the Classical style, the G minor symphony is a key work in understanding the link between musical Classicism and musical Romanticism, and perhaps even a mournful hint of what Mozart might have composed had he lived a normal lifespan.

Mozart

Symphony No. 41 in C, K. 551 "Jupiter"

In German-speaking countries during the first half of the nineteenth century, K. 551, dated 10 August 1783, was known as "the symphony with the fugal finale" or "the symphony with the fugue at the end." The nickname "Jupiter" originated in Britain. Mozart's son Franz Xaver (W.A. Mozart *fil.*), told Vincent and Mary Novello that the sobriquet was coined by Haydn's sponsor in London, the violinist and orchestra leader Johann Peter Salomon. Certainly, the earliest manifestations of the title were British: the first appearance of the "Jupiter" subtitle on concert programmes, which occurred in Edinburgh on 20 October 1819, followed by its use in a London Philharmonic Society concert of 26 March 1821; and the earliest edition to bear the subtitle, a piano arrangement of the work made by Muzio Clementi and published in London in 1823.

There is no reason to deny how revolutionary a work the "Jupiter" Symphony is in its ideas and their working out. To what other symphonies prior to 1788 can it be compared? What political and social motivations could have been responsible for Mozart's abandonment of the familiar style of so many earlier symphonies for something so elaborate and large-scale? His discontent or idealism must have been great to have released him from normal constraints, allowing this symphony to transcend the musical, technical and philosophical bounds that polite society generally placed on symphonies. What, for instance, could Mozart have had in mind when he permitted himself the harmonic wildness,

when he constructed his contrapuntal finale, and when he decided prominently to juxtapose these features with the dotted rhythms and *tirades* of the French *ouverture* of the *ancien régime* — rhythms used in hundreds of eighteenth-century operas, cantatas, oratorios, and liturgical works to symbolise nobility or godliness? (Was it these rhythms, found to some extent in every movement except the minuet and trio, that inspired the symphony's British admirers to style it the "Jupiter"?)

What Mozart had in mind will never be knowable, for he "forgot" to write the words to his melodies. Or nearly so, for in the first movement he quoted a recent aria, "Un bacio di mano," K. 541. Composed for insertion into Anfossi's opera "Le gelosie fortunate" for performances in Vienna from 2 June 1788, the aria has a witty Frenchman, Monsieur Girò, warning an inexperienced, would-be lover, Don Pompeo, about the dangers of wooing women: "Voi siete un po' tondo, mio car Pompeo, / L'usanze del mondo andate a studiar" ("You are a bit innocent, my dear Pompeo, go study the ways of the world"). The verse is thought to be the work of Da Ponte and, indeed, both text and music are very much of a piece with similar scenes of sexual comedy in "Le nozze di Figaro" and "Così fan tutte." But what has this to do with Jupiter, ruler of the gods (or at least, with those musical features which tempted musicians to coin the sobriquet)? A partial answer is suggested by Stanley Sadie, who remarks that the first movement of K. 551 is imbued with the spirit of Mozart's comic operas of the period. And those operas are of the genre known as *semiseria* (or

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dramma giocoso, as the libretto of "Don Giovanni" has it), a new hybrid mixing the formerly separate genres of *opera buffa* with its lower-class characters, *opera seria* with its kings, queens, gods, and goddesses, and the sentimental *opéra comique* with its middle-class characters. Thus in the first movement of K. 551 characters of all classes — Jupiter (if it is he), Monsieur Girò, Don Pompeo, and doubtless others to whom we have not been properly introduced — could strut their hour upon the same stage on more-or-less an equal footing, something the *ancien régime* had invariably striven to suppress. And into the mix, along with the *seria*, *buffo* and middlebrow characters, went the Revolutionary (Mozart himself?), with his abrupt outbursts, shocking modulations, heroic wind orchestration, and pleasure in puncturing the too-comfortable received truths of society.

The *Andante cantabile* of the "Jupiter" symphony not only moves, it profoundly disturbs. Its opening theme seems to express some inchoate yearnings to which the rude fortés reply with a brusque "Nein," rather like what Beethoven would many years later write in the instrumental recitative in the finale of his Ninth Symphony. After this theme with its negation reappears, now in the bass, a section of agitated chromaticism, syncopations, accents and off-beat semiquavers (bars 19ff.) introduces elements of tension and instability that cannot be completely dispelled by the calming sextuplets of the closing section (bars 28ff.). The repeat of this exposition only increases the sense of unresolvedness, which reaches such a pitch in the development section

(based upon the ideas of the agitated section from bars 19ff.) that when the opening idea returns in the tonic at bar 60 it cannot prevail, and is swept away by more development. This further development extends until the reintroduction of the calming closing subject in the tonic at bar 76, which the third time is even less able to contain the underlying instability than it was the first two times. Finally, the opening, thwarted at the false recapitulation, returns as a coda, but a sense of true resolution proves elusive and, although the tonic cadence is affirmed three times, this proves insufficient to clear the air, which is left ringing with mysterious reverberations of unease.

Even in the minuet and trio — the archetypal musical symbol of the *ancien régime* — one hears a host of contrapuntal and motivic complexities murmuring uneasily beneath a galant exterior, and threatening at any moment to break through the façade. The trio (so often reserved by Mozart for some kind of joke) also has a special character, as it puts the cart before the horse, or, rather, the cadence before the melody it would normally terminate. The rounded binary form of Mozart's minuets in general is here enlarged to such a point that it functions like a monothematic sonata-form movement, with the apposite rhythmic drive and developmental textures. Thus, the earlier symphony scheme of four movements in contrasting forms (sonata - binary - dance - rondo) has now been replaced by four essays in sonata form, by four parallel structures. Besides the minuet's pervasive chromaticism, so alien to eighteenth-century dance

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music, another technical clue to the further removal of the dance from its ballroom origins is found in the bass-line, where, for the first (and only) time in a symphony minuet, Mozart writes separate parts for the cellos and for the double-basses (bars 9-13, 52-55).

And what, finally, could Mozart have had in mind using a contrapuntal tag of liturgical music (the notorious do - re - fa - mi motive) for the opening of the finale? (A surely coincidental closure to Mozart's career as a symphonist is effected by the presence of the same motive in his "first" symphony, K. 16, written nearly a quarter-century earlier.) This motive, derived from Gregorian chant and probably best known in the eighteenth century as the beginning of the hymn "Lucis creator," was a commonplace of the Fuxian species counterpoint in which Mozart was trained and upon which in turn he trained his own pupils. It appears in the works of dozens of composers from Palestrina to Brahms. Something of what it may have meant to Mozart in the finale of the "Jupiter" symphony is suggested by the Credo of his *Missa brevis* in F major, K. 192, based on the same motive, where the continuation on the words "in unum Deum, Patrem omnipotentem" is closely related to what follows in the "Jupiter" finale at that point. Does this work, then, contain Mozart's Creed?

Certainly Mozart's contemporaries understood that the "Jupiter" was no ordinary symphony. As mentioned above, Joseph Haydn was familiar with it before he departed for England in 1790. The

decision to apply the "Jupiter" title — whether well or ill conceived — also suggests the perception of an out-of-the-ordinary work. If a commentator of 1798 felt that Mozart had "pushed things a little too far" in the fugal finale, an early nineteenth-century report suggests that, precisely because of its finale, K. 551 was suited for performance in church.

Leonard Ratner has plausibly demonstrated that the fugato in the coda of the finale of the "Jupiter" symphony (and by implication the entire sonata-form movement leading up to it, as if by fortunate accident) is an instance of *musica combinatoria* — "that part [of music theory] which teaches the manner of combining sounds; that is, of changing their place and figure in as many manners as possible." Musicians of the second half of the century were so fascinated by this possibility, and the periodic style was so conducive to its methods, that between 1757 and 1813 more than a dozen musical games were published, which enabled one to compose simple dance movements by a throw of the dice or some other system of random choice. These parlour games were commercial manifestations of a method of compositional manipulation that helped composers and would-be composers generate new ideas that could, by means of craft, be turned into binary, ternary, rondo, sonata or other forms.

Invertible counterpoint, used systematically, provides another (more difficult) means of exploring the combinations and permutations of musical ideas — ideas that can be used not only seriatim as in the dice games, but also simultaneously in vary-

Mozart

ing combinations. In the "Jupiter" finale six themes heard during the exposition, development, and recapitulation function as they might in any brilliantly worked out sonata-form movement of a symphony (given Mozart's propensity for "fullness of ideas"), and only in the coda is his secret plan revealed: five of these themes can be combined to create a fugato in five-part invertible counterpoint.

What inspired Mozart to construct a symphony finale in a manner that was not merely unorthodox but transcended the boundaries of the genre as it was then understood? One possibility is suggested by Alan Tyson's recent discovery that Mozart was working at composing a Mass. A number of fragments, which previously had been variously dated, now prove, on the basis of their paper types and other evidence, to come from the period of the composition of K. 551.

To these sacred fragments one may add anecdotal evidence from a member of the Theatre Royal of Copenhagen who visited Mozart on 24 August 1788 and wrote of him, "He [now] writes church music in Vienna, and as the *Operetta* has closed down, he has nothing to do with the theatre [any longer]." Given the closure of the Imperial Opera Theatre because of war and economic recession, Mozart apparently returned to church music after a hiatus of some years. Eventually, in May 1791, he became assistant with right of succession to Leopold Hofmann, the *Kapellmeister* of Saint Stephen's Cathedral, although Mozart died shortly before the older Hofmann. The point of all this is that Mozart was

apparently thinking about church music at the time he composed the finale of K. 551. That meant that he would have been thinking about the training in counterpoint he had received from his father, from Padre Martini and from the Marquis de Ligneville; he was reviewing Viennese church-music traditions in the form of psalm settings by a former *Kapellmeister* of Saint Stephen's, Georg Reutter; and he was perhaps brooding about how a somewhat stale style might fruitfully be modernised.

When Mozart wrote the finale of the "Jupiter" symphony, he cannot have known that it would be his valedictory essay in the genre, for he had every reason to expect to live into the nineteenth century. Yet had he known, he could hardly have found a more telling summation of the journey he had travelled in his symphonies from light-hearted entertainment and formal articulation of other, more important works to serious works of art at the centre of the musical universe. The fugato in the coda of the "Jupiter" finale presents an apotheosis in which a contrapuntal motive representing faith, and four of the movement's other themes, are presented simultaneously in strict style in many combinations and permutations, introduced and (so to speak) presided over by a conventional (sixth) theme not previously heard, which, however, is not permitted to enter into the final synthesis. This perhaps gives us a glimpse of Mozart's dreaming of escaping his oppressive past and giving utterance to his fondest hopes and highest aspirations for the future. That fugal writing might go beyond its *stile antico* in association with established religion to

Mozart

carry such Enlightenment symbolism was clearly stated by the Abbé Vogler, seven years Mozart's senior but writing in the 1790's: "The fugue is a conversation among a multitude of singers... The fugue is thus a musical artwork where no one ac-

companies, no one submits, where nobody plays a secondary role, but each a principal part."

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Mozart

Total playing-time: 6.41'45"

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Wolfgang Amadeus Mozart
SYMPHONIES 21 - 41

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KV 134 in A (No. 21)
KV 162 in C (No. 22)
KV 181 in D (No. 23)
KV 182 in B flat (No. 24)
KV 183 in G minor (No. 25)

CD 2

KV 184 in E flat (No. 26)
KV 199 in G (No. 27)
KV 200 in C (No. 28)
KV 201 in A (No. 29)

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KV 202 in D (No. 30)
KV 297 in D (No. 31)
«Paris»
KV 318 in G (No. 32)
KV 319 in B flat (No. 33)

CD 4

KV 338 in C (No. 34)
KV 385 in D (No. 35)
«Haffner»
KV 425 in C (No. 36)
«Linz»

CD 5

KV 409: Minuet in C
KV 444 in G [No. 37]
KV 504 in D (No. 38)
«Prague»
KV 543 in E flat (No. 39)

CD 6

KV 550 in G minor (No. 40)
KV 551 in C (No. 41)
«Jupiter»

Academy of St Martin in the Fields
Sir Neville Marriner

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PHILIPS

COMPLETE MOZART EDITION

Mozart
PIANO CONCERTOS



**Concerto No. 1 in F, KV 37**

F-dur · fa majeur · Fa maggiore

(Cadenzas/Kadenzen/Cadences/Cadenze: Ingrid Haebler)

- | | | |
|-----|---|-------|
| [1] | 1. Allegro | 5'23" |
| | after/nach/d'après/da: H.F. Raupach, Sonata Op. 1 No. 5 | |
| [2] | 2. Andante | 5'53" |
| [3] | 3. (Allegro) | 4'49" |
| | after/nach/d'après/da: L. Honauer, Sonata Op. 2 No. 3 | |

Concerto No. 2 in B flat, KV 39

B-dur · si bémol majeur · Si bemolle maggiore

(Cadenzas/Kadenzen/Cadences/Cadenze: Ingrid Haebler)

- | | | |
|-----|---|-------|
| [4] | 1. Allegro spiritoso | 5'25" |
| | after/nach/d'après/da: H.F. Raupach, Sonata Op. 1 No. 1 | |
| [5] | 2. Andante staccato | 5'20" |
| | after/nach/d'après/da: J. Schobert, Sonata Op. 17 No. 2 | |
| [6] | 3. Molto allegro | 3'47" |
| | after/nach/d'après/da: H.F. Raupach, Sonata Op. 1 No. 1 | |

Concerto No. 3 in D, KV 40

D-dur · ré majeur · Re maggiore

- | | | |
|-----|--|-------|
| [7] | 1. Allegro maestoso | 5'27" |
| | after/nach/d'après/da: L. Honauer, Sonata Op. 2 No. 1 | |
| [8] | 2. Andante | 4'50" |
| | after/nach/d'après/da: J.G. Eckard, Sonata Op. 1 No. 4 | |
| [9] | 3. Presto | 2'31" |
| | after/nach/d'après/da: C.P.E. Bach, <i>La Boehmer</i> | |

Mozart

Concerto No. 4 in G, KV 41

G-dur · sol majeur · Sol maggiore

(Cadenzas/Kadenzen/Cadences/Cadenze: Ingrid Haebler)

- | | | |
|----|---|-------|
| 10 | 1. Allegro | 5'23" |
| | after/nach/d'après/da: L. Honauer, Sonata Op. 1 No. 1 | |
| 11 | 2. Andante | 4'15" |
| | after/nach/d'après/da: H.F. Raupach, Sonata Op. 1 No. 1 | |
| 12 | 3. Molto allegro | 3'50" |
| | after/nach/d'après/da: L. Honauer, Sonata Op. 1 No. 1 | |

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Mozart

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Concerto in D, KV 107 No. 1

D-dur · ré majeur · Re maggiore

after/nach/d'après/da: J. C. Bach, Sonata Op. 5 No. 2

- | | | |
|---|----------------------|-------|
| 1 | 1. Allegro | 5'21" |
| 2 | 2. Andante | 4'31" |
| 3 | 3. Tempo di Minuetto | 3'47" |

Concerto in G, KV 107 No. 2

G-dur · sol majeur · Sol maggiore

after/nach/d'après/da: J. C. Bach, Sonata Op. 5 No. 3

- | | | |
|---|---------------|-------|
| 4 | 1. Allegro | 3'58" |
| 5 | 2. Allegretto | 4'28" |

Concerto in E flat, KV 107 No. 3

Es-dur · mi bémol majeur · Mi bemolle maggiore

after/nach/d'après/da: J. C. Bach, Sonata Op. 5 No. 4

- | | | |
|---|--------------------------|-------|
| 6 | 1. Allegro | 5'04" |
| 7 | 2. Allegretto (Rondeaux) | 4'30" |

Mozart

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pour trois pianos et orchestre · per tre pianoforti e orchestra

- | | | |
|----|-------------------------------|--------|
| 8 | 1. Allegro | 8'28" |
| 9 | 2. Adagio | 10'28" |
| 10 | 3. Rondeau. Tempo di Menuetto | 6'12" |

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Mozart

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Concerto No. 5 in D, KV 175

D-dur · ré majeur · Re maggiore

- | | | |
|---|------------------------------|-------|
| 1 | 1. Allegro | 8'03" |
| 2 | 2. Andante ma un poco adagio | 8'40" |
| 3 | 3. Allegro | 5'10" |
- (Cadenza/Kadenz/Cadence: Alfred Brendel)

Concerto No. 6 in B flat, KV 238

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|---|-----------------------------|-------|
| 4 | 1. Allegro aperto | 6'56" |
| 5 | 2. (Andante un poco adagio) | 6'35" |
| 6 | 3. Rondeau. Allegro | 7'06" |

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Mozart

Concerto No. 10 in E flat, KV 365/316a

Es-dur · mi bémol majeur · Mi bemolle maggiore
for two pianos and orchestra · für zwei Klaviere und Orchester
pour deux pianos et orchestre · per due pianoforti e orchestra

- 7 1. Allegro
- 8 2. Andante
- 9 3. Rondeaux. Allegro

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Mozart

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F-dur · fa majeur · Fa maggiore

Version for two pianos and orchestra · Fassung für zwei Klaviere und Orchester
Version pour deux pianos et orchestre · Versione per due pianoforti e orchestra

- 1 1. Allegro
- 2 2. Adagio
- 3 3. Rondeau. Tempo di Menuetto

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Concerto No. 8 in C, KV 246 «Lützow»

C-dur · ut majeur · Do maggiore

- 4 1. Allegro aperto
- 5 2. Andante
- 6 3. Rondeau. Tempo di Menuetto

Concerto No. 11 in F, KV 413/387a

F-dur · fa majeur · Fa maggiore

- 7 1. Allegro
- 8 2. Larghetto
- 9 3. Tempo di Menuetto

Mozart

**Concerto No. 9 in E flat, KV 271 «Jeunehomme»**

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|-----|--------------------|--------|
| [1] | 1. Allegro | 10'21" |
| [2] | 2. Andantino | 12'15" |
| [3] | 3. Rondeau. Presto | 10'10" |

Concerto No. 12 in A, KV 414/385p

A-dur · la majeur · La maggiore

- | | | |
|-----|---------------|--------|
| [4] | 1. Allegro | 10'31" |
| [5] | 2. Andante | 8'46" |
| [6] | 3. Allegretto | 6'24" |

[7] Rondo in A, KV 386

A-dur · la majeur · La maggiore

Completed by · Vervollständigung · Complété par · Completato da:

Erik Smith & Alfred Brendel

(Cadenza/Kadenz/Cadence: Alfred Brendel)

8'32"

Mozart

**Concerto No. 13 in C, KV 415/387b**

C-dur · ut majeur · Do maggiore

- | | | |
|-----|------------|--------|
| [1] | 1. Allegro | 10'23" |
| [2] | 2. Andante | 8'39" |
| [3] | 3. Allegro | 9'01" |

Concerto No. 17 in G, KV 453

G-dur · sol majeur · Sol maggiore

- | | | |
|-----|---------------|--------|
| [4] | 1. Allegro | 11'28" |
| [5] | 2. Andante | 10'25" |
| [6] | 3. Allegretto | 7'33" |

Rondo in D, KV 382

D-dur · ré majeur · Re maggiore

- | | | |
|-----|---------------------|-------|
| [7] | Allegretto grazioso | 5'45" |
| [8] | Adagio | 2'17" |
| [9] | Allegro | 1'55" |

Mozart

**Concerto No. 14 in E flat, KV 449**

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|---|--------------------------|-------|
| 1 | 1. Allegro vivace | 8'36" |
| 2 | 2. Andantino | 7'19" |
| 3 | 3. Allegro ma non troppo | 6'16" |

Concerto No. 15 in B flat, KV 450

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|---|--------------|--------|
| 4 | 1. Allegro | 11'00" |
| 5 | 2. (Andante) | 6'16" |
| 6 | 3. Allegro | 7'54" |

Concerto No. 16 in D, KV 451

D-dur · ré majeur · Re maggiore

- | | | |
|---|---------------------|--------|
| 7 | 1. Allegro assai | 10'09" |
| 8 | 2. Andante | 6'23" |
| 9 | 3. Allegro di molto | 6'09" |

Mozart

**Concerto No. 18 in B flat, KV 456**

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|---|------------------------------|--------|
| 1 | 1. Allegro vivace | 12'01" |
| 2 | 2. Andante un poco sostenuto | 9'35" |
| 3 | 3. Allegro vivace | 7'01" |

Concerto No. 19 in F, KV 459

F-dur · fa majeur · Fa maggiore

- | | | |
|---|-------------------|--------|
| 4 | 1. Allegro vivace | 12'13" |
| 5 | 2. Allegretto | 8'18" |
| 6 | 3. Allegro assai | 7'18" |

Mozart

**Concerto No. 20 in D minor, KV 466**

d-moll · ré mineur · re minore

(Cadenzas/Kadenzen/Cadences/Cadenze: Alfred Brendel)

Publishers/Verlag/Edition/Edizione: Doblinger

- | | | |
|-----|--------------------------|--------|
| [1] | 1. Allegro | 13'26" |
| [2] | 2. Romance | 9'12" |
| [3] | 3. Rondo (Allegro assai) | 7'11" |

Concerto No. 21 in C, KV 467

C-dur · ut majeur · Do maggiore

(Cadenzas/Kadenzen/Cadences/Cadenze: Radu Lupu)

- | | | |
|-----|-------------------------|--------|
| [4] | 1. (Allegro) | 13'24" |
| [5] | 2. Andante | 6'32" |
| [6] | 3. Allegro vivace assai | 6'11" |

Mozart

**Concerto No. 22 in E flat, KV 482**

Es-dur · mi bémol majeur · Mi bemolle maggiore

(Cadenzas/Kadenzen/Cadences/Cadenze: Alfred Brendel)

- | | | |
|-----|--------------------|--------|
| [1] | 1. Allegro | 13'20" |
| [2] | 2. Andante | 9'33" |
| [3] | 3. Allegro (Rondo) | 11'54" |

Concerto No. 23 in A, KV 488

A-dur · la majeur · La maggiore

- | | | |
|-----|------------------|--------|
| [4] | 1. Allegro | 11'05" |
| [5] | 2. Adagio | 6'48" |
| [6] | 3. Allegro assai | 8'00" |

Mozart

Concerto No. 24 in C minor, KV 491

c-moll · ut mineur · do minore

(Cadenzas/Kadenzen/Cadences/Cadenze: Alfred Brendel)

- | | | |
|---|-----------------|--------|
| 1 | 1. Allegro | 13'14" |
| 2 | 2. Larghetto | 7'12" |
| 3 | 3. (Allegretto) | 9'00" |

Concerto No. 25 in C, KV 503

C-dur · ut majeur · Do maggiore

Live recording · Live-Aufnahme · Enregistrement public · Registrazione dal vivo

- | | | |
|--|---------------------|--------|
| 4 | 1. Allegro maestoso | 14'51" |
| (Cadenza/Kadenz/Cadence: Alfred Brendel) | | |
| 5 | 2. Andante | 8'21" |
| 6 | 3. (Allegretto) | 9'18" |

Mozart

Concerto No. 26 in D, KV 537 «Coronation»

D-dur «Krönungskonzert» · ré majeur «Couronnement»

Re maggiore «dell'Incoronazione»

- | | | |
|--|-----------------|--------|
| 1 | 1. Allegro | 14'21" |
| (Cadenza/Kadenz/Cadence: Alfred Brendel) | | |
| 2 | 2. (Larghetto) | 6'07" |
| 3 | 3. (Allegretto) | 10'07" |

Concerto No. 27 in B flat, KV 595

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|---|--------------|--------|
| 4 | 1. Allegro | 13'45" |
| 5 | 2. Larghetto | 6'57" |
| 6 | 3. Allegro | 8'28" |

ALFRED BRENDEL

Piano · Klavier · Pianoforte

ACADEMY OF ST MARTIN IN THE FIELDS

Conducted by · Dirigent · Direction · Diretta da:

SIR NEVILLE MARRINER

Mozart

Total playing-time: 12.35"13"

Wolfgang Amadeus Mozart PIANO CONCERTOS

422 507-2 PME 12

ADD / DDD PG 810

Klavierkonzerte · Concertos pour piano · Concerti per pianoforte

CD 1

KV 37 in F
KV 39 in B flat
KV 40 in D
KV 41 in G

CD 2

KV 107 No. 1 in D
KV 107 No. 2 in G
KV 107 No. 3 in E flat
KV 242 in F «Lodron»
3 pianos · 3 Klaviere · 3 pianoforti

CD 3

KV 175 in D
KV 238 in B flat
KV 365 in E flat
2 pianos · 2 Klaviere · 2 pianoforti

CD 4

KV 242 in F «Lodron»
2 pianos · 2 Klaviere · 2 pianoforti
KV 246 in C «Lützow»
KV 413 in F

CD 5

KV 271 in E flat «Jeunehomme»
KV 414 in A
Rondo in A, KV 386

CD 6

KV 415 in C
KV 453 in G
Rondo in D, KV 382

CD 7

KV 449 in E flat
KV 450 in B flat
KV 451 in D

CD 8

KV 456 in B flat
KV 459 in F

CD 9

KV 466 in D minor
KV 467 in C

CD 10

KV 482 in E flat
KV 488 in A

CD 11

KV 491 in C minor
KV 503 in C

CD 12

KV 537 in D «Coronation»
KV 595 in B flat

Alfred Brendel
Academy of St Martin in the Fields · Sir Neville Marriner

Ingrid Haebler, Capella Academica Wien, Eduard Melkus (KV 37, 39, 40, 41)
Ton Koopman, Amsterdam Baroque Orchestra (KV 107) · Imogen Cooper (KV 242: 2 pn, 365)
Katia & Marielle Labèque, Semyon Bychkov, Berliner Philharmoniker (KV 242: 3 pn)

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PHILIPS

COMPLETE MOZART EDITION

Mozart

MUSIC FOR 2 PIANOS

PIANO DUETS



**Sonata in C for Piano Duet, KV 19d**

Sonate C-dur für Klavier zu vier Händen

Sonate en ut majeur pour piano à quatre mains

Sonata in Do maggiore per pianoforte a quattro mani

- | | | |
|-----|----------------------|-------|
| [1] | 1. [Allegro] | 4'40" |
| [2] | 2. Menuetto | 3'51" |
| [3] | 3. Rondo. Allegretto | 3'45" |

Sonata in D for Piano Duet, KV 381/123a

Sonate D-dur für Klavier zu vier Händen

Sonate en ré majeur pour piano à quatre mains

Sonata in Re maggiore per pianoforte a quattro mani

- | | | |
|-----|------------------|-------|
| [4] | 1. Allegro | 3'30" |
| [5] | 2. Andante | 6'13" |
| [6] | 3. Allegro molto | 3'12" |

Sonata in B flat for Piano Duet, KV 358/186c

Sonate B-dur für Klavier zu vier Händen

Sonate en si bémol majeur pour piano à quatre mains

Sonata in Si bemolle maggiore per pianoforte a quattro mani

- | | | |
|-----|-----------------|-------|
| [7] | 1. Allegro | 3'57" |
| [8] | 2. Adagio | 5'27" |
| [9] | 3. Molto presto | 3'04" |

Mozart

Sonata in D for Two Pianos, KV 448

Sonate D-dur für zwei Klaviere

Sonate en ré majeur pour deux pianos

Sonata in Re maggiore per due pianoforti

- [10] 1. Allegro con spirito
[11] 2. Andante
[12] 3. Allegro molto

Fugue in C minor for Two Pianos, KV 426

Fuge c-moll für zwei Klaviere

Fugue en ut mineur pour deux pianos

Fuga in do minore per due pianoforti

- [13] Allegro moderato

Ingrid Haebler · Ludwig Hoffmann

[14] **Larghetto and Allegro in E flat for Two Pianos, KV deest**

Es-dur für zwei Klaviere · en mi bémol majeur pour deux pianos

in Mi bemolle maggiore per due pianoforti

reconstructed by/rekonstruiert von/restitution de/ricostruito da PAUL BADURA-SKODA

Jörg Demus · Paul Badura-Skoda

By courtesy of AMADEO Österreichische Schallplattengesellschaft m.b.H., Wien

Mozart

CD 2 422 717-2

Sonata in F for Piano Duet, KV 497

Sonate F-dur für Klavier zu vier Händen

Sonate en fa majeur pour piano à quatre mains

Sonata in Fa maggiore per pianoforte a quattro mani

- [1] 1. Adagio - Allegro di molto 9'38"
[2] 2. Andante 8'47"
[3] 3. Allegro 8'07"

Sonata in G for Piano Duet, KV 357/497a + 500a

Sonate G-dur für Klavier zu vier Händen

Sonate en sol majeur pour piano à quatre mains

Sonata in Sol maggiore per pianoforte a quattro mani

- [4] 1. Allegro, KV 357/497a 6'19"
[5] 2. Andante, KV 500a 6'20"
completed by/ergänzt von/complétée par/completato da J.A. André

[6] **Andante with Five Variations in G for Piano Duet, KV 501**

Andante mit fünf Variationen G-dur für Klavier zu vier Händen

Andante avec cinq variations en sol majeur pour piano à quatre mains

Andante con cinque variazioni in Sol maggiore per pianoforte a quattro mani

Mozart



Sonata in C for Piano Duet, KV 521

Sonate C-dur für Klavier zu vier Händen

Sonate en ut majeur pour piano à quatre mains

Sonata in Do maggiore per pianoforte a quattro mani

- 7 1. Allegro
- 8 2. Andante
- 9 3. Allegretto

9'11"
7'31"
8'01"

Ingrid Haebler · Ludwig Hoffmann

Allegro, KV 521
Andante, KV 521

Ingrid Haebler · Ludwig Hoffmann

Larghetto and Allegro in B-flat for Piano Duet, KV 521

Andante mit fünf Variationen G-dur für Klavier zu vier Händen

Andante avec cinq variations en sol majeur pour piano à quatre mains

Andante con cinque variazioni in Do maggiore per pianoforte a quattro mani

Jörg Demus · Paul Badura-Skoda

Academy of Ancient Music · Academy of Ancient Music · Academy of Ancient Music

Mozart

Total playing-time: 2.26'57"

Wolfgang Amadeus Mozart

422 516-2 PME 2

ADD PG 892

MUSIC FOR TWO PIANOS · PIANO DUETS

Werke für zwei Klaviere und für Klavier zu vier Händen
Musique pour deux pianos et pour piano à quatre mains
Musica per due pianoforti e per pianoforte a quattro mani

CD 1

Sonata in C, KV 19d
for piano duet

Sonata in D, KV 381
for piano duet

Sonata in B flat, KV 358
for piano duet

Sonata in D, KV 448
for 2 pianos

Fugue in C minor,
KV 426
for 2 pianos

Larghetto and
Allegro in E flat,
KV *deest**
Reconstructed by
PAUL BADURA-SKODA

CD 2

Sonata in F, KV 497
for piano duet

Sonata in G, KV 357
for piano duet

Andante with
5 Variations KV 501
for piano duet

Sonata in C, KV 521
for piano duet

Ingrid Haebler · Ludwig Hoffmann
*Jörg Demus · Paul Badura-Skoda

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PHILIPS

COMPLETE MOZART EDITION

Mozart

PIANO QUINTET,
QUARTETS, TRIOS ETC.



**Quintet in E flat, KV 452 for piano, oboe, clarinet, horn and bassoon**

Quintett Es-dur für Klavier, Oboe, Klarinette, Horn und Fagott

Quintette en mi bémol majeur pour piano, hautbois, clarinette, cor et basson

Quintetto in Mi bemolle maggiore per pianoforte, oboe, clarinetto, corno e fagotto

- | | | |
|---|-----------------------------|--------|
| ① | 1. Largo - Allegro moderato | 10'00" |
| ② | 2. Larghetto | 9'35" |
| ③ | 3. Allegretto | 5'08" |

Alfred Brendel

Piano/Klavier/Pianoforte

Heinz Holliger

Oboe/Hautbois

Eduard Brunner

Clarinet/Klarinette/Clarinette/Clarinetto

Hermann Baumann

Horn/Cor/Corno

Klaus Thunemann

Bassoon/Fagott/Basson/Fagotto

Mozart

Trio in E flat, KV 498 for piano, clarinet and viola «Kegelstatt»*

Es-dur für Klavier, Klarinette und Viola

en mi bémol majeur pour piano, clarinette et alto

in Mi bemolle maggiore per pianoforte, clarinetto e viola

- 4 1. Andante
- 5 2. Menuetto
- 6 3. Rondeaux (Allegretto)

Stephen Bishop Kovacevich

Piano/Klavier/Pianoforte

Jack Brymer

Clarinet/Klarinette/Clarinetto/Clarinetto

Patrick Ireland

Viola/Alto

Mozart

Adagio in C minor and Rondo in C, KV 617

for glass harmonica, flute, oboe, viola and cello*

c-moll/C-dur für Glasharmonika, Flöte, Oboe, Viola und Violoncello

en ut mineur/majeur pour harmonica de verre, flûte, hautbois, alto et violoncelle

in do minore/maggiore per armonica a bicchieri, flauto, oboe, viola e violoncello

- 7 1. Adagio
- 8 2. Rondo

Bruno Hoffmann

Glass harmonica/Glasharmonika/Harmonica de verre/Armonica a bicchieri

Aurèle Nicolet

Flute/Flöte/Flûte/Flauto

Heinz Holliger

Oboe/Hautbois

Karl Schouten

Viola/Alto

Jean Decroos

Cello/Violoncello/Violoncelle

Adagio in C, KV 356/617a for glass harmonica*

C-dur für Glasharmonika

en ut majeur pour harmonica de verre

in Do maggiore per armonica a bicchieri

Bruno Hoffmann

Glas harmonica/Glasharmonika/Harmonica de verre/Armonica a bicchieri

Manufactured under licence from the Moss Music Group (Europe) B.V.

Mozart

**Piano Quartet in G minor, KV 478**

Klavierquartett g-moll

Quatuor avec piano en sol mineur

Quartetto per pianoforte in sol minore

- | | | |
|-----|-----------------------------|--------|
| [1] | 1. Allegro | 14'24" |
| [2] | 2. Andante | 6'55" |
| [3] | 3. Rondo (Allegro moderato) | 7'41" |

Piano Quartet in E flat, KV 493

Klavierquartett Es-dur

Quatuor avec piano en mi bémol majeur

Quartetto per pianoforte in Mi bemolle maggiore

- | | | |
|-----|---------------|--------|
| [4] | 1. Allegro | 14'09" |
| [5] | 2. Larghetto | 9'13" |
| [6] | 3. Allegretto | 8'24" |

BEAUX ARTS TRIO:**Menahem Pressler**

Piano/Klavier/Pianoforte

Isidore Cohen

Violin/Violine/Violon/Violino

Bernard Greenhouse

Cello/Violoncello/Violoncelle

Bruno Giuranna

Viola/Alto

Mozart

**Piano Trio (Divertimento) in B flat, KV 254**

Klaviertrio B-dur

Trio avec piano en si bémol majeur

Trio per pianoforte in Si bemolle maggiore

- | | | |
|-----|---------------------------------|-------|
| [1] | 1. Allegro assai | 6'23" |
| [2] | 2. Adagio | 7'22" |
| [3] | 3. Rondeaux (Tempo di menuetto) | 6'47" |

Piano Trio in G, KV 496

Klaviertrio G-dur

Trio avec piano en sol majeur

Trio per pianoforte in Sol maggiore

- | | | |
|-----|---------------------------------------|--------|
| [4] | 1. Allegro | 8'29" |
| [5] | 2. Andante | 7'54" |
| [6] | 3. Allegretto (Thema mit Variationen) | 10'39" |

Mozart

**Piano Trio in B flat, KV 502**

Klaviertrio B-dur

Trio avec piano en si bémol majeur

Trio per pianoforte in Si bemolle maggiore

- | | | |
|---|---------------|-------|
| 1 | 1. Allegro | 8'08" |
| 2 | 2. Larghetto | 9'11" |
| 3 | 3. Allegretto | 6'00" |

Piano Trio in E, KV 542

Klaviertrio E-dur

Trio avec piano en mi majeur

Trio per pianoforte in Mi maggiore

- | | | |
|---|---------------------|-------|
| 4 | 1. Allegro | 7'24" |
| 5 | 2. Andante grazioso | 4'55" |
| 6 | 3. Allegro | 6'47" |

BEAUX ARTS TRIO

Menahem Pressler

Piano/Klavier/Claviera

Isidore Cohen

Viola/Violen/Violen/Violen

Bernard Greenhouse

Cello/Violoncello/Violoncello

Bruno Giuranna

Viola/Alto

Mozart

**Piano Trio in C, KV 548**

Klaviertrio C-dur

Trio avec piano en ut majeur

Trio per pianoforte in Do maggiore

- | | | |
|---|----------------------|-------|
| 1 | 1. Allegro | 7'27" |
| 2 | 2. Andante cantabile | 9'38" |
| 3 | 3. Allegro | 4'14" |

Piano Trio in G, KV 564

Klaviertrio G-dur

Trio avec piano en sol majeur

Trio per pianoforte in Sol maggiore

- | | | |
|---|------------------------------------|-------|
| 4 | 1. Allegro | 5'14" |
| 5 | 2. Andante (Thema mit Variationen) | 7'10" |
| 6 | 3. Allegretto | 4'47" |

Mozart

[Piano Trio in D minor, KV 442]

[Klaviertrio d-moll]

[Trio avec piano en ré mineur]

[Trio per pianoforte in re minore]

Completed by · Ergänzt von · Complété par · Completato da:
Abbé M. Stadler & K. Marguerre

- | | | |
|---|----------------------|-------|
| 7 | 1. Allegro | 5'19" |
| 8 | 2. Tempo di minuetto | 6'01" |
| 9 | 3. Allegro | 5'07" |

BEAUX ARTS TRIO:

Menahem Pressler

Piano/Klavier/Pianoforte

Isidore Cohen

Violin/Violine/Violon/Violino

Bernard Greenhouse

Cello/Violoncello/Violoncelle

* ADD



Beaux Arts Trio.

The Intimate Concertante Style Mozart's Piano Chamber Works

Alec Hyatt King

The Piano Quintet in E flat, K. 452

Although Mozart entered this work in his catalogue on 30 March 1784, he may well have completed it some time before. We know that a splendid concert which he had planned for 12 March as one of an extensive Lenten series had to be postponed to 1 April. And as K. 452 was included in the latter concert, it was probably ready for the earlier one, if, as seems likely, the programme was unchanged. Mozart himself played the piano part at the first performance of this quintet at the National Theatre in Vienna but unfortunately the names of the wind soloists are unrecorded. What is recorded, however, is Mozart's own account of this performance, and — much more unusually — his own opinion of the music. On 10 April he wrote to his father:

I composed two grand concertos and then a quintet, which called forth the very greatest applause: I myself consider it to be the best work I have ever composed . . . How I wish you could have heard it! And how beautifully it was performed! Well, to tell the truth I was really worn out in the end after playing so much — and it is greatly to my credit that my listeners never got tired.

Mozart had every reason to feel pleased with himself, for not only was this combination of wind and keyboard innovative, but his treatment of it masterly in every respect. He shows an instinctive sensitivity to the essential timbre of all the wind instruments, whether unaccompanied in combination with each other, or playing in pairs supported by the piano or in contrast to it. No wind instrument is unduly favoured at the expense of another, nor treated in subordination. The piano itself is handled in concertante style rather than in the manner of the concertos which Mozart was composing during this hectic spring and summer. The result is a very satisfying work of consistent excellence.

A spacious introduction marked *largo* proceeds, after a sequence of chordal statements, through a gentle transition of five bars of contrasting *dolce* to build up to a grand climax on an emphatic pause. The ensuing *Allegro moderato* is short but rich in thematic ingenuity, exemplified by the way Mozart takes a phrase of just three notes from the very first bar as the pivot of some bold modulations in the passage leading to the recapitulation. This movement is full of the happiest invention right to the end, where a triplet figure on the horn alone introduces the final flourish. The spaciousness of the

Mozart

introduction lingers in the second movement, a truly wonderful *larghetto* in B flat, where compact simple phrases flower into expansive arabesques of ornamentation. The finale is a sprightly *Allegretto*, another example of the abounding felicity of Mozart's resource, which reaches a climax in an exhilarating free cadenza for all five instruments.

The "Kegelstatt" Trio, K. 498

This trio, completed on 5 August 1786, is scored for piano, clarinet and viola — a combination of instruments which, as far as is known, no composer before Mozart had used, and which few have attempted since. Its difficulty is due to the fact that the viola is not a bass instrument but suitable only for the middle parts. Consequently the effect of the music depends on a light, almost transparent texture, and to achieve this Mozart had to treat all the instruments as free and equal partners. He composed the trio for Franziska von Jacquin, a pianist who was the sister of his friend Baron Gottfried von Jacquin, a noted amateur, and we may guess that it was intended to be played in the latter's home. Mozart himself may well have taken the viola, and the difficulty of the clarinet part suggests that the virtuoso Anton Stadler, later the recipient of the quintet and concerto, was the original performer. (When published two years later, the trio was stated to be for violin or clarinet, and viola — a significant alternative.)

The first movement runs to a mere 129 bars and is dominated by the assertive opening theme which is based on a simple *gruppetto* figure. The middle

movement is a minuet and trio, the only one in all Mozart's mature keyboard chamber music. And what a splendid piece! Sinewy and close-knit as is the minuet itself, it is overshadowed by the extraordinary trio, well over 100 bars long, with a wealth of scurrying triplets which alternate between piano and viola. Though it is in G minor, the mood seems to be one of proud dignity and has none of the sorrowful agitation associated with this key elsewhere in Mozart. Equality is combined with brilliance in the flowing rondo where the themes spill out in an almost breathtaking profusion, conveying a sense of enjoyment in effortless creation which Mozart must have been happy to share with his friends. Indeed, of all Mozart's chamber works in E flat, this trio seems to embody the warmth of friendship more deeply and contentedly than any other.

Music for the Glass Harmonica (K. 617 and 356)

Mozart composed the Quintet K. 617 for the virtuoso Marianne Kirchgässner when she visited Vienna in the spring of 1791. Born in Bruchsal in 1769, Kirchgässner went blind at the age of four, but later developed musical gifts and became the pupil of J.A. Schmittbauer, one of the leading harmonica players of the 1780's. Kirchgässner's first tour, accompanied by the music publisher and journalist H.P.C. Bossler and his wife, began early in 1791 and proceeded, by way of Munich, Salzburg and Linz, to Vienna. Her fame spread quickly and later tours took her to London and other European cities. She died in 1808 at Schaffhausen.

Mozart

The harmonica had ancient origins. Glasses of various shapes had long been used to produce musical sounds, at first by tapping with small sticks or later by circular finger-pressure on moistened rims. (It was for a set of such upright, water-tuned glasses that Gluck composed a concerto which he played in London in 1746.) Because this form of instrument seemed cumbersome, it attracted the attention of the philosopher and scientist Benjamin Franklin. In 1762 he redesigned it into a form in which a set of glass bells, with a span of about four octaves, were mounted concentrically on a rod caused to revolve by a crank attached to a foot-operated pedal. Franklin called it the "armonica," which in German-speaking lands became "harmonica." For some 60 years it enjoyed widespread popularity. It should perhaps be mentioned that Bruno Hoffmann, the soloist in the present recording, has for technical reasons long preferred the glasses in their earlier, upright form.

The quintet which Mozart wrote for Kirchgässner and entered in his catalogue on 23 May 1791, is a masterpiece, consisting of an *Adagio* introductory to a full-length rondo. The harmonica has no true bass, and because of the intense resonance produced by the long vibration time of the glasses, any quick tempo would blur both melody and texture. Mozart uses the cello discreetly, and allows the ethereal, floating quality of the harmonica to be heard to perfection, especially in the several passages in the rondo where it plays unaccompanied in serene descending minim chords.

The simple little 28-bar *Adagio* K. 356 (617a) is of the same refined, romantic quality. Though Mozart did not enter it in his catalogue, the musical style and the handwriting of the autograph leave little doubt that he wrote it too for Kirchgässner. Perhaps she played it as an encore.

The Piano Quartets K. 478 and K. 493

Our sole information about the origin of the G minor Quartet comes from a passage in the biography of Mozart which Georg Nissen (who married the composer's widow in 1809) left almost complete at his death in 1826. Though he wrote some time after Mozart's death, there is little doubt about his accuracy, for he had access to a quantity of papers inherited by Constanze. Nissen says that Mozart had a contract with the Viennese publisher F.A. Hoffmeister to compose three piano quartets: he completed the first on 16 October 1785. But when, after publication in December, it proved unpopular, Mozart let the contract lapse and Hoffmeister allowed him to keep the advance payment on condition that he did not compose the remaining two. This curious arrangement may however be reflected in an agitated begging letter which Mozart wrote to Hoffmeister on 20 November. Although at this time, and for the next five months, Mozart was very busy with "Figaro," it seems that the challenge of the piano quartet, medium lingered in his mind. For the very first work he wrote after "Figaro" was out of the way was a second quartet, in E flat, which he finished on 3 June 1786. Understandably, when it was published some 11 months later, it bore the imprint not of Hoffmeister but of Artaria. Despite

Mozart

early misgivings about K. 478, both these splendid works became known in Paris and London, and by November 1791 a German critic could praise K. 493 for "fire of the imagination and correctness."

What then were the characteristics of these quartets which made them initially seem difficult yet also, perhaps, account for their attractiveness today? First, in both works, there is the virtuosic style of the piano part which we can recognise and admire as due to the influence of Mozart's grand concertos. This, coupled with the demands on the technique of the violinist and violist, would have elicited at best a rather ragged performance from most amateurs in the later 1780's, and so made appreciation more difficult. They might also have found disconcerting the dark, almost explosive opening of K. 478 (to us, a possible reflection of the tone of Mozart's above-mentioned letter to Hoffmeister) and its elaborate contrapuntal treatment in the development. The lyrical warmth and florid passage work of the B flat *Andante* ease the continuing shift of mood and make the open cheerfulness of the G major finale seem perfectly natural. The mood of K. 493 is altogether more consistent and allows Mozart's melodic and formal invention to pour out in uninhibited profusion, bewildering perhaps to his contemporaries, but a delight to us. The geniality of this masterpiece is intensified in the *Larghetto*, music of almost rapturous intensity in A flat, a key that Mozart seldom used but always at this level. The easy fluency of the finale conceals considerable creative effort, for there survive two earlier drafts of the opening statement.

The Piano Trios

The piano trio had its origin in the Baroque string trio, in which two violins sustained all the melodic interest, supported by a bass generally played on the harpsichord. Towards the middle of the eighteenth century this form evolved quite quickly into a trio with a completely different balance: the keyboard became the centre of musical gravity while the violin had a largely decorative role, playing either in harmony with or in alternation with the treble of the keyboard, and the cello supported its bass. This remarkable transformation and shift of emphasis became well established in the 1750's, and by the 1770's the piano trio was very popular all over Europe. The medium was ideal for music-making in innumerable homes where a skilled keyboard player and a proficient violinist were readily available, though the cellist was likely to be of more modest attainment.

These qualities and limitations can be clearly seen in Mozart's first Trio K. 254, which he composed in August 1776. He wrote at the head of the score: "Divertimento a 3. Cembalo, violino e violoncello." His use of the word "divertimento" shows that this charming piece was for domestic entertainment as clearly as his treatment of the cello reveals its affinity with Baroque origins. For in very few places does it do more than continually reinforce the keyboard bass. Nevertheless, Mozart himself, in a letter of October 1777, called the work a "trio," and it is highly enjoyable and entertaining, rich in the characteristics of his best Salzburg music of the mid 1770's, and the key, B flat, warrants a mood of

Mozart

warmth and friendliness. The first movement, marked *Allegro assai*, bustles along in sonata form with two clearly defined main subjects which Mozart develops with much charm and ingenuity. As often in his music of this time — the violin concertos, for example — the middle movement strikes a deeper note. Marked *Adagio*, it runs to but 36 bars, but has a poetic seriousness that is one of the hallmarks of Mozart's use of E flat. The interplay between violin and keyboard, with much rich figuration, is a delight to hear throughout the statement of the first long-drawn melody, and contrasts most effectively with the plaintive naure of a subsidiary theme. The finale is a rondo, *Tempo di minuetto*, a cheerful, uncomplicated affair written with fluent variety, including a delightful passage where the violin and keyboard play in alternation over pizzicato on the cello.

When this work was first published, in Paris (probably in 1782), the title page read: "Divertimento pour le clavecin ou forte piano a [sic] compagne-ment de violino e violoncello." This is clear evidence that only five years after Mozart composed the music, the new instrument had already become available as an alternative to the harpsichord. Indeed, in the scores of several of his later trios Mozart wrote "fortepiano" against the keyboard staves, and though the innovation did not materially alter his style of writing, it was this keyboard instrument which remained the core of the music. This is emphatically confirmed by Mozart's layout in the autograph of every mature trio. The violin has the uppermost stave: then

follow the two comprising the keyboard, with the cello on the stave beneath them.

The five trios of Mozart's maturity fall into two groups. He completed K. 496 in G on 8 July 1786, and K. 502 in B flat on 17 November 1786. The last three all date from 1788, two from the summer and one from the autumn: he finished K. 542 in B flat on 22 June, K. 548 in C on 14 July, and K. 564 in G on 27 October. All have several unusual features in common. Compared with much of his chamber music in other forms, they are short. Only five of the ten quick movements run to more than 200 bars, and the longest is only 254 bars. (Rather surprisingly, all the slow movements are disproportionately longer and carry considerable weight.) The musical structures are for the most part straightforward and traditional. None of the trios bears a dedication, and this, combined with their relative simplicity, suggests that Mozart composed them to make money by pleasing his public and his Viennese publishers, notably Artaria, who issued K. 502, 542 and 548 all at the same time, with the revealing title "Tre sonate per il clavicembalo o forte-piano, con l'accompagnamant d'un violino e violoncello." (By 1803 this set had been reprinted eight times — twice more in Vienna, in Mannheim, Berlin, Amsterdam, Brunswick, London and Bonn.)

Throughout the autograph of K. 496 Mozart used both red ink and black in what seems to have been a conscious — indeed unique — effort to ensure the correct distribution of the parts in a work whose assurance and vigour are fully worthy of the fine

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music written in the months just after "Figaro." The violin has much to do in antiphony with the piano, and the cello gradually asserts itself. It is in the development of the first movement that Mozart begins to exploit all the sonorities of the full trio. As in the Piano Concerto in G, K. 453, the finale comprises a set of six scintillating variations on a simple, sinuous theme.

Though K. 502 and K. 542 are separated by some 18 months, they may be considered as a pair in this context because in each Mozart attains a level of inspiration far above even the excellence of K. 496, and equal of its kind to that of his masterpieces in other chamber music. In K. 542 this is all the more astonishing because during its composition the E flat Symphony, K. 543 was very much in his mind. The first movement of K. 502 is, in style and melodic line, almost the reduced mirror-image of K. 450, the first B flat Piano Concerto of 1784, with all the warmth and special buoyancy of this romantic key. The sublimities of the E flat *Larghetto* run to 111 bars of lingering, richly ornamented sound patterns, where the decorations live in and through the simple phrases as they flower into melodic grace — a paradigm of Mozart's genius for minting miracles from the common coin of music. After such profound intimacy, the radiance of the concluding *Allegretto* may seem somewhat artificial, but this movement too is wonderful of its kind. It is a subtle blend of many elements, strength and delicacy, melodic profusion and some deft counterpoint, with elements of the concerto style moulded into a tight framework,

where all three players share fairly the richness of Mozart's invention.

The Trio K. 542 sustains the same consummate mastery, but because it is in E major it is of a different temper. Though Mozart rarely used this key, it was always to express a certain radiance, a brightness tinged with regret and a sense of lost innocence. Such fluctuating moods are suggested in the first movement by various arresting modulations — one to B major and another to C sharp minor. As a contrast to this intensity Mozart marked the slow movement *Andante grazioso* and turned to the lyrical warmth of A major, again of an extraordinary length — 115 bars. "Pastoral" or "lullaby" — however one may regard it — this shows Mozart's invention at its happiest, a stream of long-drawn melody, strengthened by all his skills of counterpoint and harmony. The virtuosity of the concluding *Allegro* is breath-taking and is enhanced by passages of chromatic brilliance. The smooth radiance is broken only by some abrupt pauses and sharp modulations akin to those of the first movement.

K. 548 is Mozart's only Trio in C major, while K. 564 is his second in G major. Both are polished, mellifluous and highly enjoyable, but they lack the noble intensity of their two predecessors and his heart does not seem to have been in the music. In the case of K. 548 he may well have been distracted by the imminent completion of the towering symphonies in G minor and C major ("Jupiter"). Perhaps, too, he was under some pressure from

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Artaria, who needed another trio to round off a set of three which, as already mentioned, he ultimately brought out in November 1788. Technically, however, both K. 548 and K. 564 are fascinating, especially in the growing prominence given to the violin and the cello. Both of the finales have delightful passages where the latter plays in the tenor clef. It seems that in K. 564, at least, Mozart was experimenting with proportions, because the first movement runs to merely 117 bars, and the second to 119. Admittedly the latter comprises a theme with expansive variations (most unusual in this position), but perhaps as in some other late chamber works he was developing new ideas about balance. There is one more point about K. 564, of some historical interest. It is Mozart's only composition of which the first, English, edition appeared earlier than any issued by a European publisher. For it was on 23 July 1789 that the composer Stephen Storace entered at Stationers Hall, in London, Volume II of his "Collection of Original Harpsichord Music," which included K. 564. Artaria's edition did not appear in Vienna until August 1790. Storace, together with his sister Nancy (the first Susanna) and Thomas Attwood, had known Mozart well in 1786, and Attwood had studied composition with him. So it looks as if this acquaintance bore good fruit when Storace was sent an early manuscript copy of this trio — something

that could not have been done without Mozart's approval.

There remains the trio which Köchel, presuming a date of about 1783, listed as 442. This number has been retained for convenience and because of the problematical nature of the music. In fact this is a composite work, made up of three unrelated movements (respectively 55, 151 and 133 bars long) which Mozart left unfinished. When his widow Constanze found them among the mass of his unpublished scores, she asked Maximilian Stadler to complete the music, and he did so, filling up blank pages in each autograph in a routine way. Constanze had the resultant "Trio" published in 1797. Though the dates of the movements have been much debated, it is now thought likely that Mozart began the *Allegro* in F and the *Andantino* in G not earlier than 1785-86, while the *Allegro* in D is now generally dated, both from handwriting and musical style, to the summer of 1788 or even later. The quality of the first two fragments can be described as average for their likely time of origin, and we may guess that Mozart left them unfinished through some dissatisfaction. But the *Allegro*, as far as it goes, is Mozart at his best — fiery, inventive and in the grand manner. It is a thousand pities that some distraction caused him to lay it aside.

Mozart

Total playing-time: 4.33'36"

422 514-2 PME5

DDD / ADD PG911

Wolfgang Amadeus Mozart

PIANO QUINTET, QUARTETS, TRIOS etc.

CD 1

Quintet in E flat, KV 452
for piano, oboe, clarinet,
horn and bassoon

Trio in E flat, KV 498
«Kegelstatt»

for piano, clarinet and viola
Adagio and Rondo in C,
KV 617

for glass harmonica, flute,
oboe, viola and cello
Adagio in C, KV 356*
for glass harmonica

CD 2

Piano Quartet
in G minor, KV 478
Piano Quartet in E flat,
KV 493

CD 3

Divertimento (Piano Trio)
in B flat, KV 254
Piano Trio in G, KV 496

CD 4

Piano Trio in B flat, KV 502
Piano Trio in E, KV 542

CD 5

Piano Trio in C, KV 548
Piano Trio in G, KV 564
Piano Trio in D minor,
KV 442

Beaux Arts Trio

Brendel · Bishop Kovacevich · Hoffmann

Nicolet · Holliger · Brunner · Brymer · Baumann · Thunemann

Giuranna · Ireland · Schouten · Decroos

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PHILIPS

COMPLETE MOZART EDITION

Mozart

PIANO SONATAS





*Wolfgang Amadeus Mozart.
Oil painting attributed to P. A. Lorenzoni, 1763.*

**Sonata in C, KV 279/189d**

C-dur · ut majeur · Do maggiore

- | | | |
|---|------------|-------|
| 1 | 1. Allegro | 4'48" |
| 2 | 2. Andante | 5'43" |
| 3 | 3. Allegro | 3'13" |

Sonata in F, KV 280/189e

F-dur · fa majeur · Fa maggiore

- | | | |
|---|------------------|-------|
| 4 | 1. Allegro assai | 4'12" |
| 5 | 2. Adagio | 7'04" |
| 6 | 3. Presto | 2'45" |

Sonata in B flat, KV 281/189f

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|---|----------------------|-------|
| 7 | 1. Allegro | 4'25" |
| 8 | 2. Andante amoroso | 4'53" |
| 9 | 3. Rondeau (Allegro) | 4'26" |

Sonata in E flat, KV 282/189g

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|----|------------------|-------|
| 10 | 1. Adagio | 5'48" |
| 11 | 2. Menuetto I-II | 3'56" |
| 12 | 3. Allegro | 2'13" |

Mozart

Sonata in G, KV 283/189h

G-dur · sol majeur · Sol maggiore

- | | | |
|----|------------|-------|
| 13 | 1. Allegro | 3'43" |
| 14 | 2. Andante | 6'15" |
| 15 | 3. Presto | 3'51" |

Mozart

CD 2 422 722-2

Sonata in D, KV 284/205b «Dürnitz»

D-dur · ré majeur · Re maggiore

- | | | |
|---|-----------------------------------|--------|
| 1 | 1. Allegro | 4'52" |
| 2 | 2. Rondeau en Polonaise (Andante) | 4'16" |
| 3 | 3. Tema con variazioni | 14'52" |

Sonata in C, KV 309/284b

C-dur · ut majeur · Do maggiore

- | | | |
|---|----------------------------------|-------|
| 4 | 1. Allegro con spirito | 5'31" |
| 5 | 2. Andante, un poco adagio | 4'46" |
| 6 | 3. Rondeau (Allegretto grazioso) | 5'51" |

Sonata in A minor, KV 310/300d

a-moll · la mineur · la minore

- | | | |
|---|--------------------------------------|--------|
| 7 | 1. Allegro maestoso | 8'04" |
| 8 | 2. Andante cantabile con espressione | 10'42" |
| 9 | 3. Presto | 2'48" |

Mozart

CD 3 422 723-2



Sonata in D, KV 311/284c

D-dur · ré majeur · Re maggiore

- [1] 1. Allegro con spirito
- [2] 2. Andantino con espressione
- [3] 3. Rondeau (Allegro)

Sonata in C, KV 330/300h

C-dur · ut majeur · Do maggiore

- [4] 1. Allegro moderato
- [5] 2. Andante cantabile
- [6] 3. Allegretto

Sonata in A, KV 331/300i

A-dur · la majeur · La maggiore

- [7] 1. Tema (Andante grazioso) con variazioni
- [8] 2. Menuetto
- [9] 3. Alla Turca (Allegretto)

Mozart

CD 4 422 724-2



Sonata in F, KV 332/300k

F-dur · fa majeur · Fa maggiore

- [1] 1. Allegro 6'57"
- [2] 2. Adagio 5'01"
- [3] 3. Allegro assai 6'35"

Sonata in B flat, KV 333/315c

B-dur · si bémol majeur · Si bemolle maggiore

- [4] 1. Allegro 7'00"
- [5] 2. Andante cantabile 7'26"
- [6] 3. Allegretto grazioso 6'05"

Fantasia in C minor, KV 475

c-moll · ut mineur · do minore

- [7] Adagio - Allegro - Andantino - Più allegro - Tempo I 13'06"

Sonata in C minor, KV 457

c-moll · ut mineur · do minore

- [8] 1. Molto allegro 5'18"
- [9] 2. Adagio 8'09"
- [10] 3. Allegro assai 4'12"

Mozart

**Sonata in C, KV 545 («for beginners»)**

C-dur («Eine kleine Klaviersonate für Anfänger»)

ut majeur («pour débutants») · Do maggiore («per principianti»)

- | | | |
|-----|--------------------|-------|
| [1] | 1. Allegro | 4'33" |
| [2] | 2. Andante | 7'00" |
| [3] | 3. Rondo (Allegro) | 2'00" |

Sonata in B flat, KV 570

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|-----|---------------|-------|
| [4] | 1. Allegro | 5'43" |
| [5] | 2. Adagio | 9'04" |
| [6] | 3. Allegretto | 3'29" |

Sonata in D, KV 576

D-dur · ré majeur · Re maggiore

- | | | |
|-----|---------------|-------|
| [7] | 1. Allegro | 5'05" |
| [8] | 2. Adagio | 5'17" |
| [9] | 3. Allegretto | 4'16" |

Sonata in F, KV 533 & 494

F-dur · fa majeur · Fa maggiore

- | | | |
|------|-------------------------------|-------|
| [10] | 1. Allegro, KV 533 | 7'32" |
| [11] | 2. Andante, KV 533 | 9'28" |
| [12] | 3. Rondo (Allegretto), KV 494 | 6'06" |

Mozart



Arthur Grumiaux and Walter Klien.



Gérard Poulet and Blandine Verlet.



Isabelle van Keulen.



Ronald Brautigam.

Towards an Equal Partnership Mozart's Music for Keyboard and Violin

Alec Hyatt King

Of all the chamber music forms which evolved and flourished from the later seventeenth century onwards, one of the hardest was the sonata for keyboard and violin. At first, and right up to roughly the 1750's, the violin dominated, in a brilliant, florid style. By the time of Johann Christian Bach (1735-1782) the keyboard assumed the leading role, and the violin accompanied, usually in thirds or sixths, or simply provided colour and decoration. Mozart's early violin sonatas were mostly in this style, but it was ultimately due to him above all that the two instruments became equal partners in a manner which was to reach its full flowering in Beethoven's hands. As the form and style evolved, so too did the keyboard instrument. The harpsichord was slowly replaced by the fortepiano, whose stronger, less plangent timbre certainly played some part in the development of the keyboard and violin sonata. In Mozart's case, it is difficult to say precisely when the instrument with the hammer-struck strings superseded the more vibrant tones produced by the quill. In fact, because the harpsichord died a slow death, the two instruments overlapped. Mozart's six sonatas of 1778 have a title page on which there first occurs the phrase "pour clavecin, ou forte piano, avec accompagnement d'un violon." (All his

similar works previously published were described simply as "pour le clavecin.") Even his penultimate violin sonata, K. 526, has "pour le forte piano, ou clavecin" on its title page but the last of all, K. 547, is simply "pour piano-forte." But as we know that Mozart had ready access to a fortepiano by 1781, and owned one early in 1785 (perhaps before), it seems likely that from the later 1770's he wrote all his keyboard music (including the violin sonatas) with the newer instrument in mind. In what follows, the word "piano" is used, irrespective of date, for those works played on the piano in this recording.

Mozart began to compose his first violin sonata, K. 6 in C, in 1762, when he was six. He completed it in 1764 in Paris, while the family was staying there during their long European tour. It was published with a new sonata, K. 7 in D, dedicated to "Madame de Victoire." Two more sonatas, K. 8 in B flat and K. 9 in G, followed quickly and appeared with a dedication to the Countess of Tessé. (Each of the fulsome prefaces, then essential to win favour from the great, were written by Leopold over the boy's name.) The next stage of the family's travels took them to London, where he composed six more sonatas in the summer and autumn of 1764: K. 10 in B flat, K. 11 in G, K. 12 in A, K. 13 in F, K. 14 in

Mozart

C and K. 15 in B flat. When this set was published, in January 1765, it too had a long dedication, in French, to Queen Charlotte. From London the family went to Holland where, at The Hague, in February 1766, Mozart wrote six more violin sonatas issued by the famous publisher B. Hummel, with a dedication to Caroline Princess of Nassau-Weilburg. These were K. 26 in E flat, K. 27 in G, K. 28 in C, K. 29 in D, K. 30 in F and K. 31 in B flat.

In all these 26 works, the violin has a modest role, playing either in unison or in thirds with the treble of the keyboard, or sometimes at an octave with the bass. Occasionally it plays in free antiphony with the piano, or provides a decorative line. While Mozart's models seem mostly to have been popular German and French composers of the time, there are moments when his individual voice begins to appear. There is, for example, an extraordinary use of the rare B flat minor for the second minuet in K. 8. K. 13 has a remarkable *Andante* in F minor which gives a glimpse of the contrapuntal manner developed in much of Mozart's mature music in this key. K. 15 opens with an *Andante maestoso* which, influenced as it may have been by Johann Christian Bach, has a first section of 18 bars that is indeed majestic, an arch of sound over an aggressive march rhythm — astonishing music for a child of eight-and-a-half. (It should perhaps be noted that in the sonatas K. 10 to K. 15, the optional cello part, not used in this recording, does little except double the bass.) K. 26 has a lively second movement in C minor, marked *Adagio, poco andante*. In K. 31

the second movement is a minuet with five variations of a grace which truly merits the adjective "Mozartian."

When visiting Vienna with his father in the autumn of 1768, Mozart completed two little sonatas, both dated 1 September: K. 46d in C and K. 46e in F. Each consists of a short *Allegro* followed by two minuets. Another ten years were to elapse before he wrote any more. Then, in the first half of 1778, during his long journey undertaken with his mother to Germany and France, he resumed such works as part of a vain effort to establish himself. He composed five sonatas in Mannheim from January to March, and two more in Paris during the summer. These seven were respectively: K. 301 in G, K. 302 in E flat, K. 303 in C, K. 305 in A, K. 296 in C, K. 304 in E minor and K. 306 in D. Of these the first four and last two were sumptuously published in Paris with a dedication to the Electress Palatine. Back in Salzburg Mozart composed one more sonata early in 1779, K. 378 in B flat. After moving to Vienna, Mozart wrote seven more violin works in the spring and summer of 1781 — five sonatas: K. 372 in B flat (unfinished), K. 379 in G, K. 376 in F, K. 377 in F, K. 380 in E flat and two sets of variations, K. 359 in G and K. 360 in G minor. Four of these Viennese sonatas (K. 376, K. 377, K. 379 and K. 380) with K. 296 from Mannheim and K. 378 from Salzburg, Artaria published in 1781 with a most handsome title page and the composer's dedication to Josepha von Auernhammer, one of his piano pupils. But this publication seems to have brought Mozart little more benefit than the earlier

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set issued in Paris. Yet in all he strove to combine what he thought to be current taste with his own expressiveness.

The sonatas of 1778 are mostly still in the two-movement form, but the music begins to grow in stature. There is more thematic alternation between piano and violin, and some doubling at the octaves. The rondo in K. 302 is outstandingly brilliant. K. 296 is a charming work, reflecting, perhaps, the fact that Mozart originally wrote it for Thérèse Serrarius, the 17-year-old daughter of his landlord in Mannheim. The second movement, *Andante sostenuto*, is particularly attractive, with some ingenious modulation, particularly in a section where the violin's line, graced with a thread of elegant *gruppetti* phrases, soars high above the piano's sequence of semiquavers. K. 305 is a *tour de force* of engaging freshness throughout, the perfect social piece. K. 306, however, is much more in the concert manner with a wonderful, scintillating finale, containing many changes of tempo, and a long bravura cadenza for both players. The sonata which towers above all the rest of 1778 is the marvellous K. 304, which is Mozart's only instrumental work in E minor. Its first movement is dominated by the powerful unison of the 12 opening bars. The minuet sustains the minor key, with rich harmonic invention which leads ultimately to the unforgettable trio section in E major, music of almost unbearable poignancy and Schubertian loveliness.

By the time Mozart came to write the violin sonatas of 1781, "Idomeneo" had been composed and suc-

cessfully produced, with a consequent deepening of his musical power and insight which is surely reflected in these chamber works and in his other music of this time. Dialogue replaces alternation, and there is an increased sense of spaciousness and freedom, irrespective of the length of a movement. K. 376 and K. 377 were, almost certainly, finished in fairly quick succession: yet both, rather unusually, are in F. The former has an imperious first movement, followed by an amiable *Andante* whose charm belies its latent strength, and a rondo which displays much subtlety in its overtly conventional style. K. 377 is on a far higher place. Despite the major key, and the almost unbroken ripple of triplets over the 4/4 time signature, the *Allegro* is a tempestuous movement. Yet nothing in it foreshadows the second, a theme and six variations, in D minor, in which Mozart's feelings seem to carry him away. The theme, with its continual rattle of *gruppetti*, is ominous enough, and his treatment of it becomes (apart from the fifth variation in D major) more and more disturbing. The sixth, in 6/8, is marked "Siciliana" and reaches an unrelieved tension which can only be compared to its analogue at the end of the D minor string quartet, K. 421. After this, the long-drawn minuet which ends this sonata is a heart-easing stroke of genius.

K. 379 is remarkable in quite a different way. It opens with a spacious, almost rhapsodical *Adagio* in G major, leading to the central section, an *Allegro* in G minor, which opens with a simple turn on G. From this springs the main theme in a long

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crescendo which is also marked "rallentando." The sonata ends with another theme and variations (five here), at the end of which the theme is unusually repeated with much elaboration. The first and third movements of K. 380 have all the buoyancy and confidence that one associates with Mozart's use of E flat. But the second, an *Andante* in G minor, is a tense affair, with expressive, finely graded dynamics — the *sotto voce* marking after the double bar is most unusual for Mozart at this time — and much rich ornamentation. For both the sets of variations which Mozart composed in June 1781, he used popular French songs. For K. 359 in G, he chose "La bergère Célimène," and for K. 360, in G minor, "Hélas, j'ai perdu mon amant." One of these two was composed, as we know from a letter that Mozart wrote to his father on 29 June, for an aristocratic pupil, Countess Thiennes de Rumbeke. Such music, whether for piano solo (Mozart wrote a good deal of this too) or for piano and violin, was very popular in society, and no doubt circulated in manuscript copies. At any rate, these two Mozart pieces seem to have remained in demand, because Artaria published them both in 1786. K. 359 is by far the more elaborate of the two, and runs to 12 variations, the last of which Mozart himself marked "ed ultima," perhaps as an indication of relief! This set is a good instance of Mozart's resourceful skill, for each variation has a distinctive character in the way the decoration is distributed between the partners, and the rhythm reshaped. No. 7 is the one in the obligatory minor. No. 8 is quasi-rhetorical. No. 11 is a delightful *Adagio*, and No. 12, abandoning the common time of all its predecessors,

romps away in 6/8. K. 360, in 6/8 throughout, is quite different in character and half the length. Its mood of wistful melancholy is unbroken save in the fifth variation where G major provides some contrast. Even in occasional pieces such as these two works Mozart's taste and poetic imagination never desert him.

1782 was a momentous year in Mozart's life. His great comic opera, "Die Entführung aus dem Serail" was completed and produced. He became engaged to Constanze and married her on 4 August. It was also at this time that he discovered the fugal music of Bach and Handel — a discovery due partly to "Die Entführung." For its success had opened to Mozart new doors in Viennese society. Among them was the house of Baron Gottfried van Swieten, an Austrian diplomat of Dutch origin, and a noted patron of music, who gave Sunday morning concerts at which Bach and Handel were studied and played. From April onwards Mozart and Constanze attended regularly. Writing to his father on the twentieth, Mozart described how she was always importuning him to write fugues for her. (Besides being a singer, she also played the piano.) So there is no doubt that she had a lot to do with the sonatas and other violin and piano pieces, as well as the fugal works for piano solo, which he wrote at this time. Those which concern us here are the Sonata in C, K. 403; the *Andante* and *Allegretto* in C, K. 404; the Sonata in A, K. 402; and the Fantasy in C minor, K. 396. All are traditionally dated to the summer or early autumn of 1782 (K. 403 and 404 may also have been composed later in the 1780's).

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On the autograph of K. 403 Mozart wrote: "Sonate première. Par moi W.A. Mozart pour ma très chère épouse" (therefore composed after 4 August). But he wrote no more than this intended series, and indeed left this and many other pieces, including some fugues for keyboard solo, unfinished. The quality of the music is variable. The first two movements of K. 403 are entirely by Mozart, and are good, partly in free three-part writing in Bach's manner. Of the third, Mozart wrote only 20 bars; the rest is by Stadler. Of K. 404 the 16-bar *Andante* is Mozart's, and so are the first 20 bars of the charming *Allegretto* which was completed for publication by Johann Anton André. The *Andante* of K. 402 is fine music, 75 bars of vintage Mozart. In the absence of the autograph, it can only be said of the fugal *Allegretto* that it is partly by Mozart, partly by Stadler. In the C minor fantasy, a remarkable 27-bar *tour de force* of quasi-improvisation, the violin enters only for the last four bars: the rest is Stadler's. There is also K. 372, an *Allegro* in B flat, dated by Mozart on the autograph 24 March 1781. The first 65 bars are in his virtuosic manner; the rest is by Stadler.

Whether in 1782 Mozart found some unfamiliar forms baffling, whether Constanze's interest waned, or whether he felt her slender musicianship inhibiting, we do not know. But it is a curious fact that a little later Mozart also failed to complete the superb C minor Mass, in the first performance of which she took the soprano part. Yet Constanze did not forget these lesser violin works. Twenty years later, she found the fragmentary autographs among

her dead husband's manuscripts, and asked her friend Maximilian Stadler to supply completions. He did so, both for these pieces and for others, such as the Piano Trio in D minor.

After these abortive efforts of 1782, two years elapsed before Mozart again showed interest in the violin sonata. Now and henceforward we have the benefit of precise dates of composition. It was in the spring of 1784 that the violinist Regina Strinasacchi visited Vienna. When she met Mozart, he wrote a sonata (K. 454 in B flat) for her and they performed it together. He described the occasion in a letter to his father: "We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theatre." It was said that pressure of work gave Mozart time to write out only the violin part: he played the piano part out of his head. This is borne out by the autograph score, in which, because of the hastily drawn and ill-spaced bar lines of the violin part, much of what is on the piano staves is cramped sometimes to the point of illegibility. Mozart entered K. 454 in his thematic catalogue on 21 April 1784, and it was published in July (together with two fine piano sonatas, K. 284 and K. 333) by Torricella, who provided a splendid decorative title page and a dedication to Countess Kobenzl, wife of the Austrian Ambassador to Russia. K. 454 has two distinctive features: it was composed for a known soloist, and has a slow introduction marked *largo*, a mere 12 bars, but of majestic power. The *Allegro*

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radiates a self-confidence which justifies and extends the pride of the introduction, in the flawless equality or alternation of the partners. The flow of the music strikes a happy balance between the two instruments, now the piano being in the ascendant, now the violin. Yet for either, when in the subsidiary role, the music is taut, full of originality, and with an arresting touch of counterpoint in the development. The same strength underlies the wonderful *Andante*, in E flat, another of Mozart's deeply poetic meditations. Though mostly serene, the music is not without tinges of melancholy, as when the first of the three themes recurs on the violin in B flat minor. The finale, marked *Allegretto*, is a delightful rondo, with four expositions of the springy opening melody, punctuated by a secondary, less emphatic episode in F major. Although the movement cannot be described as virtuosic, the piano has some brisk passages in triplets, which are taken up by the violin in the brilliant coda, and with a flourish that must have allowed Strinasacchi to display her talent most effectively.

On 20 November 1785 Mozart wrote a rather obscure letter to his friend the publisher Franz Hoffmeister, asking for a loan to relieve his financial plight. Possibly the Violin Sonata in E flat, K. 481, which Mozart completed on 12 December, was intended to be some repayment of the loan: at any rate, it was Hoffmeister who published the sonata, in January 1786, probably towards the end of the month. Otherwise, nothing is known about the origin of the piece, which Mozart finished while the great Piano Concerto in the same key, K. 482, com-

pleted only four days later, must have been very much on his mind. This proximity may account for some of the attractive bravura passages written for the piano which enliven the first movement of the sonata. As a whole, K. 481 may lack the breadth and profundity of K. 454, but it has distinctive qualities of its own. It is perhaps difficult to characterise the first movement of K. 481 (marked *Molto allegro*), but the music seems to be cast in a mood of quiet confidence tempered by an underlying sense of urgency appropriate to the 3/4 tempo and very similar to the opening of the memorable piano concerto K. 449 in the same key. Here the smooth statement of the first subject leads to a ritornello in G minor, which pauses on F major, the dominant of B flat, the key used for both the second and third subjects. Both, rather unusually, are marked *dolce*, and the latter is stated in thirds by the piano, which provides a most beautiful, undulating accompaniment to its immediate restatement on the violin. The mellifluous warmth of this first movement changes in the second — marked *Adagio* — to something akin to mystical intensity, fully in keeping with the key of A flat major which Mozart used very infrequently, and always in the same exalted manner. Most of the thematic material is simple and compact, enriched by strong chordal sequences on the piano, not least where they support a soaring melody on the violin in F minor. Poetic as is the first half of this *Adagio*, it is surpassed by the passage where Mozart devises an enharmonic modulation which anticipates Schubert's magical handling of this trait. He changes the key signature to C sharp minor for 14 bars of poignant suspense. The finale

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consists of six variations on a sinewy theme marked *Allegretto*. As they progress, the variations become longer and although in the first four the two instruments are in more or less equal partnership, the piano entirely dominates the fifth, leaving the outline of the theme to the violin. But partnership resumes in the extended sixth variation, a hugely enjoyable, Beethovenish affair in 6/8, a change of tempo which Mozart often favoured to round off a movement in this form.

As with K. 481, we know nothing certain about the origin of the Violin Sonata in A, K. 526, which Mozart finished on 24 August 1787. It too was published by Hoffmeister, in the following October. Such a relatively short interval may indicate that the latter might have commissioned it. It has also been suggested that because Mozart was then living not far from his friend Baron Gottfried von Jacquin, at whose home chamber music was often played, the sonata was intended for that circle. At any rate, the violin part is of an exceptional brilliance which, while certainly virtuosic, surely also reflects the pride and power of creative genius working at its peak. We should remember that Mozart composed this sonata while "Don Giovanni" (first produced some 10 weeks later) was fermenting in his mind. K. 526 opens with an *Allegro molto* in 6/8, an uncommon tempo for a first movement, but well suited here for this tremendous outburst of Mozart's nervous energy combined with the flowing melody to which he often gave full rein in A major. The first section reaches a pause, at the double bar, on the chord of the domi-

nant. Then comes a long passage of wonderful counterpoint in which the opening melody is treated with breath-taking ingenuity, followed by the airy exchange of a derivative phrase tossed like a shuttlecock between violin and piano before the reprise. The second movement, *Andante*, is a rapturous cantilena, in D major, a much needed point of repose which ranks for sustained sublimity with the finest slow movements in the six quartets dedicated to Haydn. The total integration of the two players in the last 20 bars of this *Andante* is one of the marvels of Mozart's chamber music. All the prodigious energy of the first movement returns in the third, marked *presto*, which is a rondo of flawless certainty. There is hardly a semiquaver in all these precipitate 426 bars, and the smooth, seamless continuum fascinates ear and mind with its subtle shifts in accent and dynamics. As a whole, this masterpiece is unsurpassed in its genre until Beethoven composed his "Kreutzer" sonata some 15 years later.

As to the last sonata, K. 547 in F, Mozart himself gave us a clue when he entered it in his catalogue on 10 July 1788 as "a little sonata for beginners." He had used exactly the same phrase for the Piano Sonata in C, K. 545, which he finished only 15 days before. So perhaps he was trying to compose music in a more popular manner: but if so, he seems to have been unsuccessful because neither work was published until 1805. The construction and balance of K. 547 is most interesting. While the first movement, marked *Andante cantabile*, runs to 84 bars, the second, *Allegro* is 193 bars. Both are fine

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examples of the simplicity and refinements of Mozart's late style. Halfway through the *Andante*, Mozart writes a second section in B flat which reverts to the tonic with an elegant free cadenza for the piano alone, leading to the recapitulation. In the first section of the *Allegro*, the violin has an even less significant role than in the first movement, but after the double bar, followed by a second subject in C major, it enjoys a revival of near equality with the piano, and shares the artless brilliance of the development and conclusion. For the finale, Mozart composed (exactly as in K. 481) a masterly theme

and six variations. The third of these is outstanding for its extraordinary modulations, and the fifth (marked "violino tacet"), in F minor, for its airy counterpoint. In the sixth variation, the skeletal role of the violin serves to make more prominent the bravura of the treble on the piano. Indeed, the nature of most of the violin part throughout the sonata and its total absence, in the fifth of the concluding variations, seems to support the idea that Mozart may have originally intended this little sonata for piano alone.

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First page of the autograph of the Sonata KV 304.

Total playing-time: 5.25'10"

422 517-2 **PME 5****DDD** **PG 911****Wolfgang Amadeus Mozart****PIANO SONATAS**

Klaviersonaten · Sonates pour piano · Sonate per pianoforte

CD 1

Sonata in C, KV 279
Sonata in F, KV 280
Sonata in B flat, KV 281
Sonata in E flat, KV 282
Sonata in G, KV 283

CD 2

Sonata in D, KV 284
«Dürnitz»
Sonata in C, KV 309
Sonata in A minor, KV 310

CD 3

Sonata in D, KV 311
Sonata in C, KV 330
Sonata in A, KV 331

CD 4

Sonata in F, KV 332
Sonata in B flat, KV 333
Fantasia in C minor, KV 475
Sonata in C minor, KV 457

CD 5

Sonata in C, KV 545
«für Anfänger»
Sonata in B flat, KV 570
Sonata in D, KV 576
Sonata in F, KV 533 & 494

Mitsuko Uchida

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PHILIPS

COMPLETE MOZART EDITION

Mozart

PIANO VARIATIONS

RONDOS ETC.





Wolfgang Amadeus Mozart. Oil painting by T. Helbling, c. 1767.



- 1 **Eight Variations in G, KV 24** 5'55"
Acht Variationen G-dur · Huit variations en sol majeur
Otto variazioni in Sol maggiore
on/über/sur/su:
«Laat ons juichen, batavieren!» (C.E. Graaf)
- 2 **Seven Variations in D, KV 25** 6'40"
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- 3 **Twelve Variations in C, KV 179/189a** 18'39"
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- 4 **Six Variations in G, KV 180/173c** 8'25"
Sechs Variationen G-dur · Six variations en sol majeur
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«Mio caro Adone» (A. Salieri)



422 729-2



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 Neun Variationen C-dur · Neuf variations en ut majeur
 Nove variazioni in Do maggiore

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«Lison dormait» (N. Dezède)

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Piano/Klavier/Pianoforte

Mozart

CD 2 422 729-2



- 1 **Twelve Variations in C, KV 265/300e**
 Zwölf Variationen C-dur · Douze variations en ut majeur
 Dodici variazioni in Do maggiore

13'15"

on/über/sur/su:

«Ah, vous dirai-je, Maman»

- 2 **Eight Variations in F, KV 352/374c**
 Acht Variationen F-dur · Huit variations en fa majeur
 Otto variazioni in Fa maggiore

12'52"

on/über/sur/su:

«Dieu d'amour!» (A.E. Grétry)

- 3 **Twelve Variations in E flat, KV 353/300f**
 Zwölf Variationen Es-dur · Douze variations en mi bémol majeur
 Dodici variazioni in Mi bemolle maggiore

14'08"

on/über/sur/su:

«La belle Française»

- 4 **Twelve Variations in E flat, KV 354/299a**
 Zwölf Variationen Es-dur · Douze variations en mi bémol majeur
 Dodici variazioni in Mi bemolle maggiore

18'13"

on/über/sur/su:

«Je suis Lindor» (A.L. Baudron)

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5

Six Variations in F, KV 398/416e

Sechs Variationen F-dur · Six variations en fa majeur

Sei variazioni in Fa maggiore

on/über/sur/su:

«Salve tu, Domine» (G. Paisiello)

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Mozart

CD 3 422 730-2



1

Ten Variations in G, KV 455

Zehn Variationen G-dur · Dix variations en sol majeur

Dieci variazioni in Sol maggiore

on/über/sur/su:

«Unser dummer Pöbel meint» (C.W. Gluck)

2

[Allegretto and] Twelve Variations in B flat, KV 500

Zwölf Variationen B-dur · Douze variations en si bémol majeur

Dodici variazioni in Si bemolle maggiore

3

Nine Variations in D, KV 573

Neun Variationen D-dur · Neuf variations en ré majeur

Nove variazioni in Re maggiore

on a minuet by/über ein Menuett von/sur un menuet de/su un minuetto di
Jean-Pierre Duport

4

Eight Variations in F, KV 613

Acht Variationen F-dur · Huit variations en fa majeur

Otto variazioni in Fa maggiore

on/über/sur/su:

«Ein Weib ist das herrlichste Ding» (B. Schack/F. Gerl)

Ingrid Haebler

Piano/Klavier/Pianoforte

Mozart



- 1 **Minuet in D, KV 355/576b**
Menuett D-dur · Menuet en ré majeur
Minuetto in Re maggiore 3'08"
- 2 **Fantasia in D minor, KV 397/385g**
d-moll · en ré mineur · in re minore 7'16"
Completed by/Ergänzt von/Complétée par/Completata da: MITSUKO UCHIDA
- 3 **Rondo in D, KV 485**
D-dur · en ré majeur · in Re maggiore 5'10"
- 4 **Rondo in A minor, KV 511**
a-moll · en la mineur · in la minore 10'49"
- 5 **Adagio in B minor, KV 540**
h-moll · en si mineur · in si minore 10'43"
- 6 **Eine kleine Gigue in G, KV 574**
G-dur · en sol majeur · in Sol maggiore 1'40"

Mitsuko Uchida
Piano/Klavier/Pianoforte



- 1 **[Movement in F], KV 33B**
Klavierstück F-dur · Mouvement en fa majeur
Movimento in Fa maggiore 0'57"
- 2 **Capriccio in C, KV 395/300g**
C-dur · en ut majeur · in Do maggiore 4'24"
- 3 **March in C, KV 408 No. 1/383e**
C-dur · en ut majeur · in Do maggiore 4'29"
- Prelude and Fugue in C, KV 394/383a**
Präludium und Fuge C-dur
Prélude et Fugue en ut majeur
Preludio e Fuga in Do maggiore
- 4 Präludium 4'30"
- 5 Fuge 4'20"
- 6 **Allegro in C, KV 5a**
C-dur · en ut majeur · in Do maggiore 2'12"
- 7 **Allegro in G minor, KV 312/590d**
g-moll · en sol mineur · in sol minore 5'19"

Suite in C, KV 399/385i

C-dur · en ut majeur · in Do maggiore

- 8 1. Ouverture - Allegro
9 2. Allemande
10 3. Courante

11 Allegro in B flat, KV 400/372a

B-dur · si bémol majeur · Si bemolle maggiore

completed by/ergänzt von/complété par/completato da: MAXIMILIAN STADLER

12 Theme and Two Variations in A, KV 460/454a

Thema und zwei Variationen A-dur · Thème et deux variations en la majeur

Tema e due variazioni in La maggiore

on/über/sur/su:

«Come un agnello» (G. Sarti)

13 Kleiner Trauermarsch in C minor, KV 453a

«Marche funebre del Sig^l: Maestro Contrapunto»

c-moll · en ut mineur · in do minore

14 Minuet in F, KV 4

Menuett F-dur · Menuet en fa majeur

Minuetto in Fa maggiore

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15 Minuet in D, KV 94/73h

Menuett D-dur · Menuet en ré majeur

Minuetto in Re maggiore

16 Andante in C, KV 1a

C-dur · en ut majeur · in Do maggiore

17 Allegro in C, KV 1b

C-dur · en ut majeur · in Do maggiore

18 Allegro in F, KV 1c

F-dur · en fa majeur · in Fa maggiore

19 Minuet in F, KV 1d

Menuett F-dur · Menuet en fa majeur

Minuetto in Fa maggiore

20 Minuet in F, KV 2

Menuett F-dur · Menuet en fa majeur

Minuetto in Fa maggiore

21 Allegro in B flat, KV 3

B-dur · si bémol majeur · Si bemolle maggiore

21 Minuet in F, KV 5

Menuett F-dur · Menuet en fa majeur

Minuetto in Fa maggiore

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- 23 **Minuet in G, KV 1/1e — Minuet in C, KV 1f**
Menuett G-dur — Menuett C-dur
Menuet en sol majeur — Menuet en ut majeur
Minuetto in Sol maggiore — Minuetto in Do maggiore

- 24 **Fugue in G minor, KV 401/375e**
Fuge g-moll · Fugue en sol mineur
Fuga in sol minore
Duet with/vierhändig mit/à quatre mains avec/a quattro mani con
Tini Mathot

Ton Koopman

Harpsichord/Cembalo/Clavecin/Clavicembalo

Mozart



Ingrid Haebler.



Mitsuko Uchida.



Ton Koopman.

From Childhood to Maturity

Variations and Miscellaneous Piano Pieces

William Kinderman

Mozart's numerous sets of variations for piano solo span his entire career and well illustrate his reception of musical currents of the day. Nearly all of the themes chosen were drawn from familiar songs, dances or opera arias by other composers, and the variation techniques employed consist largely of melodic and figurative decoration. Variation sets of this kind were more easily published than works in most other genres. Mozart's prowess as a keyboard virtuoso and improviser found a natural outlet in such variations, as he himself related to his father after his successful concert appearance at Vienna on 23 March 1783 in the presence of the emperor: "I played variations on an aria from an opera called 'The Philosophers.' I was recalled, and played variations on an aria 'Unser dummer Pöbel meint,' etc., from 'The Pilgrims from Mecca'." Gluck, the composer of "The Pilgrims," was in the audience, and must have listened with pleasure and astonishment to the improvisations on his theme by the younger master, which Mozart wrote out the following year, in August 1784 (these are presently catalogued as K. 455). The comic spirit of this aria on "the stupid man in the street" is reflected for instance in Mozart's reharmonisations of the initial gesture in

octaves in Variation 4, whereas in other variations the melody is transformed in pianistic textures reminiscent of Mozart's great piano concertos from these years.

Mozart's very first preserved variation sets date from his trip to Holland in 1766 at the age of ten, when he wrote eight Variations on a Dutch Song by C. E. Graaf, K. 24, and Seven Variations on the Dutch national song "Willem van Nassau," K. 25. There are few hints of Mozart's mature artistry in these early pieces, but the structural layout of the variations, especially in K. 24, already shows features characteristic of most of his later sets. The initial variations bring increasing subdivisions in the rhythmic values of the theme; and the penultimate variation is an *Adagio* followed by a return to a faster tempo in the final variation. Such subdivisions in rhythm, proceeding from quavers to quaver and semiquaver triplets, also determine the opening variations of Mozart's next set, on "Mio caro Adone" by Salieri, K. 180/173c, from 1773, but here the variations are much more vividly characterised. The potential of the variation set for brilliant display is still more fully realised in his 12 Variations on a Minuet by J. C. Fischer, K. 179/

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189a, a work Mozart composed the following year at the age of 18 and which long served as a showcase for his virtuosity.

While at Paris during 1778 Mozart wrote two sets on French themes: 12 Variations on the Romance "Je suis Lindor" (a favourite song in Beaumarchais's "Le barbier de Seville," by A. L. Baudron), K. 354/299a; and Nine Variations on the popular arietta "Lison dormait" by N. Dezède, K. 264/315d. These works show a new resourcefulness in their pianistic textures, devices for linking adjacent variations, and variety of figuration. Yet the individual character of the variations is always paramount, especially in K. 354, with its tenderly expressive theme. The charming "Lison dormait" Variations are the more brilliant of the two sets, with a spirited final *Allegro* variation culminating in an elaborate cadenza, and capped by a wistful reminiscence of the original melody.

Soon after his move to Vienna in 1781 Mozart wrote out two further variation sets on French themes. The 12 Variations on "Ah, vous dirai-je, Maman," K. 265/300e (known in English-speaking countries as "Baa Baa Black Sheep" or "Twinkle Twinkle Little Star") effectively intensify the descending melodic patterns from the theme as dissonant suspensions, which are further developed in the poignant chromaticism of the *minore*, Variation 8. (Mozart's variations in the minor often involve a more far-reaching transformation of the character and structure of the theme.) This set shows an especially sensitive and controlled ordering of the

successive variations, which strives to overcome the essentially loose and additive nature of the form. The interplay in this set between quietly expressive and brilliantly figurative variations is also characteristic of the set of 12 on "La belle Francoise," K. 535/300f. The opening variations of K. 353 employ striking rhythmic motives to adorn the melody, or surround it as a sonorous background in various registers, whereas the fourth variation delicately reshapes the thematic structure. Following the penultimate *Adagio*, the final *presto* variation departs from the 6/8 meter of the theme, and the basic character of the whole; but Mozart closes with an abbreviated and varied restatement of the original melody.

The Eight Variations in F, K. 352/374c, also from 1781, are based on the march from A. E. M. Grétry's "Les mariages Samnites." It is a dignified, noble theme showing structural similarities to the subject of Mozart's variations beginning his Sonata in A, K. 311, and at least two of the present variations (Nos. 1 and 6) remind us strongly of that movement. At the heart of the set is the *minore*, Variation 5, whose poignant dissonances are enhanced through syncopation, contrapuntal imitations, and a sensitive exploitation of pitch registers. The serious tone of this work is maintained throughout, and the set closes plainly, without any cadenza or concluding flourishes.

As we have noted, Mozart performed his Six Variations on an aria from "I filosofi immaginari" (The Philosophers), K. 398/416e in March 1783; the

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opera is by G. Paisiello, and the theme in question from the chorus "Salve, tu Domine." William Glock has pointed out that some of the patterns in these variations, such as Nos. 2 and 6, "still preserve the theatrical excitement of a great occasion." A striking moment comes at the end of the *minore*, Variation 4, which reaches an improvisatory *Adagio* written without bar lines. There is no cadence; instead Mozart leads the music into a reprise of the theme in the major in the left hand, played under sustained trills in the right hand such as he loved to employ in this period. The sixth and final variation is the most brilliant of all, in arpeggiated semiquaver triplets, and it is extended into a great cadenza before the work ends with a dissolving coda sinking quietly into the low register.

The theme of the 12 Variations in B flat, K. 500, from 1786, may stem from Mozart himself. Abert has drawn attention to the presence in this set of keyboard figuration suggesting an influence of Clementi, a composer Mozart had dismissed rather scornfully a few years earlier. The textures of certain variations, such as the severe contrapuntal density of the *minore*, Variation 7, also show a certain kinship with the finale of Mozart's great Piano Concerto in C minor from the same year, as Glock has observed. In K. 500, a direct interconnection of variations takes place between No. 10, which ends with a cadenza emerging out of the lowest register, and No. 11, the *Adagio*. The final variation is an *Allegro* containing its own varied repetitions and ending similarly in a short cadenza, before a literal *da capo* of the theme closes the work.

The Nine Variations on a Minuet by Duport, K. 573, written at Potsdam, Prussia, in May 1789, are one of Mozart's finest works in this form. Duport's minuet is based on a well-worn formula whose solid structure lends itself particularly well to variation; and Mozart not only effectively embroiders this structure through figuration, as in Variations 1-4, but discovers unsuspected depths of character in the transformations that follow. The *minore*, Variation 6, has a bleak despair conveyed particularly at the repeated melodic ascent to high F, whereupon the music falls earthward in a series of appoggiaturas. When this progression is restated in the second half, the descent converges onto a startling Neapolitan sonority of E flat major before a dry cadence in D minor closes the variation in an air of resignation. A moment later, however, the ensuing Variation 7 restores the major mode with an irresistible gaiety that carries all before it. Following the elaborate *Adagio* variation, Mozart quickens the pace in the 2/4 meter of Variation 9, which is joined through a cadenza to an exquisitely varied closing *da capo* of the theme, with a cadence reaffirming the joyous character of the seventh variation.

Mozart's final contribution to this genre are the Eight Variations on "Ein Weib ist das herrlichste Ding" (A Woman is the Most Marvellous Thing), K. 613, on a theme drawn from the operetta "Der dumme Gärtner" by B. Schack, which Emmanuel Schickaneder produced in Vienna in 1789. The variations date from March 1791, during the last year of Mozart's life. A curious feature of this set

Mozart

consists in the distinct function of the first eight bars, which stand apart from the continuation, since they represent the instrumental introduction to the song. Here again, as so often in Mozart's variations, the initial sections bring a gradual acceleration in rhythmic values. The theme is not thoroughly transformed, but Mozart's treatment is full of subtleties, such as the contrapuntal combinations in the coda that finally merge the introduction with the melody proper. Most impressive is Variation 6, with its trills, syncopated textures and chromaticism. Saint-Foix likens the introduction of this variation to the accompaniment of the trio of the three boys ("Seid uns zum zweiten Mal willkommen") in "Die Zauberflöte," and the variations as a whole have an atmosphere of somewhat naïve yet noble simplicity akin to that work.

Mozart's other works for solo piano apart from sonatas fall roughly into three categories: childhood pieces, especially minuets, some of which date already from his sixth and seventh years; pieces in Baroque idioms, such as fugues and suite movements stemming from all periods of his career; and finally the fantasies, rondos, and other individual pieces, among which the Rondo in A minor, K. 511, and Adagio in B minor, K. 540, are undoubtedly the most important.

The earliest of Mozart's piano pieces are written in his father Leopold's hand and date from around 1762. That the four minuets K. 1, 2, 4 and 5, and the

Allegro K. 3 have become mainstays in the instruction of children is fitting: their grammar is unexceptionable, the structure clear and solid, and the Allegro shows some imaginative touches, with a resourceful reinterpretation of phrases and use of deceptive cadences contributing to its spirited character. Wyzewa and Saint-Foix pointed out that both K. 4 and 5 employ virtually the same bass, suggesting that Leopold may have provided the bass and set his son the task of realising the rest. The Allegro K. 9a/5a, composed the following year, is a rudimentary sonata form, with much mechanical figuration and a highly curtailed second subject of only seven bars. More polished are the occasional pieces that have been preserved from Mozart's early adolescence, such as the rustic and rather simple movement in F, K. 33B, written in Zürich in 1766, and especially the Minuet in D, K. 94, composed in Italy around April 1770, with its almost obsessive imitations of the opening motive.

On 7 February 1778 Mozart wrote to his father: "As you know, I can more or less adopt or imitate any kind and any style of composition," a claim that is vividly illustrated in his Fantasy or Capriccio K. 395/300g, dating from about this time. The piece reminds us most of all of C.P.E. Bach in its rambling and rhapsodic structure, with extended improvisatory passages devoted to the composing-out of diminished-seventh chords in rapid figuration. Also reminiscent of C.P.E. Bach are the sudden shifts in affect at the centre of the work, where Mozart writes the succession of indications *andantino - presto - adagio - andantino - cantabile -*

Mozart

allegro within only eight bars. Mozart wrote quite a number of works, on the other hand, evoking the style of J. S. Bach, especially around 1782, after the beginning of his residence at Vienna. A good example is the Prelude and Fugue in C, K. 394 (383a), from April of that year. The fugue, marked *Andante maestoso*, reminds us of Bach's fugues in this key in "Das Wohltemperierte Clavier." Another work in an earlier style is the incomplete Suite, K. 399/385i, also from 1782, consisting of an overture, allemande and courante, the sarabande having been left unfinished. The overture is Handelian in style, but differs from Baroque precedent in that the final cadence is left unresolved on the dominant, and only granted at the beginning of the ensuing allemande, in C minor; Mozart also departs from Baroque tradition in placing the following courante in the relative major, E flat, instead of the tonic key.

The Fantasy in D minor, K. 397/385g presumably also dates from about 1782, and shows Mozart writing in a more individual style than K. 395, and on the way to his great Fantasy in C minor, K. 475, from 1785. The main body of the D minor Fantasy is formed by three varied appearances of an *Adagio* theme, interspersed with contrasting improvisatory gestures and vivid, almost theatrical touches often based on falling chromatic progressions. This is followed by an *Allegretto* section in D major, which is characterised by an atmosphere of childlike grace and innocence. [Mozart interrupted work on the Fantasy in the middle of the *Allegretto* and the version published by Breitkopf completed the piece by

extending the *Allegretto* by a further 10 bars. Uchida prefers to follow the example set by Mozart in the C minor Fantasia and rounds off the work with a return to the opening arpeggios - ed.]

Among the works in the classical sonata style from the early Vienna years is an incomplete *Allegro* movement in B flat, K. 400/372a. The manuscript is undated; but in the development, shortly before Mozart broke off work on the fragment, he wrote the names "Sophie" and "Co(n)stanze" above sequences of an expressive phrase employing appoggiaturas. This strongly suggests a date of summer 1781, when Mozart stayed with the Weber family in Vienna and "fooled about and had fun" in the company of the Weber daughters, much to the consternation of his father in Salzburg. The movement was completed by the Abbé Stadler, who similarly finished the last few measures of Mozart's impressive Fugue in G minor, K. 401/375e, yet another of his archaising compositions from 1782.

Juxtaposed with Mozart's miscellaneous piano pieces in the present recording are his Two Variations on "Come un'agnello" from the opera "Fra i due litiganti il terzo gode" by Sarti, K. 460/454a, from 1784. Listeners familiar with "Don Giovanni" will recognise the tune from the beginning of Mozart's second finale, where it is performed as incidental music during the Don's supper, immediately preceding Mozart's humorous self-quotation from "Figaro." Mozart's sense of humour also surfaces in another miscellaneous work from 1784, the processional march in C minor, K. 453a, which is

Mozart

serious enough in its musical tone but titled "Marche funebre del Signor Maestro Contrapunto."

Highly serious, on the other hand, is the undated *Allegro* in G minor, K. 312/590d, which is written in a lean but intense *Sturm und Drang* idiom. Saint-Foix considered it early Mozart, and assigned it to 1774, but this is probably mistaken. There are significant musical affinities between this G minor *Allegro* and Mozart's penultimate piano sonata, K. 570, from 1789, as Glock has observed, and not only in the broad linear continuity of its phrasing, but in the sense of sovereign freedom and plasticity that informs the whole and seems to guide the transformations from one musical texture to another.

The first of Mozart's independent "rondos," the lively *Allegro* in D, K. 485, from 1786, hardly seems to be a rondo at all: it lacks independent episodes, and employs a monothematic design in which the principal subject appears in a wide range of keys. The first section, moreover, is repeated in the manner of a sonata exposition, and the recapitulation also follows the basic principles of sonata procedure, resolving material previously heard in the dominant into the tonic. For Mozart, this is an unusually consistent monothematic movement, and perhaps its very lack of thematic contrast and many appearances of the main subject may have prompted him to call it a "rondo." The theme of this piece was taken from the rondo of Mozart's Piano Quartet in G minor, K. 478, which was prob-

ably composed in 1785, and was published around the beginning of 1786.

The Rondo in A minor, K. 511, dated 11 March 1787, is a profound work of compact dimensions and yet vast scope, whose intrinsic musical structure provides modes of transformation between contrasting and seemingly incompatible affects. The opening turn on the dominant, for example, is no mere ornament, for it lays bare the chromatic relations that are crucial throughout; so important are the semitones adjacent to the dominant, F and D flat, that Mozart incorporates this turn motive into the triplet figuration of his coda, repeating the figure over and over, whereupon the bass echoes, in slower note values, an analogous chromatic figure on the tonic in the closing moments, and the work ends with a reiteration of the original chromatic ornament in the treble. The main theme is a type of *siciliano*, in 6/8 time, in which the melody rises with a crescendo through all of the chromatic steps from tonic to dominant in the second and third bars. As is so characteristic of Mozart, this highly expressive idiom, whose fervent character is later intensified through elaborate melodic variations, is enclosed within an absolutely objective structural framework on which it is wholly dependent and from which it cannot escape. The sustained tonic pedal heard beneath the chromatic ascent, or the dry, understated cadences in the tonic have a quality of inevitability, and the merging here of subjective expression with objective determination produces an effect of tragic resignation.

Mozart

The two episodes, in F major and A major, are to be understood as optimistic and yet ultimately unsustainable transformations of the main theme. The F major section beginning at bar 31 has the same upbeat and turn on the dominant above a pedal as the main theme, whereas the A major episode at bar 89 opens with a transformation of the cadence, which is given a Rococo veneer. Yet neither of these complexes can resist the chromaticism drawn from the main theme, a chromaticism that eventually invades their textures and exposes their essential fragility. In the closing stages, even the main theme is transformed, its static bass-line replaced by a sinuous pattern of sixteenth notes, which is carried upward in an exchange of parts to the treble, into the passage in which Mozart hauntingly stresses that chromatic turn figure with which the rondo had begun.

Almost exactly a year later, on 19 March 1788, Mozart completed his splendid *Adagio* in B minor, K. 540. This work goes still further in exploiting the tension between a lyric, and often almost recitative-like expression, and a highly-controlled, dissonant chromaticism. Its textures seem to evoke orchestral effects, as at the outset where the initially unharmonised melody is supported by sustained, accented chords of a diminished seventh resolving to the tonic, or moments later, when *forte-piano* alternations intensify the pattern of descending semitones. The movement unfolds in sonata form, with the coda bringing a concluding turn to B major.

An admiration for J.S. Bach remained with Mozart until his final years, and is reflected in one of his last independent piano pieces, the masterly contrapuntal Gigue in three voices, K. 574, composed at Leipzig on 16 May 1789. The piece was written into the family album of the court organist Engel, evidently as a tribute to the Leipzig master, but remains stylistically quite independent of Bach, and indeed unlike anything else Mozart ever wrote. Particularly striking are the twisting angularity of the melodic lines, whose registral disparities enrich the polyphony, the bold dissonances, and the unusual pedal effects heard against shifting harmonies.

The Minuet in D, K. 355/594a, is also clearly a product of Mozart's later years — how different it is from the childhood minuets recorded here in its chromatic textures, and in the richness of its contrasts! Alfred Einstein speculated that the minuet might originally have formed the third movement of Mozart's Piano Sonata in this key, K. 576, from 1789, and Glock has pointed out a motivic similarity between the beginning of the minuet and the principal motive of the sonata finale, involving an inversion of the opening chromatic inflection. Perhaps because a four-movement format for a sonata was then so unusual, this fine movement was removed and made a musical orphan. If so, Mozart came very close to anticipating one of Beethoven's innovations of the following decade — the use of the four-movement scheme then associated with symphonies and quartets in the genre of the piano sonata.

Mozart

Total playing-time: 4.34'15"

422 518-2 PME 5

ADD / DDD PG 911

Wolfgang Amadeus Mozart

PIANO VARIATIONS, RONDOS

and miscellaneous pieces for keyboard
Variationszyklen und Einzelstücke für Klavier

Variations pour piano et pièces diverses pour clavecin ou piano
Variazioni per pianoforte e altre composizioni per clavicembalo o pianoforte

CD 1

8 Variations in G, KV 24
7 Variations in D, KV 25
12 Variations in C, KV 179
6 Variations in G, KV 180
9 Variations in C, KV 264

CD 2

12 Variations in C, KV 265
8 Variations in F, KV 352
12 Variations in E flat, KV 353
12 Variations in E flat, KV 354
6 Variations in F, KV 398

CD 3

10 Variations in G, KV 455
12 Variations in B flat, KV 500
9 Variations in D, KV 573
8 Variations in F, KV 613

CD 4

Minuet in D, KV 355
Fantasia in D minor, KV 397
Rondo in D, KV 485
Rondo in A minor, KV 511
Adagio in B minor, KV 540
Eine kleine Gigue in G, KV 574

CD 5

21 miscellaneous pieces for keyboard:
KV 33B, 395, 408 No. 1, 394, 5a, 312, 399, 400, 460, 453a, 4, 94, 1a, 1b, 1c, 1d, 2, 3, 5, 1 + 1f, 401

Ingrid Haebler
Mitsuko Uchida · Ton Koopman

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PHILIPS

COMPLETE MOZART EDITION

Mozart

VIOLIN CONCERTOS





Wolfgang Amadeus Mozart (1777), Anonymous oil painting.

Wolfgang Amadeus Mozart

(1756-1791)

VIOLIN CONCERTOS

Violinkonzerte · Concertos pour violon · Concerti per violino

HENRYK SZERYNG

Gérard Poulet · Richard Morgan · Norman Jones

New Philharmonia Orchestra

SIR ALEXANDER GIBSON

Iona Brown · Nobuko Imai

Stephen Orton · Howard Shelley

Academy of St Martin in the Fields

IONA BROWN

Mozart

**Violin Concerto in B flat, KV 207**

Violinkonzert B-dur

Concerto pour violon et orchestre en si bémol majeur

Concerto per violino e orchestra in Si bemolle maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Erik Smith

- | | | |
|---|---------------------|-------|
| 1 | 1. Allegro moderato | 7'21" |
| 2 | 2. Adagio | 7'35" |
| 3 | 3. Presto | 5'56" |

Violin Concerto in D, KV 211

Violinkonzert D-dur

Concerto pour violon et orchestre en ré majeur

Concerto per violino e orchestra in Re maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Erik Smith

- | | | |
|---|----------------------|-------|
| 4 | 1. Allegro moderato | 8'36" |
| 5 | 2. Andante | 7'17" |
| 6 | 3. Rondeau (Allegro) | 4'35" |

Mozart



Violin Concerto in G, KV 216

Violinkonzert G-dur

Concerto pour violon et orchestre en sol majeur

Concerto per violino e orchestra in Sol maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Sam Franko

Publishers/Verlag/Edition/Edizione: G. Schirmer Inc.

- | | | |
|-----------|---|-------|
| 7 | 1. Allegro | 9'56" |
| 8 | 2. Adagio | 8'14" |
| 9 | 3. Rondeau (Allegro) | 6'23" |
| 10 | Adagio for Violin and Orchestra in E, KV 261 | 6'39" |
| | für Violine und Orchester E-dur | |
| | pour violon et orchestre en mi majeur | |
| | per violino e orchestra in Mi maggiore | |

Mozart

**Violin Concerto in D, KV 218**

Violinkonzert D-dur

Concerto pour violon et orchestre en ré majeur

Concerto per violino e orchestra in Re maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Joseph Joachim

- [1] 1. Allegro
- [2] 2. Andante cantabile
- [3] 3. Rondeau (Andante grazioso)

9'29"

6'44"

7'19"

Violin Concerto in A, KV 219

Violinkonzert A-dur

Concerto pour violon et orchestre en la majeur

Concerto per violino e orchestra in La maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Joseph Joachim

- [4] 1. Allegro aperto
- [5] 2. Adagio
- [6] 3. Rondeau (Tempo di menuetto)

9'43"

9'22"

8'44"

Mozart



7 Rondo for Violin and Orchestra in B flat, KV 269/261a

für Violine und Orchester B-dur
pour violon et orchestre en si bémol majeur
per violino e orchestra in Si bemolle maggiore

6'25"

8 Rondo for Violin and Orchestra in C, KV 373

für Violine und Orchester C-dur
pour violon et orchestre en ut majeur
per violino e orchestra in Do maggiore

5'18"

Mozart

**Violin Concerto in D, KV 271a/271i**

Violinkonzert D-dur

Concerto pour violon et orchestre en ré majeur

Concerto per violino e orchestra in Re maggiore

(doubtful · zweifelhaft · attribution incertaine · attribuzione incerta)

Cadenzas/Kadenzen/Cadences/Cadenze: George Enesco

- | | | |
|-----|---------------------|--------|
| [1] | 1. Allegro maestoso | 11'46" |
| [2] | 2. Andante | 8'09" |
| [3] | 3. Rondo (Allegro) | 9'13" |

Concertone for 2 Violins and Orchestra in C, KV 190/186E

für zwei Violinen und Orchester C-dur

pour deux violons et orchestre en ut majeur

per due violini e orchestra in Do maggiore

- | | | |
|-----|-------------------------------|--------|
| [4] | 1. Allegro spiritoso | 9'00" |
| [5] | 2. Andantino grazioso | 10'44" |
| [6] | 3. Tempo di menuetto (Vivace) | 9'52" |

Mozart

**Henryk Szeryng**

Violin/Violine/Violon/Violino

Gérard Poulet

Violin/Violine/Violon/Violino (KV 190/186E)

Richard Morgan

Oboe/Hautbois (KV 190/186E)

Norman Jones

Cello/Violoncello/Violoncelle (KV 190/186E)

New Philharmonia Orchestra

Sir Alexander Gibson

Mozart

**Sinfonia concertante in E flat, KV 364/320d***

for violin, viola and orchestra

für Violine, Viola und Orchester Es-dur

pour violon, alto et orchestre en mi bémol majeur

per violino, viola e orchestra in Mi bemolle maggiore

- | | | |
|---|---------------------|--------|
| 1 | 1. Allegro maestoso | 13'53" |
| 2 | 2. Andante | 11'02" |
| 3 | 3. Presto | 6'11" |

Concerto for Violin, Piano and Orchestra in D, KV App. 56/315f*

für Violine, Klavier und Orchester D-dur

pour violon, piano et orchestre en ré majeur

per violino, pianoforte e orchestra in Re maggiore

Reconstruction and cadenzas/Rekonstruktion und Kadenzen/Reconstruction et cadences/

Ricostruzione e cadenze: PHILIP WILBY

Publishers/Verlag/Édition/Edizione: J. & W. Chester Ltd./Wilhelm Hansen London Ltd.

- | | | |
|---|-------------------------|--------|
| 4 | 1. Allegro | 12'10" |
| 5 | 2. Andantino cantabile | 6'34" |
| 6 | 3. Allegretto - Allegro | 6'54" |

Mozart



Sinfonia concertante in A, KV App. 104/320e*

for violin, viola, cello and orchestra

für Violine, Viola, Violoncello und Orchester A-dur

pour violon, alto et orchestre en la majeur

per violino, viola e orchestra in La maggiore

Reconstruction and cadenza/Rekonstruktion und Kadenz/Reconstruction et cadence/

Ricostruzione e cadenza: PHILIP WILBY

Publishers/Verlag/Edition/Edizione: J. & W. Chester Ltd./Wilhelm Hansen London Ltd.

7 Allegro

11'08"

Iona Brown

Violin/Violine/Violon/Violino

Nobuko Imai

Viola/Alto (KV 364/320d & App. 104/320e)

Stephen Orton

Cello/Violoncello/Violoncelle (KV App. 104/320e)

Howard Shelley

Piano/Klavier/Pianoforte (KV App. 56/315f)

Academy of St Martin in the Fields

Iona Brown

* DDD

Mozart

Concerto à Violino Solo

di Amadeo d'Alfango Morar
a Salisburgo il 14 di Aprile

Figures
said fig

249.

Violin Concerto in B flat, KV 207. First page of autograph.

The Journey Towards Independence Mozart's Concertos for Violin

Philip Wilby

In 1756 Leopold Mozart, Vice-Kapellmeister and Konzertmeister to the Archbishop of Salzburg, enjoyed two major achievements. His talents as a rigorous teacher had been recognised as early as 1743, and the publication of his finely comprehensive "Violinschule" in July 1756 was a consummate moment. Like so many earlier study books, Leopold's method was intended to provide instruction and exercises for the development of sound technique. However, unlike his predecessors, (except perhaps Quantz's book on the flute) Leopold's great volume is spiced with forceful opinion, designed to "pave the way for music-loving youth." It is this text which has placed his book in the first rank of eighteenth-century musical documents.

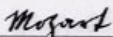
The second major event of 1756 was the birth of his son Wolfgang. Leopold was unstinting in his efforts to provide this seventh child with the finest educational opportunities. Wolfgang studied the traditional skills of pure counterpoint and pastiche, in addition to piano and violin, and his first 15 extant compositions all contain these readily available instruments. Of Leopold's composition teaching we know very little, though Wolfgang's own teaching methods are better documented and must surely have been based on similar lines. By the time he

wrote his Symphony No. 1 in E flat, K. 16, he showed exceptional control of form, orchestration and harmony... even if his father's guiding hand might have been that of a co-author!

In Mozart's understanding of all this music the violin plays a central role. It was through the violin that he experienced for the first time the orchestral and chamber repertoire, and his insights into the psychology of music-making were gained in these formative years. The "Mozart-Geburtshaus" in Salzburg displays three of his instruments: a child's violin, a full-size instrument by one of the many makers from Mittenwald and a splendid viola variously attributed to Testori or Aloys Fuchs.

Mozart's prodigious abilities as a pianist and composer were legendary, as his early travels around the European courts attest. Yet, at least in Leopold's eyes, he never attained the highest standards as a violin virtuoso. In a letter dated 9 October 1777, his father urged Wolfgang to greater efforts:

When you were in Munich, you probably did not practise the violin at all? But I should be sorry to hear this. Brunetti now praises you to the skies! And when I was saying the other day



that you played the violin *passabilmente*, he burst out: "Cosa? Cazzo! Se suonava tutto!" (What? Nonsense! He could play anything!)

Perhaps not too strangely, after his father's critical views, Mozart's letters mention the fine reception of his violin playing quite regularly for some time afterwards:

After lunch I played two concertos, improvised something and then played the violin in of Hafeneder's trios. I would gladly have done some more fiddling, but I was accompanied so badly that it gave me the cholic!

(Augsburg, 16-17 October 1777)

In spite of their poor fiddling, I prefer the monastery players to the Augsburg orchestra. I performed a symphony and played Vanhall's Concerto in B flat, which was unanimously applauded... In the evening at supper I played my Strassburg concerto [K. 218?], which went like oil. Everyone praised my beautiful pure tone.

(Augsburg, 23 October 1777)

All the musical portraits of Mozart and his family show him playing keyboard instruments, and in later life his progress downwards from the violin to viola is entirely consistent with his conviction that his abilities were better suited to supporting than to leading ensembles.

Like his church music, most of Mozart's works for solo strings with orchestra come from his Salzburg

years. They divide into two major groups, namely concertos for solo violin and sinfonie concertanti composed in the Mannheim-Paris mould.

There was a fundamental difference in type between these two sorts of composition, and indeed between the occasions of their performance. In Salzburg the fashion was weighted in favour of solo concertos because, in common with many Austrian courts with limited instrumental resources, the leader (*Hofkonzertgeiger*) was the natural and perhaps only soloist of quality available. Similarly, as Mozart's letters suggest, it was the natural vehicle for travelling performers.

Conversely, the larger or more proficient establishments had several players capable of performing solo material, and the Mannheim and Paris orchestras had made a speciality of works employing multiple soloists. Unlike the older concerto grosso, however, these works were conceived as using truly soloistic material rather than groups of solo instruments. When Joseph Haydn began his appointment in the service of the Esterhazy family in 1761, his famous trilogy of symphonies "Le Matin," "Le Midi" and "Le Soir" were formed in precisely this mould, with solos for all the principal strings and winds... not forgetting a duet for bassoon and double-bass! Thus Mozart composed a variety of works for this highly sophisticated market-place, all of them featuring the violin as a soloist, but now cast, in the wider context of a sinfonia concertante, as a first among equals.

Mozart

The Solo Concertos

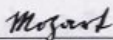
In common with much of the music from these pre-Viennese years, especially with that composed on tour, great debate exists about the dating of Mozart's violin concertos. Fortunately, we have manuscript sources for five concertos, and the last four were composed in sequence in the second half of 1775, when Mozart was 19. It was originally supposed that the first concerto, K. 207 in B flat, was also written in this year, but Christoph-Helmut Mahling, in his introduction to the appropriate volume of the New Mozart Edition (1983) drew attention to certain inconsistencies of handwriting and paper-type which suggests 1773 as a probable date. Also premiered in 1775 was the "Haffner" Serenade, which contains a miniature violin concerto concealed within it.

Whatever the composition date of K. 207, we may be sure that it is Mozart's earliest violin concerto. Some authors have suggested that it owes something to Vanhall's concerto in the same key cited in Mozart's letter above, but it is a model of clarity and charm, demonstrating none of the inexperience of an early composition. The Salzburg violinist Antonio Brunetti played much of Mozart's solo music, and it was at his suggestion that Mozart replaced the finale of this concerto with a new rondo (K. 269). The substitute movement is more brilliant and substantial, but it remains to be seen whether first thoughts are best on this occasion. The 6/8 rondo is more civilised and aristocratic, whereas the original 2/4 finale, with its scampering good humour and fizzing passage-work, has much to commend it.

The Second Concerto, K. 211 in D, is a more regal piece. In a sense, rather like Beethoven's odd and even symphonies, these two adjacent near-relatives might have been designed as opposites. In place of the obviously infectious good nature and high spirits of the first concerto, the second opens with a much more imposing figure, and has a much grander flavour and a tempo almost twice as slow as its predecessor. Similarly, the minuet-style finale, for all its brilliant episodes, is written in a stately and courtly manner far removed from its older bedfellow. Certainly the change of style, (and, one might add, notational convention) has led some authorities to the view that the B flat Concerto was indeed written two years earlier. Strangely, as in the case of Haydn's early quartet sets Op. 2 and 9, the slowing of real and emotional tempos is thought to be a progressive feature of the Viennese Classical style.

The three remaining concertos, K. 216 in G, K. 218 in D and the so-called "Turkish" Concerto in A, K. 219, are well known and much loved by performers and audiences alike. Moreover, they are also standard fare for all students of the violin.

The miracle of the G major Concerto is the slow movement, which uses flutes rather than oboes (eighteenth-century wind-players played both instruments). The broadening of tempo from the *Andante* of the second concerto forms an *Adagio* of translucent beauty. In common with Concertos 4 and 5, Mozart carries out a bold and ingenious experiment with the finale, composing a movement of



predictable charm, but intercutting it with quotations from popular style. The insertions here are very much in the French ballet tradition and, together with the whispered ending for winds alone, make this last movement the perfect foil to the first, witty where the first was symphonic, charming where the first was brilliant.

K. 218 is probably the concerto which Leopold referred to in family correspondence as the "Strassburg" and which Mozart himself had played in Augsburg in 1777. Technically, it makes greater demands on the player's agility and poise than its G major neighbour, and again uses the device of interruption in the finale to entertain and intrigue the listener with references, as the title suggests, to Strasbourg. The march and droned musette themes have associations with that city, unhappily lost to modern ears. Einstein has pointed out the similar tributes in the musette themes in Dittersdorf's "Carnival" Symphony. There is a strongly argued case that this piece had "pre-conscious" echoes of a similar work in D by Boccherini, though, as Einstein points out ("Mozart, His Character, His Work"), "it took Mozart to add spirit and wit to the sensuousness of Boccherini's work." One might add other essential differences between the two composers. Hans Keller argued strongly in favour of similarities of language ("Music Review," Vol. 8, 1947), but the expansion and breadth of formal design in Mozart's case, not to mention the huge scope and variety of expression in this concerto merely place Boccherini at a disadvantage.

Brunetti and several other Salzburg players are known to have performed this concerto, as well as the "Nachtmusik," the solo movements from the "Haffner" Serenade. Brunetti's performance was reported, with a possible hint of professional jealousy, by Leopold on 6 October 1777:

As there was a French epilogue, Brunetti had to play a concerto while the actors were changing dresses, and he played your Strassburg Concerto most excellently. But in the two allegros he played wrong notes occasionally and once nearly came to grief in a cadenza.

The A major Concerto, like the B flat, has alternative movements provided at a later date for Brunetti, who found the original slow movement "too studied." Whatever we take that to mean, we are the better for it, since Mozart's substitute *Adagio*, K. 261, is a minor miracle. It is often published along with the separate Rondo in C, K. 373, which, apart from its place as Mozart's only violin solo from his Viennese years, has little else to commend it aside from an open-handed joyful expression of spirit. It also exists in a version for flute.

Leaving aside the question of the slow movement, the powerful symphonic scope of K. 219 and its wealth of expressive opportunities make this the most substantial work of the set. In comparison with the earlier concertos, Mozart persists in making increased technical demands on the player. The whole nature of Classical violin technique is directly challenged (as Baroque players may have

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been by Bach's sonatas and partitas), and the violin style of Beethoven, Rode and Kreutzer seems to be foreshadowed. Perhaps for this reason, the Concerto in A is the composition most often played today in concert, and is the one which fits the modern violin most perfectly. The finale, as before, is peppered with interruptions, but this time mixing an urbane minuet with barbarous music in the fashionable "Turkish" style. (Mozart uses *col legno* markings for the cellos and basses, who strike their strings percussively with the wood of the bow. He had borrowed this passage from his own "Lucio Silla" ballet music of 1773.) In his descriptions of violinists, Mozart's primary preoccupations are with artistry and beauty of tone, as in his own "beautiful pure tone," or the "beautiful round tone" of Fränzl's playing in 1777. He treats the violin as an operatic diva, singing out over the orchestra, for example at the soloist's first appearance in K. 219. Technically, G.B. Viotti, the celebrated violinist-composer, demanded more extremes of virtuoso display, but as Mozart himself commented, "you know I am no great lover of difficulties."

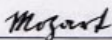
The set of five violin concertos provides us with an autobiography in miniature, moving from K. 211 in D to K. 219 in A in one huge, continuous progression, creating a development of awesome proportions. If we consider that this process occurred over a few months in the second half of 1775, we may perceive an exceptional phenomenon, even by those standards by which we traditionally judge this most surprising of geniuses.

Violin Concerto in D, K. 271i

The Concerto in D, K. 271 i (1777?), like that in E flat, K. 268 (1780?) shows great charm and vigour, but its authenticity has been questioned. It may well be by Mozart, but the copies which have come down to us have been greatly "improved" to incorporate some passages in tenths and some unusually high writing. Authorities disagree as to its authorship, and it is certain that it has been very heavily edited. It makes a fascinating inclusion on this recording, and can boast at least as much Mozartean authority as the Sinfonia concertante in E flat for winds and orchestra, K. App. 9 (279b). The present recording provides listeners with a rare opportunity to judge for themselves how much of this fine concerto is the work of the original author, and how much is editorial.

The Sinfonie Concertanti

The sequence of works under this general title begins with Mozart's Concertone, K. 186E. It is dated 31 May 1774, and the title bears no indication of soloists, although the score uses separate staves for the two *violini principali*. Mozart obviously intended that his "Grand concerto" would be a brilliant work in the best manner of Paris and Mannheim, featuring many solo performers in addition to the solo violins. There are three movements, starting with an *Allegro spiritoso* which ends with a cadenza for oboe and two violins. The slow movement uses a cello soloist, and prophetic supporting lines for divided violas. The piece ends with a *Menuetto vivace* which contains a wealth of solo opportunities for all concerned. It is



entirely possible that in common with Haydn's orchestra at Esterháza, or even Bach's orchestra at Anhalt-Cöthen, the group that played this piece originally consisted of solo players only. Mozart uses trumpets (*trombe lunghe*) in his ensemble, but excludes the timpani.

In 1777 Mozart felt his service to the Archbishop in Salzburg could not continue and resigned his court post. Accompanied by his mother, he set off on his last great tour, aiming finally at Paris, but also visiting Munich, Augsburg and Mannheim. The purpose was to find a court position, and during this year the family correspondence is especially rich in detail. They arrived in Mannheim in October, and Mozart immediately made contact with local musicians, who included some of the finest performers in Europe. Wendling, the principal flautist, was especially welcoming to the Mozarts, finding Wolfgang composition teaching and commissions for new works. He was clearly well connected with the Paris musicians, and urged Mozart to take his Concertone with him to that city, suggesting it would be "just the thing!" The Sinfonia concertante for winds K. App. 9 (279b) was written for the principals of the Mannheim orchestra to play in Paris. The score is lost. The piece exists only in a heavily altered version which replaces the solo flute with a clarinet part not by the composer. Mozart left the score of this piece with the publisher Le Gros in Paris, commenting: "He thinks that he alone has them, but he is wrong, for they are still fresh in my mind and, as soon as I get home, I shall write them down again."

The Mannheim visit ended sadly: Mozart received no appointment, but fell in love with the young singer Aloysia Weber. His parents obliged him to leave at once and pursue his fortune in Paris, and we can only speculate how events would have turned out if he had stayed longer. Certainly, to judge from the tone of his letters, these were especially happy days, both personally and musically. The stimulation of a large musical establishment and the presence of so many fine composers and executants must have seemed particularly splendid to Mozart after so many years in Salzburg or directly under his father's influence.

In Paris he published, at his own expense, a set of six sonatas for piano and violin, of which four were written in Mannheim and two in Paris. Leopold's aim was to present the public with music for a general and wide market-place, and, with the amateur in mind, he requested Wolfgang to make them "short, easy and popular . . . what is slight can also be great!" Five of the set of six are indeed short and popular, the one exception being the Sonata in D, K. 306 (300l), which Mozart wrote in Paris possibly in the summer months of 1778. Strangely, Mozart had composed in Mannheim a seventh sonata in C, K. 296, but withdrew this "short, easy and popular" piece in favour of his grand Sonata K. 306. This sonata in D appears then to have been an afterthought, and in style is very far removed from the other sonatas in the set. It is a work of dazzling virtuosity for both players and is very much longer and more substantial than its neighbours. This is, for example, the only piece with three

Mozart

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full movements. The most curious feature of K. 306 is the presence in its finale of Mozart's method of strategic interruptions (as found in his last three violin concertos), which culminate in a spectacular cadenza of 47 bars! The style and conception of this sonata clearly require a sense of musical command more suited to the professional concert hall than the amateur drawing-room. The withdrawal of the eminently suitable Sonata K. 296, and the insertion of K. 306 into Mozart's "Mannheim" sonatas must lead one to the conclusion that this piece is not a sonata at all, but a reworking of concerto material which the composer valued so highly as to demand its inclusion in this publication in a reworked form.

Clearly there is a mystery here, but to offer a speculative solution we must return to the previous year and Mozart's Mannheim adventure. On 22 November 1777, Mozart wrote to his father:

At six o'clock today the gala concert took place. I had the pleasure of hearing Herr [Ignaz] Fränzl play a concerto on the violin. I like his playing very much. You know that I am no lover of difficulties. He plays difficult things, but his hearers are not aware that they are difficult; they think that they could at once do the same themselves. That is real playing. He has too a most beautiful, round tone. He never misses a note, you can hear everything. It is all clearcut. He has a beautiful staccato, played in a single bowing, up or down, and I have never heard anyone play a double trill as he does.

Mozart's clear and warm response was to bear fruit the next year when he returned to Mannheim following his abortive trip to Paris and his mother's death. On 12 November 1778, nearly 12 months after his first meeting with Fränzl, he writes again to Salzburg:

An Academie des Amateurs, like the one in Paris, is about to be started here. Herr Fränzl is to lead the violins. So at the moment I am composing a concerto for clavier and violin.

Sadly this work, K. App. 56 (315f), was never finished, since this most famous of all orchestras was disbanded almost at once. We do, however, have a score for this fragment of 120 bars, and enough pre-existing material to establish with some degree of certainty how the first movement may continue.

It is plainly possible that Mozart's "Concert Sonata," K. 306 is the last resting-place of this projected double concerto. Stylistically, all the evidence would suggest that this is the case, for the following reasons:

- (1) The form of the finale, with two blocks of intercut material, is familiar in Mozart's concertos, but absent in earlier sonatas;
- (2) the cadenza in the finale is consistent only with concerto form;
- (3) the first movement exposition in both sonata and concerto is exactly the same length, 74 bars;
- (4) the left-hand part for the entry of the solo piano in the concerto is identical with the opening of the sonata;
- (5)

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Mozart's description of Fränzl's bowing style, taking several notes in a "solid staccato" without any hint of impressive display is found, unusually, in the slow movement of the sonata, but not in the concerto designed for him; (6) the sonata's piano writing, especially in the slow movement, occasionally shows signs of unusual awkwardness, perhaps incorporating both piano and orchestral lines into one piano score.

Without the presence of all manuscript sources, it is not possible to be more definite, although the overwhelming weight of evidence suggests that Mozart's K. 306 is in fact a reworking of his Double Concerto.

In July 1778 Mozart reported to his father that he was still negotiating with publishers about the price he hoped to receive for his sonatas. Leopold had demanded 15 louis d'or, but they subsequently were engraved at Wolfgang's own expense. After the death of his mother, Wolfgang seemed reluctant to return home, in spite of increasingly animated instructions from Leopold, especially between Christmas and New Year. The sonatas are often mentioned, and one cannot help wondering if Mozart is making them an excuse for not returning directly. Eventually he presented his work to its dedicatee, Maria Elisabeth Auguste, Electress of Bavaria, in Munich on 7 January 1779. The whole process was very drawn out, and there was plenty of time between November (when he mentioned his Double Concerto) and January (when he presented the finished score to the Electress) for Mozart to

make a variety of adjustments to his stated plans. Certainly the fact that he seems to have paid for the engraving himself suggests that some strange sequence of events, undisclosed to Leopold, had taken place.

My reconstruction of Mozart's Double Concerto is based on the premise that his Sonata K. 306 is not a sonata at all, but some form of reworking of his concerto. The date of composition of these two works is necessarily vague, but Mozart must have had the concerto sketched in his mind when he came to prepare the sonata for publication. I have completed his first movement, taking some music from the sonata as a basis, and reconstructed the piece by scoring the second and third movements of the sonata as a concerto.

The orchestration of Mozart's fragment for the concerto is on an unprecedented scale. Whereas his violin concertos use strings, oboes and horns (the Salzburg orchestra in fact), this score contains pairs of flutes, oboes, horns, trumpets and timpani, in addition to a string orchestra of some size to balance the winds. I choose to follow other classical composers in using pairs of winds to accompany the soloists: flutes for the violin, and oboes for the piano. Otherwise the presence of two flutes may well seem distinctly un-Mozartean! The glories of the slow movement are intimate ones, and I choose to omit the flutes, trumpets and drums, and to mute the upper strings to allow the solo violin's opening cantilena to sing without effort. The pizzicato accompaniment to the piano melody in bar 18 of this

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movement seems to my ear much more sensitive than any performance by solo piano. The finale consists of a toy-soldier march and an energetic 6/8 romp bound together as a double variation, where each section interrupts its neighbour. At the climax of the movement Mozart has placed an immensely long virtuoso cadenza: in fact so long and rhetorical that one wonders if his famous sense of humour may not be in some sense party to a private joke.

Einstein described this work as a magnificent torso, and it is an obvious tragic loss that Mozart left the work uncompleted. My efforts have been based on the idea that his sonata is in reality his double concerto. In this, its première recording, we offer our fellow Mozarteans the chance to judge for themselves.

Mozart was obliged during these travels to teach composition, often to quite small children. One of such pupils was Mlle de Guines, for whom he composed the flute and harp concerto to play with her sister, and an extract from his description of her lesson may prove instructive:

She has no ideas whatever . . . Nothing comes . . . So I wrote down four bars of a minuet and said to her "See what an ass I am!" . . . I then told her to finish the minuet, and for homework, to alter my four bars and compose something of her own. She was to find a new beginning and use, if necessary, the same harmony, providing that the melody should be different.

The importance of these comments will hardly be overestimated by the student of Mozart's many and varied fragments. It has long been observed that many of Mozart's pieces seem to share common material. Hans Keller, in his article on the chamber music ("Mozart Companion," London, 1956) carried the process to extraordinarily laboured lengths. More recently, in my own article on Mozart's clarinet fragments (Albi Rosenthal *Festschrift*, Tutzing, 1984), I had occasion to observe the obvious and incestuous relationship between Mozart's clarinet quintet fragment K. App. 91 (516c), and his masterly Quartet in B flat, K. 589. In that case it seemed clear that Mozart had taken his own advice, deliberately recomposing a new beginning from one of his fragments in precisely the same way as he had advised his young Parisian pupil. Clearly if Mozart reused abandoned material in one work, he may well have done it elsewhere. The close ties between the Sonata and Double Concerto described above would certainly suggest that fragments which seemed valuable have indeed been reused to form pieces such as K. 589, mentioned earlier. With this notion in mind, I have made a reconstruction of Mozart's unfinished Sinfonia concertante in A for violin, viola, cello and orchestra, K. App. 104 (320e).

Mozart's Cello Concerto in F, K. 206a is entirely lost, although it may yet reappear. Thus this Sinfonia concertante contains all we have of Mozart's writing for cello and orchestra, and was written after his return to Salzburg in 1779. It contains 134 bars of fragmented material in Mozart's com-

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monest working method, which has become known as leading-voice shorthand. The opening tutti is fully scored, but when the soloists enter the music reverts to melodic material only, giving all the solo lines but little or no accompaniment. The fragment breaks off at the point where the soloists exchange a new melody at the opening of the development section. This fragment precedes the Sinfonia concertante in E flat for violin and viola, K. 364, and that great work seemed an obvious model for comparison with this present sketch. There are many points of obvious reference, the most prominent being:

(1) The orchestration of both works is identical: strings with divided violas, pairs of oboes and horns; (2) the solo viola parts in each case are *scordatura*, that is retuned to the key of the piece. In K. 364 the instrument is raised a semitone; in the Triple Concerto it is raised a whole tone; (3) there are several passages which Mozart reuses from one work to another. In K. App. 104, there occurs a passage which passes a melody from viola to cello, to *tutti bassi* beneath a "scrubbed" chord in the violin parts. Miraculously Mozart transforms this effect in K. 364 into a passage of total originality, replacing violin semiquavers with syncopations, broadening the melodic line, yet keeping the harmony the same (exactly as he advised Mlle de Guines); (4) the opening rhythmic figure which opens the solo lines of K. App. 104 is taken from its original position in K. 364, and placed at the outset of the orchestral tutti, now preceded by a semibreve. Mozart adds to this rhythmic motive some

highly individual *forte piano* dynamic marks, with the combined result that his opening assumes the originality and vigour for which the violin and viola work is so famous.

The relationship between these two pieces is perhaps less circumstantial than that between K. 306 and the Double Concerto K. App. 56. My reconstruction was based in very large part on the first movement of K. 364, but in no way could compare with that uniquely organised architectural design. Mozart marked his Triple Concerto *Allegro*, whereas he altered the conventional mark to *Allegro maestoso* in K. 364. The increased size goes hand in hand with the decreased speed implied in the marking, and it is a salutary reminder that the completion is only as good as the original material allows. It is in changing that original material that Mozart has made his final result so much more inventive and free.

If the historic importance of K. App. 104 lies in its relationship to K. 364, nevertheless its instrumentation gives it a very special place in the repertoire of viola players and cellists alike. The cello part is notably experimental, employing Duport's new technique of using the thumb to facilitate the playing of high passages. This process, which allowed the player to use violin fingering in high positions, became very fashionable, and all the major cello pieces by Haydn, Beethoven and Schubert used it. Mozart demands a particularly high passage from his cellist, ascending to soprano G sharp from the bass register in a single bar.

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The Sinfonia concertante in A is incomplete and must remain so, if only because it is a single movement; the music stands or falls on its own terms. Certainly, it begins with a splendid open-air effect, and there is rare beauty in the solo material. With a single movement, one could never achieve the variety and breadth of expression which one finds in a three-movement work, even though I have followed the model of K. 364 as closely as seems reasonable in order to retain as much as possible of the form and content of Mozart's own music.

The crowning glory of Mozart's Sinfonie concertanti is the one in E flat for violin and viola, K. 364. As I have argued above, this was based on a previous composition, and its apparent freshness of invention is illusory. There is no extant manuscript source for the piece apart from a lovingly guarded scrap of cadenza material at Harvard University. Thus there is little chance of a very precise dating, although 1779 seems the obvious choice.

In this composition Mozart comes of age. He synthesises the usual symphonic design with the traditional form of concerto, yet gives the whole musical experience a completeness that foreshadows the nineteenth century. The *Maestoso* breadth of the first movement, with all its restrained lyrical joy, gives way to the most solemn *Andante* in

C minor. The use of silences between ambiguous harmonic phrases is especially moving towards the end. Mozart's sense of completeness is enhanced by the juxtaposition of this introverted music with his cheekily bouncing finale. The last movement is as unrelenting in its good humour as the previous had been in melancholy, and the piece ends with alarming "Mannheim sky-rockets" for both soloists.

Strangely, the great strength of this piece has little to do with its nature as a piece for violin and viola. As if Mozart had encountered his inner self on his last long journey through Europe, this work, which stands at the turning point of his life, speaks of a new inner music. From this point onwards he moves away from Salzburg, his father's forceful influence and, as if interconnected, his interest in the violin. Two years later he had begun an independent life in Vienna, he had married Constanze Weber (the sister of Aloysia), and his music spoke of new and more profound experience. The time for violin concertos was over.

Translations from Mozart's letters are taken from Emily Anderson's second edition (London, 1966). For more details concerning the reconstructions discussed in this article, see the scores published by Chester Music.

Mozart

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Mozart

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- | | | |
|---|---------------------------|-------|
| ① | 1. Andante cantabile | 3'58" |
| ② | 2. Allegro | 6'06" |
| ③ | 3. Andante con variazioni | 6'53" |

Andante and Allegretto in C, KV 404/385d

C-dur · ut majeur · Do maggiore

Completed by/Ergänzt von/Complète par/Completato da J.A. André

Publishers/Verlag/Édition/Edizione: Bärenreiter-Verlag

- | | | |
|---|---------------|-------|
| ④ | 1. Andante | 1'49" |
| ⑤ | 2. Allegretto | 1'21" |

Mozart

Andante in A and Fugue in A minor, KV 402/385e

Andante A-dur und Fuge a-moll

Andante en la majeur et Fugue en la mineur

Andante in La maggiore e Fuga in la minore

Publishers/Verlag/Edizione: Bärenreiter-Verlag

- [6] 1. Andante, ma un poco adagio 3'55"
[7] 2. Fuga. Allegro moderato 2'51"
Completed by/Ergänzt von/Complétée par/Completata da M. Stadler

Sonata in C, KV 403/385c

Sonate C-dur · en ut majeur

Sonata in Do maggiore

Publishers/Verlag/Edizione: Bärenreiter-Verlag

- [8] 1. Allegro moderato 4'40"
[9] 2. Andante 2'56"
[10] 3. Allegretto 4'36"
Completed by/Ergänzt von/Complétée par/Completato da M. Stadler

Adagio in C minor, KV 396/385f

c-moll · ut mineur · do minore

Completed by/Ergänzt von/Complétée par/Completato da M. Stadler

Publishers/Verlag/Edizione: Bärenreiter-Verlag

Allegro in B flat, KV 372

B-dur · si bémol majeur · Si bemolle maggiore

Completed by/Ergänzt von/Complétée par/Completato da M. Stadler

Publishers/Verlag/Edizione: Bärenreiter-Verlag

Mozart

12 Variations in G, KV 359/374a on «La bergère Célimène»

12 Variationen G-dur · 12 Variations en sol majeur

12 Variazioni in Sol maggiore

Publishers/Verlag/Edizione: Bärenreiter-Verlag

Sonata in C, KV 46d

Sonate C-dur · en ut majeur

Sonata in Do maggiore

Publishers/Verlag/Edizione: Bärenreiter-Verlag

- [14] 1. Allegro 2'01"
[15] 2. Menuet I & II 2'10"

Sonata in F, KV 46e

Sonate F-dur · en fa majeur

Sonata in Fa maggiore

Publishers/Verlag/Edizione: Bärenreiter-Verlag

- [16] 1. Allegro 1'22"
[17] 2. Menuet I & II 2'27"

Isabelle van Keulen

Violin/Violine/Violon/Violino

Ronald Brautigam

Piano/Klavier/Pianoforte

Harpsichord/Cembalo/Clavecin/Clavicembalo (KV 46d, 46e)

Mozart

**Sonatas for Harpsichord and Violin**

Sonaten für Cembalo und Violine

Sonates pour clavecin et violon

Sonate per clavicembalo e violino

Sonata in C, KV 6

Sonate C-dur · en ut majeur

Sonata in Do maggiore

- | | | |
|-----|------------------|-------|
| [1] | 1. Allegro | 4'29" |
| [2] | 2. Andante | 3'17" |
| [3] | 3. Menuet I & II | 2'09" |
| [4] | 4. Allegro molto | 2'48" |

Sonata in D, KV 7

Sonate D-dur · en ré majeur

Sonata in Re maggiore

- | | | |
|-----|------------------|-------|
| [5] | 1. Allegro molto | 3'48" |
| [6] | 2. Adagio | 2'59" |
| [7] | 3. Menuet I & II | 2'25" |

Mozart

Sonata in B flat, KV 8

Sonate B-dur · en si bémol majeur

Sonata in Si bemolle maggiore

- | | | |
|------|---------------------|-------|
| [8] | 1. Allegro | 3'24" |
| [9] | 2. Andante grazioso | 4'03" |
| [10] | 3. Menuet I & II | 3'06" |

Sonata in G, KV 9

Sonate G-dur · en sol majeur

Sonata in Sol maggiore

- | | | |
|------|----------------------|-------|
| [11] | 1. Allegro spiritoso | 5'52" |
| [12] | 2. Andante | 3'48" |
| [13] | 3. Menuet I & II | 4'44" |

Sonata in B flat, KV 10

Sonate B-dur · en si bémol majeur

Sonata in Si bemolle maggiore

- | | | |
|------|--------------------|-------|
| [14] | 1. Allegro | 2'32" |
| [15] | 2. Andante | 3'09" |
| [16] | 3. Menuetto I & II | 2'48" |

Mozart

**Sonata in G, KV 11**

Sonate G-dur · en sol majeur

Sonata in Sol maggiore

- | | | |
|----|--------------|-------|
| 17 | 1. Andante | 2'56" |
| 18 | 2. Allegro - | 3'55" |
| | 3. Menuetto | |

Sonata in A, KV 12

Sonate A-dur · en la majeur

Sonata in La maggiore

- | | | |
|----|------------|-------|
| 19 | 1. Andante | 3'14" |
| 20 | 2. Allegro | 2'19" |

Mozart

CD 3 422 711-2 ADD

**Sonata in F, KV 13**

Sonate F-dur · en fa majeur

Sonata in Fa maggiore

- | | | |
|---|--------------------|-------|
| 1 | 1. Allegro | 2'48" |
| 2 | 2. Andante | 3'15" |
| 3 | 3. Menuetto I & II | 1'38" |

Sonata in C, KV 14

Sonate C-dur · en ut majeur

Sonata in Do maggiore

- | | | |
|---|--|-------|
| 4 | 1. Allegro | 2'49" |
| 5 | 2. Allegro | 2'39" |
| 6 | 3. Menuetto I -
Menuetto II «en carillon» | 3'02" |

Sonata in B flat, KV 15

Sonate B-dur · en si bémol majeur

Sonata in Si bemolle maggiore

- | | | |
|---|---------------------|-------|
| 7 | 1. Andante maestoso | 4'34" |
| 8 | 2. Allegro grazioso | 1'25" |

Mozart

Sonata in E flat, KV 26

Sonate Es-dur · en mi bémol majeur
Sonata in Mi bemolle maggiore

- 9 1. Allegro molto
- 10 2. Adagio poco andante
- 11 3. Rondo. Allegro

Sonata in G, KV 27

Sonate G-dur · en sol majeur
Sonata in Sol maggiore

- 12 1. Andante poco adagio
- 13 2. Allegro

Sonata in C, KV 28

Sonate C-dur · en ut majeur
Sonata in Do maggiore

- 14 1. Allegro maestoso
- 15 2. Allegro grazioso

Sonata in D, KV 29

Sonate D-dur · en ré majeur
Sonata in Re maggiore

- 16 1. Allegro molto
- 17 2. Menuetto

3'21"
3'34"
2'19"

3'26"
3'49"

3'15"
2'26"

3'31"
3'30"

Mozart

Sonata in F, KV 30

Sonate F-dur · en fa majeur
Sonata in Fa maggiore

- 18 1. Adagio
- 19 2. Rondo. Tempo di menuetto

Sonata in B flat, KV 31

Sonate B-dur · en si bémol majeur
Sonata in Si bemolle maggiore

- 20 1. Allegro
- 21 2. Tempo di menuetto. Moderato

Blandine Verlet

Harpsichord/Cembalo/Clavecin/Clavicembalo

Gérard Poulet

Violin/Violine/Violon/Violino

3'12"
2'42"

4'07"
4'08"

Mozart

**Music for Violin and Piano**

Werke für Violine und Klavier

Œuvres pour violon et piano

Composizioni per violino e pianoforte

Sonata in C, KV 296

Sonate C-dur · en ut majeur

Sonata in Do maggiore

- [1] 1. Allegro vivace
- [2] 2. Andante sostenuto
- [3] 3. Allegro [Rondo]

6'18"

4'51"

4'55"

Sonata in G, KV 301/293a

Sonate G-dur · en sol majeur

Sonata in Sol maggiore

- [4] 1. Allegro con spirito
- [5] 2. Allegro

7'54"

5'13"

Sonata in E flat, KV 302/293b

Sonate Es-dur · en mi bémol majeur

Sonata in Mi bemolle maggiore

- [6] 1. Allegro
- [7] 2. Rondo. Andante grazioso

5'15"

6'14"

Mozart

Sonata in C, KV 303/293c

Sonate C-dur · en ut majeur

Sonata in Do maggiore

- [8] 1. Adagio - Molto allegro
- [9] 2. Tempo di menuetto

Sonata in E minor, KV 304/300c

Sonate e-moll · en mi mineur

Sonata in mi minore

- [10] 1. Allegro
- [11] 2. Tempo di menuetto

Mozart

**Sonata in A, KV 305/293d**

Sonate A-dur · en la majeur

Sonata in La maggiore

- [1] 1. Allegro di molto
 2. Tema [con variazioni]:
 [2] Tema
 [3] Variazione I
 [4] Variazione II
 [5] Variazione III
 [6] Variazione IV
 [7] Variazione V
 [8] Variazione VI

Sonata in D, KV 306/300l

Sonate D-dur · en ré majeur

Sonata in Re maggiore

- [9] 1. Allegro con spirito
 [10] 2. Andante cantabile
 [11] 3. Allegretto

4'41"

1'04"

0'57"

0'57"

0'56"

1'09"

0'58"

0'55"

7'22"

6'36"

6'36"

Six Variations in G minor, KV 360/374b

on «Hélas, j'ai perdu mon amant»

Sechs Variationen g-moll

Six Variations en sol mineur

Sei Variazioni in sol minore

[12] Tema

[13] Variazione I

[14] Variazione II

[15] Variazione III

[16] Variazione IV

[17] Variazione V

[18] Variazione VI

1'00"

0'56"

1'00"

1'00"

0'59"

1'00"

1'01"

Sonata in F, KV 376/374d

Sonate F-dur · en fa majeur

Sonata in Fa maggiore

[9] 1. Allegro

[10] 2. Andante

[11] 3. Rondò. Allegretto grazioso

4'40"

5'00"

5'48"

**Sonata in F, KV 377/374e**

Sonate F-dur · en fa majeur

Sonata in Fa maggiore

- 22 1. Allegro
- 23 2. Tema [con variazioni]:
- 24 Tema
- 25 Variazione I
- 26 Variazione II
- 27 Variazione III
- 28 Variazione IV
- 29 Variazione V
- 30 Variazione VI
- 30 3. Tempo di menuetto

4'12"

1'21"

1'08"

1'10"

1'08"

1'07"

1'11"

1'48"

5'19"

Mozart

**Sonata in B flat, KV 378/317d**

Sonate B-dur · en si bémol majeur

Sonata in Si bemolle maggiore

- 1 1. Allegro moderato
- 2 2. Andantino sostenuto e cantabile
- 3 3. Rondeau. Allegro

8'55"

5'38"

4'10"

Sonata in G, KV 379/373a

Sonate G-dur · en sol majeur

Sonata in Sol maggiore

- 4 1. Adagio
- 5 - Allegro
- 6 2. Tema [con variazioni]:
- 7 Tema
- 8 Variazione I
- 9 Variazione II
- 10 Variazione III
- 11 Variazione IV
- 12 Variazione V
- Tema

5'01"

4'12"

1'09"

1'19"

1'11"

1'11"

1'19"

2'32"

1'37"

Mozart

**Sonata in E flat, KV 380/374f**

Sonate Es-dur · en mi bémol majeur

Sonata in Mi bemolle maggiore

- 13 1. Allegro
- 14 2. Andante con moto
- 15 3. Rondeau [Allegro]

CD 7 422 715-2

**Sonata in B flat, KV 454**

Sonate B-dur · en si bémol majeur

Sonata in Si bemolle maggiore

- 1 1. Largo - Allegro
- 2 2. Andante
- 3 3. Allegretto

Sonata in E flat, KV 481

Sonate Es-dur · en mi bémol majeur

Sonata in Mi bemolle maggiore

- 4 1. Molto allegro
- 5 2. Adagio
- 6 3. Allegretto [con sei variazioni]:
- 7 [Tema]
- 8 Variazione I
- 9 Variazione II
- 10 Variazione III
- 11 Variazione IV
- 12 Variazione V
- 13 Variazione VI

7'03"

7'12"

6'42"

7'16"

7'05"

1'05"

1'02"

1'03"

1'02"

1'12"

1'16"

1'19"

*Mozart**Mozart*

Sonata in A, KV 526

Sonate A-dur · en la majeur

Sonata in La maggiore

- 13 1. Molto allegro
- 14 2. Andante
- 15 3. Presto

6'24"

6'59"

7'06"

Arthur Grumiaux

Violin/Violine/Violon/Violino

Walter Klien

Piano/Klavier/Pianoforte

Mozart

Total playing-time: 7.46'16"

Wolfgang Amadeus Mozart VIOLIN SONATAS

422 515-2 PME7

DDD / ADD PG 805

CD 1

Sonata in F, KV 547
Andante and Allegretto
in C KV 404
Andante in A and
Fugue in A minor, KV 402
Sonata in C, KV 403
Adagio in C minor, KV 396
Allegro in B flat, KV 372
12 Variations in G, KV 359
Sonata in C, KV 46d
Sonata in F, KV 46e

CD 2

Sonata in C, KV 6
Sonata in D, KV 7
Sonata in B flat, KV 8
Sonata in G, KV 9
Sonata in B flat, KV 10

Sonata in G, KV 11
Sonata in A, KV 12

CD 3

Sonata in F, KV 13
Sonata in C, KV 14
Sonata in B flat, KV 15
Sonata in E flat, KV 26
Sonata in G, KV 27
Sonata in C, KV 28
Sonata in D, KV 29
Sonata in F, KV 30
Sonata in B flat, KV 31

CD 4

Sonata in C, KV 296
Sonata in G, KV 301
Sonata in E flat, KV 302
Sonata in C, KV 303
Sonata in E minor,
KV 304

CD 5

Sonata in A, KV 305
Sonata in D, KV 306
6 Variations in G minor,
KV 360
Sonata in F, KV 376
Sonata in F, KV 377

CD 6

Sonata in B flat, KV 378
Sonata in G, KV 379
Sonata in E flat, KV 380

CD 7

Sonata in B flat, KV 454
Sonata in E flat, KV 481
Sonata in A, KV 526

Arthur Grumiaux · Walter Klien · Gérard Poulet · Blandine Verlet
Isabelle van Keulen · Ronald Brautigam

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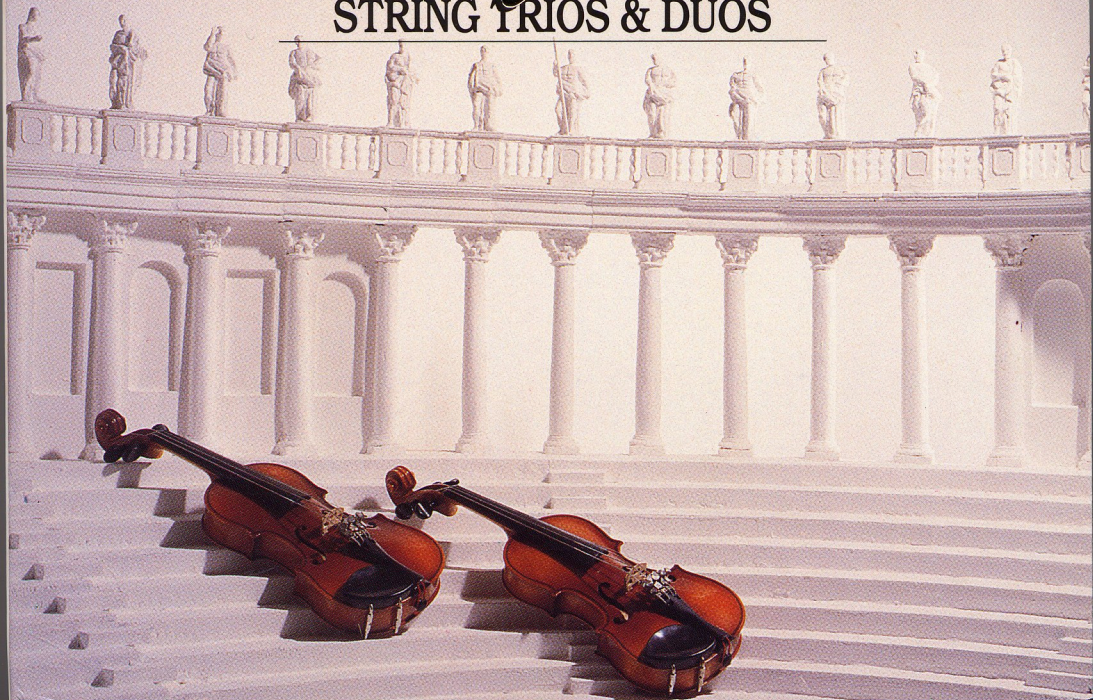


PHILIPS

COMPLETE MOZART EDITION

Mozart

STRING TRIOS & DUOS



**Divertimento (String Trio) in E flat, KV 563**

Streichtrio Es-dur · Trio à cordes en mi bémol majeur

Trio per archi in Mi bemolle maggiore

- | | | |
|----------|--------------------------------------|-------|
| 1 | 1. Allegro | 8'28" |
| 2 | 2. Adagio | 8'14" |
| 3 | 3. Menuetto (Allegretto) - Trio | 5'49" |
| 4 | 4. Andante | 7'30" |
| 5 | 5. Menuetto (Allegretto) - Trio I-II | 5'13" |
| 6 | 6. Allegro | 5'56" |

Grumiaux Trio:**Arthur Grumiaux**

Violin/Violine/Violon/Violino

Georges Janzer

Viola/Alto

Eva Czako

Violoncello/Violoncelle

Mozart

**Duo for Violin and Viola in G, KV 423**

Duo für Violine und Viola G-dur

Duo pour violon et alto en sol majeur

Duetto per violino e viola in Sol maggiore

- | | | |
|---|----------------------|-------|
| 7 | 1. Allegro | 6'06" |
| 8 | 2. Adagio | 3'31" |
| 9 | 3. Rondeau (Allegro) | 5'01" |

Duo for Violin and Viola in B flat, KV 424

Duo für Violine und Viola B-dur

Duo pour violon et alto en si bémol majeur

Duetto per violino e viola in Si bemolle maggiore

- | | | |
|----|---|-------|
| 10 | 1. Adagio - Allegro | 7'58" |
| 11 | 2. Andante cantabile | 3'04" |
| 12 | 3. Tema con variazioni
(Andante grazioso - Allegretto - Allegro) | 8'36" |

Arthur Grumiaux

Violin/Violine/Violon/Violino

Arrigo Pelliccia

Viola/Alto

Mozart**Sonata (Trio) in B flat, KV 266/271f***

B-dur · en si bémol majeur · in Si bemolle maggiore

- | | | |
|---|--------------------------|-------|
| 1 | 1. Adagio | 6'06" |
| 2 | 2. Menuetto (Allegretto) | 3'19" |

Academy of St Martin in the Fields' Chamber Ensemble:**Kenneth Sillito**

Violin/Violine/Violon/Violino I

Malcolm Latchem

Violin/Violine/Violon/Violino II

Stephen Orton

Violoncello/Violoncelle

Mozart

Six Preludes and Fugues for Violin, Viola and Cello, KV 404a

Sechs Präludien und Fugen für Violine, Viola und Violoncello

Six Préludes et Fugues pour violon, alto et violoncelle

Sei Preludi e Fughe per violino, viola e violoncello

No. 1 in D minor · d-moll · en ré mineur · in re minore

3 1. Adagio 4'01"

4 2. Fuga 3'50"

J.S. Bach: «Das wohltemperierte Klavier» I, Fuga 8, BWV 853

No. 2 in G minor · g-moll · en sol mineur · in sol minore

5 1. Adagio 3'18"

6 2. Fuga 2'55"

J.S. Bach: «Das wohltemperierte Klavier» II, Fuga 14, BWV 883

No. 3 in F · F-dur · en fa majeur · in Fa maggiore

7 1. Adagio 3'15"

8 2. Fuga 3'04"

J.S. Bach: «Das wohltemperierte Klavier» II, Fuga 13, BWV 882

No. 4 in F · F-dur · en fa majeur · in Fa maggiore

9 1. Adagio 3'26"

J.S. Bach: *Adagio e dolce* from Organ Sonata No. 3 in D minor, BWV 527

10 2. Fuga 6'27"

J.S. Bach: «Die Kunst der Fuge», BWV 1080, Contrapunctus 8

Mozart

No. 5 in E flat · Es-dur · en mi bémol majeur · in Mi bemolle maggiore

11 1. Largo 3'47"

J.S. Bach: *Largo* from Organ Sonata No. 2 in C minor, BWV 526

12 2. Fuga 4'48"

J.S. Bach: third movement of Organ Sonata No. 2 in C minor, BWV 526

No. 6 in F minor · f-moll · en fa mineur · in fa minore

13 1. Adagio 4'53"

14 2. Fuga 3'35"

W.F. Bach: Fuga 8

Grumiaux Trio:

Arthur Grumiaux

Violin/Violine/Violon/Violino

Georges Janzer

Viola/Alto

Eva Czako

Violoncello/Violoncelle

* DDD

Mozart

Total playing-time: 2.13'40"

422 513-2 P M E 2

ADD / DDD PG 892

Wolfgang Amadeus Mozart

STRING TRIOS AND DUOS

Streichtrios und -duos · Trios et duos pour cordes · Trii e duetti per archi

CD 1Divertimento in E flat, KV 563
for violin, viola and celloDuo in G, KV 423
for violin and violaDuo in B flat, KV 424
for violin and viola**CD 2**Sonata (Trio) in B flat, KV 266
for two violins and celloSix Preludes and Fugues, KV 404a
for violin, viola and cello**Grumiaux Trio:**

Arthur Grumiaux · Georges Janzer · Eva Czako

Arrigo Pelliccia

Academy of St Martin in the Fields' Chamber Ensemble:

Kenneth Sillito · Malcolm Latchem · Stephen Orton

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PHILIPS

COMPLETE MOZART EDITION

Mozart

STRING QUARTETS





Quartet No. 1 in G, KV 80/73f

G-dur · sol majeur · Sol maggiore

- | | | |
|-----|-------------|-------|
| [1] | 1. Adagio | 6'42" |
| [2] | 2. Allegro | 3'11" |
| [3] | 3. Minuetto | 3'05" |
| [4] | 4. Rondeau | 2'13" |

Quartet No. 2 in D, KV 155/134a

D-dur · ré majeur · Re maggiore

- | | | |
|-----|------------------|-------|
| [5] | 1. Allegro | 3'34" |
| [6] | 2. Andante | 4'40" |
| [7] | 3. Molto allegro | 1'25" |

Quartet No. 3 in G, KV 156/134b

G-dur · sol majeur · Sol maggiore

- | | | |
|------|----------------------|-------|
| [8] | 1. Presto | 3'03" |
| [9] | 2. Adagio | 6'43" |
| [10] | 3. Tempo di menuetto | 3'51" |
| [11] | 2. Adagio | 2'44" |

Original version · Erstfassung · Version originale · Versione originale

Mozart

Quartet No. 4 in C, KV 157

C-dur · ut majeur · Do maggiore

- | | | |
|------|------------|-------|
| [12] | 1. Allegro | 5'22" |
| [13] | 2. Andante | 5'01" |
| [14] | 3. Presto | 1'55" |

Quartet No. 5 in F, KV 158

F-dur · fa majeur · Fa maggiore

- | | | |
|------|-------------------------------|-------|
| [15] | 1. Allegro | 3'28" |
| [16] | 2. Andante un poco allegretto | 5'45" |
| [17] | 3. Tempo di minuetto | 6'19" |

Mozart

CD 2 422 689-2

Quartet No. 6 in B flat, KV 159

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|-----|----------------------------|-------|
| [1] | 1. Andante | 5'27" |
| [2] | 2. Allegro | 5'14" |
| [3] | 3. Rondo. Allegro grazioso | 2'32" |

Quartet No. 7 in E flat, KV 160/159a

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|-----|-------------------|-------|
| [4] | 1. Allegro | 3'11" |
| [5] | 2. Un poco adagio | 5'13" |
| [6] | 3. Presto | 2'40" |

Quartet No. 8 in F, KV 168

F-dur · fa majeur · Fa maggiore

- | | | |
|------|-------------|-------|
| [7] | 1. Allegro | 4'21" |
| [8] | 2. Andante | 5'34" |
| [9] | 3. Menuetto | 2'34" |
| [10] | 4. Allegro | 2'06" |

Quartet No. 9 in A, KV 169

A-dur · la majeur · La maggiore

- | | | |
|------|----------------------|-------|
| [11] | 1. Molto allegro | 3'22" |
| [12] | 2. Andante | 7'16" |
| [13] | 3. Menuetto | 3'06" |
| [14] | 4. Rondeaux. Allegro | 1'36" |

Mozart

**Quartet No. 10 in C, KV 170**

C-dur · ut majeur · Do maggiore

- | | | |
|---|----------------------|-------|
| 1 | 1. Andante | 4'48" |
| 2 | 2. Menuetto | 3'05" |
| 3 | 3. Un poco adagio | 5'12" |
| 4 | 4. Rondeaux. Allegro | 2'33" |

Quartet No. 11 in E flat, KV 171

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|---|------------------------------------|-------|
| 5 | 1. Adagio - Allegro assai - Adagio | 5'56" |
| 6 | 2. Menuetto | 2'52" |
| 7 | 3. Andante | 4'48" |
| 8 | 4. Allegro assai | 2'53" |

Quartet No. 12 in B flat, KV 172

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|----|----------------------|-------|
| 9 | 1. Allegro spiritoso | 4'01" |
| 10 | 2. Adagio | 5'03" |
| 11 | 3. Menuetto | 3'03" |
| 12 | 4. Allegro assai | 3'36" |

Mozart

Quartet No. 13 in D minor, KV 173

d-moll · ré mineur · re minore

- | | | |
|----|------------------------------|-------|
| 13 | 1. Allegro ma molto moderato | 5'26" |
| 14 | 2. Andantino grazioso | 3'22" |
| 15 | 3. Menuetto | 4'02" |
| 16 | 4. Allegro | 3'24" |

Mozart

**The six «Haydn» Quartets**

Die sechs «Haydn-Quartette»

Les six quatuors «dédiés à Joseph Haydn»

Sei quartetti dedicati a Haydn

Quartet No. 14 in G, KV 387

G-dur · sol majeur · Sol maggiore

- | | | |
|---|-------------------------|-------|
| 1 | 1. Allegro vivace assai | 7'28" |
| 2 | 2. Menuetto. Allegro | 8'16" |
| 3 | 3. Andante cantabile | 7'15" |
| 4 | 4. Molto allegro | 6'03" |

Quartet No. 15 in D minor, KV 421/417b

d-moll · ré mineur · re minore

- | | | |
|---|---|-------|
| 5 | 1. Allegro moderato | 7'18" |
| 6 | 2. Andante | 6'04" |
| 7 | 3. Menuetto. Allegretto | 4'07" |
| 8 | 4. Allegretto ma non troppo - Più allegro | 9'37" |

Mozart

**Quartet No. 16 in E flat, KV 428/421b**

Es-dur · mi bémol majeur · Mi bemolle maggiore

- | | | |
|---|--------------------------|-------|
| 1 | 1. Allegro ma non troppo | 7'21" |
| 2 | 2. Andante con moto | 9'05" |
| 3 | 3. Allegretto | 6'21" |
| 4 | 4. Allegro vivace | 5'26" |

Quartet No. 17 in B flat, KV 458 «Hunt»

B-dur «Jagd-Quartett» · si bémol majeur «La Chasse»

Si bemolle maggiore «La Caccia»

- | | | |
|---|-------------------------|-------|
| 5 | 1. Allegro vivace assai | 8'47" |
| 6 | 2. Menuetto. Moderato | 4'23" |
| 7 | 3. Adagio | 7'43" |
| 8 | 4. Allegro assai | 6'31" |

Mozart

**Quartet No. 18 in A, KV 464**

A-dur · la majeur · La maggiore

- | | | |
|---|-----------------------|--------|
| 1 | 1. Allegro | 6'48" |
| 2 | 2. Menuetto | 6'12" |
| 3 | 3. Andante | 13'28" |
| 4 | 4. Allegro non troppo | 7'11" |

Quartet No. 19 in C, KV 465 «Dissonance»

C-dur «Dissonanzen-Quartett» · ut majeur «Les Dissonances»

Do maggiore «Le Dissonanze»

- | | | |
|---|----------------------|--------|
| 5 | 1. Adagio - Allegro | 11'16" |
| 6 | 2. Andante cantabile | 7'18" |
| 7 | 3. Allegretto | 5'29" |
| 8 | 4. Allegro molto | 7'42" |

Mozart

**Quartet No. 20 in D, KV 499 «Hoffmeister»**

D-dur · ré majeur · Re maggiore

- | | | |
|---|-------------------------|--------|
| 1 | 1. Allegretto | 10'05" |
| 2 | 2. Menuetto, Allegretto | 2'59" |
| 3 | 3. Adagio | 9'06" |
| 4 | 4. Allegro | 7'05" |

The three «Prussian» Quartets

Die drei «Preußischen Quartette»

Les trois quatuors «Prussiens»

Tre quartetti «Prussiani»

Quartet No. 21 in D, KV 575

D-dur · ré majeur · Re maggiore

- | | | |
|---|-------------------------|-------|
| 5 | 1. Allegretto | 7'25" |
| 6 | 2. Andante | 4'50" |
| 7 | 3. Menuetto, Allegretto | 6'07" |
| 8 | 4. Allegretto | 6'16" |

Mozart



Quartet No. 22 in B flat, KV 589

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|-----|-----------------------|-------|
| [1] | 1. Allegro | 6'14" |
| [2] | 2. Larghetto | 6'34" |
| [3] | 3. Menuetto. Moderato | 6'54" |
| [4] | 4. Allegro assai | 3'38" |

Quartet No. 23 in F, KV 590

F-dur · fa majeur · Fa maggiore

- | | | |
|-----|--------------------------|-------|
| [5] | 1. Allegro moderato | 8'46" |
| [6] | 2. Allegretto | 7'29" |
| [7] | 3. Menuetto (Allegretto) | 4'03" |
| [8] | 4. Allegro | 7'04" |

QUARTETTO ITALIANO:

Paolo Borciani

Violin/Violine/Violon/Violino I

Elisa Pegreff

Violin/Violine/Violon/Violino II

Piero Farulli

Viola/Alto

Franco Rossi

Cello/Violoncello/Violoncelle

Mozart



Quartetto Italiano.

The Mozart String Quartets

Three Phases of Creativity

Lewis Lockwood

In 1770 Mozart was 14 years old, but already one of the most acclaimed musicians of his time. A performing prodigy and budding composer at six, he was by now an established professional composer of Italian *opera buffa* and German Singspiel, along with choral and instrumental music ranging from symphonies to keyboard music. In this year, making his first visit to Italy, he was on the way to consolidating his early success in opera — the surest road to international reputation and position — by competing in the conspicuous field of Italian *opera seria*; by the end of 1770 he could write his “Mitridate, re di Ponto” for Milan. Along the way in Italy, quite literally, he experimented for the first time with the string quartet — a genre that had recently begun to receive recognition in contemporary musical life and to make its essential contribution to the rise of the mature Classical style.

One feature of the new genre was its replacement of the traditional *basso continuo*, or bass part for keyboard and other low-register instruments, with a bass line integrated with the upper strings in a four-part texture. The new popularity of the quartet was rising from the new cultivation of stringed instruments by amateurs who could play ensemble music at home without the need for a keyboard player to

guide the performance. Early works for the new ensemble had been written by Italian composers such as Giovanni Battista Sammartini, by French composers, and by south German and Austrian composers based in Mannheim and in Vienna. But in the early 1760's the wellspring of the true quartet medium was emerging in the works of Joseph Haydn, whose early “Divertimenti” (the so-called Op. 1 and 2) opened the way to his first real string quartets, those of his Op. 9 (1769) and Op. 17 (1772). From these stepping-stones Haydn began his lifelong development as quartet composer, producing works of such depth and variety that they could form a continuing model for Mozart as he applied his incomparable fertility and imagination to this as to other branches of music.

Group Ia: Italy, 1770-1773

Mozart, as he later remembered with pride, wrote his first quartet on the evening of 15 March 1770, in an inn at Lodi, in northern Italy. In a note that he later appended to the autograph score he even recollected that he had written it down “at seven in the evening.” The work reflects Sammartini and the Italian tradition more than it does Haydn; originally consisting of three movements — an *Adagio*, *Allegro* and minuet — he later added to it a *rondeau*

Mozart

finale. A mark of its simplicity and conventional character is that all movements are in the same key, G major. The work is graceful but not ambitious. Yet it shows the young Mozart striving to bring out the individuality of the four parts as much as its musical material permits, and it thus counts as the true starting point for his later and far more developed quartet style.

Only two years later, in 1772 and early 1773, on his next trip to Italy, he was again writing quartets — as his father Leopold said in a letter, “to while away the time.” These works, later grouped as K. 155-160 and thus forming an opus of six quartets, may not have been conceived as a unit but show an advance in maturity over K. 80. Although, as Ludwig Finscher has shown, the autograph manuscripts of these quartets still betray some inconsistency in terminology — several refer to the lowest part with the generic term “bassi” instead of “violoncello” and thus might perhaps be seen as *divertimenti*, not authentic quartets — still, as Finscher points out, in their compositional texture all six works are indeed true, that is, soloistic, quartets. Among them we find works for three movements, such as the Quartet in D, K. 155, with the traditional sequence *Allegro* (D major, 4/4), *Andante* (A major [dominant key] 3/4), and *Allegro molto finale* (D major, 2/4). Another model is provided by the Quartet in G, K. 156: *Presto* (G, 3/8); *Adagio* (E minor, 4/4); *Menuetto* (G, 3/4). The *Adagio* of this work as commonly performed is in fact a movement written later and substituted for an earlier slow movement in the same key. On this recording both slow move-

ments are included, making possible a comparison of Mozart's work in two different slow-movement styles: the first, which Alfred Einstein called “much too serenade-like, too ‘Italian’”; the second, “of the finest chamber-music construction... drawn from a deeper well of emotion.”

Group Ib: Vienna, 1773

With the next group of six quartets, K. 168-173, we move on to a more mature phase of Mozart's quartet output. These works were written in Vienna in August and September of 1773; thus they are contemporary with the motet “Exsultate, jubilate” (January), the incidental music for “Thamos” (autumn), and the “little” G minor Symphony K. 200 (173c) (November). Here a more direct reflection from Haydn's recent work is to be assumed: like Haydn's set of Op. 20 (1772) these make use of fugal finales in two of the works, K. 168 in F and K. 173 in D minor. In these movements Mozart imitates Haydn's method without yet being able to match the higher synthesis of Haydn's fugal finales, which intermingle contrapuntal ingenuity with sectional clarity and well-framed articulation. Mozart's fugal finales, not quite on this level, nevertheless show his recognition that the quartet genre called for the composer's finest efforts in achieving absolute balance among the voices. This was in fact the central issue in the aesthetic of the string quartet in the later eighteenth century, as we see from comments by such writers as the theorist Heinrich Christoph Koch (1793), who described the quartet genre as follows:

Mozart

The quartet, currently the favourite piece of small music societies, is cultivated very assiduously by the more modern composers. If it really is to consist of four obbligato voices of which none has priority over the others, then it must be treated according to fugal method. But because the modern quartets are composed in the *galant* style, there are four main voices which alternately predominate and sometimes this one, sometimes that one forms the customary bass... The quartet is one of the most difficult of all kinds of compositions, which only the composer who is completely trained and experienced through many compositions may attempt.

Although the six quartets of K. 168-173 are not generally regarded as the peers of Mozart's great later works, they were a needed step forward for him in his attempt to blend contrapuntal with *galant* methods, as Koch puts it. And here and there they anticipate the deeper strains of Mozart's later style; for example, the *Adagio* movement of the Quartet in E flat, K. 172, which predicts the cavatina "Porgi, amor" of the Countess in "Figaro"; or the minuet of the D minor Quartet, K. 173, which anticipates the tragic sense of the comparable movement in the great D minor quartet, K. 421.

Group II: The Quartets of 1785-1786

With the set of quartets published in 1785 as "Opus X" we move into a new world. These works are not only beyond any of Mozart's earlier efforts in the genre, but are the summit of quartet composition

up to their time, surpassing in richness and finish even Haydn's best work to date. They are perhaps matched but never exceeded in quality by Haydn even in his later masterpieces written in the 1790's after Mozart's death. That Haydn himself knew and appreciated Mozart's greatness is clear from a famous letter that he wrote to a patron in Prague in 1787, two years after these quartets had been published: "Oh, if only I could explain to every musical friend, and to the leading men in particular, the inimitable art of Mozart, its depth, the greatness of its emotion, and its unique musical conception, as I myself feel and understand it, nations would then vie with each other to possess so great a jewel within their frontiers... it enrages me to think that the unparalleled Mozart has not yet been engaged by some imperial or royal court..." How deeply Mozart reciprocated Haydn's feelings is evident in the preface to this publication of 1785, dated 1 September 1785, written originally in Italian (my translation here):

To my dear friend Haydn. A father, having resolved to send his children into the great world, felt that he should confide them to the protection and care of a man greatly celebrated in this art, who also, by good fortune, was also his dearest friend. Here then, great man and my dearest friend, are my six children... the fruit of a long and difficult labour...

To begin to grasp the significance of these works we need first to look briefly at the entire body of six quartets that constitute the opus. First, key, format and chronology:

Mozart

No. 1, K. 387, G major (composed 1782, in Vienna, probably revised 1783):

1. Allegro vivace assai (G)
2. Menuetto (G)
3. Andante cantabile (C)
4. Molto allegro (G)

No. 2, K. 421, D minor (composed 1783):

1. Allegro (d)
2. Andante (F)
3. Menuetto (d)
4. Allegretto ma non troppo (d)

No. 3, K. 428 (composed 1783):

1. Allegro ma non troppo (E flat)
2. Andante con moto (A flat)
3. Menuetto (E flat)
4. Allegro vivace (E flat)

No. 4, K. 458 ["Hunt"] (composed 1784)

1. Allegro vivace assai (B flat)
2. Menuetto moderato (B flat)
3. Adagio (E flat)
4. Allegro assai (B flat)

No. 5, K. 464 (composed 1785)

1. Allegro (A)
2. Menuetto (A)
3. Andante (D)
4. Allegro (A)

No. 6, K. 465 ["Dissonant"] (composed 1785)

1. Adagio (C); Allegro (C)
2. Andante cantabile (F)
3. Menuetto. Allegro (C)
4. Allegro (C)

With the first of the "great" quartets — K. 387, in G — we are in the full tide of Mozart's maturity. Written in the same year as "Die Entführung aus dem Serail" and the "Haffner" Symphony, K. 385, this work may well be the most richly developed in musical material of any string quartet written up to this time. The opening theme of the first movement at once establishes both the flowing beauty of the musical ideas and the intricate logic by which they are unfolded. Thus the first bar of the theme leaps twice upward, establishing the basic octave of the G major tonic triad; then the second bar plays chromatically in the smallest of spans around the note D, the dominant of the key. From here on the movement will elaborate both the wide-spanning leaps of bar 1 and the narrow chromatic intervallic motion of bar 2, using the contrast of diatonic and chromatic content to generate ever-unfolding new ideas which share these common roots. The various sections of the exposition are dominated by one or the other of these two basic types of tonal motion — diatonic or chromatic — and gradually increase in rhythmic activity from the steady crotchets of the opening to the flowing semiquaver scalar passages that dominate the closing section. But only Mozart could suddenly introduce a new contrasting rhythmic figure at the very end of this flowing exposition — the final cadential figure consists of a repeated trochaic figure leading to the cadence that closes the exposition (bars 54-55). The whole of the first movement brings other dimensions of style and development that show Mozart's art to the full — the wide harmonic pattern of the development section; the later elaboration of motives from the ex-

Mozart

position, including the isolated dotted figure from its conclusion; and the wonderful new details in the recapitulation — for example, the sudden inserted *pianissimo* bar 116, not prefigured in the exposition; or the newly added running semiquavers of bars 150-153.

The later movements of the G major Quartet are equally rich in content and development — indeed the whole quartet surpasses any of Mozart's symphonies up to this time in its use of sonata-form methods in every movement of the work. The second movement is a large-scale minuet in legato style that presents some of the same juxtaposition of diatonic and chromatic elements as in the first movement. The slow movement begins as a *cantabile* for the first violin but soon shifts into a true quartet-like dialogue among the instruments as it expands a large two-section sonata form (without middle section) in such a way that the second large section can develop as well as restate the earlier material. A striking example is at bars 58-70, where the recapitulation, beginning in C major, navigates through a modulatory course as far afield as D flat major (bars 63-65) and then returns from this distant boundary to the home tonic. Most remarkable is the finale: starting with a full fugal exposition in its first 17 bars, it suddenly leaps into a lively homophonic pattern with running-notes in the first violin and accompanying chords in the lower strings, abruptly bringing off a startling shift in texture. Yet it all takes place as if such radical transformations of texture were the most normal thing in the world. The same contrast then emerges in the

second group in the exposition of the movement. This leads to a long closing section (bars 92-124) in which steps forward the most graceful of closing themes and its near-relatives who then appear in turn. Most amazing of all is the coda of the movement, in which a rising chromatic figure that had generated the development section now does the same for the last section, leading at last to a quiet close on the opening figure of the finale fugue; it is lightly touched in the lower voices with chromatic colour as it makes its last appearance.

As Mozart proceeded to develop the six quartets of this collection, he could very well have used the G major quartet as a touchstone of quality. In all the works that followed it he seems to be seeking for comparable breadth of expression combined with beauty of detail. And over the next few years he achieved this in five more quartets of high individuality and striking contrast in aesthetic character.

The second Quartet, K. 421, not only serves as the necessary *minore* member of this classical opus of six but it can stand with Mozart's other great works in D minor — including the Piano Concerto K. 466; the overture, climax and conclusion of "Don Giovanni"; the great aria of the Queen of the Night in the second act of "Die Zauberflöte"; and the last of all his works, the unfinished Requiem. As is often true of works in D minor, the first movement explores the descending fourth from D to A, first diatonically in the cello in bars 1 to 3; then again chromatically in the same instrument in the answering phrase (bars 5-7). The same interval of the

Mozart

descending fourth is the focus of activity in the minuet, where the cello works downward from D to A through the full chromatic span, first at the opening of the movement and then to close the first large section. In contrast to the stark and tragic D minor of the first, third and fourth movements are marvelously simple and affecting passages in major keys: the cantabile second subject of the first movement (bars 25-32); the limpid slow movement, an *Andante* in F major, which touches several major and minor keys but goes out of its way to avoid D minor; the trio of the minuet, with its solo for the first violin throughout in a "snap" rhythm, with delicate *pizzicato* accompaniment; and, finally, most touching of all, the D major variation in the finale (bars 97-112). The last movement is a masterly set of variations in the siciliano metre of 6/8.

The third of the group, the quartet in E flat, K. 428, was written in 1783, probably within a very short time after the composition of the D minor; Alan Tyson has even suggested that the two works may have been written "at about the same time." If so, it finds new and daring ways of combining a diatonic tonal framework with chromatic linear writing — from the very opening of the first movement the combination is overt. It continues in the beautiful A flat major slow movement just as effectively (cf. bars 19-21 and 79-81). The finale of the E flat major quartet, an *Allegro vivace* in 2/4, shows Mozart meeting Haydn on Haydn's own favoured ground — a clever and brilliant 2/4 finale with pithy short motives alternating with rapid passage-work. The return to the opening theme at bar 140 is managed

with the kind of wit and humour that Haydn was famous for, and the same effect is then magnified later in the movement just before the last appearance of the main theme — here the alternating high and low pairs of instruments on the first motif are extended from two bars to twelve — with two full stops to enhance the delayed arrival of the theme. As in the finale of Symphony No. 39, with which it bears comparison, this is Mozart using Haydn's language to supremely good effect — showing that he has so entirely mastered that language that he speaks it with the utmost fluency and perfection.

Leopold Mozart said of the last three quartets of this set of six that they are "indeed a little easier, but extremely well composed" (letter to Nannerl Mozart of February 1785). Traditionally it has been thought that the last three quartets are from a later phase than the first three; the second group belonging to a period of composition lasting from about November 1784 to January 1785 — in all, about 16 months later than the first three works. Recently, however, Alan Tyson has shown that the paper-types of the autograph manuscripts suggest a modification of this view; namely, that Mozart began the "Hunt" Quartet, K. 458 as early as the spring or summer of 1783, and then laid it aside for other projects; he probably did not return to work on K. 458 until 1784; then went on to finish it and to work on the two remaining works of the set — the A major, K. 464 and the C major, K. 465 ("Dissonant"), which were written in close succession.

The title "Hunt" for the Quartet in B flat, K. 458 is,

Mozart

as usual, a posthumous nickname, based on nothing more than the suggestion of hunting-horn sonorities at the opening of the first movement. Relatively simpler in thematic content and structure than the others of the set, this quartet may have been the spur to Leopold's remark that the last three are "a little easier." After its lively and ample first movement, which lacks the chromatic windings of the earlier works, the following movements gradually increase the depth of the whole, which stands up on the whole as being more direct and popular in style than the others. It is also more nearly a "characteristic" work couched in straightforward, primarily diatonic language. Chromatic elements begin to emerge in the minuet, first as minor details then as important figures (e.g., bars 16-20); but they play little role in the *Adagio*, a luxurious movement crowded with ornamental melodic detail. The spirited finale, an *Allegro assai* in 2/4, was originally sketched as a *prestissimo* in *alla breve* but abandoned in that notation after six bars and written as it now stands. In 2/4 it emerges as a close relative of the finale of the Quartet in E flat, K. 428; a creature with the same fire and brilliance as its E flat major sibling, but with less subtlety.

The two last "Haydn" quartets — K. 464 in A and K. 465 in C, were the most influential on later composers — certainly on Beethoven — and are at the summit of Mozart's quartet output. The A major is a masterpiece of rhythmic and motivic ingenuity from its very outset, in which a balanced eight-bar theme, subdividing symmetrically into 4 + 4, contains within itself both a "turning" figure (E -

D sharp - F sharp - E; the pitch E plus its lower and upper neighbours, in turn), and a long-spanning line that gradually descends by a series of thirds. These opening elements play a vast organising role throughout the first movement, and then are brought back into play in the finale, where they are of comparable importance. The quality of thought and planning that went into the first movement is reflected not only in its beauty, symmetry and logic at the phrase level, but in its larger planning. It is no accident that Mozart finds room for a modulating transition segment, early in the exposition, that roves into C major (bars 22-29); that the closing section of the exposition uses the first subject in an expanded form; and that the entire exposition ends with nothing else than the little thematic tag with which the first theme had been originally continued (cf. bars 9-11 and 84-87). The coda of the first movement is an apotheosis of the descending-third cycle that has dominated the movement from the outset.

The minuet and slow movement of K. 464 sustain the level established by the first movement. In the minuet special interest attaches to the varied thematic material of its opening eight bars — rising from A to E in the first four; falling from E to A in the second four-bar phrase. Then Mozart at once proceeds to show that the two sets of figures can be combined contrapuntally (bars 9-12 and later passages), with wonderful far-reaching results. The slow movement is a set of variations (D major, 2/4, *Andante*) on a compact and symmetrical theme. And the finale, which Beethoven later copied and

Mozart

used as model for the finale of his own A major Quartet, Op. 18 No. 5, is a masterpiece of design and effective quartet writing; its dialogue among the instruments, begun as early as bar 4, results in a sense of perfect balance among them — they are four “obbligato” voices in the truest sense of the word.

It remains to speak of the Quartet in C, the so-called “Dissonant,” incomparably the most famous of the set owing to the celebrated harmonic mysteries of the *Adagio* introduction to the first movement. This introduction, which caused a major controversy among commentators, begins with the tortuous unwinding of chromatic lines in the upper strings over a pulsating bass; in fact the bass turns out to be the same descending chromatic motion from 1 to 5 (C to G) that had been used in the D minor Quartet, K. 421 (see above). But now the dissonant voice-leading demands of the listener more concentrated attention to melodic and harmonic goals and motions than in any previous Mozartian quartet movement. From this dark opening follows the light of day in the C major *Allegro* first movement, with its wealth of contrasting material and clear diatonic character, with only traces of the chromaticism of the introduction. The real reflections of the introduction appear in the profound *Andante cantabile* (3/4, F major), with its elaborate harmonic progressions in interior passages (e.g., bars 58-71 and 89-101). Further chromatic motions appear in the lively minuet, which also surprises by its abrupt shifts in register and rhythmic-dynamic contrasts from phrase to phrase. The finale begins as if it were

to be another Haydnesque 2/4 *Allegro molto*, on the order of K. 428 and 458; but along the way there emerge subtle reminders of Mozart's ability to integrate the most diverse elements — e.g. the chromatic inner voice that accompanies the principal second subject at bars 55-60; or the sudden shift into a distant key (to E flat major from G) at bar 89, returning to its starting point through another motion chromatically down a fourth in the bass. Such a passage confirms in what seems the most innocent way in the world that the influence of the mysterious introduction is still alive in this most cheerful and humane of final movements.

A year after the great six quartets of 1785 Mozart composed the single D major Quartet, K. 499. Written in the same year as “Le nozze di Figaro,” it was published alone in 1788 by the Viennese printer Hoffmeister, from whom its familiar nickname derives. Whatever the circumstances that brought it into being, they resulted in another masterpiece worthy to rank with the best of the 1785 set. The smooth downward triadic unison opening of the first movement opens up a wealth of thematic ideas and new quartet sonorities, along with pre-Romantic harmonic touches that anticipate Schubert — e.g., the two motions out of, and back to, the dominant key area at bars 59-63 and again immediately at 65-71. The minuet brings the by now familiar descending chromatic fourth in an inner voice at its opening (viola, bars 2-5). The slow movement is rich and luxurious in its ideas. The finale makes wonderful use of a turning figure (by now also familiar in earlier quartets) to generate a

Mozart

movement combining intricacy and energy in equal measure.

Group III: The "Prussian" Quartets of 1789-90.

The final phase of Mozart's string quartet output is represented by the three "Prussian" quartets of 1789 and 1790: the Quartet in D, K. 575 (composed in June 1789); the Quartet in B flat, K. 589 (May 1790); and the last, in F, K. 590 (June 1790). Apparently planning to write a set of six for King Friedrich Wilhelm II of Prussia, Mozart completed only these three, but they bear clear signs of having been tailored for the king, who was an amateur cellist and patron of cellists. Accordingly, the cello parts in all three works are much more than usually prominent, and the texture in these works is that of the "quartetto concertante." Mozart in effect reorganises the textural fabric of the medium, so that not only the cello but the viola emerges as a major voice; alternatively, so do each of the two violin parts. This differs only in degree from his earlier works, where certainly all parts had played essential roles; the difference now is the rise of totally alternative textures, in which either of the lower instruments can rise to its higher register to carry the main melodic lines while the other instruments accompany. Thus K. 575 begins with a four-square melody in the first violin for the first eight

bars, then hands off its repetition to the viola (bars 9-15) — Mozart had originally written the second strain for the cello but reassigned it to the viola, as we see from the autograph manuscript; this small example shows the full emancipation of all parts in leading melodic roles that is the hallmark of these works. The importance of the cello is especially clear in all movements of K. 575, in the first two movements of K. 589 and in the first movement of K. 590. But the new sonorities created by this new freedom of melodic leadership permeate all three works. Elegant and in some ways retrospective in certain movements (e.g. the placid *Larghetto* slow movement of K. 589), they are nevertheless clear products of Mozart in the ripeness of his later years. In the midst of their new sonorities there can emerge sudden prefigurations of much later virtuosic styles — e.g. the trio of the minuet of K. 589, in which a long passage of elaborate arpeggios in the first violin anticipates the first movement of Beethoven's "Harp" Quartet, Op. 74. These three works are true companions to "Così fan tutte" and the Clarinet Quintet (both 1789). In the "Prussian" quartets the surpassing wisdom of Mozart's last period is expressed in new ways but always with the eloquence that sets him completely apart from even his most gifted contemporaries.

Mozart

Total playing-time: 7.54'26"

422 512-2 **PME8****ADD** **PG 806**

Wolfgang Amadeus Mozart
STRING QUARTETS

Streichquartette · Les Quatuors à cordes · Quartetti per archi

CD 1

KV 80 in G (No. 1)
KV 155 in D (No. 2)
KV 156 in G (No. 3)
KV 157 in C (No. 4)
KV 158 in F (No. 5)

CD 2

KV 159 in B flat (No. 6)
KV 160 in E flat (No. 7)
KV 168 in F (No. 8)
KV 169 in A (No. 9)

CD 3

KV 170 in C (No. 10)
KV 171 in E flat (No. 11)
KV 172 in B flat (No. 12)
KV 173 in D minor (No. 13)

CD 4

KV 387 in G (No. 14)
KV 421 in D minor (No. 15)

CD 5

KV 428 in E flat (No. 16)
KV 458 in B flat (No. 17)
«Hunt»

CD 6

KV 464 in A (No. 18)
KV 465 in C (No. 19)
«Dissonance»

CD 7

KV 499 in D (No. 20)
«Hoffmeister»
KV 575 in D (No. 21)

CD 8

KV 589 in B flat (No. 22)
KV 590 in F (No. 23)

Quartetto Italiano

Paolo Borciani · Elisa Pegreff · Piero Farulli · Franco Rossi

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PHILIPS

COMPLETE MOZART EDITION

Mozart

STRING QUINTETS



**String Quintet [No. 1] in B flat, KV 174**

Streichquintett B-dur · Quintette à cordes en si bémol majeur

Quintetto per archi in Si bemolle maggiore

- | | | |
|---|---------------------------|-------|
| 1 | 1. Allegro moderato | 8'47" |
| 2 | 2. Adagio | 5'31" |
| 3 | 3. Menuetto ma allegretto | 3'52" |
| 4 | 4. Allegro | 5'44" |

String Quintet [No. 4] in C minor, KV 406/516b

Streichquintett c-moll · Quintette à cordes en ut mineur

Quintetto per archi in do minore

- | | | |
|---|-----------------------|-------|
| 5 | 1. Allegro | 8'05" |
| 6 | 2. Andante | 4'11" |
| 7 | 3. Menuetto in canone | 4'39" |
| 8 | 4. Allegro | 6'23" |

CD 2 422 684-2

String Quintet [No. 2] in C, KV 515

Streichquintett C-dur · Quintette à cordes en ut majeur
 Quintetto per archi in Do maggiore

1. Allegro
2. Andante
3. Menuetto. Allegretto
4. Allegro

The sequence of movements in KV 515 follows the *Neue Mozart-Ausgabe*, 1967.
 Die Satzfolge in KV 515 entspricht der *Neuen Mozart-Ausgabe*, 1967.
 L'ordre des mouvements du Quintette K 515 correspond à la *Neue Mozart-Ausgabe*, 1967.
 L'ordine dei movimenti del Quartetto K. 515 segue la *Neue Mozart Ausgabe*, 1967.

String Quintet [No. 3] in G minor, KV 516

Streichquintett g-moll · Quintette à cordes en sol mineur
 Quintetto per archi in sol minore

1. Allegro
2. Menuetto. Allegretto
3. Adagio ma non troppo
4. Adagio - Allegro

14'26"
 8'25"
 5'58"
 7'35"

Mozart

CD 3 422 685-2

String Quintet [No. 5] in D, KV 593

Streichquintett D-dur · Quintette à cordes en ré majeur
 Quintetto per archi in Re maggiore

1. Larghetto - Allegro
2. Adagio
3. Menuetto. Allegretto
4. Allegro

10'15"
 7'21"
 5'20"
 5'15"

String Quintet [No. 6] in E flat, KV 614

Streichquintett Es-dur · Quintette à cordes en mi bémol majeur
 Quintetto per archi in Mi bemolle maggiore

1. Allegro di molto
2. Andante
3. Menuetto. Allegretto
4. Allegro

7'13"
 7'10"
 4'20"
 5'30"

Mozart

Arthur Grumiaux

violin/Violine/violon/violino I

Arpad Gérecz

violin/Violine/violon/violino II

Georges Janzer

viola/alto I

Max Lesueur

viola/alto II

Eva Czako

cello/Violoncello/violoncelle

Mozart

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Total playing-time: 2.49'47"

422 511-2 PME3

ADD PG 921

Wolfgang Amadeus Mozart
STRING QUINTETS

Streichquintette · Les Quintettes à cordes · Quintetti per archi

CD 1

KV 174 in B flat
KV 406 in C minor

CD 2

KV 515 in C
KV 516 in G minor

CD 3

KV 593 in D
KV 614 in E flat

Arthur Grumiaux
Arpad Gérecz · Georges Janzer
Max Lesueur · Eva Czako

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COMPLETE MOZART EDITION

Mozart

DIVERTIMENTI

Strings and Wind • Streicher und Bläser
Cordes et vents • Archi e fiati





Wolfgang Amadeus Mozart. Oil portrait by J.N. della Croce, c. 1780.

Wolfgang Amadeus Mozart
(1756-1791)

DIVERTIMENTI

Strings and wind · Streicher und Bläser · Cordes et Cents · Archi e fiati

Academy of
St Martin in the Fields' Chamber Ensemble

Mozart

Academy of St Martin in the Fields' Chamber Ensemble

Kenneth Sillito

Violin/Violine/Violon/Violino

Malcolm Latchem

Violin/Violine/Violon/Violino

Stephen Shingles

Viola/Bratsche/Alto

Denis Vigay

Cello/Violoncello/Violoncelle

Raymund Koster

Double-bass/Kontrabaß
Contrebasse/Contrabbasso

Celia Nicklin

Oboe/Hautbois

Andrew Marriner

Clarinet/Klarinette/Clarinete/Clarinetto

Richard West

Clarinet/Klarinette/Clarinete/Clarinetto

Graham Sheen

Bassoon/Fagott/Basson/Fagotto

Timothy Brown

Horn/Cor/Corno

Nicholas Hill

Horn/Cor/Corno

Mozart

**Divertimento in E flat, KV 113**

Es-dur · mi bémol majeur · Mi bemolle maggiore

Version for two clarinets, two horns and solo strings · Fassung für zwei
Klarinetten, zwei Hörner und Solostreicher · Version pour deux clarinettes, deux
cors et quintette à cordes · Versione per due clarinetti, due corni e archi solisti

- | | | |
|-----|--------------------|-------|
| [1] | 1. Allegro | 4'00" |
| [2] | 2. Andante | 3'48" |
| [3] | 3. Menuetto - Trio | 1'50" |
| [4] | 4. Allegro | 3'19" |

Divertimento in B flat, KV 137

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|-----|---------------------|-------|
| [5] | 1. Andante | 7'53" |
| [6] | 2. Allegro di molto | 3'26" |
| [7] | 3. Allegro assai | 3'20" |

Divertimento in D, KV 251

D-dur · ré majeur · Re maggiore

- | | | |
|------|---|-------|
| [8] | 1. Molto allegro | 4'53" |
| [9] | 2. Menuetto - Trio | 3'51" |
| [10] | 3. Andantino - Adagio - Allegretto | 3'43" |
| [11] | 4. Menuetto (Tema con variazioni) | 4'28" |
| [12] | 5. Rondeau (Allegro assai - Adagio - Allegro assai) | 5'26" |
| [13] | 6. Marcia alla francese | 2'03" |

Mozart

**«Eine kleine Nachtmusik», KV 525**

Serenade in G · Serenade G-dur · Sérénade en sol majeur «Une petite musique de nuit» · Serenata in Sol maggiore «Piccola musica notturna»

Recording with solo strings · Aufnahme mit Solostreichern · Enregistrement avec quintette à cordes · Registrazione con archi solisti

- | | | |
|---|--------------------------|-------|
| 1 | 1. Allegro | 5'47" |
| 2 | 2. Romance (Andante) | 5'55" |
| 3 | 3. Menuetto (Allegretto) | 2'03" |
| 4 | 4. Rondo (Allegro) | 3'54" |

Divertimento in D, KV 136/125a

D-dur · ré majeur · Re maggiore

- | | | |
|---|------------|-------|
| 5 | 1. Allegro | 4'13" |
| 6 | 2. Andante | 4'37" |
| 7 | 3. Presto | 2'35" |

«Ein musikalischer Spaß», KV 522

«A Musical Joke» · «Une plaisanterie musicale» · «Uno scherzo musicale»

- | | | |
|----|-------------------------------|-------|
| 8 | 1. Allegro | 4'46" |
| 9 | 2. Menuetto (Maestoso) - Trio | 6'09" |
| 10 | 3. Adagio cantabile | 6'11" |
| 11 | 4. Presto | 4'08" |

**Divertimento in B flat, KV 287/271H**

B-dur · si bémol majeur · Si bemolle maggiore

- | | | |
|----|----------------------------|--------|
| 1 | 1. Allegro | 8'27" |
| | 2. Thema mit Variationen | |
| 2 | Andante grazioso | 1'08" |
| 3 | Variation I | 1'09" |
| 4 | Variation II | 1'06" |
| 5 | Variation III | 1'02" |
| 6 | Variation IV | 1'15" |
| 7 | Variation V | 1'04" |
| 8 | Variation VI | 1'07" |
| 9 | 3. Menuetto | 3'07" |
| 10 | 4. Adagio | 10'46" |
| 11 | 5. Menuetto | 4'19" |
| 12 | 6. Andante - Allegro molto | 7'23" |

Divertimento in F, KV 138/125c

F-dur · fa majeur · Fa maggiore

- | | | |
|----|--------------|-------|
| 13 | 1. (Allegro) | 3'36" |
| 14 | 2. Andante | 5'32" |
| 15 | 3. Presto | 2'24" |

Mozart



- | | | |
|------|--|-------|
| [1] | March in F, KV 248 | 4'30" |
| | Marsch F-dur · Marche en fa majeur · Marcia in Fa maggiore | |
| | Divertimento in F, KV 247 | |
| | F-dur · fa majeur · Fa maggiore | |
| [2] | 1. Allegro | 7'41" |
| [3] | 2. Andante grazioso | 3'33" |
| [4] | 3. Menuetto | 3'55" |
| [5] | 4. Adagio | 7'05" |
| [6] | 5. Menuetto | 3'21" |
| [7] | 6. Andante - Allegro assai | 5'29" |
| [8] | March in D, KV 290/167AB | 4'44" |
| | Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore | |
| | Divertimento in D, KV 205/167A | |
| | D-dur · ré majeur · Re maggiore | |
| [9] | 1. Largo - Allegro | 4'35" |
| [10] | 2. Menuetto | 2'39" |
| [11] | 3. Adagio | 4'00" |
| [12] | 4. Menuetto | 2'51" |
| [13] | 5. Finale (Presto) | 3'40" |

Mozart

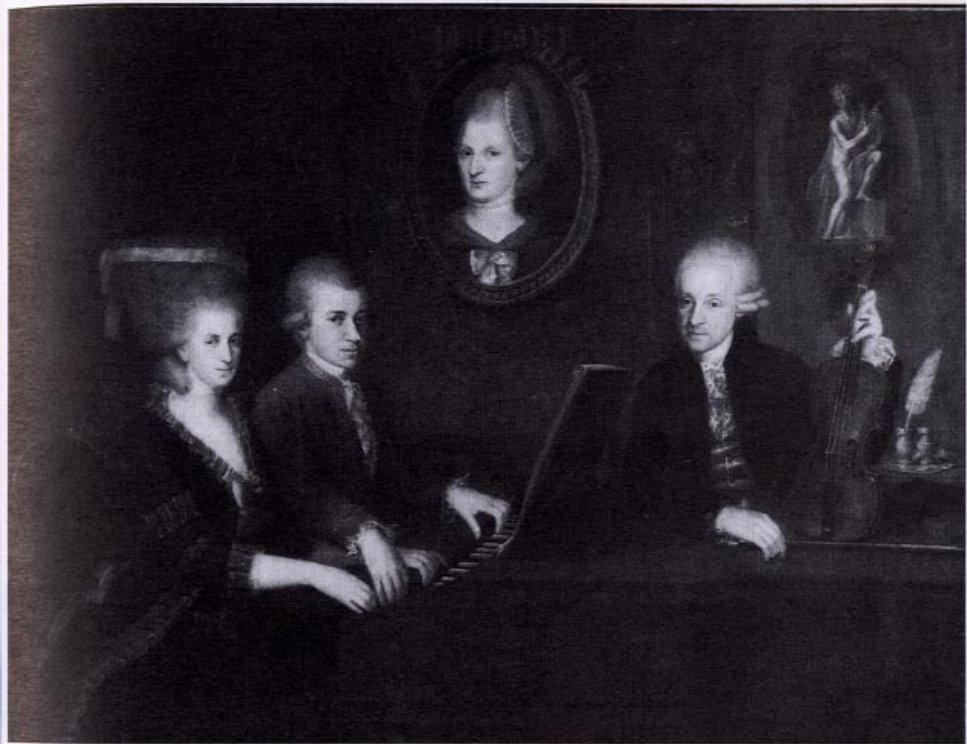


- | | | |
|---|--|--------|
| 1 | March in D, KV 445/320c | 3'43" |
| | Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore | |
| | Divertimento in D, KV 334/320b | |
| | D-dur · ré majeur · Re maggiore | |
| 2 | 1. Allegro | 9'50" |
| 3 | 2. Thema mit Variationen (Andante) | 9'01" |
| 4 | 3. Menuetto | 4'31" |
| 5 | 4. Adagio | 11'00" |
| 6 | 5. Menuetto | 7'09" |
| 7 | 6. Rondo (Allegro) | 9'38" |

Mozart



Maria Anna («Nannerl») Mozart. Anonymous oil portrait, c. 1785.



«The Mozart family». Oil painting by J.N. della Croce, 1781-82.

Music for Family Celebrations

Mozart's Divertimentos for Strings and Wind

By Robin Golding

NOTE: The pieces are discussed in chronological order, which differs from the order followed on the recording.

Mozart wrote a huge amount of what can best be described as "entertainment" music: music that was not intended to be listened to seriously in a concert room, theatre or church, but as an agreeable background to eating, drinking and conversation on celebratory or other social occasions, often in the open air. Most of it dates from the earlier part of his career, while he was based in his native city of Salzburg and in the service of its Archbishop, rather than during his years as a freelance musician in Vienna (from 1781 until his death in 1791), and it falls into three main categories: music for orchestra, music for chamber groups of about half-a-dozen players and music for wind ensemble. (Mozart's huge quantity of dance music is a rather different matter, since it was meant to be danced to, not merely heard.)

It is with the second of these groups that this album is concerned. Most of the pieces were composed between 1771 and 1780, often for family celebrations in Salzburg, and most (the exceptions being K. 113, 136-138 and 522) conform to the ad-

mitedly imprecise form and manner of the late eighteenth-century divertimento or serenade, which contains a variety of movements more in the manner of the suite than the symphony or the string quartet (Mozart's usually contain two minuets and two slow movements) and are, on the whole, lighter in style than symphonic or chamber music that was meant for concentrated listening. All can be, and frequently are, performed with a full string section of semi-orchestral dimensions; yet all were probably intended, and certainly sound best when they are played, as in these recordings, by solo strings and as chamber music.

Divertimento in E flat, K. 113

The earliest of the works recorded here, the Divertimento in E flat, K. 113, was not composed, in its original form, in Salzburg, but during the course of Mozart's second visit to Italy, from 13 August to 15 December 1771, the main purpose of which was the production of "Ascanio in Alba," K. 111, a *festa teatrale* commissioned for the wedding festivities in Milan for Archduke Ferdinand (third son of Empress Maria Theresa) and Princess Maria Beatrice of Modena and performed there on 17 October. The autograph score of K. 113 is inscribed, in the hand of Mozart's father Leopold, "Concerto ò sia Diver-

Mozart

timento à 8" and dated by him "Milano nel Mese Novemb: 1771." It was probably performed at an "academy" (subscription concert) given there on 22 or 23 November, and may well have been the work Leopold referred to in a letter he sent to his wife in Salzburg on 24 November mentioning "strong music we heard yesterday at Herr von Mayr's." The piece is scored for strings, two clarinets and two horns, and is the first example of Mozart's use of clarinets (which were not available in Salzburg). Later he wrote a separate wind score for pairs of oboes, cors anglais and bassoons; it is not clear whether these six wind instruments were meant to be used instead of the original four (and therefore in Salzburg) or in addition to them, perhaps during the course of Mozart's third and last visit to Italy in 1772-73. There are four short movements (with only one minuet, which may account for the uncertainty of Leopold's heading): a breezy *Allegro*, a gentle *Andante*, a minuet with a trio in G minor, and a vivacious concluding *Allegro*, all of which display the concertante use of the two pairs of wind instruments that is a feature of the work.

Divertimento in D, K. 136 (125a)

Divertimento in B flat, K. 137 (125b)

Divertimento in F, K. 138 (125c)

Mozart wrote his first string quartet (K. 80/73f in G) in March 1770 — when he was just 14 — *en route* from Milan to Parma during the course of his first "prodigy" tour of Italy with his father. Early in 1772, in Salzburg, he composed three more short works for strings, in three movements, K. 136-138. On the autograph score they are described as

"divertimentos," but they are not divertimentos in the usually accepted sense, although they may possibly be thought to be closer to the spirit of the Italian *sinfonia* than to that of the string quartet. Alfred Einstein suggested that Mozart actually designed them as symphonies, in preparation for his impending third visit to Italy for the production of his opera "Lucio Silla," K. 135 in Milan in December 1772, with the idea of being able quickly to add wind parts as required, if he should be asked to produce a new symphony or two in a hurry. Yet, knowing the speed with which he could write when the need arose, this hardly seems a likely explanation, and the three works, with the prominence and subtle interplay of their violin parts, fit happily into the succession of Mozart's early string quartets, even though they are nowadays almost always treated as pieces for string orchestra. K. 136 begins with a dashing, almost virtuosic *Allegro*; its second movement is a sensuous, Italianate *Andante* (in G), and its third a vivacious *Presto*, with a short, fugal development section. All three movements of K. 137 are in the same key; the slow movement, an *Andante* that is both graceful and surprisingly eloquent, is for some inexplicable reason, placed *first*; it is followed by two quick movements of contrasting characters: the first bold, vigorous, almost symphonic in stature, despite its economy, the second dance-like and somewhat capricious in mood. K. 138 begins with a brilliant *Allegro* in which the dialogue between the first and second violin parts is handled with particular skill; this is followed by a shapely *Andante* in C (with a varied recapitulation), and a spirited rondo with two

Mozart

episodes — the only movement in all three works that is not in sonata form.

Divertimento in D, K. 205 (167A) and March K. 290 (167AB)

Five of Mozart's Salzburg divertimentos (K. 205, 247, 251, 278 and 334), scored, basically, for four-part strings (two violins, viola and double-bass) and two horns, but with subtractions and additions in the case of K. 205 and 251, and written for family celebrations in Salzburg, are essentially chamber-musical in style and can be regarded as spiritual ancestors of the septets and octets of Beethoven, Spohr and Schubert. The Divertimento in D, K. 205, together with its associated March, K. 290, was composed in the summer of 1773, either in Salzburg or Vienna (possibly for some celebrations at the home of the Andretter family in Salzburg in July that year), and is scored for one violin (not two), viola, bass doubled by bassoon, and two horns. The march, with its unusually precise dynamic markings and the horn-calls in its second half, is quite one of Mozart's most beguiling. The first of the five movements making up the divertimento itself, a lively *Allegro*, is prefaced by a brief but expressive introductory *Largo*. Two minuets, the first with a trio (in G) for the strings alone, the second and more robust with a trio that features the horns, frame a most eloquent slow movement: a true trio for strings that looks forward to the masterly Divertimento in E flat for string trio, K. 563 of 1788. The last movement is a colourful rondo with four episodes.

Divertimento in F, K. 247 and March, K. 248

The Divertimento in F, K. 247 is the first of three (the others being K. 287 and 334) for strings and two horns, which Mozart obviously, and understandably, valued highly, since he wrote from Vienna to his father in Salzburg in July 1781 saying that he was badly in need of sets of parts for all three of them. It was composed in June 1776, for the name-day (on 13 June) of Mozart's patroness and friend, Countess Antonia Lodron, the sister of his unloved employer, Prince-Archbishop Hieronymus Colloredo, and wife of the Hereditary Marshall of Salzburg. (It was for the Countess and her two daughters, Aloisia and Josepha, that Mozart had composed his Concerto in F for three pianos, K. 242 four months earlier.) Each of the three works includes, as the fourth of its six movements, an *Adagio* for strings alone, in which the first violin part has an almost concerto-like brilliance, and one can well imagine Mozart himself playing these, as he did his five violin concertos of 1775. The associated March K. 248 is another winner, perfectly blending elegance with ceremonial. It is followed by a vigorous, finely wrought *Allegro* in a slightly unorthodox sonata form inasmuch as the third limb of the first subject, a brusque unison motif that appears in the eighth and ninth bars, recurs frequently throughout the movement, including the development section, like a "motto" or refrain; the first limb (the first four bars) is omitted from the recapitulation, but reappears in the coda, where it is followed immediately by the "motto." The second movement is a graceful, rondo-like *Andante* (in C), and the third a courtly minuet with a rather serious

Mozart

trio (in D minor). In the *Adagio* (in B flat) the first violin's soaring, wide-ranging cantilena is accompanied almost throughout in triplets on the three other instruments. The second minuet, with its humorous use of pizzicato, is brisker and earthier than its companion; it frames a gentle trio (in B flat), with the first violin again prominent. The finale, preceded by a solemn *Andante* introduction, is a vivacious and witty rondo, whose refrain is begun by all six instruments in unison.

Divertimento in D, K. 251

The Divertimento in D, K. 251, if not quite of the same calibre as K. 247, 287 and 334, bears a family likeness to them, although it is distinguished by the addition of a solo oboe, which lends its own attraction in its tendency to steal some of the first violin's glory. It was composed in July 1776, probably for the name-day (on 26 July) of Mozart's sister Nannerl, and it has been suggested that the predominance of the French style throughout the piece is due to the fact that he wanted to be quite "in the fashion"; although why he should bother to be fashionable to someone as familiar as his sister, especially as he was no great admirer of the French, is not explained. The autograph score, unusually for Mozart, contains a number of abbreviations and corrections which suggest haste: hardly surprising when we consider that he had composed his biggest orchestral serenade, K. 250 (248b), for performance on the eve of the wedding (on 22 July 1776) of Elisabeth Haffner, daughter of the Burgo-master of Salzburg. The movements are: a taut and witty *Allegro*; a minuet with a trio (in G) for the

strings alone; a slight but graceful *Andantino* in A; a second minuet, with three variations in place of a trio (featuring the oboe, the first and the second violin, respectively, and separated by repeats of the minuet); and a tuneful rondeau with an episode in D minor. The "Marcia alla francese" is placed last, as exit music, but it could also be played at the beginning, as entrance music.

Divertimento in B flat, K. 287 (271H)

Mozart composed the Divertimento in B flat, K. 287 for Countess Lodron's name-day in 1777, so it is a companion piece to K. 247 in F. It was also one of the works that he performed on 4 October 1777 in Munich with a group of friends "who all opened their eyes: I played as though I were the finest fiddler in all Europe!" Two days earlier he had played it to Count Joseph von Salern, Manager of the Munich Court Opera, evidently with great success, "for all the time he kept on shouting 'Bravo,' where other noblemen would take a pinch of snuff, blow their noses, clear their throats — or start a conversation." No march for K. 287 has survived. The first movement (with horns in B flat *alto* and a particularly brilliant first violin part) is a substantial *Allegro*, notable for its purposeful development section, largely in G minor, and for the fact that as in K. 247 the first subject is not recapitulated in full until the brief coda. This is followed by a set of six variations on a gavotte-like theme in F; the variations are dominated by the first violin, although the horns are given the limelight in No. 3. Two minuets, the first chromatic and with an eloquent trio in G minor, the second more

Mozart

robust and playful, with a charming trio for the strings alone, frame another *Adagio* (in E flat), with an exceptionally florid first violin part that is at once ornate and highly expressive. The finale is a sparkling sonata-rondo whose refrain is based on a popular Bavarian song, "D'Bäuerin d'Katz verlor" ("The farmer's wife has lost her cat"); it is prefaced by a recitative in G minor for the first violin, which reappears just before the coda, and whose mock-tragic significance would not have been lost on its original audiences.

Divertimento in D, K. 334 (320b) and March, K. 445 (320c)

The third of Mozart's three divertimentos for strings and two horns, K. 334 in D, is believed to date from 1779-80, and was most probably composed in the summer of 1780, for celebrations at the home of the Robinig family in Salzburg, on the occasion of Sigmund von Robinig (known to Mozart, four years his senior, as Sigerl) passing his finals in law at the University of Salzburg. The autograph score of the divertimento disappeared many years ago, whence the uncertainty of its dating and the occasion for which it was written. However, the autograph of the associated March K. 445, one of the most beautiful Mozart composed, has survived, since it once belonged to Saint-Saëns and is part of his effects displayed at the Museum in Dieppe. The divertimento proper begins with a fine *Allegro* in full sonata form, in which the string writing, despite the prominence of the first violin part, has the intimacy and detail of a string quartet. It is followed by one of Mozart's most serious movements (and

this in a divertimento!), an *Andante* in D minor, consisting of an elegiac theme with six variations and a coda. The quality of the music is consistently high, but one might draw attention to two variations in particular: to the fourth, which is the only one in the tonic major, and which gives the horns their one moment of real glory, and the sixth, which is for strings alone, the three lower parts playing pizzicato beneath the first violin's brilliant runs. Next a lilting minuet, with a trio in G that is really a violin solo, and another *Adagio* (in A) for the first violin with string accompaniment, perhaps the sweetest and most intimate of the three, though scarcely less difficult for the leader than its counterparts in K. 247 and 287. The second minuet is more animated than the first, and has two decidedly serious trios: the first of them in D minor once more, the second in B minor. The divertimento ends with a brilliant and catchy finale of irrepressible high spirits and in full sonata-rondo form.

Ein musikalischer Spass, K. 522

The first of the two small-scale divertimentos/serenades to be composed during Mozart's last 10 years in Vienna, this work, in four movements and scored for strings and two horns, is entered in the catalogue of his works that Mozart kept from February 1784 until November 1791 ("Verzeichnüss aller meiner Werke") as "Ein musikalischer Spass" (A Musical Joke) and dated 14 June 1787. It was the first work that Mozart completed after his father died in Salzburg on 28 May, and it has been suggested that it was Wolfgang's way of paying tribute to his father, who was at least as intolerant as

Mozart

Wolfgang was of his lesser contemporaries, and who may have suggested to Wolfgang that he wrote a piece to ridicule them — which he completed as an act of filial piety a fortnight or so after hearing of Leopold's death. However, examination by Alan Tyson of the various autograph parts and scores of K. 522 suggests that Mozart began work on the piece as early as 1785. Whatever the circumstances of its composition, the "Musical Joke," or "Village Musicians' Sextet," as it was called (and illustrated) in the first edition, published about 1801 by André in Offenbach, is a parody of all the third-rate composers of the day. The fugue in the last movement, which gives up the unequal struggle after 20 agonising bars, is only one example among many of the poverty of invention and the inability to develop any musical idea which is the weakness Mozart satirises most uncompromisingly, while in the wrong notes in the horn parts in the minuet and in the crunching discords at the very end we may imagine him giving the unfortunate players a chance to get their own back on the composer. Ironically, K. 522 is the only work of Mozart's to contain an original, autograph cadenza for solo violin — but an example of how *not* to write one!

Eine kleine Nachtmusik in G, K. 525

What prompted Mozart to write his solitary "Little Serenade" for strings in Vienna in August 1787, when he was busy with Act II of "Don Giovanni" (K. 527), remains a mystery. By any standards the

work is short, and its four movements are models of economy and apparent simplicity. Leopold Mozart once summed up the essence of music like this, in his slightly pompous manner, but with such truth that his words are worth quoting: "What is slight can still be great, if it is written in a natural, flowing and easy style, and at the same time bears the marks of sound composition. Such works are more difficult to compose than all those harmonic progressions which are difficult to perform." (But ask any good string player whether "Eine kleine Nachtmusik" is easy to play really well!) Like most well-bred serenades it originally had two minuets, the first coming between the first *Allegro* and the *Romanze* (Mozart's "Verzeichnüss," which gives the date of composition as 10 August 1787, describes it as consisting of "an *Allegro*, minuet and trio, and finale") but the autograph score lacks the page on which the first minuet was written; could Mozart have torn it out because he felt that four movements suited the compact nature of the music better than five? Convincing attempts have been made to supply a substitute for the missing minuet, but the "Nachtmusik" is habitually played, as here, in its surviving four-movement form. Similarly, it is habitually played by a string orchestra, but there is ample historical justification for performing it, as here, with solo strings.

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Mozart



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|---|--|--------|
| 1 | March in D, KV 445/320c | 3'43" |
| | Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore | |
| | Divertimento in D, KV 334/320b | |
| | D-dur · ré majeur · Re maggiore | |
| 2 | 1. Allegro | 9'50" |
| 3 | 2. Thema mit Variationen (Andante) | 9'01" |
| 4 | 3. Menuetto | 4'31" |
| 5 | 4. Adagio | 11'00" |
| 6 | 5. Menuetto | 7'09" |
| 7 | 6. Rondo (Allegro) | 9'38" |

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DIVERTIMENTI

Wind • Bläser • Vents • Fiati



Wolfgang Amadeus Mozart
(1756-1791)

**SERENADES AND DIVERTIMENTI
FOR WIND INSTRUMENTS**

Serenaden und Divertimenti für Bläser
Sérénades et Divertimenti pour instruments à vent
Serenate e Divertimenti per strumenti a fiato

ACADEMY OF ST MARTIN IN THE FIELDS
SIR NEVILLE MARRINER · MICHAEL LAIRD

HOLLIGER WIND ENSEMBLE
NETHERLANDS WIND ENSEMBLE
EDO DE WAART

Mozart

Serenade in B flat, KV 361/370a «Gran Partita»

Serenade B-dur · Sérénade en si bémol majeur

Serenata in Si bemolle maggiore

for 2 oboes, 2 clarinets, 2 basset horns, 4 horns, 2 bassoons and double-bass
 für 2 Oboen, 2 Klarinetten, 2 Bassethörner, 4 Hörner, 2 Fagotte und Kontrabaß
 pour 2 hautbois, 2 clarinettes, 2 cors de basset, 4 cors, 2 bassons et contrebasse
 per 2 oboi, 2 clarinetti, 2 corni di bassetto, 4 corni, 2 fagotti e contrabbasso

1. Largo -
2. Allegro molto
3. Menuetto - Trio I-II
4. Adagio
5. Menuetto (Allegretto) - Trio I-II
6. Romanze (Adagio - Allegretto - Adagio)
7. Thema mit Variationen (Andante)
8. Finale (Molto allegro)

Members of the · Mitglieder der · Membres de l' · Membri della
ACADEMY OF ST MARTIN IN THE FIELDS
 Conducted by · Dirigent · Direction · Diretti da:
SIR NEVILLE MARRINER



Mozart

Celia Nicklin, Barry Davis

Oboes · Oboen · Hautbois · Oboi

Antony Pay, Richard West

Clarinets · Klarinetten · Clarinettes · Clarinetti

Angela Malsbury, Hale Hambleton

Basset horns · Bassethörner · Cors de basset · Corni di bassetto

Timothy Brown, Nicholas Hill, Julian Baker, Colin Horton

Horns · Hörner · Cors · Corni

Graham Sheen, Felix Warnock

Bassoons · Fagotte · Bassons · Fagotti

Raymund Koster

Double-bass · Kontrabaß · Contrebasse · Contrabbasso



Mozart

Divertimento in C, KV 188/240b

C-dur · en ut majeur · in Do maggiore

for 2 flutes, 5 trumpets and timpani · für 2 Flöten, 5 Trompeten und Pauken
pour 2 flûtes, 5 trompettes et timbales · per 2 flauti, 5 trombe e timpani

- | | | |
|----|-------------|-------|
| 9 | 1. Andante | 2'10" |
| 10 | 2. Allegro | 1'52" |
| 11 | 3. Menuetto | 1'09" |
| 12 | 4. Andante | 1'44" |
| 13 | 5. Menuetto | 0'51" |
| 14 | 6. Gavotte | 0'48" |

Members of the · Mitglieder der · Membres de l' · Membri della

ACADEMY OF ST MARTIN IN THE FIELDS

Conducted by · Dirigent · Direction · Diretti da:

MICHAEL LAIRD

Christine Messiter, Lenore Smith

Flutes · Flöten · Flûtes · Flauti

Michael Laird, William Houghton, Simon Ferguson,

Edward Hobart, Michael Meeks

Trumpets · Trompeten · Trompettes · Trombe

Tristan Fry

Timpani · Pauken · Timbales

Mozart

CD 2 422 637-2

Serenade in C minor, KV 388/384a «Nacht Musique»

Serenade c-moll · Sérénade en ut mineur · Serenata in do minore

for 2 oboes, 2 clarinets, 2 bassoons and 2 horns · für 2 Oboen, 2 Klarinetten, 2 Fagotte und 2 Hörner
pour 2 hautbois, 2 clarinettes, 2 bassons et 2 cors · per 2 oboi, 2 clarinetti, 2 fagotti e 2 corni

- | | | |
|---|-----------------------|-------|
| 1 | 1. Allegro | |
| 2 | 2. Andante | 8'23" |
| 3 | 3. Menuetto in canone | 4'21" |
| 4 | 4. Allegro | 4'29" |

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Heinz Holliger, Louise Pellerin

Oboes · Oboen · Hautbois · Oboi

Eduard Brunner, Elmar Schmidt

Clarinets · Klarinetten · Clarinettes · Clarinetti

Klaus Thunemann, Matthew Wilkie

Bassoons · Fagotte · Bassons · Fagotti

Hermann Baumann, Radovan Vlatkovic

Horns · Hörner · Cors · Corni

Mozart

Serenade in E flat, KV 375

Serenade Es-dur · Sérénade en mi bémol majeur

Serenata in Mi bemolle maggiore

for 2 oboes, 2 clarinets, 2 bassoons and 2 horns
für 2 Oboen, 2 Klarinetten, 2 Fagotte und 2 Hörner
pour 2 hautbois, 2 clarinettes, 2 bassons et 2 cors
per 2 oboi, 2 clarinetti, 2 fagotti e 2 corni

- 5 1. Allegro maestoso
- 6 2. Menuetto
- 7 3. Adagio
- 8 4. Menuetto
- 9 5. Finale (Allegro)

Players/Instrumentalisten/Interprètes/Solisti: cf. KV 388/384a

8'23"
4'16"
6'03"
2'55"
3'52"

Mozart

CD 3 422 638-2

Divertimento in B flat, KV 186/159b

B-dur · en si bémol majeur · in Si bemolle maggiore

for 2 oboes, 2 cors anglais, 2 clarinets, 2 horns and 2 bassoons
für 2 Oboen, 2 Englischhörner, 2 Klarinetten, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors anglais, 2 clarinettes, 2 cors et 2 bassons
per 2 oboi, 2 corni inglesi, 2 clarinetti, 2 corni e 2 fagotti

- | | | |
|---|------------------|-------|
| 1 | 1. Allegro assai | |
| 2 | 2. Menuetto | 1'50" |
| 3 | 3. Andante | 2'20" |
| 4 | 4. Adagio | 2'19" |
| 5 | 5. Allegro | 2'26" |
| | | 2'14" |

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Heinz Holliger, Andrew Malcolm

Oboes · Oboen · Hautbois · Oboi

Hans Elhorst, Emmanuel Abbühl

Cors anglais · Englischhörner · Corni inglesi

Ulf Rodenhäusern, Elmar Schmidt

Clarinets · Klarinetten · Clarinettes · Clarinetti

Radovan Vlatkovic, Alan Jones

Horns · Hörner · Cors · Corni

Klaus Thunemann, Sergio Azzolini

Bassoons · Fagotte · Bassons · Fagotti

Mozart

Divertimento in E flat, KV 166/159d

Es-dur · en mi bémol majeur · in Mi bemolle maggiore

for 2 oboes, 2 cors anglais, 2 clarinets, 2 horns and 2 bassoons
für 2 Oboen, 2 Englischhörner, 2 Klarinetten, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors anglais, 2 clarinettes, 2 cors et 2 bassons
per 2 oboi, 2 corni inglesi, 2 clarinetti, 2 corni e 2 fagotti

- | | | |
|----|---------------------|-------|
| 6 | 1. Allegro | 3'01" |
| 7 | 2. Menuetto | 4'33" |
| 8 | 3. Andante grazioso | 2'43" |
| 9 | 4. Adagio | 1'03" |
| 10 | 5. Allegro | 2'05" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 186/159b)

11 Adagio in B flat, KV 411/484a

B-dur · en si bémol majeur · in Si bemolle maggiore

for 2 clarinets and 3 basset horns · für 2 Klarinetten und 3 Bassetthörner
pour 2 clarinettes et 3 cors de basset · per 2 clarinetti e 3 corni di bassetto

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Ulf Rodenhäusern, Gerhard Starke

Clarinets · Klarinetten · Clarinettes · Clarinetti

Elmar Schmidt, Manfred Preis, Barbara Noller

Basset horns · Bassetthörner · Cors de basset · Corni di bassetto

Mozart

12 Adagio in F, KV 410/484d

F-dur · en fa majeur · in Fa maggiore

for 2 basset horns and bassoon · für 2 Bassetthörner und Fagott
pour 2 cors de basset et basson · per 2 corni di bassetto e fagotto

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Manfred Preis, Gerhard Starke

Basset horns · Bassetthörner · Cors de basset · Corni di bassetto

Klaus Thunemann

Bassoon · Fagott · Basson · Fagotto

13 Adagio in C, KV App. 94/580a

C-dur · en ut majeur · in Do maggiore

Publishers/Verlag/Edizione: Kneusslin

for clarinet and 3 basset horns · für Klarinette und 3 Bassetthörner
pour clarinette et 3 cors de basset · per clarinetto e 3 corni di bassetto

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Ulf Rodenhäusern

Clarinet · Klarinette · Clarinette · Clarinetto

Manfred Preis, Gerhard Starke, Elmar Schmidt

Basset horns · Bassetthörner · Cors de basset · Corni di bassetto

Mozart

Divertimento in E flat, KV 289/271g

Es-dur · en mi bémol majeur · in Mi bemolle maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- [14] 1. Adagio - Allegro
- [15] 2. Menuetto
- [16] 3. Adagio
- [17] 4. Finale (Presto)

Members of the · Mitglieder des · Membres du · Membri del

NETHERLANDS WIND ENSEMBLE

Conducted by · Dirigent · Direction · Diretti da:

EDO DE WAART

Werner Herbers, Carlo Ravelli

Oboes · Oboen · Hautbois · Oboi

Joop Meijer, Jan Peeters

Horns · Hörner · Cors · Corni

Joep Terwey, Henk de Wit

Bassoons · Fagotte · Bassons · Fagotti

Mozart

Divertimento in F, KV 213

F-dur · en fa majeur · in Fa maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- [1] 1. Allegro spiritoso
- [2] 2. Andante
- [3] 3. Menuetto
- [4] 4. Contredanse en Rondeau (Molto allegro)

Members of the · Mitglieder des · Membres du · Membri del

HOLLIGER WIND ENSEMBLE

Heinz Holliger, Louise Pellerin

Oboes · Oboen · Hautbois · Oboi

Radovan Vlatkovic, Alan Jones

Horns · Hörner · Cors · Corni

Klaus Thunemann, Matthew Wilkie

Bassoons · Fagotte · Bassons · Fagotti

Mozart

Divertimento in B flat, KV 240

B-dur · en si bémol majeur · in Si bemolle maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- 5 1. Allegro
- 6 2. Andante grazioso
- 7 3. Menuetto
- 8 4. Allegro

4'36"

2'54"

2'22"

4'28"

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 213)

Divertimento in E flat, KV 252/240a

Es-dur · en mi bémol majeur · in Mi bemolle maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- 9 1. Andante
- 10 2. Menuetto
- 11 3. Polonaise (Andante)
- 12 4. Presto assai

5'02"

2'43"

2'44"

1'28"

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 213)

Mozart

Divertimento in F, KV 253

F-dur · en fa majeur · in Fa maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- 13 1. Tema con variazioni (Andante)
- 14 2. Menuetto
- 15 3. Allegro assai

10'02"

2'56"

1'58"

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 213)

Divertimento in B flat, KV 270

B-dur · en si bémol majeur · in Si bemolle maggiore

for 2 oboes, 2 horns and 2 bassoons · für 2 Oboen, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 cors et 2 bassons · per 2 oboi, 2 corni e 2 fagotti

- 16 1. Allegro molto
- 17 2. Andantino
- 18 3. Menuetto (Moderato)
- 19 4. Presto

6'02"

1'58"

2'41"

1'35"

Members of the · Mitglieder des · Membres du · Membri del
HOLLIGER WIND ENSEMBLE

Heinz Holliger, Hans Elhorst

Oboes · Oboen · Hautbois · Oboi

Radovan Vlatkovic, Alan Jones

Horns · Hörner · Cors · Corni

Klaus Thunemann, Sergio Azzolini

Bassoons · Fagotte · Bassons · Fagotti

Mozart


Divertimento in B flat, KV App. 229/439b No. 1

B-dur · en si bémol majeur · in Si bemolle maggiore

for 3 basset horns · für 3 Bassethörner · pour 3 cors de basset · per 3 corni di bassetto

- | | |
|--|--|
| <div data-bbox="62 293 94 319">1</div> <div data-bbox="62 324 94 350">2</div> <div data-bbox="62 355 94 381">3</div> <div data-bbox="62 386 94 412">4</div> <div data-bbox="62 417 94 443">5</div> | <div data-bbox="109 293 306 319">1. Allegro</div> <div data-bbox="109 324 306 350">2. Menuetto</div> <div data-bbox="109 355 306 381">3. Adagio</div> <div data-bbox="109 386 306 412">4. Menuetto</div> <div data-bbox="109 417 306 443">5. Rondo (Allegro)</div> |
|--|--|

3'34"
2'56"
2'45"
2'49"
2'23"

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NETHERLANDS WIND ENSEMBLE

Conducted by · Dirigent · Direction · Diretti da:

EDO DE WAART
George Pieterse, Geert van Keulen, Aart Rozenboom

Basset horns · Bassethörner · Cors de basset · Corni di bassetto

Three (twelve) Duos from KV 487/496a

Drei (zwölf) Duos · Trois (douze) duos · Tre (dodici) duetti

for 2 horns · für 2 Hörner · pour 2 cors · per 2 corni

- | | |
|---|--|
| <div data-bbox="75 761 107 787">6</div> <div data-bbox="75 792 107 818">7</div> <div data-bbox="75 823 107 849">8</div> | <div data-bbox="122 761 286 787">No. 4 Polonaise</div> <div data-bbox="122 792 286 818">No. 6 Menuetto</div> <div data-bbox="122 823 286 849">No. 12 Allegro</div> |
|---|--|

1'15"
3'40"
0'50"



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NETHERLANDS WIND ENSEMBLE

Conducted by · Dirigent · Direction · Diretti da:

EDO DE WAART
Iman Soeteman, Jan Peeters

Horns · Hörner · Cors · Corni

Divertimento in B flat, KV App. 229/439b No. 3

B-dur · en si bémol majeur · in Si bemolle maggiore

for 3 basset horns · für 3 Bassethörner · pour 3 cors de basset · per 3 corni di bassetto

- | | |
|--|--|
| <div data-bbox="1082 461 1114 486">9</div> <div data-bbox="1082 492 1114 518">10</div> <div data-bbox="1082 523 1114 549">11</div> <div data-bbox="1082 554 1114 580">12</div> <div data-bbox="1082 585 1114 611">13</div> | <div data-bbox="1121 461 1235 486">1. Allegro</div> <div data-bbox="1121 492 1235 518">2. Menuetto</div> <div data-bbox="1121 523 1235 549">3. Adagio</div> <div data-bbox="1121 554 1235 580">4. Menuetto</div> <div data-bbox="1121 585 1235 611">5. Rondo (Allegro assai)</div> |
|--|--|

3'29"
5'45"
4'02"
4'56"
4'03"

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV App. 229/439b No. 1)

Three (twelve) Duos from KV 487/496a

Drei (zwölf) Duos · Trois (douze) duos · Tre (dodici) duetti

for 2 horns · für 2 Hörner · pour 2 cors · per 2 corni

- | | |
|---|--|
| <div data-bbox="1082 761 1114 787">14</div> <div data-bbox="1082 792 1114 818">15</div> <div data-bbox="1082 823 1114 849">16</div> | <div data-bbox="1121 761 1407 787">No. 2 Menuetto (Allegretto)</div> <div data-bbox="1121 792 1407 818">No. 5 Larghetto</div> <div data-bbox="1121 823 1407 849">No. 11 Menuetto</div> |
|---|--|

2'25"
1'09"
1'55"

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 487/496a Nos. 4,6,12)



Divertimento in E flat, KV App. 226/C17.01

Es-dur · en mi bémol majeur · in Mi bemolle maggiore

for 2 oboes, 2 clarinets, 2 horns and 2 bassoons · für 2 Oboen, 2 Klarinetten, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 clarinettes, 2 cors et 2 bassons · per 2 oboi, 2 clarinetti, 2 corni e 2 fagotti

- | | | |
|----|--|-------|
| 17 | 1. Allegro moderato | 3'08" |
| 18 | 2. Menuetto | 3'54" |
| 19 | 3. Romance (Adagio ma un poco andante) | 3'40" |
| 20 | 4. Menuetto (Allegretto) | 3'16" |
| 21 | 5. Rondo (Andante - Allegro) | 4'00" |

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NETHERLANDS WIND ENSEMBLE

Conducted by · Dirigent · Direction · Diretti da:

EDO DE WAART

Werner Herbers, Carlo Ravelli

Oboes · Oboen · Hautbois · Oboi

George Pieterse, Hans Mossel

Clarinets · Klarinetten · Clarinettes · Clarinetti

Iman Soeteman, Jan Peeters

Horns · Hörner · Cors · Corni

Joep Terwey, Henk de Wit

Bassoons · Fagotte · Bassons · Fagotti

Mozart



CD 6 422 641-2

Divertimento in B flat, KV App. 229/439b No. 2

B-dur · en si bémol majeur · in Si bemolle maggiore

for 3 basset horns · für 3 Bassethörner · pour 3 cors de basset · per 3 corni di bassetto

- | | | |
|---|--------------|-------|
| 1 | 1. Allegro | 2'07" |
| 2 | 2. Menuetto | 3'59" |
| 3 | 3. Larghetto | 4'23" |
| 4 | 4. Menuetto | 4'08" |
| 5 | 5. Rondo | 3'57" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV App. 229/439b No. 1)

Three (twelve) Duos from KV 487/496a

Drei (zwölf) Duos · Trois (douze) duos · Tre (dodici) duetti

for 2 horns · für 2 Hörner · pour 2 cors · per 2 corni

- | | | |
|---|----------------|-------|
| 6 | No. 7 Adagio | 2'10" |
| 7 | No. 10 Andante | 1'12" |
| 8 | No. 9 Menuetto | 2'09" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 487/496a Nos. 4,6,12)

Mozart

Divertimento in B flat, KV App. 229/439b No. 4

B-dur · en si bémol majeur · in Si bemolle maggiore

for 3 basset horns · für 3 Bassetthörner · pour 3 cors de basset · per 3 corni di bassetto

- | | | |
|------|-----------------------|-------|
| [9] | 1. Allegro | 3'18" |
| [10] | 2. Larghetto | 2'13" |
| [11] | 3. Menuetto | 3'14" |
| [12] | 4. Adagio | 2'19" |
| [13] | 5. Rondo (Allegretto) | 2'18" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV App. 229/439b No. 1)

Three (twelve) Duos from KV 487/496a

Drei (zwölf) Duos · Trois (douze) duos · Tre (dodici) duetti

for 2 horns · für 2 Hörner · pour 2 cors · per 2 corni

- | | | |
|------|---------------|-------|
| [14] | No. 1 Allegro | 0'58" |
| [15] | No. 3 Andante | 1'20" |
| [16] | No. 8 Allegro | 1'23" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV 487/496a Nos. 4, 6, 12)

Mozart

Divertimento in B flat, KV App. 229/439b No. 5

B-dur · en si bémol majeur · in Si bemolle maggiore

for 3 basset horns · für 3 Bassetthörner · pour 3 cors de basset · per 3 corni di bassetto

- | | | |
|------|----------------------|-------|
| [17] | 1. Adagio | 2'54" |
| [18] | 2. Menuetto | 2'59" |
| [19] | 3. Adagio | 2'01" |
| [20] | 4. Polonaise | 1'25" |
| [21] | 5. Romanze (Andante) | 2'15" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV App. 229/439b No. 1)

Divertimento in B flat, KV App. 227/C17.02

B-dur · en si bémol majeur · in Si bemolle maggiore

for 2 oboes, 2 clarinets, 2 horns and 2 bassoons · für 2 Oboen, 2 Klarinetten, 2 Hörner und 2 Fagotte
pour 2 hautbois, 2 clarinettes, 2 cors et 2 bassons · per 2 oboi, 2 clarinetti, 2 corni e 2 fagotti

- | | | |
|------|-----------------------|-------|
| [22] | 1. Allegro | 2'04" |
| [23] | 2. Menuetto | 2'11" |
| [24] | 3. Adagio | 2'36" |
| [25] | 4. Menuetto | 2'43" |
| [26] | 5. Finale (Andantino) | 2'23" |

(Players/Instrumentalisten/Interprètes/Solisti: cf. KV App. 226/C.17.01)

Mozart

A Rich and Varied Legacy Mozart's Music for Wind Ensemble

Robin Golding

Mozart wrote a huge amount of what can best be described as "entertainment" music: music that was not intended to be listened to seriously in a concert room, theatre or church, but as an agreeable background to eating, drinking and conversation on celebratory or other social occasions, often in the open air. Most of it dates from the earlier part of his career, while he was based in his native city of Salzburg and in the service of its Archbishop, rather than during his years as a freelance musician in Vienna (from 1781 until his death in 1791), and it falls into three main categories: music for orchestra, music for chamber groups of about half-a-dozen players, and music for wind ensemble. (Mozart's huge quantity of dance music is a rather different matter, since it was meant to be danced to, not merely heard.)

It is with the third of these groups that this album is concerned. No composer of music for wind instruments, either as soloists or as members of an ensemble, has ever equalled Mozart's instinctive sense of their individual tonal characteristics, and none has left the player (and the listener) a richer or more varied legacy. He wrote at least one concerto (in some cases more) for each of the four principal members of the woodwind family and their

honoured colleague, the French horn, and numerous chamber works in which a wind instrument holds the position of *primus inter pares*, and the majority of them still occupy a distinguished position in the concert hall and recital repertoire. Less often played in public, but no less treasured and loved by the musicians who know it, is the large body of music for wind ensemble, which ranges from unassuming divertimentos to full-scale serenades for combinations of anything between three and 13 instruments. Throughout much of the eighteenth century, and into the early decades of the nineteenth, discerning royalty and aristocrats in central Europe would maintain a *Harmonie*, or wind ensemble (usually of six or eight musicians: pairs of oboes, cors anglais, clarinets, horns and bassoons, in various combinations), whose main function was to perform *Tafelmusik*: background music during dinner. Mozart himself provided a modest example of such an occasion in the supper scene in Act II of "Don Giovanni" (1787), and in Act II Scene 4 of "Cosi fan tutte" (1789-90) the wind section of the orchestra is used by the disguised Ferrando and Guglielmo to serenade Fiordiligi and Dorabella. The music for wind ensemble that Mozart composed during his Salzburg years is, in effect, *Tafelmusik*, but this could hardly be said of

Mozart

the three great serenades of his early Vienna years (K. 361, 375 and 388), which, although they are in the *Tafelmusik* tradition, far transcend its modest aspirations. The remaining works, for smaller combinations, also date from the Vienna years, but were intended for Masonic functions or for domestic music-making, rather than for princely or public consumption.

Divertimentos K. 186 (159b) and 166 (159d)

These are Mozart's earliest surviving pieces for wind ensemble. K. 166 in E flat is inscribed "Salzburg, 24 March 1773," and its companion, K. 186 in B flat, is thought to date from a week or two earlier, and may even have been begun before he left Milan on 4 March, at the end of his third and last visit to Italy (which had been occasioned by the production of his opera "Lucio Silla" in Milan in December 1772). Both are scored for pairs of oboes, clarinets, cors anglais, horns and bassoons and are similarly laid out: often, because of doubling, in only two or three real parts, and with the two bassoons playing in unison throughout. Both divertimentos (the title, as with all the Salzburg wind pieces, is not in Mozart's own hand) comprise an *Allegro*, a minuet (with a more lightly scored trio), an *Andante*, an *Adagio*, and a concluding rondo; both include quotations from Mozart's sketches for the ballet "Le gelosie del Serraglio," K. App. 109 (135a), possibly written in Milan late in 1772; and the *Andante grazioso* of K. 166 is an almost exact transcription of the central *Andantino* of a three-movement symphony by Paisiello that may have been used as the overture to his opera "Sismano nel

Mogol," which Mozart saw in Milan on 30 January 1773. The inclusion of clarinets in both divertimentos indicates that they were not written for Salzburg, where clarinets were not available; they were presumably composed in response to an Italian commission, possibly from Grand Duke Leopold of Tuscany (later Emperor Leopold II).

Divertimento in C, K. 188 (240b)

This is one of a pair of "divertimenti" (the other is K. 187/159c, also in C) scored for the unusual (if not unique) combination of two flutes, five trumpets (three in C, two in D) and four timpani (in C and G, D and A). They probably date from the summer of 1773, and were presumably intended for some outdoor military ceremony in Salzburg. K. 187 (in ten movements) has been shown to be an arrangement of short pieces from Gluck's opera "Paride e Elena" and from ballets by Joseph Starzer, and not by Mozart at all. In the absence of any evidence that the six movements (the third and fifth minuets, the sixth a gavotte) of K. 188 are the work of another musician or musicians, the piece is still presumed to be by Mozart; the interest lies as much in its curious instrumentation as in its rather slender musical content.

Divertimentos K. App. 226 (C 17.01)

and App. 227 (C 17.02)

The instrumental parts of these two divertimentos for wind octet (pairs of oboes, clarinets, horns and bassoons) were acquired in 1800 by the publishing house of Breitkopf & Härtel in Leipzig from Mozart's early biographer Franz Xaver Niemet-

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schek of Prague, but despite the assurance with which the instruments are handled, various formal features (such as the static harmonic scheme of the development section in the first movement of K. App. 226 and the simple binary form of the first movement of K. App. 227) are uncharacteristic of Mozart, and this is why they were relegated to the appendix of Köchel's Thematic Catalogue of 1862. Alfred Einstein, however, was convinced of their authenticity, and in his 1937 revision of the Catalogue he reinstated them as K. 196e and 196f, suggesting that Mozart composed them in Munich shortly after the production there of his opera "La finta giardiniera" (13 January 1775). Both are in five movements, the second and fourth being minuets; K. App. 227 also exists in a version without oboes.

Divertimentos K. 213, 240, 252 (240a), 253, 270 and 289

The first five of these six divertimentos for wind sextet (pairs of oboes, horns and bassoons) are believed (though without any positive evidence) to have been composed as *Tafelmusik* for the Archbishop of Salzburg, and they seem to have been specifically intended for either summer or winter use. K. 213 is dated July 1775, K. 240 January 1776; K. 252 is not dated but is ascribed to the first half of 1776; K. 253 is dated July 1776, and K. 270 January 1777. K. 289 survives only in nineteenth-century copyists' scores and parts but was long believed to belong to the five Salzburg sextets of 1775-77, on the rather unlikely assumption that Mozart was planning to publish them as a set of half-a-dozen; in more recent years,

however, its authenticity has been seriously questioned, on grounds comparable to those affecting K. App. 226 and App. 227, and it is now generally believed to be the work of a gifted, but minor, contemporary of Mozart's.

The five unquestionably authentic divertimentos, all of them beautifully laid out for the six instruments, are subtly differentiated. Apart from the statutory minuet (placed third in K. 213, 240 and 270, second in K. 252 and 253) there is a variety of movements in dance rhythms: K. 213 ends with a "Contredanse en rondeau"; the third movement of K. 252 is a polonaise; and K. 270 has, as its second movement, an *Andantino* in gavotte style and, as its finale, a brisk gigue. In place of the normal opening sonata-form *Allegro* (most developed in K. 270), K. 252 begins with an *Andante* in 6/8 siciliano metre, and K. 253 (the only one in three, rather than four, movements) with a theme and six variations. The concluding *Presto assai* of K. 252 makes use of the Austrian popular song "Die Katze lässt das Mäusen nicht" (The cat won't leave the mouse alone). The questionable K. 289 has four movements, with the minuet placed second and with an introductory *Adagio* prefacing the first *Allegro*.

Serenade in E flat, K. 375

The most substantial of Mozart's wind pieces are the three serenades he completed in the early 1780's soon after he had left Salzburg and settled in Vienna: K. 375 in E flat (1781-82) and K. 388 (384a) in C minor (1782), both scored for two

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oboes, two clarinets, two horns and two bassoons, and K. 361 (370a) in B flat, scored for two oboes, two clarinets, two basset horns, four horns, two bassoons and string bass (traditionally thought to have been composed — or at least begun — early in 1781, while Mozart was in Munich for the first production of his opera "Idomeneo," K. 366, but now believed to date from as late as 1784). The Serenade in E flat, K. 375 was composed in the autumn of 1781, and was originally scored for two clarinets, two horns and two bassoons. On 3 November Mozart wrote to his father in Salzburg: "Please forgive me for not having acknowledged by the last post the receipt of the cadenzas, for which I thank you most submissively. It happened to be my name-day [31 October], so I performed my devotions in the morning and, just as I was going to write to you, a whole crowd of congratulating friends literally besieged me. At 12 o'clock I drove out to Baroness Waldstädten at Leopoldstadt, where I spent my name-day. At 11 o'clock at night I was treated to a serenade performed by two clarinets, two horns and two bassoons — and that too of my own composition — for I wrote it for St. Theresa's Day [15 October], for Frau von Hickel's sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time. The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason why I composed it was in order to let Herr von Strack [Chamberlain to the Emperor Joseph II], who goes there every day, hear something of my composition; so I wrote it rather carefully. It has

won great applause too, and on St. Theresa's Night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it. Well these musicians asked that the street door might be opened and, placing themselves in the centre of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the chord of E flat."

It would be difficult to imagine a more delightful musical greeting (or, for that matter, a more colourful version of the chord of E flat). In July 1782 Mozart rewrote the serenade for wind octet, adding a pair of oboes, removing both repeats in the first movement, adding two final chords to the slow movement, and making a slight expansion (from 210 bars to 217) and some changes of figuration in the finale; it may also have been for this revision of the work that he started writing a march (K. 384b), which unfortunately he abandoned after only four bars.

What makes the initial chord of E flat so interesting is the fact that it is extended for 24 bars, to form the basis of a prelude that is both dynamically and harmonically arresting, and imparts to the whole movement an air of solemnity and breadth. This passage is technically the first subject, but it has more the feeling of a slow introduction. It is followed by a lively transition that prepares the way for a second subject in two distinct sections, the first of them (presented by the first clarinet) in the dominant *minor* key. There is a long closing section

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featuring runs for the clarinets and bassoons in thirds. The development (which begins with a reference to the "introduction") is correspondingly short, and is concerned predominantly with the first part of the second subject — which, in the recapitulation, is replaced by a new theme on the first horn, briefly foreshadowed in the closing pages of the exposition. The solemn "introduction" returns yet again in the coda.

The second movement is a terse but festive minuet (still in E flat, as are all five movements of the serenade), with a much more extended trio, in C minor and full of crunching suspensions. It is separated from the second minuet — a lighter, more genial movement, with a warm, lilting trio in A flat — by a lyrical *Adagio* in condensed sonata form (that is to say without a development section as such), which is remarkable for the richness of its scoring and for the variety of colour that Mozart introduces after the recapitulation. The finale is a rondo, with a breezy refrain and a second subject (introduced by the first clarinet) of unexpected subtlety, which is repeated in the tonic key towards the end of the development — begun in *fugato* style with the upward arpeggio that starts the transition between refrain and second subject — and therefore omitted from the shortened recapitulation.

Serenade in C minor, K. 388 (384a)

The most striking and dramatic of Mozart's three great wind serenades is the one in C minor. It is possibly the work he referred to in a letter he wrote to his father on 27 July 1782 saying "You will be sur-

prised and disappointed to find that this contains only the first *Allegro* [of the second "Haffner" Serenade, subsequently adapted as the "Haffner" Symphony, No. 35 in D], for I have had to compose in a great hurry a *Nacht Musique*, but only for wind instruments (otherwise I could have used it for you too)"; but it is at least equally possible that he was referring to the octet version of K. 375, or even his adaptation for *Harmonie* of music from his opera "Die Entführung aus dem Serail" (1781-82). Of the person or the occasion for which he wrote K. 388 (which he originally entitled "Parthia," later changing this to "Serenada") we know nothing, and we can only try to imagine the astonishment with which its first audience must have listened to this highly charged and most un-serenade-like of all serenades. That Mozart was conscious of its quite exceptional qualities is suggested by the fact that in 1788 he transcribed it for string quintet (K. 406/516b).

In addition to being more serious in musical content, K. 388 is more concise and more concentrated than either of its immediate companions. K. 375 has five movements, K. 361 seven; K. 388 has only four — which in itself almost amounts to a negation of the serenade/divertimento principle. The first subject of the initial *Allegro* is a complex of five distinct thematic ideas, the most important of which is the drooping diminished seventh heard in bars 13 and 15, which acts as a "motto" common to all four movements and plays a crucial part in the development section of this impassioned *Allegro* — as does the hammering rhythm of the transition.

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The second subject, a gentle, curving tune introduced by the oboe, is cast in E flat major in the exposition but in C minor after the recapitulation (when its outline is substantially altered). The slow movement is a sonata-form *Andante* in E flat major, whose principal theme, with its suspensions and stabbing accents, incorporates in its seventh bar the diminished seventh "motto." The solemnity of this theme is set off by the urbane, serenade-like quality of the second subject and its derivatives.

The contrapuntal severity of the "Menuetto in canone" invites comparison with the parallel movement in the Symphony No. 40 in G minor, K. 550. The minuet itself, as its title implies, is predominantly — though not exclusively — canonic in texture (the "motto" appears in the second half, when the theme reappears in expanded form). The soothing C major trio, for oboes and bassoons only, is *in canone al rovescio*, that is to say with the second entry answering the preceding one upside-down. The choice of variation form for the finale offers a premonition of another minor-key masterpiece: the Piano Concerto in C minor, K. 491. The theme itself, spare, economical and sombre, is succeeded by four masterly variations in the tonic key — the last of them "double," with its own variation in each half, rather than a straight repeat. The relative major key of E flat, heralded by a horn-call that has another, later echo — in the sextet in Act II of "Don Giovanni" — provides an interlude of complete contrast. C minor is, however, reasserted in two more "double" variations, the first of which has the flavour of a recapitulation; but at last Mozart

makes his concession to the shattered expectations of his audience, in a final version of the theme in a triumphant C major.

Serenade in B flat, K. 361 (370a) "Gran Partita"

The "Wienerblättchen" of 23 March 1784 carried the following announcement: "Today Herr Stadler senior, at present in the service of His Majesty the Emperor, will give a musical academy for his benefit in the Imperial Royal National Court Theatre, at which, among other well chosen pieces, a large wind work of a very special kind composed by Herr Mozart will be performed." That this was the Serenade in B flat, K. 361, the biggest and most ambitious of all Mozart's works for wind ensemble, is proved beyond reasonable doubt by a reference to the same concert in Johann Friedrich Schink's "Literarische Fragmente" (published in Graz in 1785): "Today I also heard music for wind instruments, viz. four Corni, two Oboi, two Fagotti, two Clarinetti, two Basset-Corni, one Contre-Violon, and at each instrument sat a master — oh what an effect it made — glorious and grand, excellent and sublime!"

There can be no confusing the work Schink was referring to, even though he only heard four of its seven movements. It is also inconceivable that Mozart would have composed a work of such complexity and one so elaborately scored (with, in addition to the basic pairs of oboes, clarinets, horns and bassoons, a second pair of horns crooked in a different key so as to provide greater harmonic flexibility, and a string bass to give a solid found-

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dation) except for a very special occasion, such as a benefit concert for an eminent musician like Anton Stadler, clarinetist in the Hoftheater in Vienna and in Emperor Joseph II's *Harmonie*. This would seem to invalidate the traditional theory that Mozart composed this great serenade while he was in Munich during the winter of 1780-81 supervising the rehearsals and production of "Idomeneo." If this is so the Serenade in B flat is later in date than either of its octet companions, K. 375 and 388, of 1781-82, and its position in the Köchel catalogue should be in the 450's; it is indeed his crowning achievement in the field of *Harmoniemusik*.

It should be mentioned that examination of Mozart's autograph score, which remained in private hands until it was acquired by the Library of Congress in Washington in 1942 and was published for the first time (in the "Neue Mozart-Ausgabe") as recently as 1979, reveals not only that the date "1780" and the heading "gran Partitta" are not in Mozart's hand, but that the old printed editions, stemming from a pirated one issued in Vienna in 1803, are littered with inaccurate marks of phrasing and dynamics and a large number of actual wrong notes; it also shows that Mozart specified the *contrabbasso* as the lowest instrument of the ensemble, and not the unmanageable and unreliable double bassoon of his day.

The first movement is unusual for two reasons: because it is prefaced by a dignified slow introduction (in which the primacy of the first clarinet is subtly but unmistakably stressed) and because,

Haydn-like, its second subject is no more than an extension of the first. As though to compensate for this the "development" is based largely on new material, and the recapitulation is full of deft changes in instrumental layout. The first minuet is commanding and compliant by turns; the first of its two trios, in E flat, is a quartet for clarinets and basset horns; the second, in G minor, is without clarinets and the first pair of horns and is pervaded by dotted rhythms and triplets. It is followed by a ternary-form *Adagio* in E flat, more eloquent even than its counterparts in K. 375 and 388, in which the first oboe, clarinet and basset horn, in turn, discourse, as expressively as if they were singers in a *terzetto*, above a slow-moving bass-line and a halting, syncopated accompaniment on the other instruments (the second pair of horns is silent throughout).

The second minuet is more extrovert than the first, although there is still an alternation of *forte* and *piano*. Again there are two trios: the first in B flat minor and with canonic tendencies; the second in F major and with only the first pair of horns, a guileless Ländler. The fifth movement, also with only two horns, is a "Romance," a ternary-form movement with a contrasting middle section: here a gentle *Adagio* in E flat framing an agitated *Allegretto* in C minor. Next comes a theme with six variations, notable for its richly variegated textures, especially those of its fifth variation (*Adagio*), with its undulating clarinets and basset horns (Mozart apparently based this movement on the second in the Quartet in C for flute and string trio, K. 285b,

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which perhaps dates from the early 1780's — but transformed it almost beyond recognition in the process). The finale is an ebullient rondo with two episodes, based on a refrain that is curiously reminiscent of the one in the last movement of Mozart's early four-hand Sonata in C, K. 19d, of 1765.

Works with Basset Horns:

K. 411 (484a), 410 (440d) and App. 94 (580a)

These and other fragmentary pieces featuring basset horns probably resulted from Mozart's friendship with the clarinetists Anton David, Vincent Springer, and with Anton Stadler and his younger brother Johann; all were Freemasons, and Anton Stadler (who was a specialist in the basset horn and other experimental clarinets with extensions that increased the standard instrument's downward range) was a member of Mozart's lodge, "Zur Wohltätigkeit" (Charity), and it is likely that some of these pieces, at least, have some connection with Masonic ritual. K. 411, in B flat, is scored for two clarinets and three basset horns, and is a work of some stature and substance; K. 410 in F, scored for two basset horns and bassoon, is, by contrast, a short (27-bar), intimate piece, in which the basset horns play throughout in mirror canon at the fifth, above a freely moving bass. Both works are believed to date from late 1785, and a similar date is now assigned, with less certainty, to K. App. 94, a sonata-form *Adagio* for the second half of which Mozart sketched out the melodic line only, and for whose four parts he gave no indications as to instrumentation. The piece has been completed and edited several times during the last 30 or so years,

scored for such combinations as cor anglais, two horns/basset horns/clarinets and bassoon, and cor anglais, two basset horns and bassoon, but the most likely combination is for clarinet and three basset horns.

Five Divertimentos, K. App. 229 (439b)

The first reference to these "divertimentos" is to be found in a letter that Mozart's widow Constanze wrote on 31 May 1800 to the publisher Johann Anton André in Offenbach, in which she wrote: "One should speak to the clarinetist Stadler senior about such matters. He had several original works, and copies of some still unknown trios for basset horns." Although no autograph scores exist, the authenticity of these trios, first published in 1803 by Breitkopf & Härtel in Leipzig and in about 1806 by Simrock in Bonn, is not in question, although the precise instrumentation (two clarinets and bassoon, two basset horns and bassoon, or, as now seems certain, three basset horns) was disputed for many years. They are clearly related to the six Notturmi for two sopranos and bass, with three basset horns or two clarinets and basset horn, K. 436-439, 346 (439a) and 549, which Mozart wrote for musical gatherings at the house of his friend Gottfried von Jacquin. In the old Complete Edition of Mozart's works published by Breitkopf & Härtel between 1875 and 1905 they were relegated to the Supplement and printed as divertimentos in B flat for two clarinets and bassoon; in the relevant volume of the "Neue Mozart-Ausgabe," issued in 1975, however, they are printed, following the wording of the Breitkopf & Härtel catalogue of 1803, as "XXV

Mozart

Pieces (Five Divertimentos)" for three basset horns, written in C but sounding in F, the normal transposing key of the basset horn. The first four divertimentos all follow a similar five-movement pattern: a sonata-form *Allegro*; a minuet; a slow movement (*Adagio* or *Larghetto*); a second minuet; and a concluding rondo; the fifth comprises an *Adagio*, a minuet, another *Adagio*, a romance and a polonaise: a sequence that Mozart would certainly never have planned, and which may imply a publisher's random concatenation of movements that Mozart may possibly have intended for two divertimentos, thereby making the set up to a neat half-dozen. (A sixth "divertimento," not by Mozart himself, consists of arrangements of numbers from "Figaro" and "Don Giovanni.")

Twelve Duos, K. 487 (496a)

Three (Nos. 1, 3 and 6) of these short, single-movement duos exist in Mozart's hand on two sheets of manuscript paper (in parts, not score), inscribed "Vienna, 27 July 1786, during a game of skittles," but without any indication as to instrumentation. All 12 were published (again, in parts, not score) by Imbault in Paris some time after 1794, as "12 pieces for two horns composed by W.A. Mozart, Op. 46." In the old Complete Edition Nos.

1, 3 and 6 were included among works for two and three stringed instruments as a three-movement duo for two violins, despite an editorial admission that at one point (the last three bars of the minuet, No. 6) the part for the second player descends well below the violin's range; and all 12 were included in the Supplement ("Recently discovered, unauthenticated and unfinished works") as Duos for two basset horns, with the assertion that these were the only kind of horn (!) for which the works could have been intended. In fact, close study of the three duos known to be by Mozart, and of the other nine, proves that, although technically extremely demanding, especially for the first player, they were perfectly playable on the natural horn of Mozart's day; the fact that certain notes that were not possible or not effective on that instrument were avoided is a strong argument against the theory that they were designed for basset horns, which were fully chromatic even in Mozart's day. The likely explanation is that the Twelve Duos originated at a game of skittles at which Mozart was in the company of his old friend Joseph Ignaz Leutgeb (for whom he wrote at least six concertos) and one or two other virtuoso horn players, such as Karl or Johann Türschmidt, who may also have had a hand in the composition of the nine pieces for which no autograph survives.

Mozart

Total playing-time: 6.04'09"

422 505-2 PME6

ADD / DDD PG 921

Wolfgang Amadeus Mozart

SERENADES & DIVERTIMENTI

for wind · für Bläser · pour vents · per fiati

CD 1 (422 636-2)

Serenade in B flat, KV 361
(«Gran Partita»)
Divertimento in C, KV 188

CD 2 (422 637-2)

Serenade in C minor, KV 388
Serenade in E flat, KV 375

CD 3 (422 638-2)

Divertimento in B flat,
KV 186
Divertimento in E flat,
KV 166
Adagio in B flat, KV 411

Adagio in F, KV 410

Adagio in C, KV 580a
Divertimento in E flat,
KV 289

CD 4 (422 639-2)

Divertimento in F, KV 213
Divertimento in B flat,
KV 240
Divertimento in E flat,
KV 252
Divertimento in F, KV 253
Divertimento in B flat,
KV 270

CD 5 (422 640-2)

Divertimento in B flat, KV 439b/1
3 Duos from KV 487 (Nos. 4,6,12)
Divertimento in B flat, KV 439b/3
3 Duos from KV 487 (Nos. 2,5,11)
Divertimento in E flat, KV A226

CD 6 (422 641-2)

Divertimento in B flat, KV 439b/2
3 Duos from KV 487 (Nos. 7,10,9)
Divertimento in B flat, KV 439b/4
3 Duos from KV 487 (Nos. 1,3,8)
Divertimento in B flat, KV 439b/5
Divertimento in B flat, KV A227

Academy of St Martin in the Fields / Marriner · Laird

Holliger Wind Ensemble

Netherlands Wind Ensemble / De Waart

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PHILIPS

COMPLETE MOZART EDITION

Mozart

SERENADES
for orchestra





Wolfgang Amadeus Mozart. Engraving by L. Sichling after the painting by dalla Rosa, 1770.

Wolfgang Amadeus Mozart

(1756-1791)

SERENADES

for orchestra · für Orchester · pour orchestre · per orchestra

Academy of St Martin in the Fields
SIR NEVILLE MARRINER

Mozart

**«Galimathias musicum», KV 32**

Quodlibet

- | | | |
|-----|--|-------|
| [1] | Molto allegro - Andante - Allegro - Pastorella - Allegro - Allegretto - Allegro - | 5'45" |
| [2] | Molto adagio - Allegro - Largo - Allegro - Andante - Allegro - Menuet - Adagio -
Presto | 6'20" |
| [3] | Fuga | 3'22" |

Divertimento in D, KV 131

D-dur · ré majeur · Re maggiore

- | | | |
|-----|------------------|-------|
| [4] | 1. (Allegro) | 5'12" |
| [5] | 2. Adagio | 6'39" |
| [6] | 3. Menuetto | 5'34" |
| [7] | 4. Allegretto | 3'11" |
| [8] | 5. Menuetto | 3'39" |
| [9] | 6. Adagio - | 7'49" |
| | 7. Allegro molto | |



Cassation in B flat, KV 99/63a

Kassation B-dur · Cassation en si bémol majeur · Cassazione in Si bemolle maggiore

10	1. Marche	2'42"
11	2. Allegro molto	1'50"
12	3. Andante	3'05"
13	4. Menuet	2'25"
14	5. Andante	2'46"
15	6. Menuet	2'05"
16	7. Allegro - Andante - Allegro - Andante - Marche	3'48"

Mozart



- | | |
|--|-------|
| [1] March in D, KV 62 | 3'35" |
| Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore | |
| Cassation in D, KV 100/62a | |
| Kassation D-dur · Cassation en ré majeur · Cassazione in Re maggiore | |
| Cadenzas/Kadenzen/Cadenze/Cadenze: Graham Sheen | |
| [2] 1. Allegro | 4'25" |
| [3] 2. Andante | 6'01" |
| [4] 3. Menuetto | 2'29" |
| [5] 4. Allegro | 3'05" |
| [6] 5. Menuetto | 2'32" |
| [7] 6. Andante | 3'43" |
| [8] 7. Menuetto | 2'04" |
| [9] 8. Allegro | 3'02" |
| Cassation (Final-Musik) in G, KV 63 | |
| Kassation G-dur · Cassation en sol majeur · Cassazione in Sol maggiore | |
| [10] 1. Marcia | 3'05" |
| [11] 2. Allegro | 3'50" |
| [12] 3. Andante | 3'10" |
| [13] 4. Menuetto | 3'14" |
| [14] 5. Adagio | 5'59" |
| [15] 6. Menuetto | 3'09" |
| [16] 7. Finale (Allegro assai) | 2'04" |



- [1] **March in D, KV 215/213b** 3'23"
Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore
- Serenade in D, KV 204/213a**
Serenade D-dur · Sérénade en ré majeur · Serenata in Re maggiore
Cadenzas/Kadenzen/Cadences/Cadenze: Erik Smith
- [2] 1. Allegro assai 8'21"
[3] 2. Andante moderato 6'36"
[4] 3. Allegro 5'41"
[5] 4. Menuetto 3'07"
[6] 5. (Andante) 5'28"
[7] 6. Menuetto 3'41"
[8] 7. Andantino (grazioso) 4'56"

Notturmo in D for four orchestras, KV 286

D-dur, für vier Orchester · en ré majeur pour quatre orchestres
Re maggiore, per quattro orchestre

- [9] 1. Andante 6'21"
[10] 2. Allegretto grazioso 3'01"
[11] 3. Menuetto 7'30"

**1 March in D, KV 237/189c** 4'41"

Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore

Serenade in D, KV 203/189b

Serenade D-dur · Sérénade en ré majeur · Serenata in Re maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Iona Brown

2 1. Andante maestoso - Allegro assai 6'02"**3 2. (Andante)** 5'54"**4 3. Menuetto** 3'02"**5 4. (Allegro)** 5'08"**6 5. Menuetto** 3'03"**7 6. (Andante)** 5'27"**8 7. Menuetto** 4'03"**9 8. Prestissimo** 5'01"**Serenade in D, KV 239 «Serenata notturna»**

Serenade D-dur · Sérénade en ré majeur · Serenata in Re maggiore

10 1. Marcia (Maestoso) 4'21"**11 2. Menuetto** 3'49"**12 3. Rondeau (Allegretto - Adagio - Allegro)** 4'35"*Mozart*


«Eine kleine Nachtmusik», KV 525

Serenade in G · Serenade G-dur · Sérénade en sol majeur «Une Petite Musique de Nuit» · Serenata in Sol maggiore «Piccola musica notturna»

- | | | |
|-----|--------------------------|-------|
| [1] | 1. Allegro | 5'45" |
| [2] | 2. Romance (Andante) | 6'06" |
| [3] | 3. Menuetto (Allegretto) | 2'03" |
| [4] | 4. Rondo (Allegro) | 3'02" |

[5] March in D, KV 189/167b

Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore

Serenade (Final-Musik) in D, KV 185/167a

Serenade D-dur · Sérénade en ré majeur · Serenata in Re maggiore

- | | | |
|------|---------------------------|-------|
| [6] | 1. Allegro assai | 7'10" |
| [7] | 2. Andante | 5'40" |
| [8] | 3. Allegro | 2'42" |
| [9] | 4. Menuetto | 3'08" |
| [10] | 5. Andante grazioso | 4'27" |
| [11] | 6. Menuetto | 5'31" |
| [12] | 7. Adagio - Allegro assai | 5'56" |

Mozart



- | | | |
|-------|--|-------|
| [1] | March in D, KV 249 | 3'36" |
| | Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore | |
| | Serenade in D, KV 250/248b «Haffner» | |
| | Serenade D-dur · Sérénade en ré majeur · Serenata in Re maggiore | |
| [2.1] | 1. Allegro maestoso - | 9'50" |
| [2.2] | Allegro molto | |
| [3] | 2. Andante | 9'29" |
| [4] | 3. Menuetto | 3'51" |
| [5] | 4. Rondo (Allegro) | 7'20" |
| [6] | 5. Menuetto galante | 5'29" |
| [7] | 6. Andante | 7'20" |
| [8] | 7. Menuetto | 5'02" |
| [9.1] | 8. Adagio - | 7'45" |
| [9.2] | Allegro assai | |

Mozart



- [1] **March in D, KV 335/320a No. 1** 4'06"
Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore
Serenade in D, KV 320 «Posthorn»
Serenade D-dur · Sérénade en ré majeur «Cor de Postillon»
Serenata in Re maggiore «Corno di posta»
- [2] 1. Adagio maestoso - Allegro con spirito 8'18"
[3] 2. Minuetto 4'10"
[4] 3. Concertante (Andante grazioso) 9'02"
[5] 4. Rondeau (Allegro ma non troppo) 6'01"
[6] 5. Andantino 6'49"
[7] 6. Minuetto 4'41"
[8] 7. Finale (Presto) 4'21"
- [9] **March in D, KV 335/320a No. 2** 4'18"
Marsch D-dur · Marche en ré majeur · Marcia in Re maggiore

A Variety of Forms and Styles

Mozart's Serenades for Orchestra

Robin Golding

NOTE: The pieces are discussed in chronological order, which differs from the order followed on the recording.

Mozart wrote a large amount of what can best be described as "entertainment" music: music that was not intended to be listened to seriously in a concert room, theatre or church, but as an agreeable background to eating, drinking and conversation on celebratory or other social occasions, often in the open air. Most of it dates from the earlier part of his career, while he was based in his native city of Salzburg and in the service of its Archbishop, rather than during his years as a freelance musician in Vienna (from 1781 until his death in 1791), and it falls into three main categories: music for orchestra, music for chamber groups of about half-a-dozen players and music for wind ensemble. (Mozart's huge quantity of dance music is a rather different matter, since it was meant to be danced to, not merely heard.)

It is with the first of these groups that this album is concerned. The bulk of it is contained in a series of nine large-scale serenades, divertimentos or cassations (the terms seem to have been freely interchangeable) composed between 1769 and 1779 and

all but two of them in the traditionally festive key of D major. Most of them seem to have been designed to accompany celebrations marking the end of the academic year in Salzburg's University, and were known as *Finalmusiken*. Mozart's sister Nannerl recorded an account of one in her diary for August 1775: "The *Finalmusik* took place on the ninth. It left our house at half-past eight, played in the Mirabell [the Archbishop's town residence] until a quarter to ten, and thence to the Colegio [University], where it continued until after eleven." The serenades are substantial pieces, in as many as six to eight movements and usually with an introductory (and sometimes concluding) march. The individual movements are in a variety of different forms and styles, with a sonata-form *Allegro* to open and another quick movement, in sonata or rondo form, to finish, and usually two minuets with trios, interspersed with other movements in slow or fast tempo; they make concertante, soloistic use of various instruments, notably the violin, which on most occasions would have been played by Mozart himself. Some of them were later shortened and adapted as symphonies during Mozart's years in Vienna, and all display the impeccable craftsmanship that is the hallmark of Mozart's music.

Mozart

Galimathias musicum, K. 32

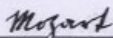
The "orthodox" cassations, serenades and divertimentos were preceded by a curious pot-pourri of heterogeneous pieces entitled "Galimathias musicum," which Mozart composed in Amsterdam and The Hague in the early months of 1766, on the way back from his first extended "prodigy" tour, which took him as far away from Salzburg as Paris and London. Wolfgang (then aged 10), his sister, Nannerl, and their father, Leopold, reached Amsterdam late in January, stayed there about a month, and then travelled to The Hague to attend the celebrations for the installation of Prince William of Orange as hereditary stadhouder of The Netherlands, which lasted from 7 to 12 March, the actual installation taking place on the eighth. It was for this occasion that Wolfgang's piece was composed. Leopold Mozart described it, in the list of his son's earliest compositions that he drew up in 1768, as "A Quodlibet, under the title 'Galimathias musicum,' for two violins, two oboes, two horns, obligato harpsichord, two bassoons, viola and bass. All the instruments have their solos, and at the end there is a fugue with all the instruments on a Dutch song called 'Prince William.' Composed for his Serene Highness, the Prince of Orange."

The "Galimathias musicum" survives in four manuscript sources: two sketches in score, partly autograph and partly in Leopold's hand (one now in Paris, the other now in The Hague); and two sets of parts, not autograph (one in Donaueschingen, the other in Paris). The inference from these two sets of parts is that Leopold Mozart had the work

performed twice on the family's return to Salzburg: in Paris in June 1766 and in Donaueschingen in October. The "Galimathias musicum" comprises 17 movements, scored for various permutations of the instrumental forces specified by Leopold: the majority (Nos. 1, 3, 5, 7, 9, 11, 12, 14 and 17) for the full ensemble; three (Nos. 4, 8 and 16) for strings and oboes (No. 8 also has a chorus to the words "Eitelkeit! Eitelkeit! ewig's verderben! Wenn all's versoffen ist, gibts nichts zu erben" (which could be translated, loosely, as "Vanity brings everlasting ruin; nothing will be gained by drunkenness")), presumably to be sung by the instrumentalists themselves; four (Nos. 2, 6, 10 and 15) for strings, the latter two without violas; and one (No. 13) for solo harpsichord. The longest, by far (138 bars), is the concluding fugue, but many extend no further than a dozen or so bars. As Leopold Mozart's title *Quodlibet* implies, and as the lack of a firm key-structure emphasises, the work is a medley, incorporating various popular tunes. The theme of the fugue (No. 17) is, as Leopold pointed out, based on the Dutch song "Willem van Nassau" (which Wolfgang also used in his piano Variations K. 25 of February 1766). Nos. 4, 6 and 9 (and possibly other movements) are based on folk songs, and No. 4 is also related to Leopold Mozart's divertimento "Die Bauernhochzeit." No. 14 is an orchestration of a minuet in Leopold's "Nannerl-Notenbuch," begun in 1759, which, he said, "Wolfgang learned at the age of four."

Cassation in G, K. 63

The first three of the nine large-scale orchestral



serenades that Mozart composed for Salzburg between 1769 and 1779 (K. 63 in G, K. 99/63a in B flat and K. 100/62a) all date from 1769, when he was 13, and none of them bears a title in his own hand. He did, however, in a letter he wrote to Nannerl from Bologna on 4 August 1770, refer to all three (giving the incipits of their introductory marches) as *Cassationen*: a term whose precise meaning in a musical context has never been satisfactorily explained, although various ingenious suggestions have been put forward. Their exact chronology has not been established, but it is known that *Finalmusik* by Mozart were performed on 6 and 8 August 1769, for the finalists in Logic and Physic, respectively, and it seems likely that the two works played were K. 63 and K. 99, both modestly scored (strings, and pairs of oboes and horns) and in seven movements, including a march. The grander K. 100 was probably written for another festive occasion, perhaps for the Archbishop, later in the summer.

The Cassation in G, K. 63 begins with a *Marche* (the French spelling here and in the fourth and fifth movements is Leopold's) full of busy triplets, and with the second half beginning in the relative minor. This is followed by a dashing *Allegro* with brilliant and often antiphonal violin parts, and some wide leaps of over an octave; by a gentle *Andante* (in C) for strings only, with muted violins and pizzicato lower strings (including divided violas); and by a forthright minuet with canonic effects, enclosing a hushed, secretive trio for strings alone, in G minor. The second slow movement, a tender *Adagio* in D

and for strings again, with muted violins and violas (again divided), is the first of many in Mozart's Salzburg serenades in which the principal first violin emerges from the orchestra as a soloist. Next comes another minuet, in a jaunty dotted rhythm, framing a staccato trio in C for strings, with divided violas, and, to end with, a rondo in 6/8 "hunting" rhythm, with a *minore* episode.

Cassation in B flat, K. 99 (63a)

The *Marche* which begins the Cassation in B flat, K. 99 is gentler and more intimate than its counterpart in K. 63, but the *Allegro molto* that follows is no less vivacious, the brilliant string writing making ample amends for whatever the music may lack in thematic interest. The *Andante* (in E flat), again for strings only and with muted violins (and violas) and pizzicato basses, is, however, a gem of singing melody. The first minuet, like its counterpart in K. 63, strides purposefully and with canonic touches that persist into the tender, lyrical trio (in F and for strings only). Perhaps the most remarkable movement is the second *Andante*: set in G minor and scored for strings and oboes, it has an almost Bachian nobility and poignancy. The Ländler-like second minuet encloses a slightly old-fashioned trio (in E flat and for strings alone), and the finale is a rondo, in which a dancing *Allegro* in 2/4 alternates with a sinuous *Andante* in a lilting 6/8 siciliano metre, and leads into a repeat of the introductory *Marche*.

March, K. 62 and Cassation in D, K. 100/62a

The Cassation (or Serenade) in D, K. 100, scored

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for strings and pairs of oboes/flutes, horns and trumpets, begins with a march (K. 62), long presumed lost, that Mozart later used in Act I of his opera "Mitridate, rè di Ponto," K. 87 (47a), produced in Milan on 26 December 1770. In its operatic context it contains parts for cellos and timpani, neither of which appear in the serenade itself: cellos because they have to be played sitting down and summer (therefore outdoor) serenades were played standing (the bass-line would be taken by double-basses, with bassoons doubling in the cello register); timpani because they could not be played on the march (small double-basses could, however, strapped uncomfortably to the players). The first of the eight movements that follow the *Marche* (headed, in the autograph score, but not in Mozart's hand, "Serenata") is an *Allegro* of considerable sweep and panache. The three central movements, an *Andante*, a minuet (for strings, in G, with a trio in D) and a striding *Allegro*, feature a solo oboe and horn prominently; the horn part may well have been the first that Mozart wrote for Joseph Ignaz Leutgeb, for whom he was later to compose several concertos. The fifth movement is another minuet, with a gentle trio (in G) for strings; it is followed by a tender *Andante* (in A), for muted violins, divided violas, pizzicato basses, and flutes replacing the oboes (the Salzburg players would have "doubled" on both instruments). Next another festive minuet full of rushing scales, but with a subdued, withdrawn trio in D minor for strings alone; and, to end with, a rondo whose exuberance is, as in the first movement, tempered by side-slips into minor keys.

Divertimento in D, K. 131

The autograph score of the six-movement Divertimento in D, K. 131 is dated June (May having been crossed out) 1772. We do not know for what occasion it was composed or when it was first performed, but it could have been intended for some festivities connected with the election of Hieronymus Colloredo as Prince-Archbishop of Salzburg (in succession to Sigismund Schrattenbach, who had died on 16 December 1771). Colloredo was enthroned on 14 March 1772, and one of the works performed during the ensuing celebrations (probably in May) was Mozart's *serenata*, "Il sogno di Scipione," K. 126. Another may have been this divertimento, a virtuoso work clearly designed to make an impression. It is scored with quite exceptional richness: strings (with divided violas, and with cellos, not listed in the scores of the three early cassations, for reasons stated above) solo flute, oboe and bassoon; and the rare luxury of four horns. The four latter instruments, besides filling in the texture in the first movement, feature as a solo quartet in the first and third trios, and the coda of the first minuet, in the second minuet, and in the finale. Moreover, the horn parts extend far beyond the natural harmonics of the valveless horn of Mozart's day, and must have needed highly skilled musicians to play them: perhaps Leutgeb again, with a trio of travelling Bohemian virtuosos?

In the grand, expansive opening *Allegro* the three woodwind instruments (particularly the flute) occasionally act as concertante soloists; the *Adagio* (in A), by contrast, is scored for the strings alone and is

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a meltingly lovely operatic aria in instrumental guise. The third movement is especially elaborate. The minuet is for strings; the first trio (beginning in D, like the minuet itself) is for the four horns; the second trio (in G) is, for once, a real trio, for flute, oboe and bassoon; the third trio (in D minor) brings the seven wind instruments together; and in the coda the whole ensemble joins in. The fifth movement is an attractive *Allegretto* (in G) in rondo form and piquantly laid out for strings, with the flute acting as soloist, with modest support from the oboe. The second minuet is shared by the horns and the rest of the orchestra; both trios are lightly scored, the first (in G) for flute, violins, cellos and basses, the second (in A) for violas, cellos and basses, with the oboe joining in; the short coda is, as before, for the whole ensemble. The ebullient finale has many of the characteristics of the first movement, except that the horns play a much more active part. The main *Allegro molto* is prefaced by a remarkable slow introduction for the seven wind instruments and concluded by a rousing coda in 6/8 and in quicker tempo.

**March, K. 189 (167b) and
Serenade in D, K. 185 (167a)**

The Serenade in D, K. 185 dates from the summer of 1773. Between 14 July and 26 September that year Mozart and his father were in Vienna, probably in search of employment. Presumably shortly before leaving Salzburg Wolfgang received a commission to compose a *Finalmusik* for the end of the University year in August, for on 21 July Leopold, in a letter to his wife, wrote: "I must close, for I have

still time to write to young Herr von Andretter and send him the beginning of the *Finalmusik*." A second instalment must have followed a few days later, for by 12 August news had already reached the Mozarts in Vienna that the piece had been performed. "Young Herr von Andretter" was Judas Thaddäus Andretter (or Antretter), a member of a Salzburg family with whom the Mozarts were on friendly terms; he graduated in Logic in August 1773, and evidently undertook to supervise the practical arrangements for the performance in Mozart's absence.

The seven-movement Serenata (as Leopold entitled it in Wolfgang's autograph) is scored for strings and pairs of oboes/flutes, horns and trumpets, and is prefaced by a *marche*, K. 189 (167b) in which the oboes are replaced by flutes. The first movement is an elaborate sonata-form *Allegro assai* with an insistent see-saw motif. Next come two concerto movements for violin: a shapely *Andante* and an *Allegro* in rondo form, with showy episodes for the soloist (both in F and without trumpets). These are followed by a stately minuet with flutes instead of oboes and with a trio (in G) delicately laid out for flute, two violas and bass; an attractive *Andante grazioso* (in A), with flutes and without trumpets; and a second minuet, with two trios: the first (in D minor) for solo violin accompanied only by the orchestral violins and violas, and the second extrovert, almost military, in character. The finale, prefaced by an impressive slow introduction, is a festive *Allegro assai* in a swinging 6/8 metre.

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**March, K. 237 (189c) and
Serenade in D, K. 203 (189b)**

The Serenade in D, K. 203, together with its associated March, K. 237, dates from the summer of 1774, and was almost certainly designed as a *Finalmusik* and not, as Mozart's first biographer Franz Xaver Niemetschek (1766-1849) asserted, in celebration of Archbishop Colloredo's name-day (which did not fall until 30 September). It is the first of four orchestral serenades (the others are K. 204, 250 and 320) which also exist in later versions for concert use as symphonies in three, four or five movements; these all seem to have been made by Mozart, or at the very least with his approval and authority. The Serenade is scored for the same forces as K. 185, with bassoons implied; the latter instruments are actually specified in the introductory march, to which they impart a distinctive colour, as do the horns and the trumpets, respectively, when they imitate posthorns at the end of each half. A short but spacious slow introduction prefaces the first movement, a festive *Allegro assai* of symphonic scale and stature. This is followed by three concerto movements for solo violin: a languorous *Andante* in B flat with charming, though discreet, comments from the oboes; a tender little minuet in F for strings alone, enclosing a dashing trio (in B flat) for the soloist; and another lively *Allegro* in B flat. Next a sturdy minuet, with flutes instead of oboes, enclosing a trio (in A) for strings, flute and bassoon; a most eloquent *Andante* (in G) with muted violins, a persistent murmuring accompaniment, and an important part for the first oboe; a martial minuet, with a poignant trio

in D minor, for oboe and strings; and, to end with a sonata-form *Prestissimo* finale of irrepressible high spirits.

**March, K. 215 (213b) and
Serenade in D, K. 204 (213a)**

The Serenade in D, K. 204, together with its associated March, K. 215, was completed in August 1775 and, like its similarly scored counterpart, K. 203 of a year earlier, was almost certainly designed as *Finalmusik*. The march has an engaging rhythmic spring, and appropriately sets the scene for the opening of the Serenade itself, an *Allegro assai* of as in K. 203, symphonic proportions. The next three movements again feature a solo violin: in an expressive *Andante moderato* and a brilliant *Allegro*, both in A and scored for strings, flutes and horns, and in the trio (again in A, but accompanied by strings only) of the courtly first minuet. The second slow movement, a shapely *Andante* in G, uses five wind instruments (solo flute, oboe and bassoon, and the two horns) in a concertante manner, and is followed by the more elaborate second minuet (with flutes instead of oboes, which frames a trio (in G) for flute and strings. The finale is a sort of "double" rondo, in which a rather hesitant *Andantino grazioso* is interrupted four times by a dashing 3/8 *Allegro*; the best music goes to the first oboe.

"Serenata notturna" in D, K. 239

Two of Mozart's Salzburg serenades, the "Serenata notturna," K. 239 and the "Notturmo," K. 286 are both more emphatically *night* pieces than the others.

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and unorthodox in structure (with only one minuet each), to say nothing of instrumentation; and both seem to have been written for winter (and therefore indoor) occasions: probably for New Year's Day, in 1776 and 1777, respectively. Both exploit antiphonal effects: in K. 239 between an orchestra of strings, without double-basses, and timpani; and a solo string quartet in which the place of the cello is taken by a double-bass. The first movement is a piquantly scored march (notice the combination of muffled drum beats and pizzicato strings in the second half), the second an elegant minuet in which the players join forces, only for the solo quartet to break away again in the trio (in G). The colourful concluding rondeau prefaces its rather "rustic" main episode with a mock-serious, recitative-like *Adagio*: probably a specialised joke that the Salzburgers would have understood.

**March, K. 249 and
Serenade in D, K. 250 (248b) "Haffner"**

Unlike most, if not all, of Mozart's other Salzburg orchestral serenades, K. 250 in D, composed in June or July 1776, was not designed for end-of-term University junketings but for a more private, if equally festive, occasion: the wedding, on 22 July, of Elisabeth, the daughter of Sigmund Haffner, a wealthy merchant and banker, and Burgomaster of Salzburg, to Franz Xaver Späth — and nobody could ask for a more handsome wedding present. It was for another Haffner celebration, the ennoblement of Sigmund Haffner the younger on 29 July 1782, that Mozart wrote the six-movement serenade in the same key that we only know in its later, four-

movement adaptation as the "Haffner" Symphony (No. 35, K. 385). The scoring of K. 250 is the same as that of K. 185, 203 and 204; the five-movement "symphony" extracted from it (which also contains an improved and more effectively scored version of the trio of the "Menuetto galante," including parts for oboes and bassoons) has an autograph timpani part for four of its movements — which is missing from the serenade version, although the presence of drums is clearly implied.

It is Mozart's biggest orchestral serenade, with introductions in slower tempo to both its outer movements and with no fewer than three minuets; it is also prefaced by an appropriately jubilant March (K. 249). The serenade itself opens with an imposing introductory *Allegro maestoso*, which prefaces (and foreshadows) a festive *Allegro molto* with a notably adventurous development section. The next three movements (without trumpets and with flutes replacing the oboes) again feature a solo violin: a shapely *Andante* in G; the trio (in G and with only flutes, bassoons and horns) of the first minuet, which is in the surprising key (for a serenade) of G minor, and full of the tension and chromaticism that so often characterises Mozart's highly individual use of this particular key; and an ebullient rondeau which has, understandably, made its mark as an independent recital piece. Oboes and trumpets return to the orchestra for the fifth movement, a *Menuetto galante*, whose formal elegance is aptly summed up by its title; but another surprise awaits us in its restless D minor trio, which, like the first minuet, has important parts for divided

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violins. Next comes a captivating, rondo-like *Andante* in A, beautifully scored for strings, oboes and horns and based on a theme of such simple, natural outline that one suspects it must have been a popular song of the time. The third minuet is an imposing affair, full of D major pomp (but with flutes instead of oboes); it has two trios, a gentle one in G, with solos for first flute and first bassoon, and a mock-ceremonial one in D, with martial trumpet-calls. A slow introduction (*Adagio*), again of unexpected gravity, serves an introduction to the concluding *Allegro assai*, which, impelled by its spirited 3/8 "hunting" rhythm, brings the serenade to a rousing conclusion.

Notturmo in D, K. 286 (269a)

The second of Mozart's two emphatically nocturnal winter serenades written in and for Salzburg, the "Notturmo" in D, K. 286, dates from December 1776 or January 1777, a year later than its companion, the "Serenata notturna," K. 239. Like the "Serenata notturna," the "Notturmo" makes a feature of antiphonal effects: here between four small orchestras each consisting of four-part strings and two horns. One can imagine the effect it would produce when performed in some grand Rococo hall, one of the orchestras positioned at the top of a marble staircase, perhaps, and the others in adjacent rooms. There are three movements: a spacious *Andante*, an elegant *Allegretto grazioso* in rondo form, and a stately minuet. In all three (except the G major trio of the minuet, which is scored for strings only — one of the four orchestras or all together) echo effects play a crucial part in the

scheme, the first orchestra's music being repeated by the other three, but in echoes of decreasing length; this telescoping of phrase lengths as the echoes overlap produces some amusing touches, notably in the horn-calls in the minuet. It is believed that the "Notturmo" as we know it is incomplete, and that it originally had, or was intended to have, a fourth movement, probably a rondo finale.

Two Marches K. 335 (320a) and Serenade in D, K. 320 "Posthorn"

The last of Mozart's serenades for full orchestra, K. 320, was finished on 3 August 1779 (six months after his return from Mannheim and Paris, and a year before "Idomeneo") and was almost certainly intended as *Finalmusik*. Instead of featuring a solo violin, it includes two movements (the third and fourth) with concertante parts for pairs of flutes, oboes and bassoons, which Mozart performed separately at an "academy" (subscription concert) at the Burgtheater in Vienna on 23 March 1783. The serenade owes its nickname to the inclusion of a part for *cornò di posta* in the second trio of the second minuet; more probably a timely reminder to the students that term was over and that they would soon be off home than a hint, as used to be thought, to Colloredo that Mozart wanted to get away from provincial Salzburg.

The orchestra includes strings, flutes, oboes, bassoons, horns, trumpets and drums, but the flutes are heard only in the third and fourth movements, (although there is a flute solo in the trio of the first minuet and the first trio of the second minuet calls

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for a *flautino* or piccolo) and the trumpets and drums are silent in the third, fourth and fifth movements and in all the trios; and of course there is the posthorn. (K. 320 is the only one of the big orchestral serenades to contain an autograph timpani part, although the presence of drums is usually implied in connection with trumpets, and it is not difficult to supply plausible reconstructions for movements in which their presence seems to be needed.) In the case of K. 320 Mozart also provided the luxury of *two* Marches, K. 335 (320a), both scored for strings, horns and trumpets, but the first of them (for the performers' entrance) with oboes and the second (for their departure) with flutes. Both offer, in addition to martial rhythms, piquant touches of orchestration, such as the use of *batendo col legno* (hitting the strings with the back of the bow) in No. 1, and some delicious writing for the flutes in No. 2.

The first movement is an *Allegro con spirito* of impressive stature and vigour, often suggestive of the first movement of the "Prague" Symphony (K. 504) of 1786; it is prefaced by a short but imposing *Adagio* introduction, which reappears, in tempo, between the development and the recapitulation. Mozart also makes effective use of the "Mannheim" crescendo, a device he resorted to only on rare occasions. Next comes a dignified minuet, with a gentle trio (in A) that is a duet for flute and bassoon, doubled by the first violins. The two concertante movements are cast in G: they are a melting *Andante grazioso*, complete with written-out cadenza, and a delightful, lilting rondeau in

which the first flute and the first oboe are the main protagonists. The fifth movement is a dark-hued, brooding *Andante* in D minor, of an intensity totally unexpected in the context of a festive serenade. It is followed by a second, more homely, minuet, with two trios: the first for strings (marked *piano* throughout) and *flautino* (whose stave Mozart left blank, presumably intending it to double the first violins two octaves higher), and the second (in A) for strings, oboes and posthorn, with characteristic upward slurs over an octave for the latter instrument. The serenade ends with a brilliant *Presto* finale, whose pace and occasional indulgence in counterpoint again look forward to the "Prague" Symphony.

"Eine kleine Nachtmusik" in G, K. 525

What prompted Mozart to write his solitary "Little Serenade" for strings in Vienna in August 1787, while he was busy with Act II of "Don Giovanni" (K. 527), remains a mystery. By any standards the work is short, and its four movements are models of economy and apparent simplicity. Leopold Mozart once summed up the essence of music like this, in his own slightly pompous manner, but with such truth that his words are worth quoting: "What is slight can still be great, if it is written in a natural, flowing and easy style, and at the same time bears the marks of sound composition. Such works are more difficult to compose than all those harmonic progressions which are difficult to perform." (But ask any good string player whether "Eine kleine Nachtmusik" is easy to play really well!) Like most well-bred eighteenth-century serenades it originally had

Mozart

two minuets, the first coming between the first *Allegro* and the Romanze (Mozart's thematic catalogue, which gives the date of composition as 10 August 1787, describes it as consisting of "an *Allegro*, minuet and trio, Romance, minuet and trio, and finale") but the autograph score lacks the page on which the first minuet was written; could

Mozart have torn it out because he felt that four movements suited the compact nature of the music better than five? Convincing attempts have been made to supply a substitute for the missing minuet but the "Nachtmusik" is habitually played, as here in its surviving four-movement form.

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Mozart



Leopold Mozart, c. 1762. Pencil drawing attributed to F. Lactanz.

Total playing-time: 6.43'35"

Wolfgang Amadeus Mozart

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KV 32
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CD 4

March in D, KV 237
Serenade in D, KV 203
Serenade in D, KV 239
(«Serenata notturna»)

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«Eine kleine Nachtmusik»
KV 525
March in D, KV 189
Serenade in D, KV 185

CD 6

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Serenade in D, KV 250
(«Haffner»)

CD 7

March in D, KV 335 No. 1
Serenade in D, KV 320
(«Posthorn»)
March in D, KV 335 No. 2

Academy of St Martin in the Fields
Sir Neville Marriner

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PHILIPS

COMPLETE MOZART EDITION

Mozart

ARIAS • VOCAL ENSEMBLES
CANONS



Wolfgang Amadeus Mozart

(1756-1791)

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Mozart



1 «Va, dal furor portata», KV 21/19c

THOMAS MOSER
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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HANNA SCHWARZ
Contralto/Alt
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

6'18" 154

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THOMAS MOSER
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

156

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LUCIA POPP
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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EDITA GRUBEROVA
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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LUCIA POPP
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

Mozart



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EDITH MATHIS
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

Mozart



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Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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Original version · Erstfassung · Version originale · Versione originale
EDITH MATHIS
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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EDITA GRUBEROVA
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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FRANCISCO ARAIZA
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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CLAES H. AHNSJÖ
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
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Soprano/Sopran
Mozarteum-Orchester Salzburg
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Contralto/Alt
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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CLAES H. AHNSJÖ
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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Conflation of 1st and 2nd versions · Verschmelzung von Erst- und Zweitfassung
 Mélange des 1^{re} et 2^{de} versions · Commistione di 1^a e 2^a versione

LUCIA POPP
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

- [11] «Se al labbro mio non credi», KV 295 11'56" 188
 Original version · Erstfassung · Version originale · Versione originale

FRANCISCO ARAIZA
 Tenor/Ténor/Tenore
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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LUCIA POPP
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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EDITA GRUBEROVA
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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EDITA GRUBEROVA
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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EDITH MATHIS
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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EDITH MATHIS
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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LUCIA POPP
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

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EDITA GRUBEROVA
 Soprano/Sopran
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

Mozart

- 8 «Vorrei spiegarvi, oh Dio», KV 418

EDITA GRUBEROVA
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- 9 «No, che non sei capace», KV 419

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- 10 «Per pietà, non ricercate», KV 420

THOMAS MOSER
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 LEOPOLD HAGER

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ROBERT LLOYD
 Bass/Basse/Basso
 Mozarteum-Orchester Salzburg
 LEOPOLD HAGER

Mozart



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FRANCISCO ARAIZA
Tenor/Ténor/Tenore
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Soprano/Sopran
Leopold Hager
Piano obbligato/Obligates Klavier/Clavier obligé/Pianoforte obbligato
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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ROBERT LLOYD
Bass/Basse/Basso
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

Mozart

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ROBERT LLOYD
Bass/Basse/Basso
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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LILIAN SUKIS
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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EDITA GRUBEROVA
Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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WALTER BERRY
Bass/Basse/Basso
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Bass/Basse/Basso
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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Soprano/Sopran
Mozarteum-Orchester Salzburg
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Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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Soprano/Sopran
Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Bass/Basse/Basso
Alois Posch
Double-bass obbligato/Obligater Kontrabaß/Contrebasse obligée/
Contrabasso obbligato
Mozarteum-Orchester Salzburg
LEOPOLD HAGER
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Vocal part by/Singstimme von/Partie vocale de/
Parte vocale di: Gottfried von Jacquin
ROBERT LLOYD
Bass/Basse/Basso
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LEOPOLD HAGER

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1 «Se tutti i mali miei», KV 83/73p

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Versione ornamentata

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Soprano/Sopran

Münchener Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

2 «Cara la dolce fiamma», KV 293c

(J.C. Bach: «Adriano in Siria»)

with ornamentation by/mit Ornamentierung von/avec ornamentation de/
con abbellimenti di Mozart

JULIE KAUFMANN

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Münchener Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

Mozart

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12'48" 234

3 «Alcandro, lo confesso» -

«Non so d'onde viene», KV 294

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JÖRG-PETER WEIGLE

9'41"

236

4 «Se al labbro mio non credi», KV 295

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HANS-PETER BLOCHWITZ

Tenor/Ténor/Tenore

Dresdner Philharmonie

JÖRG-PETER WEIGLE

10'07"

238

5 «Der Liebe himmlisches Gefühl», KV 119/382h

orchestrated by/instrumentiert von/orchestré par/orchestrata da: E. Smith

EVA LIND

Soprano/Sopran

Dresdner Philharmonie

JÖRG-PETER WEIGLE

6'00"

238

Mozart

- 6 «In te spero, o sposo amato», KV 440/383h 7'06" 240
completed by/ergänzt von/complété par/completata da: E. Reichert
Publishers/Verlag/Edition/Edizione: Breitkopf & Härtel

EVA LIND

Soprano/Sopran

Dresdner Philharmonie

JÖRG-PETER WEIGLE

- 7 «Müßt ich auch durch tausend Drachen», KV 435/416b* 4'23" 240
completed by/ergänzt von/complété par/completata da: E. Smith

STUART BURROWS

Tenor/Ténor/Ténore

Academy of St Martin in the Fields

SIR COLIN DAVIS

- 8 «Männer suchen stets zu naschen», KV 433/416c* 2'12" 242
completed by/ergänzt von/complété par/completata da: E. Smith

ROBERT LLOYD

Bass/Basse/Basso

Academy of St Martin in the Fields

SIR COLIN DAVIS

Mozart

- 9 «Ah! spiegiarti, oh Dio, vorrei», KV 178/417e 2'57" 242
orchestrated by/instrumentiert von/orchestré par/orchestra da: E. Smith

JULIE KAUFMANN

Soprano/Sopran

Münchner Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

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completed by/ergänzt von/complété par/completata da: E. Smith

CHRISTIANE EDA-PIERRE

Soprano/Sopran

Academy of St Martin in the Fields

SIR COLIN DAVIS

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Co-Production with Bayerischer Rundfunk: (KV 83, 293e, 294, 178)

* ADD

Mozart



for/für/pour/per «La finta semplice», KV 51/46a:

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5'03"

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Original version · Erstfassung · Version originale · Versione originale

HANS-PETER BLOCHWITZ

Tenor/Ténor/Tenore

Dresdner Philharmonie

JÖRG-PETER WEIGLE

2 «Sono in amore, voglio marito» (No. 23)

2'58"

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Original version · Erstfassung · Version originale · Versione originale

ELZBIETA SZMYTKA

Soprano/Sopran

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

for/für/pour/per «Mitridate», KV 87/74a:

3 «Al destin che la minaccia» (No. 1)

8'41"

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Original version · Erstfassung · Version originale · Versione originale

EDITH WIENS

Soprano/Sopran

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

Mozart



4 «In faccia all'oggetto» (No. 9)

5'05"

250

Original version · Erstfassung · Version originale · Versione originale

ELZBIETA SZMYTKA

Soprano/Sopran

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

5 «Lungi da te, mio bene» (No. 13)

7'36"

250

Original version · Erstfassung · Version originale · Versione originale

EDITH WIENS

Soprano/Sopran

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

6 «Se viver non degg'io» (No. 18)

8'26"

250

Original version · Erstfassung · Version originale · Versione originale

ELZBIETA SZMYTKA

Soprano/Sopran

EDITH WIENS

Soprano/Sopran

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

Mozart

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Original version · Erstfassung · Version originale · Versione originale

GUNNAR GUDBJÓRNSON

Tenor/Ténor/Tenore

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

- 8 «Ah, se a morir mi chiama» 7'50" 254

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with Mozart's ornamentation from/mit Mozarts Ornamentierung aus KV 293c
avec l'ornementation de Mozart du/avec gli abbellimenti di Mozart da KV 293c

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JÖRG-PETER WEIGLE

Mozart

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PETER SCHREIER

Tenor/Ténor/Tenore

Peter Mirring

Violin/Violine/Violon/Violino

Staatskapelle Dresden

PETER SCHREIER

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EDITH MATHIS

Soprano/Sopran

PETER SCHREIER

Tenor/Ténor/Tenore

Staatskapelle Dresden

KARL BÖHM

Mozart

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«Welch ängstliches Beben», KV 389/384A*

completed by/ergänzt von/complété par/completata da: E. Smith

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ROBERT TEAR

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* [ADD]

Mozart

CD 7 422 774-2 [DDD]

for/für/pour/per «Le nozze di Figaro», KV 492:

1 «Ehi, Sor paggio» -

«Non più andrai» (No. 9)

5'15"

268

BRYN TERFEL

Baritone/Bariton/Baryton/Baritono

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

2 «Giunse alfin il momento» -

«Al desio di chi t'adora», KV 577

6'56"

270

JULIE KAUFMANN

Soprano/Sopran

Münchener Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

3 «Un moto di gioia mi sento», KV 579

3'26"

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EVA LIND

Soprano/Sopran

Dresdner Philharmonie

JÖRG-PETER WEIGLE

Mozart

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EVA LIND

Soprano/Sopran

ANTON SCHARINGER

Bass/Basse/Basso

Dresdner Philharmonie

JÖRG-PETER WEIGLE

- 5 for/für/pour/per «Cosi fan tutte», KV 588:

- «Rivolgete a lui lo sguardo», KV 584 5'10" 278

ANTON SCHARINGER

Bass/Basse/Basso

Münchner Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

Mozart

- 6 Sined's (Denis') Bardengesang auf Gibraltar:
«O Calpe! Dir donnert's am Fusse», KV Anh. 25/386d 2'31" 280

orchestrated by/instrumentiert von/orchestré par/orchestrato da: E. Smith

HANS-PETER BLOCHWITZ

Tenor/Ténor/Tenore

Münchner Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

- 7 «Del gran regno delle amazzoni», KV 434/480b 3'50" 282

completed by/ergänzt von/complété par/completata da: E. Smith

HANS-PETER BLOCHWITZ

Tenor/Ténor/Tenore

ANTON SCHARINGER

Bass/Basse/Basso

RENÉ PAPE

Bass/Basse/Basso

Münchner Rundfunkorchester

Klaus von Wildemann

Harpsichord/Cembalo/Clavecin/Clavicembalo

JÖRG-PETER WEIGLE

Mozart

- 8 **Das Bandel:**
«Liebes Mandel, wo is's Bandel?», KV 441 3'28" 284

JULIE KAUFMANN
 Soprano/Sopran
 HANS-PETER BLOCHWITZ
 Tenor/Ténor/Tenore
 ANTON SCHARINGER
 Bass/Basse/Basso
 Münchner Rundfunkorchester
 Klaus von Wildemann
 Harpsichord/Cembalo/Clavecin/Clavicembalo
 JÖRG-PETER WEIGLE

- 9 **«Dite almeno in che manca», KV 479** 6'04" 290

JULIE KAUFMANN
 Soprano/Sopran
 HANS-PETER BLOCHWITZ
 Tenor/Ténor/Tenore
 ANTON SCHARINGER
 Bass/Basse/Basso
 RENÉ PAPE
 Bass/Basse/Basso
 Münchner Rundfunkorchester
 Klaus von Wildemann
 Harpsichord/Cembalo/Clavecin/Clavicembalo
 JÖRG-PETER WEIGLE

Mozart

- 10 **«Mandina amabile, questo danaro», KV 480** 5'14" 298

EVA LIND
 Soprano/Sopran
 HANS-PETER BLOCHWITZ
 Tenor/Ténor/Tenore
 ANTON SCHARINGER
 Bass/Basse/Basso
 Dresdner Philharmonie
 JÖRG-PETER WEIGLE

- 11 **La libertà a Nice:**
«Grazie agl'inganni tuoi», KV 532 1'28" 302

JULIE KAUFMANN
 Soprano/Sopran
 RUDOLF JANSEN
 Piano/Klavier/Pianoforte

- 12 **Beim Auszug in das Feld:**
«Dem hohen Kaiser-Worte treu», KV 552 2'22" 302

HANS-PETER BLOCHWITZ
 Tenor/Ténor/Tenore
 RUDOLF JANSEN
 Piano/Klavier/Pianoforte

Mozart

13 «Caro mio Druck und Schluck», KV Anh. 5/571a 2'20" 304

Piano part by/Klavierpart von/Partie de clavier de/Parte del pianoforte di:
E. Smith

JULIE KAUFMANN

Soprano/Sopran

HANS-PETER BLOCHWITZ

Tenor/Ténor/Tenore

PETER SCHREIER

Tenor/Ténor/Tenore

ANTON SCHARINGER

Bass/Basse/Basso

RUDOLF JANSEN

Piano/Klavier/Pianoforte

14 «Nun, liebes Weibchen, ziehst mit mir», KV 625/592a 2'26" 308

by/von/de/di ?Benedikt Schack

orchestrated by/instrumentiert von/orchestré par/orchestrato da: Mozart

EVA LIND

Soprano/Sopran

ANTON SCHARINGER

Bass/Basse/Basso

Dresdner Philharmonie

JÖRG-PETER WEIGLE

Co-production with Deutsche Schallplatten GmbH
(KV 579, 540b, 480)

Co-production with Bayerischer Rundfunk
(KV 577, 584, Anh. 25, 434, 441, 479, 532, 552, Anh. 5)

Mozart

CD 8 422 775-2 000

CANONS · KANONS · CANONI

1 «V'amo di core teneramente», KV 348/382g 0'54" 312

Canon à 12

Mixed voices/Gemischter Chor/Chœur à voix mixtes/Voci miste

2 «Lieber Freistädter, lieber Gaulimaui», KV 232/509a 2'19" 312

Canon à 4

Male voices/Männerchor/Chœur d'hommes/Voci maschili

3 «Gehn wir im Prater», KV 558 1'54" 314

Canon à 4

Male voices/Männerchor/Chœur d'hommes/Voci maschili

4 «Difficile lectu mihi mars», KV 559 1'45" 314

Canon à 3

Male voices/Männerchor/Chœur d'hommes/Voci maschili

5 «O du eselhafter Peierl!», KV 559a 2'36" 314

Canon à 4

Male voices/Männerchor/Chœur d'hommes/Voci maschili

6 «Sie ist dahin», KV 229/382a 2'24" 316

Canon à 3

Male voices/Männerchor/Chœur d'hommes/Voci maschili

7 «Selig, selig alle», KV 230 1'26" 318

Canon à 2

Male voices/Männerchor/Chœur d'hommes/Voci maschili

Mozart



- 8 **Canon in A, KV 73i** 1'36" 318
A-dur · la majeur · La maggiore
4 clarinets/Klarinetten/clarinettes/clarinetti
- 9 **«Ach, zu kurz ist unsers Lebens Lauf»], KV 228/515b** 0'38" 318
Canon à 4
Mixed voices/Gemischter Chor/Chœur à voix mixtes/Voci miste
- 10 **«Caro bell'idol mio», KV 562** 2'13" 318
Canon à 3
Female voices/Frauenchor/Chœur de femmes/Voci femminili
- 11 **Canons in F, KV 508a Nos. 1-2** 1'23" 318
F-dur · fa majeur · Fa maggiore
2 clarinets/Klarinetten/clarinettes/clarinetti
1 bass clarinet/Baßklarinette/clarinette basse/clarinetto basso
- 12 **5 Canons in F, KV deest Nos. 1-5** 320
F-dur · fa majeur · Fa maggiore
Interval Canons · Intervallkanons
Canons à intervalles · Canoni sugli intervalli
2 clarinets/Klarinetten/clarinettes/clarinetti
1 basset horn/Bassetthorn/cor de basset/corno di bassetto
- Canon in F, KV 508a, No. 3** 1'49"
F-dur · fa majeur · Fa maggiore
2 clarinets/Klarinetten/clarinettes/clarinetti
2 basset horns/Bassetthörner/cors de basset/corni di bassetto
- 13 **«Wo der perlende Wein im Glase blinkt», KV 347/382f** 0'49" 320
Canon à 6
Mixed voices/Gemischter Chor/Chœur à voix mixtes/Voci miste

Mozart

- 14 **«Heiterkeit und leichtes Blut»], KV 507** 0'23" 320
Canon à 3
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 15 **«Auf das Wohl aller Freunde»], KV 508** 0'22" 320
Canon à 3
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 16 **«Grechtelt's enk», KV 556** 1'42" 322
Canon à 4
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 17 **«Leck mich im Arsch», KV 231/382c** 2'15" 322
[«Laßt uns froh sein»]
Canon à 6
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 18 **«Nichts labt mich mehr als Wein»], KV 233/382d** 2'34" 324
(«Leck mir den Arsch fein recht schön sauber»)
Canon à 3
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 19 **«Essen, Trinken, das erhält»], KV 234/382e** 3'06" 324
Canon à 3
Male voices/Männerchor/Chœur d'hommes/Voci maschili
- 20 **«Bona nox, bist a rechta Ox», KV 561** 1'39" 326
Canon à 4
Male voices/Männerchor/Chœur d'hommes/Voci maschili

Mozart

- 21 **5 Canons in F, KV *deest* Nos. 6-10**
F-dur · fa majeur · Fa maggiore
Interval Canons · Intervallkanons
Canons à intervalles · Canoni sugli intervalli
2 clarinets/Klarinetten/clarinettes/clarinetti
1 basset horn/Bassetthorn/cor de basset/corno di bassetto

3 Canons in F, KV 508a Nos. 4-6

F-dur · fa majeur · Fa maggiore
2 clarinets/Klarinetten/clarinettes/clarinetti
1 basset horn/Bassetthorn/cor de basset/corno di bassetto

4 Puzzle Canons KV 73r/89a No. 2

Rätselkanons · Canons énigmatiques · Canoni enigmatici:

22 **1. «Incipe Menalios»**

Canon à 3

Male voices/Männerchor/Chœur d'hommes/Voci maschili

23 **2. «Cantate Domino»**

Canon à 9

Female voices/Frauenchor/Chœur de femmes/Voci femminili

24 **3. «Confitebor tibi, Domine»**

Canon à 2

Mixed voices/Gemischter Chor/Chœur à voix mixtes/Voci miste

25 **4. «Thebana bella cantus»**

Canon à 6

Mixed voices/Gemischter Chor/Chœur à voix mixtes/Voci miste

1'36"

2'07"

1'41"

1'33"

0'42"

326

326

326

326

328

Mozart

26 **Canon in C, KV Anh. 191/562c**

Canon à 4

C-dur · ut majeur · Do maggiore

2 violins/Violinen/violons/violini
1 viola/Alto
1 Violoncello/violoncelle

27 **Canon in C, KV 508A**

Canon à 3

C-dur · ut majeur · Do maggiore

1 violin/Violine/violon/violino
1 viola/Alto
1 Violoncello/violoncelle

28 **«Lacrimoso son'io», KV 555**

Canon à 4

Female voices/Frauenchor/Chœur de femmes/Voci femminili

29 **«Nascoso è il mio sol», KV 557**

Canon à 4

Female voices/Frauenchor/Chœur de femmes/Voci femminili

30 **4 Canons in F, KV *deest* Nos. 11-14**

F-dur · fa majeur · Fa maggiore

Interval Canons · Intervallkanons

Canons à intervalles · Canoni sugli intervalli

2 clarinets/Klarinetten/clarinettes/clarinetti
1 basset horn/Bassetthorn/cor de basset/corno di bassetto

1'51"

0'53"

1'59"

3'02"

328

328

328

328

328

Mozart

Canons in F, KV 508a Nos. 7-8

F-dur · fa majeur · Fa maggiore

2 clarinets/Klarinetten/clarinettes/clarinetti

1 basset horn/Bassetthorn/cor de basset/corno di bassetto

31 Canon in B flat, KV 562a

B-dur · si bémol majeur · Si bemolle maggiore

3 clarinets/Klarinetten/clarinettes/clarinetti

1 bass clarinet/Baßklarinetten/clarinette basse/clarinetto basso

32 Canon in F, KV deest

F-dur · fa majeur · Fa maggiore

4 clarinets/Klarinetten/clarinettes/clarinetti

33 Kyrie, KV 89/73k

Canon à 5

Female voices/Frauenchor/Chœur de femmes/Voci femminili

34 «Ave Maria», KV 554

Canon à 4

Female voices/Frauenchor/Chœur de femmes/Voci femminili

35 «Alleluia», KV 553

Canon à 4

Female voices/Frauenchor/Chœur de femmes/Voci femminili

1'27"

0'54"

0'57"

4'12"

2'30"

1'27"

328

330

330

330

330

Mozart

DAMENCHOR DES CONCENTUS VOCALIS

Chorus master/Einstudierung/Chef de chœur/Maestro di coro:

Herbert Böck

(KV 73r Nos. 3 & 4, 89, 228, 347, 348, 553, 554, 555, 557, 562)

CHORUS VIENNENSIS

(KV 73r, 228, 229, 230, 231, 232, 233, 234, 347, 507, 508, 556, 558, 559, 559a, 561)

GUIDO MANCUSI

(KV 73r, 89, 228, 229, 230, 347, 348, 507, 508, 553, 554, 555, 557, 562)

UWE CHRISTIAN HARRER

(KV 231, 232, 233, 234, 558, 559, 559a, 556, 561)

Members/Mitglieder/Membres du/Membri della:
**SYMPHONIE-ORCHESTER DES BAYERISCHEN
RUNDFUNKS**

Karl-Heinz Steffens

Clarinet/Klarinette/Clarinetto/Clarinetto

Werner Mittelbach

Clarinet/Klarinette/Clarinetto/Clarinetto

Reinhold Helbich

Clarinet/Klarinette/Clarinetto/Clarinetto

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto

Joachim Olszewski

Clarinet/Klarinette/Clarinetto/Clarinetto

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto

Bass clarinet/Baßklarinetten/Clarinetto basse/Clarinetto basso

Mozart

Andreas Röhn
Violin/Violine/Violon/Violino

Antonius Spiller
Violin/Violine/Violon/Violino

Franz Schessl
Viola/Alto

Win-Sin Yang
Cello/Violoncello/Violoncelle

works/werke/œuvres/opere

ARIAS, DUETS AND VOCAL ENSEMBLES

Arien, Duette und Vokalensembles

Airs, Duos et Ensembles vocales

Arie, Duetti e Concertati vocali

«A Berenice» - «Sol nascente», KV 70/61c	1	4
«Ah, lo previdi» - «Ah, t'invola agl'occhi miei», KV 272	2	9
«Ah, non lasciarmi», KV 295a: cf. «Basta, vincerai»		
«Ah, non sai qual pena», KV 416: cf. «Mia speranza adorata»		
«Ah, non son io», KV 369: cf. «Misera! dove son?»		
«Ah, se a morir mi chiama», KV 293e (KV 135)	6	8
«Ah, se in ciel, benigne stelle», KV 538	4	6
«Ah! spiegarti, oh Dio, vorrei», KV 178/417e	5	9
«Ah, t'invola agl'occhi miei», KV 272: cf. «Ah, lo previdi»		
«Alcandro, lo confesso» - «Non so d'onde viene», KV 294	2	10
Conflation of 1st and 2nd versions		
«Alcandro, lo confesso» - «Non so d'onde viene», KV 294	5	3
Ornamented version		
«Alcandro, lo confesso» - «Non so d'onde viene», KV 512	4	3
«Al desio di chi t'adora», KV 577: cf. «Giunse alfin il momento»		
«Al destin che la minaccia», KV 87/74a	6	3
«Alma grande e nobil core», KV 578	4	9
«A questo seno» - «Or che il cielo», KV 374	3	5
«Aspri rimorsi atroci», KV 432/421a: cf. «Così dunque tradisci»		
«Aura, che intorno spiri», KV 431/425b: cf. «Misero! O sogno!»		
«Bandel, Das», KV 441: cf. «Liebes Mandel, wo is's Bandel?»		
«Basta, vincerai» - «Ah, non lasciarmi», KV 295a	3	1
«Beim Auszug in das Feld», KV 552: cf. «Dem hohen Kaiser-Worte treu»		
«Bella mia fiamma» - «Resta, oh cara», KV 528	4	5
«Cara la dolce fiamma», KV 293e	5	2

Mozart

Mozart

«Cara, se le mie pene», KV <i>deest</i>	1	5
«Caro mio Druck und Schluck», KV A5/571a	7	13
«Ch'io mi scordi di te?» - «Non temer, amato bene», KV 505	4	2
«Chi sa, chi sa, qual sia», KV 582	4	10
«Clarice cara mia sposa», KV 256	2	8
«Con ossequio, con rispetto», KV 210	2	5
«Conservati fedele», KV 23	1	2
«Così dunque tradisci» - «Aspri rimorsi atroci», KV 432/421a	3	11
«Del gran regno delle amazzoni», KV 434/480b	7	7
«Dem hohen Kaiser-Worte treu (Beim Auszug in das Feld)», KV 552	7	12
«Der Liebe himmlisches Gefühl», KV 119/382h	5	5
«Deutsches Kriegslied», KV 539: <i>cf.</i> «Ich möchte wohl der Kaiser sein»		
«Dite almeno in che mancai», KV 479	7	9
«Ehi, sor paggio» - «Non più andrai», KV 492	7	1
«Fra cento affanni», KV 88/73c	1	7
«Giunse alfin il momento» - «Al desio di chi t'adora», KV 577	7	2
«Grazie agl'inganni tuoi (La libertà a Nice)», KV 532	7	11
«Guarda la donna in viso», KV 51/46a	6	1
«Ich möchte wohl der Kaiser sein» (Ein deutsches Kriegslied) KV 539	4	7
«In faccia all'oggetto», KV 87/74a	6	4
«In te spero, o sposo amato», KV 440/383b	5	6
«Io non chiedo, eterni Dei», KV 316/300b: <i>cf.</i> «Popoli di Tessaglia»		
«Io ti lascio», KV 255: <i>cf.</i> «Ombra felice»		
«Io ti lascio, oh cara, addio», KV A245/621a	4	13
«Libertà a Nice, La», KV 532: <i>cf.</i> «Grazie agl'inganni tuoi»		
«Liebes Mandel, wo is's Bandel?» (Das Bandel) KV 441	7	8
«Lungi da te, mio bene», KV 87/74a	6	5
«Ma che vi fece» - «Sperai vicino», KV 368	3	3
«Mandina amabile, questo danaro», KV 480	7	10

Mozart

«Männer suchen stets zu naschen», KV 433/416c	5	8
«Mentre ti lascio, o figlia», KV 513	4	4
«Mia speranza adorata» - «Ah, non sai qual pena», KV 416	3	7
«Misera! dove son?» - «Ah! non son io», KV 369	3	4
«Misero me» - «Misero pargoletto», KV 77/73e	1	9
«Misero! O sogno!» - «Aura, che intorno spiri», KV 431/425b	4	1
«Misero pargoletto», KV 77/73e: <i>cf.</i> «Misero me»		
«Mußt' ich auch durch tausend Drachen», KV 435/416b	5	7
«Nehmt meinen Dank, ihr holden Gönner», KV 383	3	6
«No, che non sei capace», KV 419	3	9
«Non curo l'affetto», KV 74b	2	3
«Non più andrai», <i>cf.</i> «Ehi, sor paggio»		
«Non più, tutti ascoltai», KV 490: <i>cf.</i> «Venga la morte»		
«Non so d'onde viene», KV 294: <i>cf.</i> «Alcandro, lo confesso»		
«Non so d'onde viene», KV 512: <i>cf.</i> «Alcandro, lo confesso»		
«Non temer, amato bene», KV 490: <i>cf.</i> «Venga la morte»		
«Non temer, amato bene», KV 505: <i>cf.</i> «Ch'io mi scordi di te?»		
«Nun, liebes Weibchen, ziehst mit mir», KV 625/592a	7	14
«O Calpe! Dir donnert's am Füsse»		
(Sineds' Bardengesang auf Gibraltar) KV Anh. 25/386d	7	6
«Ombra felice» - «Io ti lascio», KV 255	2	7
«Or che il cielo», KV 374: <i>cf.</i> «A questo seno»		
«Or che il dover» - «Tali e cotanti solo», KV 36/33i	1	3
«O temerario Arbace» - «Per quel paterno amplesso», KV 79/73d	1	8
«Per pietà, bell'idol mio», KV 78/73b	1	6
«Per pietà, non ricercate», KV 420	3	10
«Per quel paterno amplesso», KV 79/73d: <i>cf.</i> «O temerario Arbace»		
«Per questa bella mano», KV 612	4	12
«Per queste tue manine», KV 540b	7	4
«Popoli di Tessaglia» - «Io non chiedo, eterni Dei», KV 316/300b	3	2

Mozart

«Principessa, a tuoi sguardi» - «Spiegarti non poss'io», KV 489	6	10
«Resta, oh cara», KV 528: cf. «Bella mia fiamma»		
«Rivolgete a lui lo sguardo», KV 584	7	5
«Schon lacht der holde Frühling», KV 580	5	10
«Se al labbro mio non credi», KV 295	2	11
Original version		
«Se al labbro mio non credi», KV 295	5	4
Revised version		
«Se ardire e speranza», KV 82/73o	2	1
«Se tutti i mali miei», KV 83/73p	2	2
Original version		
«Se tutti i mali miei», KV 83/73p	5	1
Ornamented version		
«Se viver non degg'io», KV 87/74a	6	6
«Si mostra la sorte», KV 209	2	4
«Sined's (Denis') Bardengesang auf Gibraltar», KV A25/386d: cf. «O Calpe!»		
«Sol nascente», KV 70/61c: cf. «A Berenice»		
«Sono in amore, voglio marito», KV 51/46a	6	2
«Sperai vicino», KV 368: cf. «Ma che vi fece»		
«Spiegarti non poss'io», cf. «Principessa, a tuoi sguardi»	6	10
«Tali e cotanti sono», KV 36/33i: cf. «Or che il dover»		
«Un bacio di mano», KV 541	4	8
«Un moto di gioia mi sento», KV 579	7	3
«Va, dal furor portata», KV 21/19c	1	1
«Vado incontro al fato», KV 87/74a	6	7
«Vado, ma dove? oh Dei!», KV 583	4	11
«Venga la morte» [Non più, tutti ascoltai] -		
«Non temer, amato bene», KV 490	6	9
«Voi avete un cor fedele», KV 217	2	6
«Vorrei spiegarvi, oh Dio», KV 418	3	8
«Welch ängstliches Beben», KV 389/384A	6	11

Mozart

CANONS

Kanons · Canoni

Instrumental

A - A-dur - la majeur - La maggiore, KV 73i	8	8
B flat - B-dur - si bémol majeur - Si bemolle maggiore, KV 562a	8	31
C - C-dur - ut majeur - Do maggiore, KV Anh. 191/562c	8	26
C - C-dur - ut majeur - Do maggiore, KV 508A	8	27
F - F-dur - fa majeur - Fa maggiore, KV <i>deest</i>	8	32
F - F-dur - fa majeur - Fa maggiore, KV 508a Nos. 1-2	8	11
F - F-dur - fa majeur - Fa maggiore, KV 508a No. 3	8	12
F - F-dur - fa majeur - Fa maggiore, KV 508a Nos. 4-6	8	21
F - F-dur - fa majeur - Fa maggiore, KV 508a Nos. 7-8	8	30
«Interval» Canons 1-5 F - F-dur - fa majeur - Fa maggiore, KV <i>deest</i>	8	12
«Interval» Canons 6-10 F - F-dur - fa majeur - Fa maggiore, KV <i>deest</i>	8	21
«Interval» Canons 11-14 F - F-dur - fa majeur - Fa maggiore, KV <i>deest</i>	8	30

Vocal

«Ach, zu kurz ist unsers Lebens Lauf», KV 228/515b	8	9
«Alleluia», KV 553	8	35
«Auf das Wohl aller Freunde», KV 508	8	15
«Ave Maria», KV 554	8	34
«Bona nox, bist a rechta Ox», KV 561	8	20
«Cantate Domino», KV 73r: cf. 4 «Puzzle» Canons		
«Caro bell'idol mio», KV 562	8	10
«Confitebor», KV 73r: cf. 4 «Puzzle» Canons		

Mozart

«Difficile lectu mihi Mars», KV 559	8	4
«Essen, Trinken, das erhält», KV 234/382e	8	19
«Gehn wir im Prater», KV 558	8	3
«Grechtelt's enk», KV 556	8	16
«Heiterkeit und leichtes Blut», KV 507	8	14
«Incipe Menalios», KV 73r: cf. 4 «Puzzle» Canons		
«Kyrie», KV 89/73k	8	33
«Lacrimoso son'io», KV 555	8	28
«Laßt froh uns sein», cf. «Leck mich im Arsch»		
«Leck mich im Arsch» (Laßt froh uns sein) KV 231/382c	8	17
«Leck mir den Arsch fein recht schön sauber»: cf. «Nichts labt mich mehr»		
«Lieber Freistädter, lieber Gaulimaui», KV 232/509a	8	2
«Nascoso è il mio sol», KV 557	8	29
«Nichts labt mich mehr» (Leck mir den Arsch) KV 233/382d	8	18
«O du eselhafter Peierl!», KV 559a	8	5
«Selig, selig alle», KV 230/382b	8	7
«Sie ist dahin», KV 229/382a	8	6
«Thebana bella cantus», KV 73r: cf. 4 «Puzzle» Canons		
«V'amo di core teneramente», KV 348/382g	8	1
«Wo der perlende Wein im Glase blinkt», KV 347/382f	8	13
4 «Puzzle» Canons, KV 73r		
1 «Incipe Menalios»	8	22
2 «Cantate Domino»	8	23
3 «Confitebor»	8	24
4 «Thebana bella cantus»	8	25

Music of Heightened Theatricality Mozart's Arias, Duets and Ensembles

David Wyn Jones

When the young Mozart was in London in 1764-65 his amazing musical talents were scrutinised by Dr. Daines Barrington, who subsequently presented a paper to the Royal Society entitled "Account of a Very Remarkable Young Musician." In it Barrington detailed the many tests he had given the prodigy, including improvising operatic arias in contrasting moods.

Happening to know that little Mozart was much taken notice of by Manzoli, the famous singer, who came over to England in 1764, I said to the boy, that I should be glad to hear an extemporary "Love Song," such as his friend Manzoli might choose in an opera.

The boy on this (who continued to sit at his harpsichord) looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song.

He then played a symphony [i.e. an orchestral introduction] which might correspond with an air composed to the single word, *Affetto* [affection].

It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last: if this extemporary composition was not amazingly capital, yet it was really above mediocrity, and shewed most extraordinary readiness of invention.

Finding that he was in humour, and as it were inspired, I then desired him to compose a "Song of Rage," such as might be proper for the opera stage.

The boy again looked back with much archness, and began five or six lines of a jargon recitative proper to precede a "Song of Anger."

This lasted also about the same time with the "Song of Love"; and in the middle of it, he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair.

The word he pitched upon for this second extemporary composition was, "Perfido" [treacherous one].

This ability to produce music of heightened theatricality remained with Mozart throughout his life, and his letters contain several enthusiastic references to his ability to match the music to the capabilities of individual singers as well as to the emotion of the text. The complete operas in Italian and German show these abilities and enthusiasms at their most engrossing, sustained across two or three hours of entertainment, but throughout his life, from the time of the Daines Barrington report to "Die Zauberflöte," Mozart also composed single numbers — arias, duets and ensembles on operatic texts — works that show a wide range of dramatic

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talent, often in a highly concentrated form. This complete collection contains over 60 such works, including on CD 5 completions of numbers that have survived in fragmentary form. Broadly, they are of two types: vocal music that was intended to be played as part of an existing opera by Mozart or another composer, so called insertion arias, duets and ensembles; and music that was composed to be performed as single items in concerts, so-called concert arias. Of course, arias from operas often found their way into concerts by the reverse process — concert arias subsequently becoming part of a complete opera — is rarer in the eighteenth century and unknown in Mozart.

The Italian opera company based in the Burgtheater in Vienna in the last decade of Mozart's life maintained an even balance between presenting new works by the leading composers of the time and presenting revivals of previously successful productions, mounted in Vienna or elsewhere. Premières were directed by the composer but revivals and first Viennese performances were usually directed by members of the Burgtheater company, and for these performances new arias were often written to accommodate the expertise of particular singers. Mozart himself wrote new arias for the Viennese production of "Don Giovanni" in 1788 and, for the revival of "Le nozze di Figaro" in 1789, two new arias for Susanna (K. 577 and K. 579); in addition, for a semi-private performance of "Idomeneo" in the small theatre in the palace of Prince Auersperg in 1786, Mozart composed two new numbers (K. 489 and K. 490).

As a local composer anxious to make an impact in the field of opera Mozart was often called upon to provide new numbers for operas by composers not resident in Vienna. In the period 1783-89 five productions of operas by leading composers of the day contained music by Mozart: for performances of Anfossi's "Il curioso indiscreto" in 1783 Mozart wrote three arias (K. 418, 419 and 420); for performances of Bianchi's opera "La villanella rapita" in 1785 a new quartet and a new trio were composed (K. 479 and K. 480); for Anfossi's "Le gelosie fortunate," performed in 1788, one aria was composed, K. 541; for Cimarosa's "I due baroni" in 1789, one aria was composed, K. 578; and, finally, for Martin y Soler's "Il burbero di buon cuore" in 1789, two new arias were composed, K. 582 and K. 583. To these may be added a projected performance of a German version of Paisiello's "Il barbiere di Siviglia" in 1789, for which Mozart composed a new soprano aria, K. 580; the performances were cancelled before Mozart had completed the orchestration and the aria remained incomplete.

Mozart's arias for the earliest of these operas, Anfossi's "Il curioso indiscreto," are of particular interest since they represent the first music the composer wrote for the Italian opera company in Vienna; it was to take a further two and a half years before he was asked to compose a complete opera, "Le nozze di Figaro." Anfossi's "Il curioso indiscreto," which belongs to the same genre as "Le nozze di Figaro," had been given its première in Rome in 1777 and performances followed in Venice, Florence, Bologna and Prague before its

Viennese première in 1783. For Mozart, therefore, it was an opportunity to contribute to the work of a leading operatic composer of the day who had an international reputation, something which Mozart was never to gain. In the Vienna production the tenor role of the Count of Rigaverde was taken by Valentin Adamberger, renowned for his acting ability as well as his clear and articulate voice. Adamberger had taken the role of Belmonte in Mozart's Singspiel "Die Entführung aus dem Serail" the previous summer, and the composer obviously knew the voice very well. In "Il curioso indiscreto" Mozart gave him ample opportunity to display his talents. The aria is of the type often labelled rondo: two parts, a cantabile slow section followed by a forceful *Allegro*. The aria is accompanied by an orchestra of clarinets, bassoons, horns and strings. The connection between the composer and the singer of the other insertion arias in "Il curioso indiscreto" was even closer. The role of Clorinda was taken by Aloysia Lange, Mozart's sister-in-law, who was making her début with the Italian opera company. They had first met six years earlier in Mannheim when Mozart had fallen in love with her; she, however, rejected him. Instead, she married the painter Joseph Lange (the painter of the famous unfinished portrait of Mozart seated at the keyboard); and Mozart married the sister Constanze. Subsequently, Aloysia took part in the première of Mozart's "Der Schauspieldirektor" and in the Viennese performances of "Don Giovanni." As Clorinda in Anfossi's opera she was given two new arias by Mozart. The first, "Vorrei spiegarvi, oh Dio," K. 418, heard in Act I of the

opera, is a rondo, a warm *Adagio* in which the voice shares the melodic lead with a solo oboe, and an increasingly animated *Allegro*. Clorinda's second new aria is heard in Act II and is a splendid *aria di bravura* in C major. The voice enters immediately, but as well as powerful declamation the vocal line requires a very wide compass and great agility; the accompaniment is dramatically coloured by the sound of trumpets and timpani. As in all of Mozart's music written for inclusion in the operas of other composers the quality and power of the music must have stood out, particularly as Mozart wanted to prove that he was at least as gifted a composer of Italian opera as some of the acknowledged masters, Anfossi, Cimarosa and Martin y Soler. But, to a certain extent, as Mozart's insertion arias for his own operas suggest (especially Susanna's "Al desio di chi ch'adora," K. 577, for the 1789 version of "Le nozze di Figaro") this was a feature of the genre; composers were more inclined to demonstrate the qualities of the new singer undertaking the role rather than to fit conscientiously into the dramatic scheme of the whole.

This volume contains also opera arias that were, for one reason or another, rejected by the composer. The greatest number of these occurred during the composition in 1770 of the opera seria, "Mitridate, rè di Ponto," K. 87/74a. Mozart had received the signal honour of being asked to compose this opera for the ducal theatre in Milan. He was only 14 years of age and as a German was also fighting against the established view that only Italians composed Italian opera. Mozart, however, triumphed and the opera

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was a great success. As was common practice, Mozart composed the recitatives first, beginning them in Bologna in September before moving to Milan in mid-October. As the singers arrived in Milan so Mozart composed the arias, taking into account the special gifts of the singers. On 24 November, Leopold Mozart wrote to his wife in Salzburg: "Wolfgang has his hands full, as time is moving on and he has composed only one aria for the *primo uomo* who has not yet arrived and because he refuses to do the work twice over, preferring to wait for his arrival in order to fit the costume to his figure." For five numbers, however, Mozart did indeed "do the work twice over," composing completely new music. The final arias can be heard in Volume 29 of the Complete Mozart Edition; the original, rejected settings of the texts are contained on CD 6. In the case of Sifare's aria "Lungi da te mio bene," it was not so much the singer who occasioned a new setting but the abilities of a horn player in the Milan orchestra, for the later setting has an extensive part for solo horn which the original does not.

More numerous than rejected or substitute arias are the arias that Mozart composed to be performed as items in concerts, both public and private, alongside symphonies and concertos. As the report by Daines Barrington indicates, the arias enabled the composer to display his talent for dramatic music in a genre that communicated more vividly with the public than symphonies; posterity has upgraded the dramatic significance of the symphony as a genre but for Mozart, who composed almost as many

concert arias as symphonies, the concert aria was at least as important. In addition to Salzburg and Vienna, Mozart's two home cities, concert arias were composed in London, the Hague, Mannheim, Munich, Prague, Milan and Rome; and there are many references in the composer's letters to their performance.

Mozart's first symphony was composed in London in 1764-65; appropriately, his first concert aria, too, was composed in London at the same time, "Va, dal furor portata," K. 21/19c. The text was taken from an opera seria, "Ezio," by the leading librettist of the day, Pietro Metastasio (1698-1772); 13 further arias by Mozart were to use texts by the author. These texts were readily available but on at least two occasions Mozart seems to have chosen a particular text because the work as a whole was in the repertoire of a local opera company; in the case of "Va, dal furor portata" a pasticcio setting of the complete work "Ezio," including music by Bertoni, Galuppi and Giardini, received 19 performances in the 1764-65 season in the King's Theatre London, and in the case of the two settings of texts from Metastasio's "Demofonte," composed in Rome in 1770 (K. 82 and 83), these coincided with the première of a complete opera on Metastasio's text by Mozart's compatriot Jan Baptiste Vanhal. "Va, dal furor portata" exploits the stock affection of heroism and is in the standard eighteenth-century form of a *da capo*. If, in comparison with later and greater Mozart, modern audiences are inclined to find the sentiment rather stilted, it should be remembered that this was not because it was the

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product of a nine-year-old but because it was precisely what mid-eighteenth-century audiences expected in such arias.

Two arias reflect a particular tradition in eighteenth-century operatic entertainment, one that was to disappear in Mozart's lifetime. K. 36 and 70 were composed in Salzburg for performance at the Archbishop's court. They were each described as a "Licenza," that is a separate vocal number attached to the end of an evening's opera which was addressed, in the nature of a tribute, to an important member of the audience, in the case of Mozart's arias, to Archbishop Sigismund von Schrattenbach. The *da capo* arias in both cases are preceded by an accompanied recitative.

As eighteenth-century opera became less formal in the 1770's and 1780's and Mozart's style increasingly individual, so the concert arias begin to assume a more distinctive personality. A particularly interesting case is the recitative and aria "Popoli di Tessaglia" (K. 316/300b), completed in 1779. In the autumn of 1777 Mozart had travelled from Salzburg to Mannheim, where he met Aloysia Weber for the first time. He stayed for four and a half months before moving on to Paris. From the French capital at the end of July 1778 Mozart wrote to Aloysia (in Italian despite the fact that both were native German speakers), giving her the latest news about his compositions. "I am hoping that my sonatas [K. 301-306] will be engraved very soon — at the same time I will send you the 'Popoli di Tessaglia' which is already half finished — if you

like it as much as I do, I shall be delighted; meanwhile until I have the pleasure of hearing from you whether you really like this scena *intended for you* — for, since I have composed it *expressly for you* — I desire no other praise than yours — I can only say that of all my compositions of this type — this scena is the best I have ever composed." Instead of the traditional *opera seria* text Mozart turned to the libretto of Gluck's reform opera, "Alceste." In partnership with the librettist, Raniero Calzabigi, Gluck had led the way in seeking greater dramatic realism in opera. Mozart's concert aria, however, is not pastiche Gluck and the format — accompanied recitative and a rondo aria — is, as always, derived from the mainstream of Italian opera. Mozart's dramatic realism is the result of infusing these traditional patterns with an unprecedentedly rich musical language. The tempo marking of the opening recitative is a fulsome *Andantino sostenuto e languido* and the alternating *forte* and *piano* dynamics together with the bold harmonic language conjure up a sombre mood. A solo oboe and bassoon contribute distinctively to the sonority; in the aria their role becomes more concertante, encouraging the soprano to great feats of virtuosity, including in the last couple of pages two top G's. Aloysia Weber was only 18 when the work was completed and she had just been engaged as *prima donna* in the Munich court theatre. She must have been formidably gifted.

Some other arias have prominent roles for a solo orchestral instrument, such as the oboe in "Ah, lo previdi" (K. 272). This occasional feature of the

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genre encouraged two extensive concertante parts in concert arias written in the 1780's. "Ch'io mi scordi di te?" (K. 505) was written for Nancy Storace's farewell concert in Vienna in February 1787. For nearly three years she had been a member of the Italian opera company in Vienna and amongst many roles had undertaken that of Susanna in the first production of "Le nozze di Figaro." Mozart clearly admired her voice and as a farewell gift presented her with the most personal of tributes, a concert aria with a complementary part for the piano, which the composer played. Mozart was at the height of his popularity as a composer-pianist in Vienna and the interplay of voice, piano and orchestra is wonderfully controlled, reminding us how close the language of Mozart's contemporary piano concertos is to that of opera. Initially, Nancy Storace was to have undertaken the role of the Countess in "Le nozze di Figaro"; it is the sound-world of that character, rather than Susanna, which is conjured up in this aria, with its distinctive sonority of E flat major coloured by clarinets.

For Viennese audiences of Mozart's time the choice of concertante instrument in "Per questa bella mano," K. 612, composed in March 1791, was less unexpected: the double-bass. Austria had a distinctive tradition of virtuoso double-bass players in the second half of the eighteenth century and Haydn, Vanhal and Dittersdorf were three well-known contemporary composers who wrote concertos for the instrument. (The Haydn concerto is, unfortunately, lost.) Smaller and more nimble than its modern counterpart, the double-bass had five

strings tuned F, A, D, F sharp and A rather than the modern four strings tuned E, A, D and G. Mozart's aria is in D major and demonstrates amply the virtuosity of the best players. The part was played by Friedrich Pichelberger, who had earlier occasioned Dittersdorf's double-bass concertos, and who was now a member of Schikaneder's Singspiel troupe. The bass singer was Franz Xaver Gerl who was an old acquaintance of Mozart. As a boy he had been a member of the Cathedral choir in Salzburg; he too was now a member of Schikaneder's company and in five months' time was to undertake the role of Sarastro in the first performances of "Die Zauberflöte"; he also enjoyed special fame as Osmin in "Die Entführung aus dem Serail." "Per questa bella mano" is unusual for a concert aria in that it has a comic text; the author is unknown.

One of the few concert arias in German is "Ich möchte wohl der Kaiser sein" (K. 539), composed in March 1788. Its four verses jingoistically proclaim Austria's control over distant territories in the East. A month earlier Austria had officially declared war against their old enemy, the Turks, so this song was highly topical; it was first performed in the Leopoldstadt Theatre in a concert given by the bass singer Friedrich Baumann. The four verses are accompanied by an orchestra that includes the traditional martial instruments of piccolo, drums and cymbals. Although highly topical in 1788 the text, by Johann Wilhelm Ludwig Gleim, was, in fact, over 20 years old and had been set many times by other composers.

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The vocal ensembles accompanied by piano included in this volume were clearly composed for domestic entertainment rather than for public performance. "Liebes Mandel, wo is's Bandel?" (K. 441) was probably written in 1783. According to tradition Mozart could not find a ribbon when he was dressing quickly one day. He called out to his wife, using the words of a Viennese folk song, "Where's the ribbon?" She replied, using the next line of the song, "Over there in the room." This gave Mozart and a friend, Gottfried von Jacquin, who was present, the idea for a lighthearted composition. Mozart composed a trio accompanied by a string ensemble, setting the narrative of the incident in Viennese dialect. Constanze was the soprano, Mozart the tenor and Jacquin the bass.

Only the vocal parts of the quartet "Caro mio Druck und Schluck" (K. A5/571a) have survived; the piano part on this recording has been supplied by Erik Smith. The quartet was probably composed early in 1789. The participants are identified by the initials C. (soprano, Constanze), M. (tenor, Mozart), H. (tenor, possibly Friedrich Franz Hurka) and F. (bass, possibly Johann Ignaz Ludwig Karl Fischer, the first Osmin in "Die Entführung aus dem Serail"). The text was probably written by Mozart himself and is a comical mixture of Italian and German, reminiscent of some of the composer's canons.

Mozart's earliest canon dates from 1775 and reflects his interest in the folk world, that is a rather narrowly compiled summary of the principles of Renaissance polyphony that served as training material for composers in the eighteenth century and later. Canon-writing, where each successive line in the texture follows the lead of the opening line is a particularly challenging task which provoked the expanding techniques of the nineteenth century. As a boy he is known to have been fascinated by arithmetic, the same process — solving a problem — is evident in these canons. Several of the earliest canons were given a text and two canons (K. 169a/170) are presented as pasticcios more for up to nine voices, the puzzle being to decide where the answering voice should enter.

Fourteen years later in Vienna, Mozart's own pupils included the English composer Thomas Attwood

Mozart

Intellectual Puzzle and Social Pastime

Mozart's Canons

David Wyn Jones

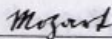
Two distinct traditions figure in the composition of Mozart's canons. The first is canon-writing as a means of demonstrating theoretical knowledge, sometimes presented in the form of a puzzle to be solved by fellow musicians; the second reflects the practice, common in Austria to this day, of singing canons as a social pastime.

Mozart's earliest canons date from 1772 and reflect his interest in the *stile antico*, that is a rather narrowly codified summary of the principles of Renaissance polyphony that served as training material for composers in the eighteenth century and later. Canon-writing, where each successive line in the texture follows the lead of the opening line, is a particularly challenging task which provoked the expanding technique of the insatiably curious Mozart. As a boy he is known to have been fascinated by arithmetic; the same process — solving a problem — is evident in these canons. Some of the earliest canons are given a text and four canons (K. 89a/73r) are presented as puzzle canons for up to nine voices, the puzzle being to decide where the answering voice should enter.

Fourteen years later in Vienna, Mozart's own pupils included the English composer Thomas Attwood

(1765-1838), whose various exercises together with Mozart's corrections have survived. The lessons included some canonic writing in differing number of parts and at various melodic intervals (K. 507, 508 and the "interval" canons K. deest). These discs contain Mozart's improved versions; the texts of K. 507 and 508 were applied after the death of the composer. In this same didactic tradition Mozart entered a puzzle canon in the album of a friend, the botanist Joseph Franz von Jacquin, during an exchange of autographs in April 1787. Evidently, like Mozart, Jacquin spoke some English, for the composer appended the following remark in faulty English: "don't never [*sic*] forget your true and faithfull [*sic*] friend."

A group of ten canons (K. 553-562) completed in Vienna in September 1788, a few weeks after the "Jupiter" symphony, was intended for social gatherings, despite the sacred texts of two of them, "Alleluja," K. 553 and "Ave Maria," K. 554; the melody of "Alleluja," K. 553 is based on the Gregorian chant from the Easter liturgy. Three others, "Lacrimoso son' io," K. 555, "Nascoso è il mio sol," K. 557 and "Caro bell' idol mio," K. 562 use texts set frequently by other composers, including Schubert. The broad cantabile line of



"Caro bell' idol mio" is a foretaste of the celebrated canon sung by the reunited lovers in Act II of "Cosi fan tutte," "E nel tuo, nel mio bicchiere."

Amiable social occasions celebrated in song must often have degenerated into the nonsensical and the vulgar. In Viennese dialect "Gehn wir in Prater," K. 558 celebrates the pleasures to be found in the

Prater, a park recently opened to the public by Joseph II; "O du eselhafter Martin," (sung here to the alternative words "O du eselhafter Peierl," K. 559a) pokes ribald fun at, it is thought, Philipp Jacob Martin, who promoted concerts in Vienna; while "Bona nox, bist a rechta Ox" combines Latin, German and French words together with onomatopoeic sounds to create a scatological extravaganza.

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422 523-2

Recording locations and dates (arias, ensembles):

Vienna, 1979-82 (CD 1 - CD 4)

Munich, 1/1990 (KV 83, 178, 434, 441, 479, 532, 552, 577, 584, Anh. 5),
6/1990 (KV 135, 293e, 294)

Lukaskirche, Dresden, 9/1977 (KV 489), 1-9/1989 (KV 490),

3/1990 (KV 51 No. 5, 119, 295, 440, 480, 540b, 579, 625)

Walthamstow, UK, 11/1978 (KV 389, 433, 435, 580),

7/1990 (KV 51 No. 23, KV 87 Nos. 1, 9, 18 & 20, 492)

Recording locations and dates (canons):

Hofburgkapelle, Vienna, 7/1990

(KV 73r, 89, 228, 229, 230, 347, 438, 507, 508, 553, 554, 555, 557, 562);

Baumgartner Casino, Vienna, 10/1986

(KV 231, 232, 233, 234, 556, 558, 559, 559a, 561);

Herkulesaal, München, 1/1991

(KV 73i, 508a, Anh. 191, 508A, 562a, Interval Canons)

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ADD / DDD PG 806

Wolfgang Amadeus Mozart

ARIAS · VOCAL ENSEMBLES · CANONS

Konzertarien, Vokalensembles, Kanons

Airs, Ensembles vocaux, Canons · Arie, Concertati vocali, Canoni

CD 1 - CD 5

Concert arias

CD 6 - CD 7

Alternative opera arias
Inserted arias · Ensembles

CD 8

Canons

Eda-Pierre · Gruberova · Kaufmann · Lind · Mathis
Popp · Schwarz · Sukis · Szmytka · Vermillion · Wiens
Ahnsjö · Araiza · Berry · Blochwitz · Burrows · Gudbjörnson
Lloyd · Moser · Pape · Scharinger · Schreier · Tear · Terfel

Chorus Viennensis · Damenchor des Concentus Vocalis

Mozarteum-Orchester Salzburg
Academy of St Martin in the Fields · Dresdner Philharmonie
Mitglieder des Symphonieorchesters des Bayerischen Rundfunks
Münchner Rundfunkorchester · Staatskapelle Dresden

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PHILIPS

COMPLETE MOZART EDITION

Mozart

— LIEDER • NOTTURNI —





LIEDER

- | | | | |
|----------|---|--------------|-----------|
| 1 | An die Freude, KV 53/47e | 2'30" | 64 |
| | Lied (J. P. Uz) | | |
| | «Freude, Königin der Weisen» | | |
| 2 | «Wie unglücklich bin ich nit», KV 147/125g | 1'04" | 64 |
| | Lied | | |
| 3 | An die Freundschaft, KV 148/125h | 1'42" | 66 |
| | «O heiliger Bund, dir Weih' ich meine Lieder» | | |
| | Lobgesang auf die feierliche Johannisloge | | |
| | (L. F. Lenz) | | |
| 4 | Die großmütige Gelassenheit, KV 149/125d | 0'45" | 66 |
| | «Ich hab' es längst gesagt» | | |
| | Lied (J. C. Günther) | | |
| | by/von/de/di LEOPOLD MOZART | | |
| 5 | Geheime Liebe, KV 150/125e | 1'20" | 68 |
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| | by/von/de/di LEOPOLD MOZART | | |

7	« Ridente la calma », KV 152/210a Canzonetta Arranged from/bearbeitet nach/arrangé d'après/adattamento da J. MISLIVEČEL	3'30"	70
8	« Oiseaux, si tous les ans », KV 307/284d Ariette (A. Ferrand)	1'27"	70
9	« Dans un bois solitaire », KV 308/295b Ariette (A. H. de la Motte)	2'40"	72
	Two German Sacred Songs, KV 343/336c Zwei deutsche Kirchenlieder · Deux cantiques allemands Due Lieder spirituali		
10	«O Gottes Lamm»	1'39"	74
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12	Die Zufriedenheit, KV 349/367a «Was frag' ich viel nach Geld und Gut» Lied (J. M. Miller)	2'38"	76
13	« Komm, liebe Zither, komm », KV 351/367b Lied	1'47"	78
14	« Ich würd' auf meinem Pfad », KV 390/340c Lied (J. T. Hermes)	2'02"	78
15	« Sei du mein Trost », KV 391/340b Lied (J. T. Hermes)	3'01"	80

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16	« Verdankt sei es dem Glanz der Großen », KV 392/340a Lied (J. T. Hermes)	2'09"	82
17	Warnung, KV 433/416c «Männer suchen stets zu naschen» Aria	1'53"	84
18	Gesellenreise, KV 468 «Wenn den langen Weg durchs Leben» Lied (D. Jäger)	2'02"	84
19	Der Zauberer, KV 472 «Ihr Mädchen, flieht Dämonen ja!» Lied (C. F. Weiße)	1'57"	86
20	Die Zufriedenheit, KV 473 «Wie sanft, wie ruhig fühl' ich hier» Lied (C. F. Weiße)	2'58"	88
21	Die betrogene Welt, KV 474 «Der reiche Tor» Lied (C. F. Weiße)	2'54"	90

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- | | | | |
|---|--|-------|-----|
| 1 | Das Veilchen, KV 476
«Ein Veilchen auf der Wiese stand»
Lied (J. W. von Goethe) | 2'34" | 92 |
| 2 | Lied der Freiheit, KV 506
«Wer unter eines Mädchens Hand»
(J. A. Blumauer) | 2'04" | 94 |
| 3 | Die Alte, KV 517
«Zu meiner Zeit»
Lied (F. von Hagedorn) | 2'32" | 96 |
| 4 | Die Verschweigung, KV 518
«Sobald Damötas Chloen sieht»
Lied (C. F. Weiße) | 2'52" | 98 |
| 5 | Das Lied der Trennung, KV 519
«Die Engel Gottes weinen»
(K. E. K. Schmidt) | 4'29" | 100 |
| 6 | Als Luise die Briefe ihres ungetreuen Liebhabers
verbrannte, KV 520
«Erzeugt von heißer Phantasie»
Lied (G. von Baumberg) | 1'28" | 102 |
| 7 | Abendempfindung an Laura, KV 523
«Abend ist's»
Lied (?J. H. Campe) | 4'54" | 104 |

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|----|--|-------|-----|
| 8 | An Chloe, KV 524
«Wenn die Lieb' aus deinen blauen»
Lied (J. G. Jacobi) | 2'16" | 106 |
| 9 | Des kleinen Friedrichs Geburtstag, KV 529
«Es war einmal, ihr Leute»
Lied (J. E. F. Schall/J. H. Campe) | 2'00" | 108 |
| 10 | Das Traumbild, KV 530
«Wo bist du, Bild»
Lied (L. H. C. Hölty) | 2'54" | 110 |
| 11 | Die kleine Spinnerin, KV 531
«Was spinnst du?»
Lied (Anon./D. Jäger) | 1'38" | 112 |
| 12 | «Un moto di gioia», KV 579
Aria (?L. da Ponte) | 1'24" | 114 |
| 13 | Sehnsucht nach dem Frühling, KV 596
«Komm, lieber Mai»
Lied (C. A. Overbeck) | 2'24" | 114 |
| 14 | Der Frühling, KV 597
«Erwacht zum neuen Leben»
Lied (C. C. Sturm) | 2'09" | 116 |
| 15 | Das Kinderspiel, KV 598
«Wir Kinder, wir schmecken»
Lied (C. A. Overbeck) | 1'04" | 118 |

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Elly Ameling

Sopran/Soprano

Dalton Baldwin

Piano/Klavier/Pianoforte (KV 53-308 & 390-598)

Organ/Orgel/Orgue/Organo (KV 343)

Benny Ludemann

Mandoline/Mandolino (KV 349 & 351)

*Mozart***NOTTURNI**

16	«Due pupille amabili», KV 439 (?Pietro Metastasio) Vocal part by/Singstimme von/Partie vocale de/Parte vocale di G. VON JACQUIN	1'01"	120
17	«Se lontan, ben mio, tu sei», KV 438 (P. Metastasio)	1'28"	122
18	«Ecco quel fiero istante», KV 436 (P. Metastasio)	1'45"	122
19	«Mi lagnerò tacendo», KV 437 (P. Metastasio)	3'08"	122
20	«Luci care, luci belle», KV 346/439a (?P. Metastasio)	1'20"	124
21	«Più non si trovano», KV 549 (P. Metastasio)	2'24"	124

Elly Ameling

Sopran/Soprano

Elisabeth Cooymans

Sopran/Soprano

Peter van der Bilt

Baritone/Bariton/Baryton/Baritono

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Members of the
Netherlands Wind Ensemble:

George Pieterse

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 439, 549)

Clarinetto/Klarinette/Clarinette/Clarinetto (KV 437, 438)

Geert van Keulen

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 439, 549)

Clarinetto/Klarinette/Clarinette/Clarinetto (KV 437, 438)

Aart Rozenboom

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 437, 438, 439, 549)

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Total playing-time: 1.33'20"

422 524-2 PME 2

ADD PG 892

Wolfgang Amadeus Mozart
LIEDER · NOTTURNI

CD 1

An die Freude, KV 53; «Wie unglücklich bin ich nit», KV 147; An die Freundschaft, KV 148; Die grossmütige Gelassenheit, KV 149; Geheime Liebe, KV 150; Die Zufriedenheit im niedrigen Stande, KV 151; «Ridente la calma», KV 152; «Oiseaux, si tous les ans», KV 307; «Dans un bois solitaire», KV 308; Zwei deutsche Kirchenlieder, KV 343; Die Zufriedenheit, KV 349; «Komm, liebe Zither, komm», KV 351; «Ich würd' auf meinem Pfad», KV 390; «Sei du mein Trost», KV 391; «Verdankt sei es», KV 392; Warnung, KV 433; Gesellenreise, KV 468; Der Zauberer, KV 472; Die Zufriedenheit, KV 473; Die betrogene Welt, KV 474.

CD 2

Das Veilchen, KV 476; Lied der Freiheit, KV 506; Die Alte, KV 517; Die Verschweigung, KV 518; Das Lied der Trennung, KV 519; Als Luise die Briefe, KV 520; Abendempfindung an Laura, KV 523; An Chloe, KV 524; Des kleinen Friedrichs Geburtstag, KV 529; Das Traumbild, KV 530; Die kleine Spinnerin, KV 531; «Un moto di gioia», KV 579; Sehnsucht nach dem Frühling, KV 596; Der Frühling, KV 597; Das Kinderspiel, KV 598; «Due pupille amabili», KV 439; «Se lontan, ben mio, tu sei», KV 438; «Ecco quel fiero istante», KV 436; «Mi lagnerò tacendo», KV 437; «Luci care, luci belle», KV 346; «Più non si trovano», KV 549.

Elly Ameling
Elisabeth Coymans · Peter van der Bilt
Dalton Baldwin · Benny Ludemann
Members of the
Netherlands Wind Ensemble

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PHILIPS

COMPLETE MOZART EDITION

Mozart

LITANIES, VESPERS ETC.



Mozart's Shorter Sacred Works

Alfred Beaujean

Church music in Salzburg in Mozart's day had a great tradition behind it. As far back as the sixteenth century, under the reign of Prince-bishop Wolf Dietrich, distinguished Italian musicians had been at work in Salzburg. Under Prince-bishop Markus Sittikus and his successor Paris Lodron, during whose reign the new Baroque cathedral was completed (1628), these artistic links with Italy were reinforced. The festal polychoral Mass performed for the consecration of the Cathedral, long attributed to Orazio Benevoli, attests to the zeal with which large-scale Baroque church music was cultivated. Salzburg was the most important bishopric in the German-speaking countries; its incumbent bore the title *Primus Germaniae* and, although not a cardinal, wore purple. In the seventeenth and eighteenth centuries the Italian tradition merged with a German one represented by names like C. H. von Biber, J. E. Eberlin, C. Adlgasser, Leopold Mozart and Michael Haydn. These cultivated the Neapolitan *stile moderno*, with its ceremonial richness of texture and sonority; but they also fostered, particularly during Advent and Lent, the austere *stile antico*, the strict contrapuntal writing set out in the famous treatise of J. J. Fux as the foundation of all musical and compositional training. The young Mozart was from an early age familiar with both of these lines in church music practice. His travels

through Europe and above all the time he spent in Italy broadened his horizons and he was stimulated by the frequent personal exchange of ideas with leading musicians of his day. Yet in his sacred music Mozart adhered to the tradition which the *Konzertmeister* and court organist was expected to follow. This tradition was greatly restricted by the liturgical reforms of Emperor Joseph II, which were zealously adopted by Prince Bishop Colloredo and placed narrow restrictions on displays of "operatic" ostentation. As a result Mozart abandoned the composition of sacred music during his years in Vienna and his massive C minor Mass remained a mere torso. However, these reforms affected his Mass compositions more than the smaller sacred works which concern us here.

Apart from the late "Ave verum," all of Mozart's surviving shorter sacred works date from his Salzburg years, which came to an end in 1781 with his move to Vienna. Their forms are largely determined by contemporary liturgical practice. The larger forms are the four Litanies (K. 109, 125, 195, 243), which were sung at afternoon services on feast days, and the two Vespers (K. 321 and 339). Vespers was the Divine Office celebrated in the afternoon in the monastic and cathedral churches. Until the liturgical reforms of Vatican II it consisted of five psalms, a hymn and the Magnificat. The hymn was prob-

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ably sung to plainchant; at any rate, Mozart did not set it. The introit (K. 44) was sung at the entry of the celebrants of the Mass. The offertory (K. 34, 72, 117, 198, 222, 260, 277) followed the Credo, and was frequently replaced by a free motet, (K. 143, 165, 618). The antiphon was part of evening prayer (K. 47, 86, 108, 127, 276), the so-called Marian antiphons (K. 108, 127, 276) having a special function. Mozart wrote several settings of the Kyrie, the first movement of the Ordinary of the Mass, as an independent piece (K. 33, 90, 91, 322, 323, 341), of which three survive only as fragments. Two psalm settings (K. 85 and 193), a short "Te Deum" (K. 141) and a gradual (K. 273), to be sung in the Mass between the Epistle and the Gospel, complete the list of Mozart's shorter sacred works.

K. 20 God Is Our Refuge

Motet for soprano, alto, tenor and bass

In June 1763 Leopold Mozart and his two children set out on their grand tour, which a year later was to bring them to London, where they remained for over a year. In a mere 23 bars this "sacred madrigal" for four voices reveals the influence of the polyphony of sixteenth-century English anthems. The text is from Psalm 46. It is often assumed that the model was a setting of the same psalm by J. Battishill, whom the young Mozart may have met. Leopold presented the original manuscript to the British Museum, which expressed its thanks in a letter dated 19 July 1765.

K. 33 Kyrie

for four voices, two violins, viola and bass

On their way back from England the Mozarts spent several weeks in Amsterdam and Paris. Possibly Mozart wanted to bring a Mass with him to Salzburg, but this Kyrie was either all he wrote or all that survives of this Mass. The piece, in F major, is 42 bars long and betrays the influence of contemporary French church music. The bass line is partly figured, but in the hand of Leopold, who apparently corrected the work of his ten-year-old son.

K. 34 Scande coeli limina

Offertorium in Festo Sancti Benedicti for four voices, two violins, two trumpets, timpani, bass and organ

According to an unauthenticated tradition Mozart wrote this piece for the Monastery of Seeon, when he stayed there on his way back from Paris in 1766. The text is unliturgical, and was probably written by a Benedictine monk. The piece is in two movements. The da capo aria for soprano, marked *andante*, with its recitative middle section, is carefree and merry in character. The chorus which follows, "Cara o pignora," set to the words of Saint Benedict, opens in unison in the bass. The other voices pick up this opening figure in text-book imitative counterpoint. Again the influence of his visit to Paris is revealed. The autograph shows a series of corrections by Leopold. If, as tradition has it, this work was really written *ad hoc* by the ten-year-old Mozart as a favour for the Abbot of Seeon, then it is an astounding demonstration of his skill.

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K. 44 Cibavit eos

Antiphon [Introit] for four voices and organ

At the beginning of December 1769 Mozart, accompanied by his father, began his first grand tour of Italy. This took him to Bologna, among other places, to the esteemed Padre Martini, from whom he took tuition. This introit may have been written in Bologna at the end of September or beginning of October 1770, probably as an exercise superintended by Padre Martini for the antiphon which Mozart had to produce under supervision on 9 October, in order to be admitted to the Accademia Filarmonica. The piece is only 27 bars long. It opens with the plainchant intonation and is built polyphonically above a *cantus firmus* chorale. However, its authenticity is doubted and the autograph, in the German State Library in Berlin, is possibly only a copy made by Mozart.

K. 47 Veni Sancte Spiritus

Antiphon for four voices, two violins, viola, two oboes, two horns, two trumpets, timpani, bass and organ

This was probably written in autumn 1768 in Vienna, where Mozart spent most of that year and wrote his opera "La finta semplice." The large orchestra and ceremonial élan of the work suggest an association with the Mass written for the consecration of the orphanage on 7 December. Imitative writing alternates with independent orchestral preludes and interludes and short solo interpolations, and the piece aspires to the independent treatment of the text. The work closes with an expansive "Alleluia" section. It is a beautiful example

of the solemn splendour of Viennese church music before the restrictive measures introduced by Emperor Joseph II.

K. 72 Inter natos mulierum

Offertorium pro Festo Sancti Joannis Baptistae for four voices, two violins, bass and organ

This offertory was written in Salzburg in May or June 1771 and was probably composed for the Monastery of Seon for the Feast of St. John the Baptist on 24 June. A formidable instrumental prelude precedes the energetic five-part choral movement, which is rich in contrasts and closely integrated. The middle section "Ecce agnus Dei," which appears three times, is highlighted by longer note values, without disturbing the flow of the piece as a whole. The name "Joanne Baptista" is also underlined by the use of dynamics. A more mature approach to the text in comparison with the earlier works is evident.

K. 85 Miserere

for alto, tenor, bass and figured organ continuo

This eight-movement setting of Psalm 50 (51) was written in Bologna at the end of July or beginning of August 1770, in association with Padre Martini, who probably wrote the last three movements himself. The work is written in the strict style cultivated by the Accademia Filarmonica of Bologna, though with structural liberties characteristic of Mozart. The omission of the soprano voice and of obbligato instruments bespeaks the solemn and penitent character of the text of the psalm. The individual movements are short, only eight to 19 bars long.

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The use of the *alternatim* method, following the traditional practice of psalm setting, is characteristic of the stylistic tone of the piece.

K. 86 Quaeite primum regnum Dei

Antiphon for four voices

The circumstances behind this antiphon are peculiar. Liturgically, it precedes the Magnificat in the Vespers for the fourteenth Sunday after Pentecost and on the Feast of Saint Cajetan. This setting is a test piece which the 13-year-old Mozart had to present on 9 October 1770 to the *Princeps Academiae Philharmonicae* and two examiners, in order to be admitted to the Academy of Bologna. The piece is 22 bars long and is written in *stile antico*, that is, in strict counterpoint. According to Leopold, Mozart wrote it under supervision in a "mere half hour." But it did not satisfy the demands of the Academy, so Padre Martini wrote a revised version, which Mozart copied, and presented it to the Academy. This they judged "satisfactory, considering the special circumstances" so Mozart was admitted as a Master Composer of the Academy by a diploma dated 10 October 1770. Mozart's own version, which is in Bologna, was harmonic rather than contrapuntal in conception. His copy of the revised version is in the Mozarteum in Salzburg.

K. 90 Kyrie

for four voices and figured bass

This Kyrie in D minor, ostensibly written in Salzburg in 1771, is the type of strict contrapuntal study which Mozart had been producing a year earlier in Bologna under Padre Martini. It is generally

assumed that this is not an original composition, but a transcription of M. Haydn or J. E. Eberlin.

K. 91 Kyrie

for four voices, violin, bass and organ

This piece, broken off after 32 bars and completed by Süssmayr through the addition of a further 13 bars, gave rise to problems concerning its date of composition. The stylistic evidence of the Kyrie composed in the form of a fugue excluded an early date of origin, for the fugue reveals a contrapuntal mastery far exceeding the Bolognese works of the young Mozart. The Mozart scholar Monika Holl has claimed that the work was composed by Johann Adam Reutter (1708-1772), Kapellmeister at the Cathedral of St. Stephen's in Vienna, and simply copied by Mozart. This would explain the enigma concerning the contrapuntal maturity of this "early" work, but at the same time exclude it from the ranks of Mozart's authentic works.

K. 108 Regina coeli

Antiphon for four voices, two violins, viola, two oboes (flutes), two horns, two trumpets, timpani, bass and organ

Three Mozart settings of the Marian antiphon for Easter time, "Regina coeli," are extant. All three employ an extensive orchestra, as befitted the season of the highest festival of the church year. The earliest of the three compositions was written in May 1771 in Salzburg. Its four-movement structure bespeaks the Neapolitan concertante church style, with which Mozart had become acquainted a year earlier. The orchestral writing is symphonic and the

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soloists have expansive arioso parts, while the chorus has become less important. The choral movements are largely homophonic, dispensing with imitative counterpoint. The choir opens *Allegro* with the words "Regina coeli"; this is followed by two solos, a *Moderato* at "Quia quem meruisti" and an *Adagio, un poco andante* at "Ora pro nobis." The expansive final "Alleluia," 178 bars long, is another fresh *Allegro*, which brings chorus and soloists together to close in festive merriment.

K. 109 Litaniae de BMV (Lauretanae)

for four voices, two violins, three trombones, bass and organ

In the eighteenth century the Litany was a very popular devotional form among the people. This is particularly true of the Litany in honour of Mary approved in 1587 by Pope Sixtus V, which has associations with the Marian cult of Loreto in Italy. The first of Mozart's two Marian Litanies (Litaniae de Beata Maria Virgine) was written in Salzburg in May 1771. Its five-movement structure follows exactly a model by Leopold. The first movement is a merry choral *Allegro* in B flat major, in which the cry of "Kyrie" is a solemn intonation rather than a plea for mercy. In the lyrical "Sancta Maria" in F major which follows soloists and chorus alternate in cries to the Virgin, with a melodiousness akin to folk music. At "Salus infirmorum" a short *Adagio* for choir in E flat minor begins, but quickly gives way to an equally short, energetic *Allegro*. The ensuing *Vivace* in E flat major, with its cries of "Regina," is reserved for the soloists and is almost

dance-like in its merriment. A solemn *Andante* opens the final movement, the choral "Agnus Dei" with its plea for mercy. The soloists enter later, and at the "Miserere" there is an expressive move towards the minor before the work closes with calm and reverent assurance in B flat major.

The formal economy of the piece as a whole is consistent with Salzburg's liturgical practices. In spite of this concentration and the formal and thematic unity of each movement, the piece is marked by its sensitive fidelity to the text, particularly in the final movement, in which the depth of expression goes far beyond convention. The orchestra functions merely as an accompaniment to the voices, the trombones playing *colla parte* with the lower parts of the choir.

K. 117 Benedictus sit Deus

Offertorium [pro omni tempore] for four voices, two violins, two violas, two flutes, two horns, two trumpets, timpani, bass and organ

Leopold Mozart's catalogue of his son's works included the following entry: "A grand Offertorium a 4 vocibus etc. 2 violinis etc. Clarinis etc. 1768." This probably refers to K. 117, which in that case would have been intended to be performed in conjunction with the "Waisenhaus" Mass on 7 December 1768 in Vienna. Another hypothesis connects the work with the "Dominicus" Mass of 1769, which also requires festive orchestral forces. The work is constructed in three movements, of which the first, a choral *Allegro*, is in sonata form. The middle movement is an expansive solo aria on the Psalm verse

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"Introibo domum tuam" with rich coloratura embellishments. The final chorus, "Jubilare," uses the eighth psalm tone as a *cantus firmus* appearing in soprano, tenor, bass and alto respectively and embellished with instrumental figurations. The young Mozart's concern with the musical depiction of the text is demonstrated once more in this early work.

K. 125 Litaniae de venerabili altaris sacramento
for four voices, two violins, viola, two oboes, two horns, two trumpets, bass and organ

The Litany in Honour of the Blessed Sacrament is distinguished from the Marian Litany by its more solemn tone and festive scoring, and by the larger number of movements, nine in all. Again the piece is divided according to a model by Leopold Mozart, but the son surpasses the father in the ripeness of the musical representation of the text. The work was written in Salzburg in March 1772. From a letter from the father we learn that it was performed in Munich on New Year's Day 1775. Neapolitan elements, particularly in the solo sections, fuse with the church style of Salzburg and southern Germany, with its indispensable fugue. But even the coloratura in the two soprano arias and in the tenor aria has an expressive function, and the depiction of the text takes precedence over purely musical elements.

The first movement, "Kyrie," begins with a slow, solemn orchestral introduction which is followed, as in a symphony, by a *Molto allegro* section, in

which chorus and soloists alternate. The ensuing soprano aria, "Panis vivus," in F major and marked *Andante*, is also introduced by a richly melodic instrumental prelude. With all its "Neapolitan" expansiveness it never lapses into mere virtuosity and the tone is appropriately devotional. The short but monumental chorus "Verbum caro," in D minor, presses home the meaning of the words of St. John's Gospel. In the "Hostia sancta," an *Allegro molto* in B flat, the soloists alternate with the choir. The choral "Miserere" is highlighted in characteristic fashion. At the word "Tremendum" a solemn choral *Adagio* begins in G minor. The tenor aria "Panis omnipotentia" is a stately *Andante* in triple time in E flat major, again preceded by an orchestral prelude. The setting of the "Viaticum," the words of the Sacrament of the Sick, is a particularly expressive *Adagio* in D flat major, begun in the minor by the choir. The expansive fugue in B flat major at "Pignus futurae," with its twofold octave leap in the theme, is perhaps a little stiff. Mozart was later to shorten it. The threefold entreaty of the closing Agnus Dei is presented in an expressive soprano aria, marked *Un poco adagio*, before the choir takes up the third plea, closing the work in a spirit of solemn restraint.

K. 127 Regina coeli

Antiphon for four voices, two violins, viola, two oboes, two horns, bass and organ

Mozart wrote his second setting of the Eastertide Marian Antiphon in Salzburg in May 1772. As with the "Regina coeli" K. 108, written a year earlier, the structure of this work follows the Neapolitan can-

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tata form. The same tripartite division of the text is maintained, with the first two movements preceded by orchestral preludes. The greater independence of the wind instruments in relation to the earlier work is striking. The work opens with the words "Regina coeli," a festive *Allegro maestoso* choral movement in B flat major. The centrepiece is an expansive soprano coloratura aria, "Quia quem meruisti," in F major, marked *Andante* and constructed in five sections. At "Resurrexit," the message of the Resurrection, there are two brief choral interruptions, but the dominance of the soloist is undisturbed and is reinforced by a closing cadenza. The soprano also opens the final "Alleluia," which rushes forward in a jubilant three-eight metre. The soprano is joined by the choir and again has the opportunity to dazzle with feats of coloratura. There was a practical reason for this, for according to a letter written by Leopold in 1778, the part was written for Frau Michael Haydn, who must in that case have been an excellent singer.

K. 141 Te Deum

for four voices, two violins, bass and organ

Although in Salzburg and southern Germany the Ambrosian hymn was not set in the grandiose style usual in seventeenth- and eighteenth-century France, it was regarded nonetheless as ceremonial. Mozart's composition, supposedly written in 1769, before his journey to Italy, is so similar to a "Te Deum" written by Michael Haydn in 1760 that the authorship was questioned. These doubts were not dispelled until the discovery of the original parts in Salzburg a few years ago. The expansive text is

handled purely in a breathless declamatory homophony. There is a brief respite at the words "Te ergo quaesumus" and again at "Miserere." The only instance of counterpoint is the double fugue at the close, which testifies to the astounding ability of the 13-year-old Mozart. The piece lasts less than seven minutes. The vocal writing is purely choral and the unity of the piece is breath-taking.

K. 143 Ergo interest — Quaere superna

Recitative and aria for soprano, two violins, viola, bass and organ

Mozart probably wrote this piece in Milan in February 1770 for a young castrato whom, according to Leopold, he had befriended. The poet is unknown. The recitative, only eight bars long, is followed by a slow aria which is purely lyrical and entirely without bravura; the only opportunity for coloratura singing is in the cadenza at the close. This work poses two questions. Firstly, to what degree did the dedicatee add his own ornamentation, as was the practice at that time? And secondly, was it an independent piece or was it intended as part of an oratorio?

K. 165 Exsultate, jubilate

Motet for soprano, two violins, viola, two oboes, two horns, bass and organ

"I am about to write a motet for the *primo uomo*, which is to be produced at the Theatine Church tomorrow." Thus wrote Mozart in a postscript to a letter from his father to his mother dated Milan, January 1773. He is referring to the "Exsultate, jubilate," the bravura motet sung so often by nimble sopranos. The "primo" was the famous

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castrato Rauzzini, who sang the piece during a service at the Theatine Church in Milan in January 1773. The writer of the text is unknown. Since there was no distinction between sacred and secular musical style in the eighteenth century, no one took offence at encountering coloratura brilliance in the church. "The naïve joy in sound and performance in sacred music bespeaks a contemporary attitude to religion which has its counterpart in the secular paintings in the churches of the time," writes Karl Gustav Fellerer in this context. It was quite usual in Italy to replace the chants prescribed by the liturgy, particularly the gradual and the offertory, by free pieces in the form of solo motets. This work is in three parts, with two virtuoso allegros in F major framing a cantabile *Andante* in A major, which is preceded by a short recitative. Its sweeping jubilation is delightfully effective, particularly in the closing "Alleluia." A melodic phrase shortly before the close anticipates Haydn's Hymn to the Emperor.

K. 193 Dixit and Magnificat

for four voices, two violins, two trumpets, timpani, bass and organ

Composed in Salzburg in July 1774, K. 193 comprises the first and last parts of a six-part Vespers, the remaining parts of which were probably furnished by other composers. Its combination of compactness of form and exceptional co-ordination of music and text is a very typical demonstration of the 17-year-old Mozart's abilities. A further characteristic of the composition is the minor role of the soloists compared with the

choir, for in both the "Dixit Dominus" and the Magnificat they make only one brief appearance. The choral writing is highly imitative, which lends the piece great mobility. Short homophonic sections alternate with imitative passages. Structural cohesion is achieved by means of thematic repetition. Significant elements of the text are highlighted, such as the words "Juravit Dominus" and "Judicabit" in the Psalm. The activity relents briefly for the first time at the "Gloria Patri," only to yield at once to the lively fugato which ceremonially closes the Psalm.

A stricter compositional principle rules in the Magnificat; here the intonation of the chorale tune stated at the opening binds all the verses together, demonstrating the subordination of the music to the liturgy. Again imitative counterpoint predominates, and important phrases such as "Fecit potentiam" and "Suscepit Israel" are highlighted by means of imitation. The Magnificat closes with a fugue on "Et in saecula," which even includes a textbook stretto.

K. 195 Litaniae Lauretanae

for four voices, two violins, viola, two oboes, two horns, bass and organ

Mozart's second Marian Litany was probably written in Salzburg in May 1774. The five-part structure and the division of the text follow the work of three years earlier, but it transcends its predecessor in its artfully contrasted interplay of gentle imitation in the choir with eloquent solo parts. The orchestra is treated independently, with preludes and interludes

Mozart

which have an expressive function. The Kyrie opens with a solemn *Adagio* in D major for the choir which is rich in dynamic contrasts. It is followed in the manner of a sonata movement by an *Allegro* which sets choir and soloists against each other in rich alternation. The extended second movement, "Sancta Maria," is an *Andante* in G major introduced by a tender orchestral prelude. The soprano solo has the first word, but another lively interchange between soloists and choir quickly ensues, the choir mainly repeating the cry "ora pro nobis." The movement flows in a quiet triple metre, and the rich sonorities which enfold the repeated cries of the litany lend the piece its beauty and cohesion. The monumental homophony and solemn gestures of the "Salus infirmorum," an *Adagio* in D major intoned by the choir, point ahead to moments in the great C minor Mass, K. 427 of 1783. In the same key the choir now opens the "Regina," a hymn to the Queen of Heaven marked *Allegro con spirito*. Here virtuoso coloratura focuses attention on the tenor, but he is soon joined by the other soloists and the choir quickly follows with imitative counterpoint, which provides relief. Here, as in the soprano part of the second movement, there are strong traces of the Neapolitan opera tradition. The closing Agnus Dei, a solemn *Adagio* in D major, opens with a deeply expressive soprano cantabile section of such tenderness that it ranks among the most beautiful of Mozart's early sacred works. With the "Miserere nobis" the choir brings to a close a work which is as expressive as it is cohesive. In comparison with K. 109 it shows less concern for textual detail, seeking rather to convey musically

the general religious mood of longer sections of the text.

K. 198 Sub tuum praesidium

Offertory for soprano, tenor, two violins, viola, bass and organ

This is a duet for a Marian festival, the authenticity of which is doubtful. Mozart's authorship is questioned because its gentle musical style is regarded as untypical. The plausibility of this argument is uncertain, for the lyrical style may be one associated at that time with the veneration of Mary; Michael Haydn has written in a similar manner. Until the liturgical reforms of Vatican II this popular liturgical text was said after every low Mass, so it was thus widely propagated. If the work is authentic, it was probably written in Milan in 1773 or in Salzburg in 1774. In its simple piety it represents a beautiful example of southern German and Austrian devotional music.

K. 222 Misericordias Domini

Offertory for four voices, two violins, viola, two oboes, two horns, bass and organ

The mastery of the art of strict counterpoint according to the rules of J. J. Fux was indispensable for a musician of the eighteenth century. A thick volume has survived in which the young Mozart copied out as an exercise works in strict counterpoint by Salzburg composers. While staying in Munich in 1775 for a performance of his opera "La finta giardiniera" he also had two of his Masses and one of his Litanies performed there. The Elector Maximilian

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III, himself a competent musician, was so impressed by these works that he commissioned an offertory motet from Mozart. In January or February 1775, hoping to impress the prince with his contrapuntal technique, Mozart wrote the offertory motet "Misericordias Domini cantabo in aeternum" in the strictest *stile antico*. It is one of the most complicated pieces of polyphony by Mozart that we know. The text consists solely of the five words cited above. A confrontation of two contrasting thematic complexes stretching over 158 bars, it is a virtuoso showpiece of compositional technique. The harmonic, homophonic "Misericordias Domini" is counterbalanced by the "Cantabo in aeternum," which appears in one contrapuntal combination after another, its theme borrowed from a motet by Eberlin which Mozart had transcribed two years earlier. At several points a radiant melody appears in the violins which resembles Beethoven's "Joy" theme in the Ninth Symphony. Can the younger composer, occupied in his last years with the problems of fugal writing, have known Mozart's motet? The piece unfolds with an austere jubilation, far removed from Neapolitan conventions. It is therefore difficult to agree with Paumgartner's view that complicated writing always inhibits "the wonderful developments which take place when music follows its natural course." Mozart regarded the motet very highly, and sent it to Padre Martini in Bologna. He may have been a little surprised at the reply. Martini wrote: "I find in the motet everything required of modern music, commendable harmony, rich modulation, a moderate degree of movement in the violins, and good, natural part-writing." Why

"modern music"? Mozart was after all writing in *stile antico*.

K. 243 Litaniae de venerabili altaris sacramento
for four voices, two violins, viola, two oboes, two bassoons, two horns, three trombones, bass and organ

Mozart's second Litany of the Blessed Sacrament was written in March 1776 in Salzburg. Like the Litany, K. 125 written four years earlier, it is constructed in nine movements, in which the layout of the extensive text is maintained in accordance with Salzburg tradition. This time there are no trumpets, while bassoons and trombones, the latter playing *colla parte* with the choir, reinforce the bass line, so that the timbre of the work is solemn rather than brilliant. Nonetheless elements of Neapolitan sensuousness creep into this work also, in the guise of "operatic" solo arias. The work was performed not only in Salzburg Cathedral but also, according to letters of Leopold Mozart, in Augsburg and other places.

The lyrical, devout opening of the "Kyrie" points ahead to the late "Ave verum." Soloists and choir alternate. The choir rises to *forte* at the first supplications, falling to *piano* at the pleas of "Miserere." The closing section brings back the soft melody of the opening, lending the movement a beautiful cohesion. The tenor aria "Panis vivus," with its rich coloratura at "Miserere nobis," is a rushing *Allegro* which gives free rein to the Neapolitan delight in bravura and provides a lively contrast to the solemnity of the opening. The short G minor

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chorus at the words of St. John, "Verbum caro factum est" (And the Word became flesh), is an archaic, monumental *Largo* which emphatically highlights the words of the Gospel, at one point intensifying the "Miserere" still further by breaking the syllables. At "Hostia sancta" there is a rapid alternation of supplications from the soloists with mighty exclamations from the choir in flowing triple metre. Through the accentuation of the first syllable the choir's repeated cries of "Miserere" acquire an almost dramatic urgency. In a dark unison in C minor the choir intones the "Tremendum," then unfolds its single theme in solemn homophony above a dark wind texture. This is one of the most expressive parts of the work. The lyrical soprano aria "Dulcissimum convivium," almost song-like in spite of the coloratura embellishments, leads to the solemn "Viaticum." Accompanied by a chorale-like wind texture and pizzicato bass, the sopranos intone the Gregorian melody "Pange lingua," the hymn of Corpus Christi, a compelling evocation of the strengthening of the dying through the Sacrament. The appearance of the double fugue at "Pignus futurae," with the characteristic leaps in its theme, follows traditional practice. The soprano aria "Agnus Dei," tender and lyrical in spite of its coloratura, leads to the choir's closing "Miserere nobis," which picks up the theme of the opening *Andante moderato*, thus formally unifying the work. Mozart's last Litany reveals clearly his struggle to produce a formally unified entity rather than a series of individual movements, anticipating the symphonic conception of the through-composed late Masses of Haydn.

K. 260 Venite, populi

Offertorium de Venerabili Sacramento for two four-part choirs, two violins, bass and organ (trombones ad libitum)

This offertory, set to a non-liturgical text, draws on the Baroque polychoral music of Venice cultivated in Salzburg in the seventeenth century. Two sections of imitative counterpoint frame a homophonic middle section, and echo effects are also used. As in the "Misericordias Domini" Mozart manages to produce artful counterpoint within a restricted space. The instruments have a purely *colla parte* function. Brahms was very fond of this stirring and forceful work, and performed it in Vienna in 1872. His own "Feast- und Gedenksprüche" may have been influenced by it.

K. 273 Sancta Maria, mater Dei

Graduale ad Festum BMV for four voices, two violins, viola, bass and organ

This piece for the Feast of Dedication of the Blessed Virgin, dated "Salzburg, 9 September 1777," was possibly a votive offering on the part of Mozart himself as he faced the journey to Munich, Mannheim and Paris. The *Allegro moderato* is 73 bars long, and is constructed in three parts. The choral writing is purely homophonic and the orchestra follows the vocal parts. It is a simple and emotional veneration of the Virgin, which never strays far from F major and conforms to Salzburg church music style.

Mozart

K. 276 Regina coeli

Antiphon for four voices, two violins, two oboes, two trumpets, timpani, bass and organ

Since the autograph of this Marian antiphon is lost, the date of composition cannot be fixed exactly. It is generally assumed that it was written in 1779, for it shows a stylistic affinity with the *Vesperae de Dominica*, K. 321 of that year. Written for the Easter season, the piece sweeps along in a festive and exultant alternation of choir and soloists. The writing is loosely imitative and the cohesion of the piece is impressive. At several points the cries of "Alleluia" recall the "Halleluja" Chorus in Handel's "Messiah," but Mozart could not have known this work in 1779. The joyous "garlands" in the choral parts are also noteworthy. The entire text of the antiphon is through-composed twice.

K. 277 Alma Dei creatoris

Offertorium the BMV for four voices, two violins, bass and organ

Again we can only surmise the date of this work, probably summer or autumn of 1777. In its simple homophonic religiosity it resembles the "Sancta Maria," K. 273, with which it also shares its F major tonality. Only the alternation of choir and soloists is different. It is a piece of Salzburg Marian music such as Eberlin or Michael Haydn might also have written.

K. 321 Vesperae solennes de Dominica

for four voices, two violins, two trumpets, three trombones, timpani, bass and organ

Both of Mozart's Vespers rank artistically along-

side the mature Salzburg Masses. They follow the encyclical of Pope Benedict XIV on church music of 1749 in their fusion of *stile antico* and *stile moderno*, and their formal, virtuoso arias, which just barely observe the required liturgical compactness. They also follow the traditional formal layout, with particular psalms set in strict counterpoint while others are set in an *arioso* style, according to precise designation. Mozart adheres to these principles in both sets of Vespers. Each includes the same Psalms: 109, 110, 111, 112 and 116 (110, 111, 112, 113 and 117) and the Magnificat. This follows the Vespers liturgy not for an ordinary Sunday, but for the Feast of the Confessor, so that the title of the second Vespers, K. 339 could also be correctly applied to the first one. Mozart wrote it in Salzburg in 1779. The processional Psalm "Dixit Dominus" is a lively imitative alternation of choir and soloists, marked *Allegro vivace*. The radiant C major tonality combined with the lively orchestral writing of the opening emphasises the mood of festive high spirits. In spite of the restricted formulation Mozart succeeds in illustrating the text with astonishing subtlety. In the E minor setting of Psalm 110 (111), "Confitebor tibi," choir and soloists — particularly the soprano — again alternate, with the choir highlighting important phrases such as "Magna opera Domini." An orchestral ritornello which recurs with variations holds the piece firmly together in the manner of a motive. Psalm 111 (112), "Beatus vir," is an *Allegro* in B flat major which resumes the liveliness of the processional psalm. Again two characteristic motives unify the animated dialogue of choir and soloists, one shooting upwards twice

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on the upbeat, and the other, for violins only, cascading downwards like an epilogue. The archaic choral setting of Psalm 112 (113), "Laudate pueri Dominum," opens with a canon. It is an austere piece in *stile antico* in F major, without soloists. This contrapuntal structure of the psalm is traditional: the youth's praise of his God which the psalm depicts rings out in one imitative entry after another before building up towards the end to a mighty homophonic jubilation at "Excelsus super omnes gentes." The setting of Psalm 116 (117), "Laudate Dominum," as a Neapolitan coloratura aria is also traditional. It provides contrast not only to the preceding movement but also to all the other movements. It is a light piece in A major, in which the soprano competes with the concertante organ part. The closing "Magnificat" opens *Adagio maestoso* but quickly moves into an *Allegro* which sweeps forward in jubilant revelry, resuming the C major of the opening and the alternation of choir and soloists. The hymn of praise to Mary draws to its close to the sound of timpani and trumpets, while Mozart again finds plenty of pithy phrases to illustrate the text, such as the ascending line at "et exaltavit humiles."

K. 322 Kyrie

for four voices, two violins, viola, two oboes, two bassoons, two horns, two trumpets, timpani, bass and organ

On his way to Paris Mozart stayed in Mannheim from the end of 1777 to March 1778, where he got to know the superb orchestra of the Elector of the Palatine and its Kapellmeister, Christian Cannabich.

Against this background the Kyrie in E flat was written. It was probably intended for a Mass which Mozart began on the advice of Cannabich and the singer Anton Raaff, but did not complete because he saw no prospect of having it performed. Composed in January to February 1778, the fragment breaks off after 34 bars and the remaining four bars were subsequently added by Abbot Stadler.

K. 323 Kyrie

for four voices, two violins, viola, two oboes, two bassoons, two trumpets, timpani, bass and organ

The circumstances surrounding the origins of this Kyrie fragment with its energetic C major theme are not known. It is thought to have been written in 1779. The piece breaks off after 37 bars, the remaining 16 having been added by Abbot Stadler. It is designed superbly, and Stadler said admiringly that he did not find it easy to complete this significant, masterfully constructed and immensely expressive music.

K. 339 Vesperae solennes de confessore

for four voices, two violins, two trumpets, three trombones, timpani, bass and organ

Mozart wrote his second Vespers in 1780, his last church music assignment for Salzburg, which he was to leave a year later after his spectacular breach with the archbishop. As with the "Vesperae de Dominica," the abundance of pithy phrases illustrating the text within such restricted space is remarkable. This was a technique which Mozart had to acquire in order to keep within the limits im-

Mozart

posed by the archbishop, here just as in the Masses, and which he had developed to a fine art. The construction is the same as that of K. 321, as is the choice of psalms and their basic musical formulation. Again Mozart is faithful to the traditions of Salzburg church music, while the piece transcends those traditions in terms of its richness and depth, its wealth of ideas and artful inventiveness.

Psalm 109 (110) "Dixit Dominus," is an *Allegro vivace* in the radiant key of C major. It is entrusted almost entirely to the choir, who alternate energetic homophonic interjections with free counterpoint and yield to the soloists only once, at the beginning of the doxology of the "Gloria Patri." The rocketing scales of the violins underline the animated spirit of this opening movement. Psalm 110 (111), "Confitebor tibi," begins with the choir in unison intoning the chorale in ascending E flat triads. Only in the middle section of the movement do the soloists have their say. With its imaginative freedom of structure and its vigorous mobility, the movement is one of those pieces of which Einstein wrote that no one could know Mozart without knowing pieces such as this. The choral intonation reappears in the manner of a recapitulation, so that the sonata structure is clearly felt. The following movement, Psalm 111 (112) "Beatus vir," is also an *Allegro*, in G major. Even more than in the preceding psalm Mozart employs here the principle of contrast, which lends the movement its distinctive character. Energetic imitative choral verses, springing from the upbeat as at the opening, alternate with solo episodes accompanied by almost dance-like

counterpoint in the strings. The soprano is even permitted to launch into coloratura before the piece closes with festive chorus. As in the "Vesperae de Dominica" the Psalm "Laudate pueri" of the second Vespers is written in *stile antico*, the strictness of the polyphony being taken even further here. There is a fugato section, its theme a striking figure with rising fifths and falling diminished sevenths such as Handel and Bach used, part of the stock vocabulary of the Baroque art of fugue. Mozart used this figure similarly in the Kyrie of his Requiem. A falling figure is introduced as a countersubject. The texture is woven with great mastery and absolute simplicity in combination with the *colla parte* instruments. At "Qui habitare" the theme appears in inversion, while at the "Gloria Patri" theme and inversion are combined. There are brief homophonic interpolations at the end of some verses. The powerful D minor movement provides a marked contrast to the last psalm, No. 116 (117) "Laudate Dominum," which again follows the pattern established in the "Vesperae de Dominica." The swaying enchantment, beguiling cantabile and poetry of the *Andante ma un poco sostenuto*, a soprano arioso with closing chorus in F, make this one of the most beautiful examples of Mozart's vocal writing. It is a siciliano, its pastoral character further underlined by the *ad libitum* bassoon part. The closing Magnificat returns to C major. A passionate *Adagio* opening moves quickly into an *Allegro*, begun by the soprano soloist, which resumes the alternation of choir and soloists and the imitative part-writing of the three first psalms. Fundamental to the structure is a striking rising and fall-

Mozart

ing triadic motive, which appears repeatedly in the choral and orchestral parts, firmly ensuring the cohesion of the movement.

K. 341 Kyrie

for four voices, two violins, viola, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, bass and organ

This forceful Kyrie in D minor, which calls on the largest number of orchestral players Mozart ever employed for a sacred work, was written between November 1780 and March 1781 in Munich, where the composer was staying for the first performance of his opera "Idomeneo." Mozart wished to recommend himself to the Bavarian Elector, Karl Theodor, not only as an opera composer, but also as a writer of church music, in the hope of finding a position at his court. When this hope was disappointed, he did not continue with the Mass he was presumably planning, of which this Kyrie would have been the opening movement. The expressive power of this *Andante maestoso* goes far beyond the limits of Salzburg church music, and points ahead to the great C minor Mass of 1783, which likewise remained unfinished. The choir's homophonic cries of "Kyrie" — there are no soloists — have an archaic forcefulness and monumentality which are grippingly effective. The orchestra is

treated as an independent medium of expressiveness, the pairs of wind being handled with a superb mastery of colour. The three-part recapitulation section shows ingenious formal economy. Like the later C minor Mass, this Kyrie shows the heights to which Mozart might have risen as a composer of church music had not external circumstances, above all the reforming zeal of Emperor Joseph II, caused his interest in Mass composition to wane. In the eighteenth century musicians had not yet begun to write for posterity.

K. 618 Ave verum

for four voices, two violins, viola, bass and organ
Possibly Mozart's most popular sacred composition, this was written on 17 June 1791 in Baden bei Wien for the choir director there, Anton Stoll, a musician who had always supported Mozart's church compositions. The occasion was probably Corpus Christi. The writing shows great mastery and perfection in its apparent simplicity, and the artful scheme of modulation is concealed behind the simple yet deeply felt expressiveness of this intensely religious piece. In its serenity it resembles parts of Mozart's *opus ultimum*, the Requiem, composed in that same year, the last year of his life.

Translation: Mary Adams

Mozart

Total playing-time: 5.47'46"

Wolfgang Amadeus Mozart
LITANIES · VESPERS

422 520-2 PME 5

ADD / DDD PG 911

Shorter sacred works · Kleinere Kirchenwerke
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Vesperae KV 321

CD 2

Litaniae KV 125, 195
Dixit et Magnificat
KV 193

CD 3

Vesperae KV 339
Kyrie KV 341
Ave verum corpus KV 618
Exsultate, jubilate KV 165

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PHILIPS

COMPLETE MOZART EDITION

Mozart

MISSAE • REQUIEM





Wolfgang Amadeus Mozart. Unfinished portrait (detail) by J. Lange.

Wolfgang Amadeus Mozart

(1756-1791)

MISSAE · REQUIEM

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Schmidt · Lang · Schiml · Markert · Burmeister · Knight

Schreier · Araiza · Heilmann · Baldin · Davies · Rolfe Johnson · Ude · Jelosits

Adam · Polster · Schmidt · Hauptmann · Rootering · Grant · Eder

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Mozart

**Missa in C, KV 66 «Dominicus»**

C-dur · ut majeur · Do maggiore

1	Kyrie	3'05"	1
2	Gloria	15'18"	2
3	Credo	14'14"	3
4	Sanctus	2'04"	4
5	Benedictus	2'11"	5
6	Agnus Dei	3'57"	6

Edith Mathis

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Uwe Heilmann

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Jan-Hendrik Rootering

Bass/Basse/Basso

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Sylvia McNair

Soprano I/Sopran I

Diana Montague

Soprano II/Sopran II

Anthony Rolfe Johnson

Tenor/Ténor/Tenore

Cornelius Hauptmann

Bass/Basse/Basso

Intonations: Stephen Charlesworth

Monteverdi Choir

English Baroque Soloists

Lisa Beznosiuk

Flute/Flöte/Flûte/Flauto

Anthony Robson

Oboe/Hautbois

Alastair Mitchell

Bassoon/Fagott/Basson/Fagotto

Period instruments/Originalinstrumente/Instruments anciens/Strumenti originali

JOHN ELIOT GARDINER

Mozart

CD 9 422 746-2

Requiem in D minor, KV 626

d-moll · ré mineur · re minore

Completed by/Ergänzt von/Complété par/Completato da:

FRANZ XAVER SÜSSMAYR (1766-1803)

1	Introitus: Requiem	5'15"
2	Kyrie	2'39"
3	Sequentia: Dies irae	1'52"
4	Tuba mirum	3'24"
5	Rex tremendae	2'03"
6	Recordare	5'30"
7	Confutatis	2'47"
8	Lacrimosa	3'03"
9	Offertorium: Domine Jesu	3'54"
10	Hostias	4'38"
11	Sanctus	1'39"
12	Benedictus	5'18"
13	Agnus Dei	3'10"
14	Communio: Lux aeterna	5'48"

Margaret Price

Soprano/Sopran

Francisco Araiza

Tenor/Ténor/Tenore

Trudeliene Schmidt

Contralto/Alt

Theo Adam

Bass/Basse/Basso

Rundfunkchor Leipzig • Staatskapelle Dresden

PETER SCHREIER

Mozart



422 739-2

**Missa brevis in G, KV 49/47d**

G-dur · sol majeur · Sol maggiore

7	Kyrie	2'00"	1
8	Gloria	4'04"	2
9	Credo	9'00"	3
10	Sanctus	1'37"	4
11	Benedictus	1'45"	5
12	Agnus Dei	3'44"	6

Edith Mathis

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Uwe Heilmann

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Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle**Rundfunk-Sinfonie-Orchester Leipzig****Michael-Christfried Winkler**

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

CD 2 422 739-2

**Missa in C, KV 167 «in honorem S[anctissi]mae Trinitatis»**

C-dur · ut majeur · Do maggiore

1	Kyrie	3'16"	1
2	Gloria	4'24"	2
3	Credo	12'02"	3
4	Sanctus	1'25"	4
5	Benedictus	4'06"	5
6	Agnus Dei	6'08"	6

Helen Donath

Soprano/Sopran

Annette Markert

Contralto/Alt

Uwe Heilmann

Tenor/Tenor/Tenore

Andreas Schmidt

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle**Rundfunk-Sinfonie-Orchester Leipzig****Michael-Christfried Winkler**

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

Missa brevis in G, KV 140/App. C1. 12

G-dur («Pastoralmesse») · sol majeur · Sol maggiore

7	Kyrie	1'58"
8	Gloria	4'17"
9	Credo	4'32"
10	Sanctus	0'51"
11	Benedictus	2'03"
12	Agnus Dei	4'22"

Helen Donath
Soprano/Sopran

Annette Markert
Contralto/Alt

Uwe Heilmann
Tenor/Ténor/Tenore

Andreas Schmidt
Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler
Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

Missa brevis in D minor, KV 65/61a

d-moll · ré mineur · re minore

13	Kyrie	2'08"
14	Gloria	2'40"
15	Credo	5'23"
16	Sanctus	1'03"
17	Benedictus	1'19"
18	Agnus Dei	2'13"

Helen Donath
Soprano/Sopran

Annette Markert
Contralto/Alt

Uwe Heilmann
Tenor/Ténor/Tenore

Andreas Schmidt
Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler
Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

**Missa [solemnis] in C, KV 337**

C-dur · ut majeur · Do maggiore

1	Kyrie	2'30"
2	Gloria	2'55"
3	Credo	4'41"
4	Sanctus	2'16"
5	Benedictus	2'57"
6	Agnus Dei	6'09"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

Missa brevis in D, KV 194/186h

D-dur · ré majeur · Re maggiore

7	Kyrie	2'04"
8	Gloria	2'47"
9	Credo	6'46"
10	Sanctus	1'24"
11	Benedictus	2'02"
12	Agnus Dei	4'55"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart


Missa brevis in B flat, KV 275/272b

B-dur · si bémol majeur · Si bemolle maggiore

13	Kyrie	1'58"
14	Gloria	2'54"
15	Credo	4'31"
16	Sanctus	1'15"
17	Benedictus	2'31"
18	Agnus Dei	5'32"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL
Mozart

Missa [solemnis] in C minor, KV 139/47a «Waisenhaus-Messe»

c-moll · ut mineur · Do minore

1	Kyrie	7'42"
2	Gloria	11'49"
3	Credo	12'44"
4	Sanctus	1'29"
5	Benedictus	2'22"
6	Agnus Dei	5'00"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Horst Neumann

Rundfunk-Sinfonie-Orchester Leipzig

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL
Mozart

**Missa brevis in C, KV 259 «Organ solo»**

C-dur «Orgel solo-Messe» · ut majeur «du solo d'orgue»

Do maggiore «Solo d'organo»

7	Kyrie	1'51"
8	Gloria	1'44"
9	Credo	3'35"
10	Sanctus	1'00"
11	Benedictus	1'49"
12	Agnus Dei	3'26"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Tenor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Horst Neumann

Rundfunk-Sinfonie-Orchester Leipzig

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

CD 5 422 742-2 ADD

**Missa brevis in F, KV 192/186f**

F-dur · fa majeur · Fa maggiore

1	Kyrie	3'21"
2	Gloria	4'16"
3	Credo	5'50"
4	Sanctus	1'20"
5	Benedictus	1'48"
6	Agnus Dei	4'29"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Tenor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Horst Neumann

Rundfunk-Sinfonie-Orchester Leipzig

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

Missa in C, KV 257 «Credo»

C-dur · ut majeur · Do maggiore

7	Kyrie	2'24"
8	Gloria	3'18"
9	Credo	7'42"
10	Sanctus	1'38"
11	Benedictus	5'22"
12	Agnus Dei	6'31"

Helen Donath

Soprano/Sopran

Gillian Knight

Contralto/Alt

Ryland Davies

Tenor/Ténor/Tenore

Clifford Grant

Bass/Basse/Basso

John Alldis Choir

London Symphony Orchestra

John Constable

Organ/Orgel/Orgue/Organo

SIR COLIN DAVIS

Mozart

CD 6 422 743-2 [DDD]

Missa in C, KV 317 «Coronation»

C-dur «Krönungsmesse» · ut majeur «du Couronnement»

Do maggiore «Dell'incoronazione»

1	Kyrie	2'50"
2	Gloria	4'47"
3	Credo	6'39"
4	Sanctus	1'33"
5	Benedictus	3'13"
6	Agnus Dei	6'11"

Solist der Wiener Sängerknaben

Boy soprano/Knabensopran/Garçon soprano/Voce bianca soprano

Solist der Wiener Sängerknaben

Boy contralto/Knabenalt/Garçon contralto/Voce bianca contralto

Peter Jelosits

Tenor/Ténor/Tenore

Gerhard Eder

Bass/Basse/Basso

Wiener Sängerknaben

Chorus Viennensis

Wiener Symphoniker

Michael G. Gormley

Organ/Orgel/Orgue/Organo

UWE CHRISTIAN HARRER

Mozart

Missa brevis in C, KV 220/196b «Spatzenmesse»

C-dur · ut majeur · Do maggiore

7	Kyrie	1'51"
8	Gloria	2'58"
9	Credo	4'09"
10	Sanctus	0'58"
11	Benedictus	3'13"
12	Agnus Dei	3'44"

Solist der Wiener Sängerknaben

Boy soprano/Knabensopran/Garçon soprano/Voce bianca soprano

Solist der Wiener Sängerknaben

Boy contralto/Knabenalt/Garçon contralto/Voce bianca contralto

Peter Jelosits

Tenor/Ténor/Tenore

Gerhard Eder

Bass/Basse/Basso

Wiener Sängerknaben

Chorus Viennensis

Wiener Symphoniker

Michael G. Gormley

Organ/Orgel/Orgue/Organo

UWE CHRISTIAN HARRER

Mozart

CD 7 422 744-2

Missa brevis in C, KV 258 «Spaur-Messe»

C-dur · ut majeur · Do maggiore

1	Kyrie	2'15"
2	Gloria	2'43"
3	Credo	5'51"
4	Sanctus	1'05"
5	Benedictus	2'23"
6	Agnus Dei	3'24"

Mitsuko Shirai

Soprano/Sopran

Marga Schiml

Contralto/Alt

Armin Ude

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Dresdner Philharmonie

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart



Missa [longa] in C, KV 262/246a

C-dur · ut majeur · Do maggiore

7	Kyrie	3'17"
8	Gloria	5'50"
9	Credo	12'36"
10	Sanctus	1'19"
11	Benedictus	3'07"
12	Agnus Dei	4'24"

Mitsuko Shirai

Soprano/Sopran

Marga Schiml

Contralto/Alt

Armin Ude

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Dresdner Philharmonie

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

CD 8 422 745-2



Missa in C minor, KV 427/317a «Grosse Messe»

c-moll · ut mineur · do minore

Revised and reconstructed by/Revidiert und rekonstruiert von
Révision et reconstruction par/Revisione e ricostruzione:

ALOIS SCHMITT, JOHN ELIOT GARDINER

1	Kyrie	7'21"
2	Gloria: Gloria	2'25"
3	Laudamus te	4'35"
4	Gratias	1'21"
5	Domine	2'37"
6	Qui tollis	6'14"
7	Quoniam	3'48"
8	Jesu Christe	0'43"
9	Cum Sancto Spiritu	3'47"
10	Credo: Credo	3'27"
11	Et incarnatus est	8'03"
12	Sanctus	3'43"
13	Benedictus	5'22"

Mozart

Mozart's Masses

Alfred Beaujean

Since opera was the foremost musical genre of the seventeenth and eighteenth centuries, it is hardly surprising that operatic elements should have found their way into the sacred music of the time. This caused the development of the "stilus ecclesiasticus mixtus" or mixed church style, which combined traditional contrapuntal choruses with coloratura solo arias and ensembles. This development began mainly in Naples, hence the term Neapolitan Mass. The imposing solemn Mass or Missa solemnis split the text of the Ordinary of the Mass into separate pieces, like the individual numbers in an opera, a practice which contemporary theoreticians such as Johann Joseph Fux and Meinrad Spiess opposed. They were unable however to arrest the development of this genre, with its leanings towards pomp and showiness. On 19 February 1749 Pope Benedict XIV issued an encyclical on church music, which sought to counter these operatic excesses and drew up rigid norms of what was or was not musically permissible in the liturgy of the Mass. Church music which employed instruments must sound neither profane, worldly nor operatic, and the use of trombones, trumpets, fifes (flutes) and horns was forbidden, as was the use of *castrati*.

Because of the restricted authority of the papacy in the eighteenth century, the actual effectiveness of

the encyclical was confined to Italy and southern Germany. Even in the time of the young Mozart the cantata-type Mass derived from the Neapolitan School was being fostered, mainly by Johann Adolf Hasse, an opera composer married to a famous prima donna. But the reactionary view expressed in the papal publication could not be quelled, especially as it had the support of the Enlightenment movement, which was gaining more and more ground around the middle of the century. It was the prosaic and pedantic reformer, Emperor Joseph II, who took up the papal regulations for the Austrian dominions. In an imperial rescript of 26 January 1754 he banned timpani and trumpets from the church and sought to restrict the instrumental accompaniment of church music generally. He succeeded only partially, for the love of festive orchestral Masses ran far too deep in Austria, but that is another story. After the death of the Emperor in 1790 his regulations were relaxed or even rescinded.

Mozart's Masses are to be considered according to the "enlightened" spirit of the time. This thinking helps one understand the much criticised restrictive decrees on church music issued by Archbishop Colloredo of Salzburg, which Mozart complained of in his famous letter to Padre Martini. These decrees were not the arbitrary views of a Philistine, but are in accord with the contemporary tendencies

Mozart

of the church, which demanded of liturgical music clarity and simplicity above all else. The *Missa brevis* or short Mass had come to the fore; this was through-composed, renouncing the cantata-like succession of movements. In the late Masses of Haydn this was to develop into the symphonic Mass. Mozart's big C minor Mass, K. 427 was left unfinished because a work of this nature, with a highly virtuoso coloratura aria at its climax, could not have been performed in any church in Vienna in the time of Emperor Joseph. The idea of performing a Mass in a concert hall outside its liturgical setting was not conceived until three decades later by Beethoven.

Under the influence of musicians such as Biber, Eberlin, Adlgasser, Leopold Mozart and Michael Haydn, a style of church music had developed in Salzburg which strove towards austerity and concision. This was a "stile misto" which endeavoured to combine the "galant" elements of charm with "learned" contrapuntal imitation. As far as orchestral brilliance was concerned, on particularly festive occasions an exception could be made, to include the forbidden timpani and trumpets. Apart from the *Missa brevis* for ordinary Sundays, the *Missa solemnis* was also fostered, though the operatic or cantata-like succession of divisions within each movement was rejected for a through-composed movement. The young Mozart had to work within this pre-established framework. His Salzburg Masses, apart from those he wrote as a child, were composed as part of his job as the Archbishop's music director and court organist. It is a sign of

Mozart's genius that he was able to conform to the set requirements, yet in the end eclipse his predecessors through his creativity, his ability to give the movement thematic unity and his unerring sense of musical logic and proportions.

If we disregard the unfinished C minor Mass and the Requiem, also incomplete, Mozart composed no other Masses during his years in Vienna. That he nevertheless retained an interest in church music is indicated by several performances of the Salzburg Masses, for which he had the parts sent on from Salzburg. Also significant is an application to the Emperor in May 1790 for the post of assistant *Hofkapellmeister* under Salieri, in which Mozart recommended himself above all as a composer of church music.

The Salzburg Masses

Missa brevis in G, K. 49 (47d)

In 1768 Leopold Mozart spent the entire year with his two children in Vienna, where Wolfgang completed, among other things, the Singspiel "Bastien und Bastienne." During this second stay in Vienna Mozart wrote his earliest surviving Mass, probably in October and November. This composition has frequently been seen as the work Mozart produced for the inauguration of the orphanage. Even O.E. Deutsch adhered to this theory. But the work seems too modest for such a solemn occasion, since it is scored merely for four-part choir, two violins, viola, bass and organ. Although the work relies a

Mozart

great deal on the Salzburg models, the ability of the 12-year-old composer to handle the problem of the formal unity of the movements with their extensive text is astonishing. In the Gloria he solves this by the motivic relationship of all the melodic lines, a technique which he would develop to a fine art in his later Salzburg Masses.

Missa brevis in D minor, K. 65 (61a)

Unlike K. 49, we have exact information about the completion of this work. The autograph is inscribed "Salzburg, 14 January 1769." It was performed on 5 February in the Salzburg University Church to open the Forty-hour Vigil. The four-part choir alternates with four solo voices, and the instrumentation is confined to two violins, bass, three *colla parte* trombones to reinforce the choir, and organ. Mozart set the Benedictus four times; for soprano solo, for solo quartet, for tenor and bass duet, then finally for soprano and alto duet. For the Credo Mozart chose the forbidden medium of polytextuality, the simultaneous singing of more than one line of the text for the sake of brevity. Nonetheless the openings of the "Cum sancto spiritu" at the end of the Gloria and the "Et vitam venturi" at the end of the Credo are each extended into short fugato sections. In spite of the solemn D minor of the Kyrie and Agnus Dei, the work ends with a nimble "Dona nobis pacem" in triple time, and in the "Et vitam venturi" the fugato theme, broken by crotchet rests, is light and jaunty.

Missa solemnis in C, K. 66 "Dominikus-Messe"

On 15 October 1769 Cajetan Hagenauer, the son of

a friend of Leopold Mozart, celebrated his first Mass at St. Peter's in Salzburg, where he had been ordained. For this occasion Wolfgang wrote a solemn Mass for solo voices, choir, two violins, viola, double-bass, two clarini trumpets, timpani and organ. In 1776 he added two oboes, two horns and two more trumpets. Because Cajetan had taken the name Dominikus the work was called the "Dominikus-Messe." In accordance with the solemn nature of the occasion for which it was written, the work was festive in nature, and since it would not be performed in the Cathedral, Mozart could even revert to the otherwise forbidden cantata form. Thus the Gloria and the Credo are divided into seven sections, and choruses are interspersed with solo arias and solo ensembles in the manner of the Neapolitan Mass. Particularly striking are the G minor "Qui tollis" in the Gloria, and in the Credo the "Et incarnatus" quartet and the grave "Crucifixus" chorus in C minor, with its monumental *a cappella* opening. Both movements end with extended fugal sections. The "Cum sancto spiritu" fugue of the Gloria is particularly festive and energetic. At several points the soloists even have cadenzas. Clearly Mozart was counting on Cajetan's great love of music when he conceived the work in this form.

Missa solemnis in C minor, K. 139 (47a)

"Waisenhausmesse"

On 7 December 1768, in the presence of the Empress Maria Theresa and her children, the newly built church of the orphanage on the Rennweg in Vienna was consecrated. According to a Viennese news-

Mozart

paper "all of the music sung by the orphanage choir in the High Mass was written by Wolfgang Mozart, the 12-year-old boy famous for his exceptional talent, son of Leopold Mozart, the *Kapellmeister* of the Prince's court at Salzburg; it was newly composed for this occasion, and directed by the composer himself to the applause and admiration of all present; he conducted the Mass and the additional motets with the utmost accuracy..." Which Mass was performed on that occasion? Musicologists have long debated this question. It has been asked whether a 12-year-old could create a large-scale cantata-type Mass for four soloists, choir, two violins, two violas, bass, two oboes, three trombones, four trumpets, timpani and organ. But recent research leaves little room for doubt that it was Mozart's C minor Mass, K. 139 that was heard on 7 December 1768. The fact that the young Mozart dared to revert to the out-dated form of the Neapolitan cantata-type Mass is due entirely to the exceptional occasion. The certainty with which Mozart mastered the task is astounding, though of course the conventionality of the work should not be overlooked. The Kyrie opens *adagio* in C minor, in the style of the French Overture, then gives way to a fresh and merry *Allegro*. The sombre C minor tonality reappears only twice, in the monumental choral "Qui tollis" in the Gloria and at the opening of the Agnus Dei; the remarkably expressive "Crucifixus" in the Credo is in the key of F minor; for the rest however the festive major tonality rules. The powerful double fugue at the end of the Credo attests to the craftsmanship of the 12-year-old composer. The solos in the Gloria and Credo are rather

lyrical than operatic in character, apart from the coloratura soprano setting of the "Quoniam" in the Gloria. Although research has revealed models for this magnificent work, the creative powers of the young Mozart are nonetheless astounding.

Missa brevis in G, K. 140 (App. C 1.12)

The autograph of this Mass, scored for soloists, choir, two violins, bass and organ, has been lost, so that the authenticity of the work, which is stylistically unusual, has been questioned. However, the research of Walter Sern for the New Mozart Edition, based on, among other things, a copy in the archives of Salzburg Cathedral, makes the authorship of Mozart seem probable. The song-like character of the work has earned it the name "Pastoralmesse." This characterisation is justified by the swaying triple metre in the Kyrie and Gloria, and in the Agnus Dei, where it gives way to the meriment of the closing "Dona nobis pacem." The bridging sections of the three-part Credo and the closing sections of the Sanctus and Benedictus are strongly marked. The interchange of soloists and choir in the Gloria is motivically unified, while unity is achieved in the bridge sections of the Credo by means of a recurrent violin figure. It is thought that the work was written in 1773.

Mass in C, K. 167

"Missa in honorem SSmae Trinitatis"

This Mass, composed in June 1773 and probably performed in Salzburg Cathedral on the feast of the Trinity in that year, has no solo voices. Because it was a high feast day Mozart supplemented the two

Mozart

violins and bass with two oboes, two clarini trumpets, two trumpets — which in practice were replaced by trombones — and organ. The work is strikingly instrumental in conception. Extensive preludes and interludes bring the orchestra into the foreground. For long stretches the block chordal texture of the choral parts seems to be embedded in the lively and colourful orchestral part. The closing fugues of the Gloria and Credo and the fugal “Dona nobis pacem” suggests the Missa solemnis. Apart from the relatively expansive Credo, the work is quite compact. Mozart appears to have wavered between the concision demanded by the Archbishop and — in the Credo — his desire for instrumental expansion. The *a cappella* episodes of the “Et incarnatus” are delightful. The C major character lends the whole work a festive feeling which is less intimate than in other Masses written by Mozart during this period, which seem more mediocre.

Missa brevis in F, K. 192 (186f)

The autograph is dated 24 June 1774. Scored for soloists, choir, two violins, bass and organ, this work represents, in its formal economy, the perfect example of a compact Missa brevis in terms of Colloredo's requirements. But its imitative counterpoint, thematic unity and subtle instrumentation make this work a miniature masterpiece. At the end of the Gloria and Credo and in the “Hosanna” of the Sanctus and Benedictus, fugal passages provide relief. The most interesting movement is the Credo, in which the flow of the text is repeatedly interrupted by interpolations of “Credo,” on a four-note figure, which is here no more than a

thematic parenthesis but which was to reappear in triumphant counterpoint in the last movement of the “Jupiter” Symphony. From a letter written by Mozart's father, we know that the work was performed in the Hofkapelle in Munich in February 1775, conducted by Leopold. Mozart probably presented the Mass to the Canons of the Holy Cross in Augsburg in October 1777.

Missa brevis in D, K. 194 (186h)

The autograph is dated 8 August 1774. The scoring is identical to that of K. 192 and the two works are related in style. Here too contrapuntal writing provides relief, but this Mass is more lyrical and song-like than its predecessor. The required brevity is achieved by “rapid” choral declamation in the lengthy texts of the Gloria and Credo. The closing “Dona nobis pacem” is an interchange between soloists and choir in the form of a sort of vaudeville. Ironically, the passionate Cecilian Franz Xaver Witt, who despised the church music of Mozart and Haydn, considered this bright, cheerful and somewhat undistinguished Mass the only one of Mozart's Masses to be liturgically appropriate.

Missa brevis in C, K. 220 (196b) “Spatzenmesse”

Mozart spent the early months of 1775 in Munich, where his opera “La finta giardiniera” was being performed. There he wrote his Missa brevis in C. Though it was performed in the Hofkapelle on 15 February 1775, it was not in fact written for Munich but for Salzburg Cathedral, as is clear from the radically short Gloria and Credo, and from the absence of violas. Scored for soloists, choir, two

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violins, bass and organ, with trumpets and timpani, the work was probably composed for High Mass on Easter Sunday. The shortness of the work excludes any imitative counterpoint. The choral writing is almost entirely homophonic, and the Gloria and Credo, being polytextual, require almost less time to perform than their plainsong equivalents. The Benedictus quartet is more expansive, and is probably the most beautiful movement of the Mass. At the end, the "Dona nobis pacem" picks up the thematic material of the Kyrie, thus formally rounding off the whole work. The work owes the nickname "Spatzenmesse" ("Sparrow" Mass) to the chirping violin figure which appears in the Sanctus and in the "Hosanna" of the Benedictus. The brevity of the work produces a sense of detachment.

Mass in C, K. 257 "Credo-Messe"

In November and December of 1776 Mozart composed three Masses one after another: K. 257, the so-called "Credo-Messe," K. 258, the "Spaur-Messe," and K. 259, the "Organ Solo" Mass. K. 257 is not only the most outstanding of this trilogy, but is also the most substantial of all the Salzburg Masses. Its almost folk-like melodies are closely affiliated to the fashionable music of that year, but here the galant tone of such music is lifted into a sphere of reverence and unequivocal warmth. Mozart seems to have been challenged rather than hampered by the brevity demanded of him, for the wealth of invention within such a confined space is remarkable, as is the orchestration, which is full of contrast, achieving an instrumental independence

close to chamber music. The work is richly scored, with two oboes, two trumpets, three trombones, timpani and organ, as well as the usual strings, and the instruments are set off against the vocal parts in an extremely colourful and elastic way, with almost symphonic independence. The nickname later acquired by the work of "Credo-Messe" comes from the repeated interpolations of "Credo" which interrupt or combine contrapuntally with the text, in a similar fashion to K. 192. The solemn opening of the Kyrie is followed by an *Allegro*. In the through-composed Gloria Mozart was able to bring out the compelling "Qui tollis" as the climax of the movement, without interrupting the brisk tempo. In the three-part Credo the centrepiece is a passionate "Et incarnatus" for solo quartet; later the listener is moved by the chorus's cries of "Crucifixus." In the Sanctus, Mozart once more expounds his four note "Jupiter" figure. The beautiful Benedictus quartet is a jewel of flowing melody interwoven with radiant chamber music. The end of the "Dona nobis pacem" again features luxuriant lyricism in violins and oboes, and the work closes not in the manner of a light-hearted finale, but with a choral entreaty of song-like simplicity.

Missa brevis in C, K. 258 "Spaur-Messe"

The autograph is signed "Salzburg, December 1776," though possibly by someone other than Mozart himself. The Mass has been associated with the Canon Count Friedrich Franz Joseph von Spaur, though his inauguration as Assistant Bishop of Brixen took place in Salzburg Cathedral on 17 November 1776, thus predating the autograph. The

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scoring however points to a special occasion, with two trumpets and three *colla parte* trombones, timpani and organ in addition to the usual strings. Although not quite in the same class as its immediate predecessor, this Mass is also distinguished by its independent orchestral writing. A lively Kyrie in triple time achieves its momentum through the constant alternation of choir and soloists. The strictly through-composed Gloria offers a brief fugato before the close, as does the "Hosanna" section of the short Sanctus. In the middle section of the Credo the expressive *adagio* "Et incarnatus" for solo tenor is offset by the almost menacing effect of the "Crucifixus," where interjections from the basses, supported by trombones, oppose the solo voices. Relief is provided in the closing section by a duet between soprano and alto at the words "Et in spiritum." The Benedictus is more expansive, alternating solo quartet and choir. Here too Mozart dispenses with the usual *Allegro* finale at the "Dona nobis pacem" in favour of a lyrical, reflective close.

Missa brevis in C, K. 259 "Orgelsolo-messe"

The last of the three Masses written at the end of 1776 was probably written for the Feast of the Holy Innocents on 28 December. This was celebrated in churches generally as the choirboys' feast day. In Salzburg Cathedral the boys sang soprano and alto. This little Mass represents a prototype of the short Mass demanded by Colloredo, which, as Mozart wrote in his famous letter to Padre Martini, employs nonetheless full orchestra, in this case two trumpets and timpani as well as the usual strings. The organ has a special role in this Mass, apart from

the usual one of filling out the sound, being treated as a concertante solo instrument in the Benedictus quartet (which contrary to common practice is marked *Allegro vivace*). This feature gave the Mass its traditional name. The work is radically short. The lyrically flowing Kyrie is followed by a swift through-composed Gloria, which lasts less than two minutes. While the intoning of the Gloria is part of the composition, the three-part Credo opens with the words "Patrem omnipotentem," as was usual in the *Missa brevis*. The middle section consists of an expressive "Et incarnatus" for solo quartet followed by a compact choral "Crucifixus." The most beautiful movement is unquestionably the Agnus Dei, in which the violin cantilena points forward to the Countess's aria "Porgi amor" in "Le nozze di Figaro." The swaying cantabile is heightened by the pizzicato accompaniment which continues through the entire piece. The "Dona nobis pacem" has a very final character. Mozart wrote the Sanctus, with the "Hosanna," twice, crossing out the first, incomplete version.

Missa longa in C, K. 262 (246a)

This Mass occupies an exceptional place within Mozart's oeuvre of church music, being, at 824 bars long, his longest complete Mass. We have the date of completion from a copy of the work in the Lambach Seminary, inscribed Salzburg, April 1776. Schiedermaier and Paumgartner presumed this Mass to have been written for St. Peter's, since fugues at the close of the Gloria and Credo were forbidden in the cathedral. Schiedenhofen however claims that the evidence points to a performance in the Ca-

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thedral on 7 April 1776. If this was the case, the work was possibly composed for the inauguration of the canon Count von Spaur on 17 November 1776 (c.f. the *Missa brevis* K. 258). We must therefore conclude that the dates of the completion of the work (perhaps as early as June or July 1775) and of the first performance are uncertain, although there is some basis for the connection with the inauguration of the Bishop. Certainly this was an occasion when Colloredo might have been persuaded to make an exception, since he could hardly have ignored the wishes of Count von Spaur, who was a great music-lover and played viola, to have a grand festive Mass in the Cathedral on his inauguration.

Even the scoring marks the work as exceptional. As well as the usual church trio, two oboes, two horns, two trumpets, three trombones and timpani are employed. The Kyrie and the "Et in spiritum sanctum" of the Credo are preceded by extended orchestral preludes, and the Gloria ends with an extended fugue. Still more expansive is the closing fugue of the Credo, which is over 120 bars long and is full of coloratura. The festive, spirited Kyrie alternates soloists and choir in richly imitative counterpoint. The expressive high point of the three-part Gloria is the grief-stricken "Qui tollis" in G minor. The Credo is constructed in five sections. The fervent "Et incarnatus" quartet begins an *Adagio* which culminates in the choral "Crucifixus" in C minor, which is thematically related to the "Et incarnatus" and thus underlines the theological connection between the birth and death

of Christ. The *allegro* tempo is picked up again with the "Et resurrexit." The fourth section, which begins at "Et in spiritum," is a lyrically flowing episode in triple time, in which the solo soprano has a dialogue with the choir. A massive fugue closes this extended movement. Mozart set the Sanctus more economically, in the customary manner, with an imitative "Hosanna" section. In the deeply expressive Benedictus the cantabile of the soloists is constantly interrupted by interjections of "Hosanna" from the choir. Imploring cries of "Miserere" highlight the plea for mercy in the solemn Agnus Dei, until the brisk finale tempo takes over with "Dona nobis pacem." The theme, with its five-fold repeated note and final leap of a fifth back to the tonic, provides an energetic close.

Missa brevis in B flat, K. 275 (272b)

It is thought that this work was completed in 1777. The autograph is lost, but there is a copy in the Austrian National Library, and further copies are to be found in the Archives of Salzburg Cathedral and in Lambach. This mass reverts to the short form. It is scored for soloists, choir, two violins, bass and organ, to which a viola part was later added, perhaps by Mozart himself.

The Kyrie, like the expansive closing "Dona nobis pacem," alternates choir and soloists in the form of a rondo; in both cases the thematic material has folk characteristics. Apart from the "Dona nobis pacem" only the Benedictus offers an opportunity for vocal expansiveness. This swaying soprano solo, in triple metre, is the crown of the work. The

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Sanctus and the Gloria are through-composed and are sung by choir only. The Gloria is held together by the chromatically rising figure with which it opens. The Credo is more strongly articulated through the alternation of soloists and choir, and in this way Mozart highlights the "Et incarnatus" section, set for solo quartet. The choral writing is predominantly homophonic, with only a few short imitative passages.

Mass in C, K. 317, "Coronation Mass"

On 15 January 1779 Mozart returned from his unsuccessful visit to Mannheim and Paris and reluctantly resumed his duties in Salzburg. The second last Salzburg Mass is dated 23 March 1779. Under the name "Coronation" Mass, this work became Mozart's most popular setting of the Mass. But the claim that it was written for the anniversary of the ceremonial crowning of a miraculous statue in the Wallfahrtskirche (Pilgrim Church) at Maria Plain, near Salzburg, is doubtful, to say the least. For one thing there is a gap of several months between the date of completion and this Marian festival, which takes place in June, and for another thing the large orchestral forces demanded by this work would have presented difficulties in the Wallfahrtskirche. It is therefore more probable that this Mass was written for the Easter celebrations of 1779.

In addition to the usual church trio, the orchestra consists of two each of oboes, horns and trumpets, three *colla parte* trombones supporting the choir, timpani and organ. The "Coronation" Mass surpasses its predecessors in terms of its festive vitality,

its wealth of contrast, the variety of the musical thoughts it develops within extremely narrow confines, and its arresting lyricism. Behind the apparently straightforward structure, which adheres to the Archbishop's demand for concision, is hidden an acutely conscious concern for detail. Impressions made on Mozart in Mannheim and Paris did not pass without trace. Thus in the closing "Dona nobis pacem" he picks up the Kyrie, thereby ensuring the musical unity of the work as a whole. Once more the Gloria is constructed in three sections, with the "Qui tollis" as its centrepiece, while the Credo is in rondo form, with the "Et incarnatus" as its centrepiece. The solo quartet and the choir are set off against each other in a variety of ways. The structure of the Sanctus is built on an instrumental ostinato. The Benedictus is also in three parts, with the "Hosanna" repeating the main thoughts as episodes. The soprano solo of the Agnus Dei anticipates the Countess's aria "Dove sono" in "Le nozze di Figaro." The completeness of form, the almost folk-like accessibility of the melodies, and the symphonic structure together produce a unity which raises the work, in spite of its brevity, far above the usual *Missa brevis* and points ahead to the great late Masses of Joseph Haydn.

Missa solennis in C, K. 337

Mozart's last complete Mass was probably written in March 1780. Although it is usually described as a *Missa solennis*, it is in fact a *Missa brevis*, albeit with a large, festive orchestra of two oboes, two bassoons, two trumpets, three trombones and organ, as well as the church string trio. This work,

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Mozart's farewell to the liturgical Mass setting, is a compact and cohesively structured masterpiece. The orchestra is handled with a freedom and independence which surpasses even the "Coronation" Mass.

The slow, solemn Kyrie is for choir only. The dark modulations and the gripping opening of the short orchestral prelude lay bare an intimate religiosity which would conventionally have been avoided. The Gloria and Credo are compactly built, in obedience to the rules, but what a wealth of detail is unfolded here in the interaction of voices and orchestra, what natural unity is achieved through the interconnection of the thematic material. The "Et incarnatus" for solo soprano with obbligato woodwind and the expressive "Crucifixus," with its dark opening for unison choir, are exceedingly beautiful. Mozart set the Credo twice, first marking it "Tempo di ciacconna," then breaking off and beginning all over again. The short Sanctus, with its octave choral interpolations, follows the most revolutionary movement, a Benedictus in the form of a sombre choral fugue in A minor, which has no counterpart in the Salzburg Masses. The Agnus Dei contains an arioso soprano solo with obbligato wind and organ, a beautiful piece of sacred chamber music, after which the "Dona nobis pacem" closes the Mass in the usual brisk manner of a finale.

In spite of its succinct form, this Mass, with its subtlety of detail and wealth of fantasy, is the finest of the Salzburg Masses. Mozart had good reason to

ask his father to send him the score of this work, as well as the scores of K. 275 and K. 317, when he was in Munich in November 1780 for a performance of "Idomeneo." We do not know whether he performed the Mass there, but we can be certain that he wished to attract the Elector's notice as a composer of sacred music, with a view to winning a post. His efforts, however, were without success.

The two Viennese masterworks

Missa solennis in C minor, K. 427 (417a) **"Great" Mass**

On 4 January 1783 Mozart wrote from Vienna to his father about "half of a Mass . . . which is still lying there hopefully." This can only have been the C minor Mass, which was begun in the summer of 1782, following a vow Mozart had made when his bride Constanze fell ill. That this vow should have been Mozart's sole motivation in writing a monumental work, which went far beyond all his other Mass compositions, is extremely unlikely. It is far more likely to have been born of Mozart's struggle with the work of J.S. Bach, which he discovered that year through Baron van Swieten and which induced in him a creative crisis. When at the end of July 1783 Mozart finally set out on the repeatedly postponed journey to Salzburg to introduce his wife to his father and sister, he apparently brought the completed parts of the Mass with him. And here begins the still unsolved riddle of this work and its first performance.

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According to the latest research, as it is set forth in the foreword to the C minor Mass in the "Neue Mozart-Ausgabe," that much-cited performance in St. Peter's, Salzburg, took place not on 25 August, as was earlier supposed, but on 26 October. Mozart would then have had plenty of time to complete the work during the months of his stay in Salzburg. Why did he not do so, particularly since he had no other commissions to fulfill? If, as emerges from a letter of Constanze to the publisher André on 31 May 1800, the C minor Mass really was performed in St. Peter's, how did Mozart fill out the skeleton? It is unlikely that Constanze was mistaken, since she herself had sung the soprano solo, which was far more demanding than his previous Masses. These questions will probably never be answered conclusively.

Mozart completed the Kyrie and the Gloria, the Credo as far as the words "Et incarnatus," and the great solo quartet of the Benedictus. In the "Et incarnatus" coloratura aria only the voice part, the three obbligato woodwind parts, the two orchestral ritornellos, and the basso continuo were written out; the filling in of the harmonies by the strings is missing. The Sanctus and Hosanna are in only five parts, although actually conceived for eight-part double chorus, a fact first established by Alois Schmitt at the turn of the century. The close of the Credo and the Agnus Dei are missing completely. Alois Schmitt, H.C. Robbins Landon and, more recently, Franz Beyer have supplied the missing parts for the soprano aria, the Sanctus and the Hosanna, where the differences are of little import-

ance in performance practice. In this completed form the work is usually performed today.

Even in the sombre, monumental Kyrie, with its imitative counterpoint and its choral writing supported by the trombones, it is already clear how far Mozart has moved from his earlier Masses. In the "Christe eleison" the comforting lyricism of the soprano solo is supported by interjections from the choir, before the sombreness of the opening returns with the second "Kyrie." The brisk *Allegro vivace* of the "Gloria" chorus is followed by the "Laudamus te" aria for soprano, accompanied by strings, oboes and horns, a jubilant piece of exultant coloratura. Then the monumental five-part chorus "Gratias agimus" bursts in, a homophonic movement of solemn block chords in A minor. The "Domine Deus" duet for two sopranos in D minor, a stirring, imitative piece, is accompanied by strings only. The "Qui tollis" which follows is the expressive climax of the work as it stands. A powerful double chorus in G minor accompanied by jagged, dotted string figures and full wind transforms the request for mercy into a succinct cry of entreaty. Here the influence of Bach and Handel is unmistakable. Even in the Requiem Mozart would write nothing on a larger scale than this. The *Allegro* trio in E minor for two sopranos and tenor, "Quoniam," is followed by an *Adagio* choral interjection on "Jesu Christe," of only six bars. This ends on the dominant seventh of C major, which leads immediately into "Cum sancto spiritu," an *alla breve* fugue in C major, with a compact theme pressing onward in crotchets, passing gradually into

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agitated quavers which produce a rich texture of imitative counterpoint. This expansive fugue-finale is a masterpiece of the strict style based on the great Baroque masters. The Credo is through-composed as a strict *allegro maestoso* chorus in five part homophony. The expansive "Et incarnatus" aria which follows is a showpiece of great coloratura sopranos, ending in a virtuoso cadenza in the form of a duet for solo voice and solo flute. It is sometimes regarded as "operatic," and therefore out of the ordinary, sometimes as naive and pious Christmas music. This piece, with its soloistic flute, oboe and bassoon parts, has great musical charm, although it is stylistically inconsistent with the monumental expressiveness and retrospective style of the work as a whole. The reconstructions begin with the Sanctus for double chorus and the Osanna, but these are largely corroborated by the trombone parts which Mozart himself wrote. The stirringly expressive Benedictus quartet is followed by a condensed repeat of the Osanna double chorus.

Why did Mozart revert to the Neapolitan cantata Mass, which was already out-moded, and was despised in Vienna? Perhaps here too the influences of the music of Bach and Handel were decisive. It is understandable that he did not complete the work later in Vienna and "rescued" part of it for the oratorio "Davide penitente," since the church music reforms of Emperor Joseph II denied any opportunity for the performance of such a Mass.

Requiem in D minor, K. 626

In July 1791 Mozart was commissioned to write a Requiem by a representative of Count Franz von Walsegg-Stuppach. Posterity, with the help of the widowed Constanze, was to weave around this incident the well-known legend of the unknown "messenger in grey" and the mysterious patron. In fact Mozart knew it was Walsegg who had commissioned the work, as a memorial to his young wife who had died. According to his contemporaries, Count Walsegg did in fact follow a peculiar practice of commissioning compositions which he would then copy out and pass off as his own at private musical gatherings. So it was thought that in the case of the Requiem too he had asked for the composer's discretion. Taken up with the composition of "Die Zauberflöte" and "La clemenza di Tito," Mozart was able to begin work on the Requiem only after some delay; too late, as we now know, for him to be able to complete the work. When he died on 5 December, the Introit and the Kyrie were fully written out. He had written the choral and solo voices with basso continuo from the "Dies irae" of the Sequence up to and including the "Hostias" of the Offertory, but for the rest he had only indicated the scoring. After the eighth bar of the last verse of the "Lacrymosa" section the work is broken off. Of the Offertory movements "Domine Jesu Christe" and "Hostias," only the vocal parts are in Mozart's hand. The Sanctus, Benedictus and Agnus Dei, as well as the Communion "Lux aeterna" are completely missing, not even sketches having been left by Mozart, as is often supposed to be the case with the beautiful Benedictus quartet.

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Constanze, who did not want to lose the fee, looked around for someone to complete the work. She first commissioned the composer Joseph Eybler. He began the work, then handed it over to Mozart's pupil, Franz Süssmayr. Having had contact with Mozart until the end, Süssmayr no doubt knew better than anyone else what the composer had intended. In recent years his version has been much criticised. It is true that the scoring is sometimes awkward, that the Sanctus is weak, and that Mozart may have had a different ending in mind for the "Lacrymosa." But Süssmayr's version of Mozart's opus ultimum has won its place as a pinnacle in the repertoire of great sacred choral music, regardless of recent corrections of details by Franz Beyer and others. It remains as deeply moving as ever.

The dark tonal background is ensured even by the instrumentation. As well as the usual strings, two basset horns, two bassoons, three trombones, two trumpets and timpani are used. The chorus of the introit, interrupted only by the short soprano solo, "Te decet hymnus," builds up towards the end to a stirring urgency, in the style of a contrapuntal motet passing into insistent semiquaver movement. The fugal Kyrie follows, immediately setting the compact main theme, with the falling seventh typical of the Baroque fugue, against a countersubject in rushing semiquavers. Recent research claims that even in this movement someone other than Mozart has interfered with the scoring. The closing chord without the third has a sombre, archaic quality. With the "Dies irae" the problems begin, especially concerning instrumentation. The dramatic, sweep-

ing "Dies irae" chorus is followed by the solo quartet "Tuba mirum," which opens menacingly in B flat major, as a bass solo, but closes in tranquility. The trombone solo at the opening has been the subject of much argument, because it is regarded as being too long. In the G minor chorus "Rex tremendae," with its falling dotted figures in the strings, its three-fold cry of "Rex," and its taut syn-copated dotted figures in the choral parts, the call on the Judge of Mankind is transformed at the close into the beseeching plea of "Salva me." The expansive solo quartet "Recordare," in the comforting key of F major, with its lyrical, sanguine eloquence is perhaps the musical highlight of the work, in terms of the expressive part writing as well as the beauty of the string parts, of which Mozart sketched at least the opening motive, a sequence of descending phrases. The dramatic "Confutatis" chorus in A minor, with its threatening, rumbling string figures that evoke the horrors of Hell, the jagged, dotted cries of the male voices, and the imploring "Voca me" of the female voices, is followed without interruption by the "Lacrymosa," which Mozart broke off after the great climax at "Homo reus." Süssmayr's continuation may be regarded as being too short, but its comforting D major "Amen" is nonetheless convincing. The "Domine Jesu Christe" of the Offertory is like a motet, with a solo quartet inserted. The fugue "Quam olim Abraham" is again archaic in character; it is repeated after the lyrically reverent "Hostias." The rest is Süssmayr: a concise, conventional Sanctus, with a fugato "Hosanna" section which is too short, a very beautiful Benedictus quartet, and a simple

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but impressive Agnus Dei. Whether the complete repetition of the music of the second part of the Introit and the fugue of the Kyrie from "Lux aeterna" was what Mozart intended, is open to question. But it successfully rounds off the work as a whole.

Mozart's Requiem, despite all claims to the contrary, is absolutely liturgically oriented; it is a work which, in the face of a personal vision of death and of consciousness of sin, offers the comfort of the hope of the world to come; a work which is not infrequently used at solemn Masses for the dead in Austria and Southern Germany.

Translation: Mary Adams

Mozart

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422 519-2 **PME 9****DDD / ADD PG 807****Wolfgang Amadeus Mozart****MISSAE · REQUIEM****CD 1**

Missa in C, KV 66
Missa in G, KV 49

CD 2

Missa in C, KV 167
Missa in G, KV 140
Missa in D minor, KV 65

CD 3

Missa in C, KV 337
Missa in D, KV 194
Missa in B flat, KV 275

CD 4

Missa in C minor, KV 139
Missa in C, KV 259

CD 5

Missa in F, KV 192
Missa in C, KV 257

CD 6

Missa in C, KV 317
Missa in C, KV 220

CD 7

Missa in C, KV 258
Missa in C, KV 262

CD 8

Missa in C minor, KV 427

CD 9

Requiem in D minor, KV 626

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COMPLETE MOZART EDITION

Mozart

QUINTETS, QUARTETS, ETC.

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**Clarinet Quintet in A, KV 581**

Klarinettenquintett A-dur

Quintette avec clarinette en la majeur

Quintetto per clarinetto in La maggiore

- | | | |
|---|--|---|
| <div data-bbox="18 293 42 315">1</div> <div data-bbox="18 321 42 343">2</div> <div data-bbox="18 349 42 371">3</div> <div data-bbox="18 377 42 399">4</div> | <div data-bbox="57 293 159 320">1. Allegro</div> <div data-bbox="57 321 183 348">2. Larghetto</div> <div data-bbox="57 349 180 376">3. Menuetto</div> <div data-bbox="57 377 324 404">4. Allegretto con variazioni</div> | <div data-bbox="915 300 975 327">9'55"</div> <div data-bbox="915 328 975 355">7'29"</div> <div data-bbox="915 356 975 383">7'40"</div> <div data-bbox="915 384 975 411">9'50"</div> |
|---|--|---|

ACADEMY OF ST MARTIN IN THE FIELDS' CHAMBER ENSEMBLE:**Antony Pay**

Clarinet/Klarinette/Clarinetto/Clarinetto

Iona Brown

Violin/Violine/Violon/Violino I

Malcolm Latchem

Violin/Violine/Violon/Violino II

Stephen Shingles

Viola/Alto

Denis Vigay

Cello/Violoncello/Violoncelle

Horn Quintet in E flat, KV 407/386c

Hornquintett Es-dur

Quintette avec cor en mi bémol majeur

Quintetto per corno in Mi bemolle maggiore

- | | | |
|---|------------|-------|
| 5 | 1. Allegro | 6'19" |
| 6 | 2. Andante | 7'27" |
| 7 | 3. Allegro | 3'58" |

ACADEMY OF ST MARTIN IN THE FIELDS' CHAMBER ENSEMBLE:

Timothy Brown

Horn/Cor/Corno

Iona Brown

Violin/Violine/Violon/Violino

Stephen Shingles

Viola/Alto I

Anthony Jenkins

Viola/Alto II

Denis Vigay

Cello/Violoncello/Violoncelle

Oboe Quartet in F, KV 370/368b

Oboenquartett F-dur

Quatuor avec hautbois en fa majeur

Quartetto per oboe in Fa maggiore

- | | | |
|----|----------------------|-------|
| 8 | 1. Allegro | 4'54" |
| 9 | 2. Adagio | 4'11" |
| 10 | 3. Rondeau (Allegro) | 2'41" |

Mozart

ACADEMY OF ST MARTIN IN THE FIELDS' CHAMBER ENSEMBLE:

Neil Black

Oboe/Hautbois

Iona Brown

Violin/Violine/Violon/Violino

Stephen Shingles

Viola/Alto

Denis Vigay

Cello/Violoncello/Violoncelle

Sonata (Duo) for Bassoon and Cello in B flat, KV 292/196c

Duo-Sonate für Fagott und Violoncello B-dur

Sonate (Duo) pour basson et violoncelle en si bémol majeur

Sonata (Duetto) per fagotto e violoncello in Si bemolle maggiore

- | | | |
|----|--------------------|-------|
| 11 | 1. Allegro | 3'42" |
| 12 | 2. Andante | 2'56" |
| 13 | 3. Rondo (Allegro) | 2'42" |

Klaus Thunemann

Bassoon/Fagott/Basson/Fagotto

Stephen Orton

Cello/Violoncello/Violoncelle

Mozart

**Flute Quartet in D, KV 285**

Flötenquartett D-dur

Quatuor avec flûte en ré majeur

Quartetto per flauto in Re maggiore

- | | | |
|-----|-------------|-------|
| [1] | 1. Allegro | 6'40" |
| [2] | 2. Adagio - | 2'22" |
| [3] | 3. Rondeau | 4'10" |

Flute Quartet in A, KV 298

Flötenquartett A-dur

Quatuor avec flûte en la majeur

Quartetto per flauto in La maggiore

- | | | |
|-----|----------------------------------|-------|
| [4] | 1. Tema (Andante) con variazioni | 5'42" |
| [5] | 2. Menuetto | 2'06" |
| [6] | 3. Rondeau (Allegretto grazioso) | 2'54" |

Flute Quartet in C, KV App. 171/285b

Flötenquartett C-dur

Quatuor avec flûte en ut majeur

Quartetto per flauto in Do maggiore

- | | | |
|-----|------------------------------------|-------|
| [7] | 1. Allegro | 5'46" |
| [8] | 2. Tema (Andantino) con variazioni | 9'30" |

Mozart

**Flute Quartet in G, KV 285a**

Flötenquartett G-dur

Quatuor avec flûte en sol majeur

Quartetto per flauto in Sol maggiore

- | | | |
|------|----------------------|-------|
| [9] | 1. Andante | 6'07" |
| [10] | 2. Tempo di menuetto | 3'25" |

William Bennett

Flute/Flöte/Flûte/Flauto

GRUMIAUX TRIO:**Arthur Grumiaux**

Violin/Violine/Violon/Violino

Georges Janzer

Viola/Alto

Eva Czako

Cello/Violoncello/Violoncelle

Mozart

**Two original movements from the String Quintet in B flat, KV 174**

Zwei ursprüngliche Sätze aus dem Streichquintett B-dur KV 174

Deux mouvements originaux du Quintette à cordes en si bémol majeur KV 174

Due movimenti originali dal Quintetto per archi in Si bemolle maggiore KV 174

(later rejected · später verworfen · mouvements rejetés par la suite · successivamente scartati)

- [1] 1. Trio 1'23"
- [2] 2. Finale (Allegro) 7'21"

[3] Minuet in F, KV 168a for string quartet*

Menuett F-dur für Streichquartett

Menuet en fa majeur pour un quatuor à cordes

Minuetto in Fa maggiore, per un quartetto d'archi

[4] Allegro in F, KV 288/246c for a divertimento*

F-dur, für ein Divertimento

en fa majeur pour un divertimento

in Fa maggiore, per un divertimento

for two horns and strings · für zwei Hörner und Streicher

pour deux cors et cordes · per due corni e archi

Completed by/Ergänzt von/Complété par/Completato da: Erik Smith

[5] Minuet in B flat, KV App. 68/589a for a string quartet*

Menuett B-dur für ein Streichquartett

Menuet en si bémol majeur pour un quatuor à cordes

Minuetto in Si bemolle maggiore per un quartetto per archi

Completed by/Ergänzt von/Complété par/Completato da: Erik Smith

Mozart

[6] Movement in A, KV App. 72/464a for a string quartet* 7'39"

Satz A-dur für ein Streichquartett

Mouvement en la majeur pour un quatuor à cordes

Movimento in La maggiore, per un quartetto per archi

Completed by/Ergänzt von/Complété par/Completato da: Erik Smith

[7] [Allegro] in B flat, KV App. 80/514a for a string quartet* 6'12"

B-dur, für ein Streichquintett

en si bémol majeur pour un quintette à cordes

in Si bemolle maggiore, per un quintetto per archi

Completed by/Ergänzt von/Complété par/Completato da: Erik Smith

[8] Allegro in F, KV App. 90/580b* 7'04"

F-dur · en fa majeur · in Fa maggiore

for clarinet, basset horn, violin, viola and cello

für Klarinette, Bassetthorn, Violine, Viola und Violoncello

pour clarinette, cor de basset, violon, alto et violoncelle

per clarinetto, corno di bassetto, violino, viola e violoncello

Completed by/Ergänzt von/Complété par/Completato da: Erik Smith

[9] Allegro in G, KV App. 66/562e for a string trio* 3'56"

G-dur, für ein Streichtrio

en sol majeur pour un trio à cordes

in Sol maggiore, per un trio per archi

Mozart



- 10 **Allegro in B flat, KV App. 91/516c for a clarinet quintet*** 4'17"
B-dur, für ein Klarinettenquintett
en si bémol majeur pour un quintette avec clarinette
in Si bemolle maggiore, per un quintetto per clarinetto

- 11 **Allegro moderato in A minor, KV App. 79 for a string quintet*** 5'18"
a-moll, für ein Streichquintett
en la mineur pour un quintette à cordes
in la minore, per un quintetto per archi

- 12 **Allegro in F, KV App. 283/246c for a divertimento***
F-dur, für ein Divertimento
en fa majeur pour un divertimento
in Fa maggiore, per un divertimento

- 13 **Allegro in C, KV App. 66/36a for a string quartet***
G-dur, für ein Streichquartett
en sol majeur pour un trio à cordes
in Sol maggiore, per un trio per archi

- 14 **Allegro in B flat, KV App. 48/38a for a string quartet***
B-dur, für ein Streichquartett
en si bémol majeur pour un quartet à cordes
in Si bemolle maggiore, per un quartetto per archi

- 15 **Allegro in B flat, KV App. 48/38a for a string quartet***
B-dur, für ein Streichquartett
en si bémol majeur pour un quartet à cordes
in Si bemolle maggiore, per un quartetto per archi

Mozart

ACADEMY OF ST MARTIN IN THE FIELDS' CHAMBER ENSEMBLE:

Kenneth Sillito

Violin/Violine/Violon/Violino I

Malcolm Latchem

Violin/Violine/Violon/Violino II

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Stephen Tees

Viola/Alto II

Stephen Orton

Cello/Violoncello/Violoncelle

Andrew Marriner

Clarinet/Klarinette/Clarinetto/Clarinetto

Angela Malsbury

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto

Timothy Brown

Horn/Cor/Corno I

Nicholas Hill

Horn/Cor/Corno II

Paul Marrion

Double-bass/Kontrabaß/Contrebasse/Contrabbasso

* DDD

Mozart

Total playing-time: 3.00'49"

422 510-2 PME3

ADD / DDD PG 893

Wolfgang Amadeus Mozart
QUINTETS · QUARTETS
MOVEMENTS & FRAGMENTS

Strings and wind
 Kammermusik für Streicher und Bläser
 Musique de chambre pour cordes et vents
 Musica da camera per archi e fiati

CD 1

Clarinet Quintet KV 581
 Horn Quintet KV 407
 Oboe Quartet KV 370
 Sonata KV 292
 for bassoon and cello

CD 2

Flute Quartet KV 285
 Flute Quartet KV 298
 Flute Quartet KV 285b
 Flute Quartet KV 285a

CD 3

10 movements and fragments
 for chamber ensemble:
 KV 174, 168a, 288,
 589a, 464a, 514a, 580b,
 562c, 516c, 515c

Academy of St Martin in the Fields'
 Chamber Ensemble
 Grumiaux Trio

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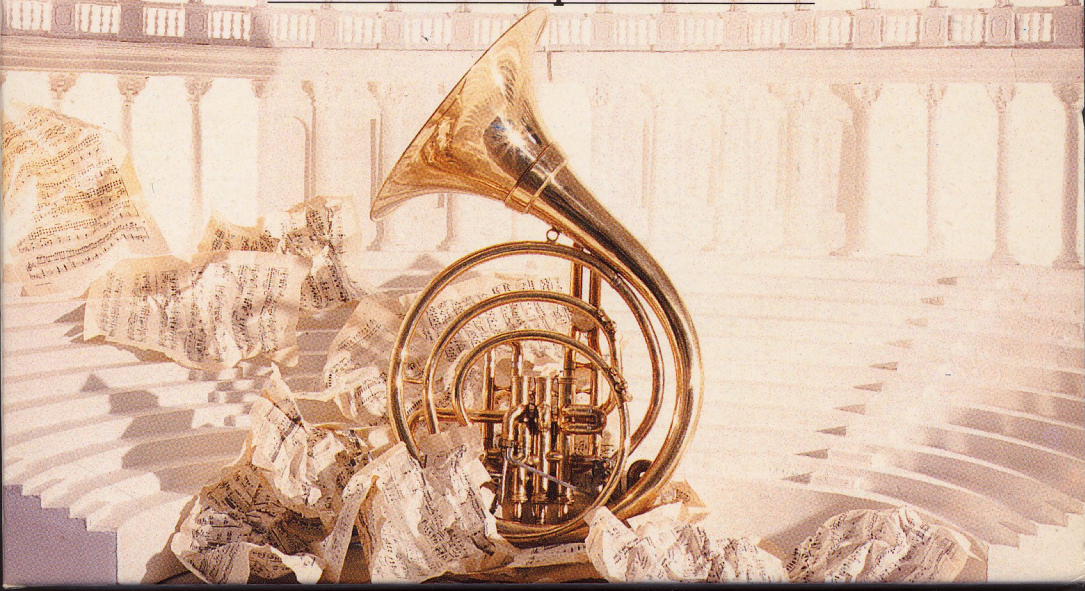
PHILIPS

COMPLETE MOZART EDITION

Mozart

WIND CONCERTOS

**Bläserkonzerte • Concertos pour vents
Concerti per fiati**





Wolfgang Amadeus Mozart. Silverpoint drawing by D. Stock, 1789.

Wolfgang Amadeus Mozart

(1756-1791)

WIND CONCERTOS

Bläserkonzerte · Concertos pour vents · Concerti per fiati

Irena Grafenauer · Aurèle Nicolet

Heinz Holliger · Neil Black

Karl Leister · Jack Brymer

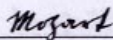
Peter Damm · Hermann Baumann · Alan Civil

Klaus Thunemann · Michael Chapman · Maria Graf

ACADEMY OF ST MARTIN IN THE FIELDS

SIR NEVILLE MARRINER

Heinz Holliger



**Concerto for Flute, Harp and Orchestra in C, KV 299/297c**

Konzert für Flöte, Harfe und Orchester C-dur

Concerto pour flûte, harpe et orchestre en ut majeur

Concerto per flauto, arpa e orchestra in Do maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Carl Reinecke

- | | | |
|---|----------------------|--------|
| 1 | 1. Allegro | 10'27" |
| 2 | 2. Andantino | 8'32" |
| 3 | 3. Rondeau (Allegro) | 8'21" |

Flute Concerto in G, KV 313/285c

Flötenkonzert G-dur

Concerto pour flûte et orchestre en sol majeur

Concerto per flauto e orchestra in Sol maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Irena Grafenauer

- | | | |
|---|------------------------------|-------|
| 4 | 1. Allegro maestoso | 9'01" |
| 5 | 2. Adagio non troppo | 8'28" |
| 6 | 3. Rondo (Tempo di menuetto) | 6'47" |

Andante for Flute and Orchestra in C, KV 315/285e

für Flöte und Orchester C-dur · pour flûte et orchestre en ut majeur

per flauto e orchestra in Do maggiore

Cadenza/Kadenz/Cadence: Irena Grafenauer

- | | | |
|---|--|-------|
| 7 | | 5'56" |
|---|--|-------|

Irena Grafenauer

Flute/Flöte/Flûte/Flauto

Maria Graf

Harp/Harfe/Harpe/Arpa (KV 299/297c)

Mozart

**Clarinet Concerto in A, KV 622**

Klarinettenkonzert A-dur

Concerto pour clarinette et orchestre en la majeur

Concerto per clarinetto e orchestra in La maggiore

- | | | |
|---|--------------------|--------|
| 1 | 1. Allegro | 11'59" |
| 2 | 2. Adagio | 7'43" |
| 3 | 3. Rondo (Allegro) | 8'40" |

Karl Leister

Clarinet/Klarinette/Clarinetto/Clarinetto

Bassoon Concerto in B flat, KV 191/186c

Fagottkonzert B-dur

Concerto pour basson et orchestre en si bémol majeur

Concerto per fagotto e orchestra in Si bemolle maggiore

Cadenzas/Kadenzen/Cadences/Cadenze: Klaus Thunemann

- | | | |
|---|------------------------------|-------|
| 4 | 1. Allegro | 6'54" |
| 5 | 2. Andante ma adagio | 6'06" |
| 6 | 3. Rondo (Tempo di menuetto) | 4'05" |

Klaus Thunemann

Bassoon/Fagott/Basson/Fagotto

Mozart

**Horn Concerto in D, KV 386b (KV 412 & 514)**

Hornkonzert D-dur

Concerto pour cor et orchestre en ré majeur

Concerto per corno e orchestra in Re maggiore

- | | | |
|---|---------------------|-------|
| 1 | 1. (Allegro) KV 412 | 4'53" |
| 2 | 2. Allegro KV 514 | 4'15" |

Horn Concerto in E flat, KV 417

Hornkonzert Es-dur

Concerto pour cor et orchestre en mi bémol majeur

Concerto per corno e orchestra in Mi bemolle maggiore

Cadenza/Kadenz/Cadence: Peter Damm

- | | | |
|---|---------------------|-------|
| 3 | 1. Allegro maestoso | 6'21" |
| 4 | 2. Andante | 3'18" |
| 5 | 3. Rondo | 3'42" |

Horn Concerto in E flat, KV 447

Hornkonzert Es-dur

Concerto pour cor et orchestre en mi bémol majeur

Concerto per corno e orchestra in Mi bemolle maggiore

Cadenza/Kadenz/Cadence: Peter Damm

- | | | |
|---|------------------------|-------|
| 6 | 1. Allegro | 7'25" |
| 7 | 2. Romanze (Larghetto) | 4'49" |
| 8 | 3. Allegro | 3'44" |

Mozart

Horn Concerto in E flat, KV 495

Hornkonzert Es-dur

Concerto pour cor et orchestre en mi bémol majeur

Concerto per corno e orchestra in Mi bemolle maggiore

Cadenzas/Kadenzen/Cadenes/Cadenze: Peter Damm

- | | | |
|----|---------------------------|-------|
| 9 | 1. Allegro moderato | 8'09" |
| 10 | 2. Romanza (Andante) | 4'11" |
| 11 | 3. Rondo (Allegro vivace) | 3'36" |

- | | | |
|----|---|-------|
| 12 | Rondo for Horn and Orchestra in E flat, KV 371 | 5'45" |
|----|---|-------|

Rondo für Horn und Orchester Es-dur

Rondeau pour cor et orchestre en mi bémol majeur

Rondò per corno e orchestra in Mi bemolle maggiore

Completed and orchestrated by/Ergänzt und instrumentiert von/Complète et orchestré par/

Completato e orchestrato da: Erik Smith

Cadenza/Kadenz/Cadenze: Peter Damm

Peter Damm

Horn/Cor/Corno

Mozart

Sinfonia concertante in E flat, KV App. 9/297B

for flute, oboe, horn, bassoon and orchestra

für Flöte, Oboe, Horn, Fagott und Orchester Es-dur

pour flûte, hautbois, cor, basson et orchestre en mi bémol majeur

per flauto, oboe, corno, fagotto e orchestra in Mi bemolle maggiore

(doubtful - zweifelhaft - attribution incertaine - attribuzione incerta)

Reconstruction and cadenzas/Rekonstruktion und Kadenzen

Reconstruction et cadences/Ricostruzione e cadenze: ROBERT LEVIN

- | | | |
|---|-----------------------------|--------|
| 1 | 1. Allegro | 9'36" |
| 2 | 2. Adagio | 6'27" |
| 3 | 3. Andantino con variazioni | 12'18" |

Aurèle Nicolet

Flute/Flöte/Flûte/Flauto

Heinz Holliger

Oboe/Hautbois

Hermann Baumann

Horn/Cor/Corno

Klaus Thunemann

Bassoon/Fagott/Basson/Fagotto

Mozart



422 677-2

**Oboe Concerto in C, KV (314)/271k**

Oboenkonzert C-dur

Concerto pour hautbois et orchestre en ut majeur

Concerto per oboe e orchestra in Do maggiore

Reconstruction from the Concerto KV 314/285d

Rekonstruktion nach dem Konzert KV 314/285d

Reconstruction d'après le Concerto K 314/285d

Ricostruzione dal Concerto KV 314/285d

Cadenzas/Kadenzen/Cadences/Cadenze: Heinz Holliger

- 4 1. Allegro aperto
- 5 2. Adagio non troppo
- 6 3. Rondo (Allegretto)

6'47"

7'25"

5'31"

Heinz Holliger

Oboe/Hautbois

Mozart

CD 5 422 678-2

**Flute Concerto in D, KV 314/285d**

Flötenkonzert D-dur

Concerto pour flûte et orchestre en ré majeur

Concerto per flauto e orchestra in Re maggiore

Mozart's arrangement of the lost Oboe Concerto KV (314)/271k

Mozarts Bearbeitung des verlorenen Oboenkonzerts KV (314)/271k

Arrangement du Concerto pour hautbois et orchestre (perdu) K (314)/271k

Rielaborazione di Mozart del Concerto per oboe perduto KV (314)/271k

Cadenzas/Kadenzen/Cadences/Cadenze: Irena Grafenauer

- 1 1. Allegro aperto
- 2 2. Andante ma non troppo
- 3 3. Allegro

7'55"

6'18"

6'04"

Irena Grafenauer

Flute/Flöte/Flûte/Flauto

Mozart



Sinfonia concertante in E flat, KV App. C14.01/297b*

for oboe, clarinet, horn, bassoon and orchestra

für Oboe, Klarinette, Horn, Fagott und Orchester Es-dur

pour hautbois, clarinette, cor, basson et orchestre en mi bémol majeur

per oboe, clarinetto, corno, fagotto e orchestra in Mi bemolle maggiore

(doubtful - zweifelhaft - attribution incertaine - attribuzione incerta)

- 4 1. Allegro
- 5 2. Adagio
- 6 3. Andantino con variazioni

13'34"

7'26"

8'45"

Neil Black

Oboe/Hautbois

Jack Brymer

Clarinet/Klarinette/Clarinette/Clarinetto

Alan Civil

Horn/Cor/Corno

Michael Chapman

Bassoon/Fagott/Basson/Fagotto

ACADEMY OF ST MARTIN IN THE FIELDS

Conducted by · Dirigenten · Direction · Diretta da:

SIR NEVILLE MARRINER

Heinz Holliger KV (314)/271k

* ADD

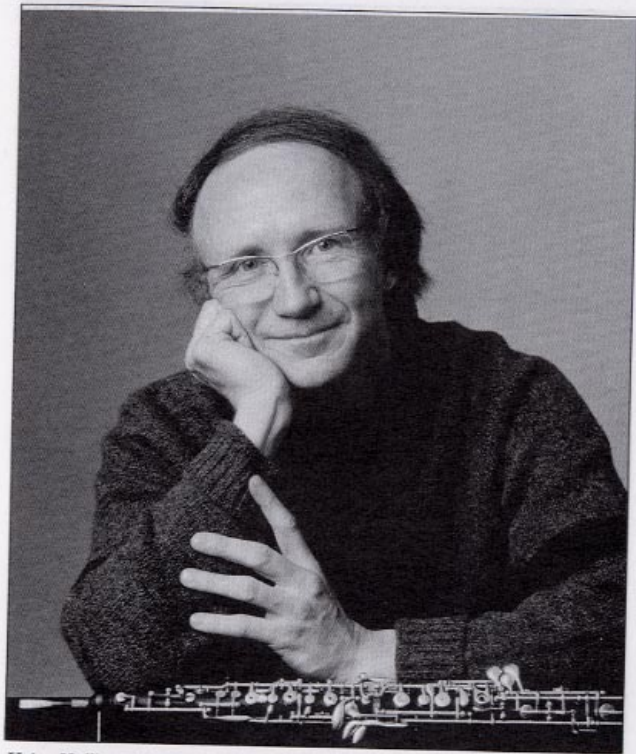
Mozart



Irena Grafenauer.



Aurèle Nicolet.



Heinz Holliger.



Karl Leister.



Peter Damm.



Klaus Thunemann.



Hermann Baumann.



Maria Graf



Sir Neville Marriner, Academy of St Martin in the Fields.

Covering an Exceptional Range Mozart's Wind Concertos

John Warrack

If we knew Mozart through nothing but his wind concertos, we should still possess a good survey of his gifts, if only glimpses of his genius. Nothing could compensate for the loss of the great operas and piano concertos, one that would be even more tragic than that of the symphonies; but from the wind concertos we should have a wider knowledge of him than we should from the violin concertos or the music for wind ensemble. Of the wind concertos, only the Clarinet Concerto can claim to rank among his greatest masterpieces; but the range of the music gives some reflection of his own range, as he matches the character of each instrument to a facet of his own — the horn strong, lyrical, also associated with the hunting sounds of the Europe he crossed so often in his travels, the oboe nimble and elegant, the flute perky, insouciant, graceful, the bassoon cheerful and funny but also dignified and tinged with pathos, the clarinet, which had grown to orchestral maturity in his own lifetime, embodying the Romantic sensibilities that were entering his music more fully at the time of his tragically early death.

These works are exceptional among eighteenth-century wind concertos in covering such a range;

they are also unusual in another respect. At the time, most concertos were written by composers for themselves to play, and indeed all Mozart's violin concertos and all but two of his piano concertos were composed for his own artistry. In the case of the wind concertos, Mozart had in mind players as various as the great clarinetist Anton Stadler and the cheesemonger horn player Joseph Leutgeb, as well as a pair of wealthy flautists whose talents seem to have been worth taking seriously, to judge by the quality as well as the difficulty of some of the music they were given.

In the case of the Bassoon Concerto, K. 191 (186e), nothing is known of the artist for whom this (and possibly some missing Mozart bassoon concertos) was written, though perhaps it was the collector and amateur bassoonist Thaddäus von Dürnitz. The autograph is lost, though the work can be dated to June 1774. Mozart was then 18, and an experienced composer of astonishing talent on the verge of genius. It is virtually the second concerto he composed, its only original predecessor (apart from some versions of works by other composers, and perhaps a lost trumpet concerto of 1768) being a piano concerto. He was thus familiar with the con-

Mozart

certo style but still finding his way in it; and in this, the first of his surviving wind concertos, one can appreciate at its simplest the closeness of the manner to operatic styles. In many ways, the form of the opening movements of Mozart's concertos is better understood as a version of the operatic ritornello, with sonata principles applied to it, than as a double sonata form: that is to say, it is normal for two contrasting subjects to be introduced by the orchestra, perhaps with suitable preludes and links, before the solo entry. These subjects are taken up by the soloist in an extended exposition, with suitable decorative and virtuosic patterns and with intervening orchestral comments, leading towards the dominant key. There follow excursions into related keys before a return to a re-ordered version of the opening material, then a cadenza and a conclusion.

This very general description covers the opening movement of the Bassoon Concerto; with the transformations to which genius has access, it can serve for many of his mature masterpieces. Mozart does not spare the bassoon, then still at a comparatively primitive stage of its development, in giving it some of the finest music yet written for it. He takes it down to its low B flat (the key of the concerto) and up into what were then its highest reaches, expecting, moreover, a good deal of agility in this technically tricky area. The slow movement, as with so many of its successors in Mozart's concertos, is close to the simplest operatic aria. In this case it is a remarkable foretaste of the manner of the Countess's "Porgi amor" in "Le nozze di Figaro"; and Mozart shows respect for the instrument's lyrical

qualities by muting the violins and violas to accompany this tender melody. The finale makes use of a form which Mozart was thereafter more or less to discard, a set of variations in rondo form, in this case based on a minuet.

Somewhat to one side of the classical concerto tradition was that of the *sinfonia concertante*, or *symphonie concertante*. This was essentially a concertante work in which several instruments (often of bewildering diversity) would take solo roles; and it was another product of the need for solo artists to have a vehicle for the display of their talents on their tours. In general, the main melodic interest would therefore lie in the solo parts, often competing in expressive or virtuosic display, with the orchestra in a supportive role. Mozart's *Sinfonia concertante* for violin and viola is an exception of genius to a rule that produced a wealth of music setting out to do little more than entertain; and it is in this category that the wind work attributed to him seems to fall. There is, however, a good deal of confusion about its authorship and origins.

The *Sinfonia concertante* K. App. 9 (297b) for flute, oboe, bassoon and horn does not survive in its original form, and indeed its authenticity has often been challenged. In Paris in the spring of 1778, Mozart heard four players, the flautist Johann Baptist Wendling, the oboist Friedrich Ramm, the bassoonist Ritter and the horn player Jan Vaclav (or Johann Wenzel) Stich, better known by the Italian version of his name, Giovanni Punto. "Punto plays *magnifique*," Mozart exclaimed, and on other oc-

Mozart

casions he had praised Ramm's artistry, which is immortalised in the Oboe Quartet; but the virtuosity of all four delighted him, and he swiftly wrote them a work for performance at the Concert Spirituel that April. He had reckoned without the jealousy of Giuseppe Maria Cambini, a composer who regarded the *sinfonia concertante* as his private speciality, and whose fear of his formidable young rival led him to persuade Joseph Legros, director of the concerts, to drop the new work. Mozart had by now irrevocably sold his score to Legros; but though upset, he was confident that he could rewrite it when he returned to Salzburg. He never did, and the original has never been recovered. However, in the 1860's there did come to light a score of a *sinfonia concertante* for the slightly different combination of oboe, clarinet, bassoon and horn. Since then, scholarly argument has raged about the work, some claiming that it is too lame to be authentic Mozart, others insisting that it is an arrangement of Mozart's work for different instruments by another hand and therefore does not fairly represent him. The most thorough modern reassessment of the evidence has been made by Robert Levin, whose reconstruction is performed here. The story is fully set out in Levin's book "Who Wrote the Mozart Four-wind Concertante?" (New York, 1988). In brief, Levin believes that Mozart did compose the work but never wrote it down again, that the usual text is based on a redistribution of all four solo parts (probably at the behest of a clarinetist), the orchestral parts being written by the arranger without knowledge of the originals, all this probably taking place in France in the 1820's.

Levin's version is a careful attempt to rethink the material presented in the four wind parts back to a conjectural original. Be all this as it may, the music is certainly not the strongest Mozart. There is a distinct lack of contrast between three movements, all in E flat, harmonically static, and all in either 2/4 or 3/4 time. The most ingenious reconstruction cannot alter this, though it can present the composer's ideas in a more convincingly "Mozartean" light.

No such doubts surround the Concerto for Flute and Harp, K. 299 (297c). On his arrival in Paris, Mozart had been treated with disdain, first by the aristocracy, being forced to play in disagreeable circumstances and denied payment for lessons, then by Legros, with his requests for works which he later discarded and which in some cases have never been found. However, through Baron Friedrich Grimm, who gave him a certain amount of support and help in Paris, he met the Duc de Guines, a former French Ambassador to England. De Guines was one of those who had defaulted on payments. However, as Mozart wrote to his father that May, he "plays the flute incomparably and his daughter . . . plays the harp *magnifique*. She has much talent and genius, and in particular an incomparable memory, so that she can play all her pieces, actually about two hundred, by heart." For father and daughter, Mozart wrote his Concerto for Flute and Harp, K. 299 (297c). Though it was thoughtfully written for them in the simplest of keys, C major, and lightly scored so as to flatter the soloists, it is quite a long and substantial work, somewhat closer

Mozart

to the *sinfonia concertante* in manner than to a true concerto. It further betrays its provenance by lacking the emotional depth of other works Mozart was writing during these months; but it also shows most engagingly and gracefully, and with a wealth of melodic invention, how he could turn his hand to all manner of musical tasks and transcend them with his genius.

His success in this, and in the flute concertos, is the more remarkable as he is said to have disliked the flute. However, when he arrived in Mannheim in the autumn of 1777, he met in the house of the Wendling family the wealthy Dutch amateur flautist known to him as De Jean (perhaps this was really Willem van Britten Dejong); and he was by no means reluctant to accept a commission. This was for 200 guilders to compose "three easy little concertos and a pair of quartets for the flute." De Jean was to prove a thrifty patron. On receipt of two concertos and three quartets, he handed over only 96 guilders, to Mozart's considerable annoyance. Reporting this ruefully to his father, he was answered with a furious denunciation of his business incompetence. The concertos were probably in G major (K. 313/285c) and D major (K. 314/285d). A third was begun, but all that survives is the beautiful little *Andante* in C, K. 315 (285e): this he may have used to replace the searching, but emotionally demanding *Adagio* of the G major Flute Concerto. The two movements stand in striking contrast: the C major *Andante* is one of his most charming, appealing pieces, melodically easy and exploring no great reserves of emotion; the

Adagio of the G major Concerto has by comparison depth and complexity, with a rich use of textures to support a far wider harmonic spectrum. There is a suggestion of "Cosi fan tutte" in its sense of physical warmth surrounding an emotional warmth. This G major Flute Concerto is certainly no "easy concerto," and perhaps De Jean found its virtuosity and still more its content more than he had, literally, bargained for. The passage-work demands the greatest skill; but no less crucially, the music goes far beyond the simple, *galant* models which De Jean doubtless had in mind, and gives the instrument a work of structural sophistication and emotional profundity that is completely unprecedented. Even the minuet finale, which begins on a deceptively light note, proves to be a full-scale sonata-rondo movement. Out of the simplest of all musical materials, scales and arpeggios, Mozart contrives a movement in which he seems to be amusing himself privately, while at the same time offering De Jean something readily playable.

The situation with the Flute Concerto in D is more confused. Mozart is known to have written a concerto in 1777 for the oboist Giuseppe Ferlendis, a fine player who had joined the Salzburg Prince-Bishop's orchestra on 1 April of that year. No autograph survives, but in 1920 there was discovered in the Salzburg Mozarteum a set of parts virtually identical to those of the D major Flute Concerto. It seems more than likely that this Oboe Concerto in C, K. 314 (271k) is the work which Mozart took with him to Mannheim, adapting it as one of the pieces for De Jean. He did admit that "I

Mozart

get fed up (*stuff*) when I have to go on writing for the same instrument (one I cannot stand)." The solo part needed some modification. Some passages would have been very difficult to play on an oboe of Mozart's day. But in either form, the music lies well for the instrument; and though it does not touch the depths of the Flute Concerto in G, it is a graceful piece, with a lively finale that has more than a touch of the skittish Blondchen he was to depict in "Die Entführung." It might be added that, among other lost, doubtful or fragmentary works, Mozart also began an Oboe Concerto in F: there survive only a substantial orchestral introduction and some 20 bars of the unaccompanied solo part.

The inspiration for Mozart's horn concertos was a still more unusual figure. Joseph Leutgeb, who was born in Vienna in 1732, was an old Salzburg friend and fellow Freemason. Between 1764 and 1773 he is mentioned in the Salzburg Hofkalender as a "Jägerhornist," or hunting-horn player; he had toured as a horn player, even appearing in Paris with concertos of his own composition (when he was praised for his ability to "sing an *Adagio* as perfectly as the most mellow, interesting and accurate voice"). In 1760 he had married Barbara Plazzeriani, the daughter of a cheese and sausage merchant, and set up to continue the family business in Vienna, receiving some financial help from Mozart's father Leopold. Mozart was very fond of him, and, though his junior by some 24 years, enjoyed teasing this evidently simple, good-natured man by peppering the scores of the works he wrote for him with leg-pulling remarks (the rondo, K. 412, marks the horn

part *Adagio* to everyone else's *Allegro* so as to confuse poor Leutgeb, then addressing him as "Signor Asino," or "Sir Donkey," and keeping up a running commentary of other less repeatable insults). Altogether, Mozart seems to have written some or all of seven horn concertos. There are three concertos in E flat (K. 417, 447 and 495), and one in D (K. 412 + 514 = 386b), consisting of a first movement and two versions of a rondo. There are also three fragmentary and partly scored movements, the Rondo K. 371, which finishes after 219 bars, and two first movements (K. 370b and 494a). Their dating has been problematic, but brilliant detective work by Alan Tyson on the paper which Mozart used now indicates the following disposition. K. 371 in E flat dates from 1781 (and belongs with the incomplete K. 370b in E flat, also of 1781). K. 417 in E flat is dated 1783. K. 494a in E probably dates from 1785. K. 495 in E flat is dated 1786. K. 447 in E flat probably dates largely from 1787. K. 412 + 514 (386b) in D now seems certain to date from 1791. This, it will be seen from the K. numbers, upsets the familiar chronology.

Nevertheless, though the period of their composition seems to have covered the last decade of Mozart's life, there is a consistency about the works that gives them a distinct unity of feeling. The horn of Mozart's day still lacked the valves which gave it a full range of notes; those which lay in the gaps in the harmonic series had to be obtained by skilful use of the hand in the bell to raise the pitch. Though this set some limitation on the techniques available in a concerto, it did not constrain Mozart's brilliant use

Mozart

of them; and the range of the chromatic inflections, no less than the rapid passagework, is a tribute to Leutgeb's artistry. Mozart's first movements are cast in sonata form, but with a brief development section. His slow movements touch upon the warmth, the tenderness, the hauntingly evocative melancholy that were to make the instrument especially favoured by the Romantics, who also appreciated the close associations the instrument had with Nature and the free life of the forests. Mozart's finales are cast in the familiar "hunting" manner, turning the fanfarings of the chase into music of unforgettable exuberance.

The D major Concerto, then, survives as two movements, the straightforward sonata first movement being paired with a cheerful rondo. However, two versions of the rondo survive. One, in Mozart's manuscript, is a draft (and is now in Kraków); the other, written out by another hand, is in Leningrad. The latter is considerably longer, and Alan Tyson has convincingly suggested that this version was recomposed by Mozart's pupil Franz Xaver Süssmayr, adding a passage for solo horn (not in Mozart's draft) that is a Gregorian chant for the Lamentations of Jeremiah — perhaps an allusion to the tragedy of Mozart's death four months earlier.

The first E flat concerto, K. 417, consists of the usual three movements. The opening *Allegro* contrasts the horn's noble fanfaring with a more lyrical second subject; they are taken through some dark modulations that must have tested Leutgeb's technique to the full. The *Andante* is a simple 3/8 move-

ment virtually for strings alone accompanying the horn, and the final rondo is in the "hunting" vein of which Mozart was to make so much. The second E flat concerto to be written, K. 495, is more fully scored, with two oboes and two horns as well as strings. There is an exceptionally rich and elaborate *Allegro maestoso*, and in the final rondo Mozart amusingly finds a different and unexpected way for the horn to return to the main theme on each of its appearances. K. 447 in E flat is scored with clarinets and bassoons as well as strings, and includes a remarkable passage in the development section of the opening movement in which held horn notes accompany a lively piece of string figuration. The Romance is more solemn than the other horn concerto slow movements, but the finale is another witty *tour de force*, with entries again unexpectedly introduced, and a sudden, cheerful run for home.

The last concerto which Mozart composed, indeed his last instrumental composition, was for the clarinettist Anton Stadler. Anton, born in 1753, and his younger brother Johann were both fine performers on the clarinet and basset horn, and became well known in Vienna from 1773 first through their playing in the band of the Russian ambassador Prince Dmitri Galitsin, later in the Imperial Court orchestra. Mozart came to know Anton through a performance of one of his serenades, and they were members of the same Masonic lodge. He travelled with Mozart to Prague in order to play the basset-horn obbligatos in "La clemenza di Tito." Stadler's virtuosity, and what a contemporary criticism, by Johann Friedrich Schink,

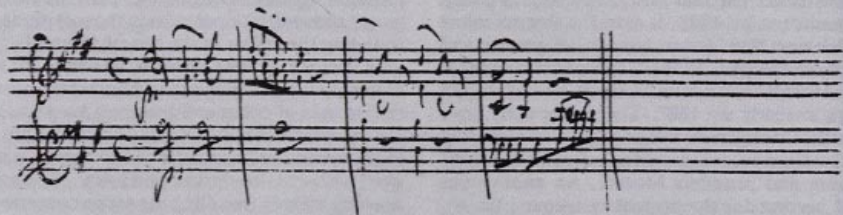
Mozart

praised as the almost human, singing quality of his tone, inspired Mozart to write both his Quintet and his Concerto, responding also to the technical improvements which Stadler had made to the instrument. These included the extension downwards of the normal clarinet range. Stadler had gradually come to realise that the richness and warmth of the instrument could be enhanced by adding some extra notes at the bottom of the compass; and, probably with the assistance of another freemason, the instrument maker Theodor Lotz, he eventually added four semitones by 1788. It was for this so-called basset clarinet that Mozart wrote his Concerto and Quintet, in the case of the Concerto reworking a Basset Horn Concerto in G which he had begun perhaps as early as 1787. The autographs have vanished: Stadler was a thoroughly improvident character, and even managed to borrow money off the dying and penniless Mozart. An anonymous revised version for the normal instrument (in A), appearing from three different publishers in about 1801, was generally accepted until attention was drawn in 1967 to a review of 1802 in the Leipzig "Allgemeine musikalische Zeitung" pointing out how different the Breitkopf and Härtel edition was from the original. The detail of the article showed that the reviewer had before him either the manuscript or, more probably, a copy. This knowledge has led to reconstructions of the supposed originals, mostly consisting of such matters as taking a lower octave option when this seems implied by the lie of the phrasing.

Mozart had first encountered the clarinet in 1770, and been enchanted by its sound. He wrote beautifully for it not only in the Quintet and Concerto and in the obbligatos for "La clemenza di Tito," but matched it to the grave sound of the viola in his so-called "Kegelstatt" Trio with piano, allowed its richness to suffuse some of his most warm-hearted serenades and divertimentos (he writes wonderfully for paired clarinets and basset horns in the great Serenade K. 361), and employed its warmth and romantic tenderness to colour perhaps "Così fan tutte" above all his operas (as in the soft phrases surrounding the voices in the trio of farewell, "Soave sia il vento"). In the Concerto, he scores for strings with only flutes, bassoons and horns: the more cutting sounds of oboes and trumpets are absent from a work whose mellow, Romantic nature has never failed to capture imaginations and hearts. It is not a work without its darker shadows: the ravishing opening melody (recalling the piano concerto in the same key) gives rise to extensions and variants and to contrasting themes, but there are more troubled key areas through which the music goes, and at some crucial moments a sudden turn away from the warmth down through series of chill diminished sevenths. The *Adagio* is one of the most sublime melodies he ever wrote, drawing on his love of the human voice which Stadler's clarinet embodied, and breaking the mood only with some marvelously evocative use of the clarinet's command of liquid runs and leaps. And if the rondo finale tests the artist's virtuosity, it is with music not of display but of a delicately balanced sensibility, poised between wit and a faint ruefulness. This was his last

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instrumental music: it reminds us that while an artist cannot manage without the talent to explore complex ranges of experience, it takes genius to be simple.



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Andante in C, KV 315
for flute

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Concerto in A, KV 622
for clarinet

Concerto in B flat, KV 191
for bassoon

CD 3

Concerto in D, KV 412 & 514
for horn

Concerto in E flat, KV 417
for horn

Concerto in E flat, KV 447
for horn

Concerto in E flat, KV 495
for horn

Rondo in E flat, KV 371
for horn

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Sinfonia concertante in E flat,
KV 297B

for flute, oboe, horn and bassoon
(Reconstruction: R. LEVIN)

Concerto in C (KV 314)*
for oboe

CD 5

Concerto in D, KV 314
for flute

Sinfonia concertante
in E flat, KV 297b
for oboe, clarinet, horn and bassoon

Irena Grafenauer flute · **Aurèle Nicolet** flute (KV 297B) · **Heinz Holliger** oboe · **Neil Black** oboe (KV 297B)
Karl Leister clarinet · **Jack Brymer** clarinet (KV 297b) · **Peter Damm** horn · **Hermann Baumann** horn (KV 297B)
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Academy of St Martin in the Fields
Sir Neville Marriner · Heinz Holliger*



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PHILIPS

COMPLETE MOZART EDITION

Mozart

ORGAN SONATAS & SOLOS





- | | | |
|---|---|-------|
| 1 | Church Sonata No. 1 in E flat, KV 67/41h
Kirchensonate Es-dur · Sonate d'église en mi bémol majeur
Sonata da chiesa in Mi bemolle maggiore | 2'20" |
| 2 | Church Sonata No. 2 in B flat, KV 68/41i
Kirchensonate B-dur · Sonate d'église en si bémol majeur
Sonata da chiesa in Si bemolle maggiore | 4'09" |
| 3 | Church Sonata No. 3 in D, KV 69/41k
Kirchensonate D-dur · Sonate d'église en ré majeur
Sonata da chiesa in Re maggiore | 4'01" |
| 4 | Church Sonata No. 4 in D, KV 144/124a
Kirchensonate D-dur · Sonate d'église en ré majeur
Sonata da chiesa in Re maggiore | 4'49" |
| 5 | Church Sonata No. 5 in F, KV 145/124b
Kirchensonate F-dur · Sonate d'église en fa majeur
Sonata da chiesa in Fa maggiore | 3'09" |
| 6 | Church Sonata No. 6 in B flat, KV 212
Kirchensonate B-dur · Sonate d'église en si bémol majeur
Sonata da chiesa in Si bemolle maggiore | 4'41" |
| 7 | Church Sonata No. 7 in F, KV 224/241a
Kirchensonate F-dur · Sonate d'église en fa majeur
Sonata da chiesa in Fa maggiore | 6'26" |



- 8 **Church Sonata No. 9 in G, KV 241**
Kirchensonate G-dur · Sonate d'église en sol majeur
Sonata da chiesa in Sol maggiore
- 9 **Church Sonata No. 8 in A, KV 225/241b**
Kirchensonate A-dur · Sonate d'église en la majeur
Sonata da chiesa in La maggiore
- 10 **Church Sonata No. 10 in F, KV 244**
Kirchensonate F-dur · Sonate d'église en fa majeur
Sonata da chiesa in Fa maggiore
- 11 **Church Sonata No. 11 in D, KV 245**
Kirchensonate D-dur · Sonate d'église en ré majeur
Sonata da chiesa in Re maggiore
- 12 **Church Sonata No. 12 in C, KV 263**
Kirchensonate C-dur · Sonate d'église en ut majeur
Sonata da chiesa in Do maggiore

Mozart

CD 2 422 668-2



- 1 **Church Sonata No. 13 in G, KV 274/271d**
Kirchensonate G-dur · Sonate d'église en sol majeur
Sonata da chiesa in Sol maggiore
- 2 **Church Sonata No. 14 in C, KV 278/271e**
Kirchensonate C-dur · Sonate d'église en ut majeur
Sonata da chiesa in Do maggiore
- 3 **Church Sonata No. 15 in C, KV 328/317c**
Kirchensonate C-dur · Sonate d'église en ut majeur
Sonata da chiesa in Do maggiore
- 4 **Church Sonata No. 16 in C, KV 329/317a**
Kirchensonate C-dur · Sonate d'église en ut majeur
Sonata da chiesa in Do maggiore
- 5 **Church Sonata No. 17 in C, KV 336/336d**
Kirchensonate C-dur · Sonate d'église en ut majeur
Sonata da chiesa in Do maggiore

Adagio and Allegro in F minor, KV 594

f-moll · en fa mineur · in fa minore

- 6 Adagio
- 7 Allegro
- 8 Adagio

Mozart

Fantasia in F minor, KV 608

«Orgelstück für eine Uhr»

f-moll · en fa mineur · in fa minore

- | | | |
|------|---------|-------|
| [9] | Allegro | 3'40" |
| [10] | Andante | 5'09" |
| [11] | Allegro | 2'49" |

[12] Andante in F, KV 616

«Andante für eine Walze in eine kleine Orgel»

F-dur · en fa majeur · in Fa maggiore

THE ORGANS · DIE ORGELN · LES ORGUES · GLI ORGANI

Kleine Chor-Orgel (1746), Stift Wilhering, Linz, Austria

<i>Manual</i>	
Principal	8'
Flauta	8'
Octave	4'
Flauta	3'
Quint	3'
+ Superoctave	2'
Mixtur 1' vierfach	

<i>Pedal</i>	
Bourbonbass	16'
Octavbass	8'

Mozart

Holzhay-Orgel (1784), Schloßpfarrkirche Obermarchtal, Germany (KV 594, KV 608)

HAUPTWERK

1. Manual

Praestant	16'
Principal	8'
Gamba	8'
Viola	8'
Quintatön	8'
Gr. Gedeckt	8'
Octav	4'

MITTELWERK

2. Manual

Principal	8'
Rohrfloete	8'
Flaut travers	8'
Salicional	8'
Undamaris	8'
Octav	4'
Floete	4'
Sifloit	2'
Quint	2 1/2'
Hoernle	2'
Cymbel	2'
Oboe	8'
Fagott	8'

CORNETWERK

3. Manual

Nachthorn	8'
Dulciana	8'
Fugara	4'
Spitzfloete	4'
Flageolet	2'
Cornet	4'
Cromhorn	8'
Schalmei	8'

PEDALWERK

Subbass	16'
Octav	8'
Violon	8'
Cornet	4'
Posaune	16'
Trompet	8'
Trompet	4'

Pedal Coppelung
Coppelung II-I
Coppelung III-I

Mozart

Mozart's Organ Works

Alfred Beaujean

Salzburg Cathedral had no less than six organs in Mozart's time. There was one on each of the four columns of the crossing, a fifth in the choir, and a sixth, the main organ, in the gallery above the entrance. Yet one would be wrong to infer from this opulence the existence of a great organ tradition. It was merely a relic of the High Baroque Venetian polychoral style cultivated in Salzburg in the seventeenth century. The famous Mass for 54 Voices attributed to Orazio Benevoli is evidence of this, even if it was not performed at the consecration of the Cathedral in 1628, as is now generally accepted. In the mid-eighteenth century spectacular music of this sort was a thing of the past. Even before the church music reforms of Emperor Joseph II a change of style had taken place in the church. These reforms, energetically taken up by Archbishop Hieronymus von Colloredo, ruled out such music totally.

Pieces for Mechanical Organ

The great organ tradition belonged essentially to middle and northern Germany. So it is no accident that Mozart, although court organist, did not write one original work for organ. The three pieces that appear under his name have nothing to do with the church organ. They were intended rather for a

curiosity, a mechanical organ which a certain Count Joseph Deym, alias Müller, had built in Vienna for his "Mausoleum of Field-Marshal Loudon." The "Mausoleum" was in fact a collection of curiosities, including a wax model of the Conqueror of Belgrade reposing in a glass coffin "splendidly lit from eight in the morning until ten at night." "On the striking of every hour funeral music can be heard... This week's composition is by Kapellmeister Mozart." Thus wrote the self-styled count in the Viennese newspapers of 1790.

It attests to the financial straits in which Mozart found himself during his last years that he committed himself as a composer to a venture of this sort. That he did so reluctantly is made clear in one of his letters. "I have made up my mind to write the Adagio for the clock-maker immediately, then to slip a few ducats into my dear little wife's hand. And I did too, but it is such loathsome work I was most unhappy not to be able to finish it. Every day I work on it but always have to leave off, because it bores me. And I would quite certainly abandon it, if I did not have such an important reason for going on with it. But I hope to make myself finish it all the same, little by little..." Mozart wrote this to his wife Constanze from Frankfurt on 3 October 1790; it is one of the very few observations he ever penned on the difficulties of composition.

Mozart

If it seems astonishing that he accepted the commission, the outcome is even more so, for at least two of the three works for "Count Deym" are mature masterpieces, showing no sign of being "loathsome work."

Adagio and Allegro in F minor, K. 594

The passage quoted from the letter refers to this work. The piece is constructed in three parts; a sonata-*Allegro* framed by an expressive *Adagio*, brooding and sombre. The *Allegro* is based on two themes, a flamboyant march theme and a second idea which ends with a striking trill but offers no pronounced contrast. In the development both themes are worked out with great skill and rich harmonies. The work may have been influenced by the organ concertos of Handel, which Mozart probably got to know through Baron van Swieten. It is an extremely expressive work with all the virtuosity of a toccata. The former court organist certainly knew how to produce an effective organ sound.

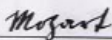
Fantasia in F minor, K. 608

This second work for the "Mausoleum," dating from 3 March 1791, is of even greater significance, for it presents one of the finest and most impressive manifestations of the creative struggle of the mature Mozart with the works of J.S. Bach. The grand conception and the compact workmanship defy the banal purpose for which it was written, which Mozart seems to have forgotten in the course of the work. The overall structure is again tripartite, but this time two *allegro* movements frame an *Andante*. The chordal opening is followed by a

fugue, the theme of which is identical to the lower voice of the two subjects in the double fugue which appears later. The first *Allegro* closes with the return of the chordal opening section. The *Andante* in A flat which forms the middle section of the work is more expansive than the fugue. The theme is varied in an expressive cantabile, bringing a temporary lull in the powerful flow of the piece as a whole. The closing section is introduced by the *allegro* opening, this time in A flat, and there now follows the crowning glory of the work, a double fugue in F minor, employing all the devices of polyphony and culminating in a complicated stretto. It seems as though Mozart wanted to show off the full range of his contrapuntal ability. Here the organist — whom Mozart admittedly had not taken into account, since the piece was intended for a mechanical organ — is faced with serious technical problems. Beethoven valued this piece so highly that he made a copy for himself.

Andante in F, K. 616

According to the autograph the last composition for the "Mausoleum" was completed on 4 May 1791. This time Mozart adhered more strictly to the specification for a "small mechanical organ" than in the other two works. Written on three staves, all in the soprano clef, the *Andante* has the dainty, magical nimbleness of a music-box. The loose rondo form varies the Rococo-style theme in the manner of an arabesque.



The Epistle Sonatas

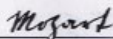
The performance of instrumental music in church was customary in the seventeenth and eighteenth centuries, as is shown by the genre of the church sonata, which originated in Italy. The 1749 encyclical on church music of Pope Benedict XIV, which was supposed to restrain operatic extravagance in the church, permitted instrumental music within certain limits, except during Advent and Lent. Instrumental music during worship was also cultivated in Salzburg, as is shown by the publication of a series of three-movement church sonatas by Leopold Mozart in 1740. The three movements were played separately: the first at the Introit, during the procession of the celebrants; the second after the Epistle, instead of the Gregorian Gradual; and the third after the Credo, instead of the Offertory. In Wolfgang's time these instrumental interludes were restricted to the so-called *Sonate all' epistola*, the Introit and the Offertory being sung to Gregorian chant or in a polyphonic setting. Mozart mentioned the Epistle sonatas in his famous letter of 4 September 1776 to his mentor, Padre Martini of Bologna, in which he gave his views on the Archbishop's regulations for keeping church music as short as possible. This enforced compression prevented the formal development of the Epistle sonata, in spite of the long and illustrious tradition of the instrumental interlude in Salzburg. As early as 1615 the Kapellmeister of the Cathedral, Stefano Bernardi, had written and published works in this genre. Mozart had to comply with these restrictions, so he sought perceptibly to compensate for

the brevity demanded of him by a more intricate workmanship, especially in his last works in this genre.

In 1783, two years after Mozart left the service of the Salzburg court, Colloredo abolished the *Sonate all' epistola* and commissioned Michael Haydn to write four-part Graduals. Thus the instrumental interlude following the Epistle disappeared for ever, and Mozart's Epistle sonatas, unsuitable for the concert-hall because of their character and brevity, were left "homeless" until they were taken up by the recording industry.

Mozart wrote no less than 17 Epistle sonatas. When we hear these pieces today it is difficult to perceive in them a religious or liturgical character. The separation of the sacred and profane had as little application in music in the eighteenth century as it had in painting, which dealt with religious and profane subjects using the same artistic resources. Only around the end of the century, when Enlightenment ideas found their way into the church service, did this attitude change, as can be seen in the reforms of Emperor Joseph II and their application under Archbishop Colloredo. A change in this respect is already perceptible in Mozart's church sonatas; while triple metre, with its associations with dancing, is not uncommon in the earlier sonatas (K. 67, 145, 241, 225, 244), the later ones exclusively employ the "statutory" duple or quadruple metre.

The composition of the 17 sonatas covers a decade, yet there is no change in the superficial form of the



pieces, on account of their unchanging liturgical function and the brevity therefore required of them. All are tersely constructed *allegro* movements in sonata form, the development section becoming more sharply defined only in the last pieces. Yet even then Mozart was not aiming at a symphonic process such as one would find in middle Haydn. In 14 sonatas the simple scoring of the church trio is used: two violins, bass and organ continuo. In the Sonata in C, K. 263 a pair of trumpets is included, and to this is added cello, two oboes and timpani in the Sonata in C, K. 278. The Sonata in C, K. 329 supplements this with a pair of horns. None of the sonatas use violas, which are also omitted in most of the Salzburg Masses, although the *Hofkapelle* did include violas. It is fairly certain that the bass would have been reinforced by bassoon, although this is not indicated in the score.

The organ becomes more and more important. In the first three sonatas the organ part is simply notated as an unfigured bass. In the six sonatas that follow it becomes a figured basso continuo. In the sonatas K. 244, 245, 263, 328 and 329 it has become an independent obbligato part. The last sonata, K. 336 is a virtuoso organ concerto in one movement. In this piece Mozart requires a second organ, an "Organo ripieno," as well as the solo organ.

Sonatas K. 67-69, 144, 145

Opinion is divided as to the dating of the three earliest sonatas. Mozart scholars vacillate between 1768 and 1774. Since the autographs were lost in the 1930's any precise proof is now almost out of the

question. The pieces are simple, and any imitative writing is rudimentary. The exact dating of the next two sonatas, K. 144 and 145, is also unknown. However, the spirit of the Italian opera-sinfonia pervades these pieces, so it is concluded that they were written around the time of Mozart's first journey to Italy. The development section, merely outlined in the first three sonatas, now becomes more important, and K. 144 even has a coda, in which the main theme is taken up once more.

Sonatas K. 212, 224, 225, 241, 244, 245, 263, 274

For these church sonatas we have dated autographs. K. 212 is from 1775, K. 224, 225, 241, 244, 245 and 263 were composed in 1776, and K. 274 is dated 1777. Compared with the rather stereotyped triadic writing of the earlier pieces the melodic material here acquires greater variety, with the cantabile element coming to the fore. The contrasting second group becomes more significant, and the development sections are worked out more effectively and show rudimentary "thematic treatment." From K. 245 onwards the organ emerges as an independent part, having previously had only a continuo function. In K. 263 the instrumentation is supplemented for the first time with two trumpets. It is uncertain whether Alfred Einstein was correct in supposing that this sonata was associated with the "Organ Solo" Mass, K. 259. Mozart added a concertante organ solo part to the Benedictus of this Mass, in comparison to which the organ part of the sonata seems much more modest, so that the association seems unconvincing.

Mozart

Sonata K. 278

This work is the first in the final group of four Epistle sonatas, all in C major, the key of exuberant splendour. The autograph bears the date 1777 and the note "pro Festis Palii," which means that it was intended for High Mass, which would have been celebrated by the Archbishop himself, wearing the pallium. The woollen pallium, worn over the chasuble, was the sign conferred on him by the pope of his archiepiscopal station. The substantially extended instrumentation of the sonata, its imposing construction, and the solemnity of the music, despite the lively *Allegro*, suggest that it was written for Easter.

Sonata K. 329

For two years Mozart wrote no church sonatas, having broken off his duties in Salzburg in August 1777 in order to seek his fortune in Paris. The attempt proved unavailing, and with the tragic death of his mother far from her Salzburg home he ruefully returned to the hated duties at court.

The more grandly constructed Sonata K. 329 was probably written in March 1779. The instrumentation is Mozart's most extensive within this genre; to strings and organ are added two oboes, two horns, two trumpets and timpani. Again we must assume a particularly festive occasion. The piece has been associated with the "Coronation" Mass, K. 317, which has the same scoring, apart from three extra trombones. The formal construction, with no less than four thematic complexes, has become that of the great piano sonatas. Mozart

achieves the required brevity by leaving out the repeat of the exposition. The development is rich in modulations, and the winds are used to produce delightful contrasts of colour, particularly between oboes and strings.

Sonata K. 328

In comparison to this extravagant scoring the Sonata K. 328, also from the year 1779, is more modest. The orchestra is reduced to violins, cello and bass, but the organ is used much more colourfully, as though to compensate for the missing winds. Mozart, who had become court organist on his return from Paris, now sat at the console himself, which accounts for this enrichment of the organ part.

Sonata K. 336

This is much in evidence in the case of the last sonata, K. 336. It was written in March 1780, so it was clearly intended for the Easter High Mass. Here too the instrumentation is restricted to the usual "church trio," but the organ part takes on the shape and the demands of an extremely brilliant solo concerto and ends with a cadenza, which in accordance with contemporary practice is not written out. The organ part is for manuals only, as in Handel's organ concertos, and is in the style of Mozart's piano works. Einstein and Saint-Foix associate the piece with the Missa solemnis, K. 337, a purely hypothetical association. His delight in virtuosic playing largely dictates the design of this sonata, with which Mozart closed his cycle of Epistle sonatas. His breach with the Archbishop on 9 May of the follow-

Mozart

ing year put an end to his output of church music. The "Great" C minor Mass and the Requiem were left incomplete, and the "Ave verum" of the year of Mozart's death is a solitary work. In 1783 the Epistle sonatas disappeared for ever from church services in Salzburg.

Translation: Mary Adams



Organ built by A. Beer, c. 1760

Total playing-time: 1.55'01"

422 521-2 PME 2ADD PG 892

Wolfgang Amadeus Mozart

ORGAN SONATAS & SOLOS

Kirchensonaten · Orgelwerke
La musique pour orgue · Sonates et solos
Sonate da chiesa · Opere per organo

CD 1

Sonata No. 1 in E flat, KV 67
Sonata No. 2 in B flat, KV 68
Sonata No. 3 in D, KV 69
Sonata No. 4 in D, KV 144
Sonata No. 5 in F, KV 145
Sonata No. 6 in B flat, KV 212
Sonata No. 7 in F, KV 224
Sonata No. 8 in A, KV 225
Sonata No. 9 in G, KV 241
Sonata No. 10 in F, KV 244
Sonata No. 11 in D, KV 245
Sonata No. 12 in C, KV 263

CD 2

Sonata No. 13 in G, KV 274
Sonata No. 14 in C, KV 278
Sonata No. 15 in C, KV 328
Sonata No. 16 in C, KV 329
Sonata No. 17 in C, KV 336

Adagio and Allegro
in F minor, KV 594
Fantasia in F minor, KV 608
Andante in F, KV 616

Daniel Chorzempa
Deutsche Bachsolisten
Helmut Winschermann

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PHILIPS

COMPLETE MOZART EDITION

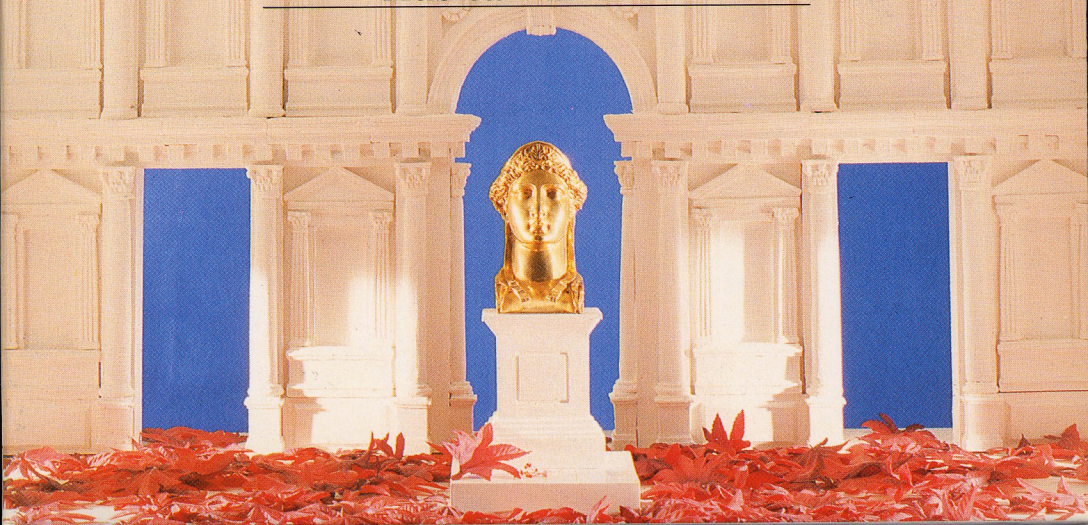
Mozart

ORATORIOS • CANTATAS

MASONIC MUSIC

Freimaurermusik • Musique maçonnique

Musica massonica



Wolfgang Amadeus Mozart
(1756-1791)

La Betulia liberata

Azione sacra, KV 118

Die Schuldigkeit des ersten Gebots

Geistliches Singspiel, KV 35

Davide penitente

Cantata, KV 469

Masonic music

KV 148, 429, 468, 477, 483, 484, 471, 546, 619, 623, 623a

Grabmusik KV 42 · Passionslied KV 146

Cotrubas · Fuchs · Marshall · Murray · Nielsen

Schwarz · Vermillion · Zimmermann

Baldin · Berry · Blochwitz · Schmidt · Schreier · Varcoe

Salzburger Kammerchor · Rundfunkchor Leipzig · Südfunk-Chor

Mozarteum-Orchester Salzburg · Staatskapelle Dresden · RSO Stuttgart

LEOPOLD HAGER · SIR NEVILLE MARRINER · PETER SCHREIER

Mozart

**Die Schuldigkeit des ersten Gebots, KV 35**

Part I of a sacred drama

Erster Teil eines geistlichen Singspiels

Première partie d'un drame sacré

Parte I di un dramma sacro

Libretto/Livret: I.A. Weiser

- | | | | |
|---|---|-------|-----|
| 1 | Sinfonia | 3'25" | 126 |
| 2 | Recitativo
«Die löblich' und gerechte Bitte»
(Gerechtigkeit, Christgeist, Barmherzigkeit) | 1'44" | 126 |
| 3 | No. 1 Aria
«Mit Jammer muß ich schauen»
(Christgeist) | 5'54" | 130 |
| 4 | Recitativo
«So vieler Seelen Fall»
(Barmherzigkeit, Gerechtigkeit) | 2'10" | 130 |
| 5 | No. 2 Aria
«Ein ergrimmt Löwe brüllet»
(Barmherzigkeit) | | |
| | Recitativo
«Was glaubst du»
(Barmherzigkeit, Gerechtigkeit, Christgeist) | 9'17" | 134 |

Mozart



- | | | | |
|----|---|-------|-----|
| 6 | No. 3 Aria
«Erwache, fauler Knecht»
(Gerechtigkeit) | 9'24" | 140 |
| 7 | Recitativo
«Er reget sich»
(Christgeist, Barmherzigkeit, Gerechtigkeit) | 4'13" | 140 |
| 8 | No. 4 Aria
«Hat der Schöpfer dieses Leben»
(Weltgeist) | 7'22" | 146 |
| 9 | Recitativo
«Daß Träume Träume sind»
(Christ) | 1'35" | 148 |
| 10 | No. 5 Aria
«Jener Donnerworte Kraft»
(Christ) | 9'16" | 148 |

Mozart



- | | | | |
|---|--|--------|-----|
| 1 | Recitativo
«Ist dieses, o so zweifle nimmermehr»
(Weltgeist, Christ, Christgeist) | 1'48" | 150 |
| 2 | No. 6 Aria
«Schildre einen Philosophen»
(Weltgeist) | 5'16" | 152 |
| 3 | Recitativo
«Wen hör' ich nun hier in der Nähe?»
(Weltgeist, Christ, Christgeist) | 4'13" | 154 |
| 4 | No. 7 Aria
«Manches Übel will zuweilen»
(Christgeist) | 8'26" | 160 |
| 5 | Recitativo
«Er hält mich einem Kranken gleich»
(Christ, Christgeist, Weltgeist) | | |
| | Recitativo
«Hast du nunmehr erfahren»
(Barmherzigkeit, Christgeist, Gerechtigkeit) | 3'37" | 162 |
| 6 | No. 8 Terzetto
«Laßt mich eurer Gnade Schein»
(Christgeist, Barmherzigkeit, Gerechtigkeit) | 10'00" | 168 |

Mozart

Margaret Marshall

Soprano/Sopran (Barmherzigkeit)

Ann Murray

Soprano/Sopran (Gerechtigkeit)

Inga Nielsen

Soprano/Sopran (Weltgeist)

Hans Peter Blochwitz

Tenor/Ténor/Tenore (Christgeist)

Aldo Baldin

Tenor/Ténor/Tenore (Christ)

Radio-Sinfonieorchester Stuttgart

Continuo & Musical assistance/Musikalische Assistenz/Assistance musicale

Assistenza musicale:

John Constable

SIR NEVILLE MARRINER

Co-production with Süddeutscher Rundfunk, Stuttgart

Mozart

7 **Kommet her, ihr frechen Sünder, KV 146/317b**

Aria (Passionslied)

Ann Murray

Soprano/Sopran

Radio-Sinfonieorchester Stuttgart

SIR NEVILLE MARRINER

Co-production with Süddeutscher Rundfunk, Stuttgart

Mozart

Grabmusik, KV 42/35a

Funeral Music · Passionskantate · Musique funèbre · Musica funebre

- | | | | |
|----|---|-------|-----|
| 8 | Recitativo
«Wo bin ich? bitterer Schmerz!»
(Die Seele) | 0'55" | 172 |
| 9 | Aria
«Felsen, spaltet euren Rachen»
(Die Seele) | 6'32" | 172 |
| 10 | Recitativo
«Geliebte Seel', was redest du?»
(Der Engel) | 1'01" | 174 |
| 11 | Aria
«Betracht dies Herz und frage mich»
(Der Engel) | 4'37" | 174 |
| 12 | Recitativo
«O Himmel, was ein traurig Licht»
(Die Seele) | 1'19" | 176 |
| 13 | Duetto
«Jesu, was hab' ich getan?»
(Die Seele, der Engel) | 4'29" | 176 |
| 14 | Recitativo
«O lobenswerter Sinn!»
(Die Seele) | 0'16" | 178 |

Mozart

- 15 Coro
«Jesu, wahrer Gottessohn»

4'39" 178

Ann Murray

Soprano/Sopran (Der Engel)

Stephen Varcoe

Bass/Basse/Basso (Die Seele)

Südfunk-Chor

Radio-Sinfonieorchester Stuttgart

Continuo & Musical assistance/Musikalische Assistenz

Assistance musicale/Assistenza musicale:

John Constable

SIR NEVILLE MARRINER

Co-production with Süddeutscher Rundfunk, Stuttgart

Mozart

**La Betulia liberata, KV 118/74c**

Azione sacra (Oratorio)

in two parts · in zwei Teilen · en deux parties · in due parti

Libretto/livret: Pietro Metastasio

PARTE PRIMA

[1]	Overtura	3'56"	180
[2]	Recitativo «Popoli di Betulia» (Ozia)	0'58"	180
[3]	No. 1 Aria «D'ogni colpa la colpa maggiore» (Ozia)	6'54"	182
[4]	Recitativo «E in che sperar?» (Cabri, Amital)	1'41"	182
[5]	No. 2 Aria «Ma qual virtù non cede» (Cabri)	3'34"	184
[6]	Recitativo «Già le memorie antiche» (Ozia, Cabri, Amital)	3'17"	186

Mozart

[7]	No. 3 Aria «Non hai cor» (Amital)	4'58"	188
[8]	Recitativo «E qual pace sperate» (Ozia, Amital, Coro)	2'29"	190
[9]	No. 4 Aria con Coro «Pietà, se irato sei» (Ozia, Amital, Coro)	3'57"	194
[10]	Recitativo «Chi è costei» (Cabri, Amital, Ozia, Giuditta)	3'54"	194
[11]	No. 5 Aria «Del pari infeconda» (Giuditta)	5'59"	198
[12]	Recitativo «Oh saggia, oh santa» (Ozia, Cabri, Giuditta)	2'22"	198
[13]	No. 6 Aria con Coro «Pietà, se irato sei» (Ozia, Coro)	3'57"	202
[14]	Recitativo «Signor, Carmi a te viene» (Cabri, Amital, Carmi, Ozia, Achior)	2'56"	202

Mozart



15	No. 7 Aria «Terribile d'aspetto» (Achior)	3'57"	206
16	Recitativo «Ti consola, Achior» (Ozia, Cabri, Achior, Giuditta)	2'51"	208
17	No. 8 Aria «Parto inerme, e non pavento» (Giuditta)	6'56"	212
18	No. 9 Coro «Oh prodigo! Oh stupor!»	2'26"	212

Mozart

PARTE SECONDA

1	Recitativo «Troppo mal corrisponde» (Achior, Ozia)	6'12"	214
2	No. 10 Aria «Se Dio veder tu vuoi» (Ozia)	7'50"	224
3	Recitativo «Confuso io son» (Achior, Ozia, Amital)	1'22"	224
4	No. 11 Aria «Quel nocchier che in gran procella» (Amital)	6'35"	226
5	Recitativo «Lungamente non dura» (Ozia, Amital, Coro, Cabri, Giuditta, Achior)	9'23"	226
6	No. 12 Aria «Prigionier che fa ritorno» (Giuditta)	8'37"	240
7	Recitativo «Giuditta, Ozia» (Achior)	1'09"	240
8	No. 13 Aria «Te solo adoro» (Achior)	2'48"	240

Mozart

- | | | | |
|----|--|-------|-----|
| 9 | Recitativo
«Di tua vittoria»
(Ozia, Amital) | 0'37" | 242 |
| 10 | No. 14 Aria
«Con troppa rea viltà»
(Amital) | 5'36" | 242 |
| 11 | Recitativo
«Quanta cura hai di noi»
(Cabri, Carmi, Ozia, Amital) | 3'33" | 242 |
| 12 | No. 15 Aria
«Quei moti che senti»
(Carmi) | 2'21" | 246 |
| 13 | Recitativo
«Seguansi, o Carmi»
(Ozia, Amital, Cabri, Achior, Giuditta) | 0'59" | 248 |
| 14 | No. 16 Coro
«Lodi al gran Dio»
(Coro, Giuditta) | 8'05" | 250 |

Mozart

Peter Schreier
Tenor/Ténor/Tenore (Ozia)
Hanna Schwarz
Contralto/Alt (Giuditta)
Ileana Cotrubas
Soprano/Sopran (Amital)
Walter Berry
Bass/Basse/Basso (Achior)
Gabriele Fuchs
Soprano/Sopran (Cabri)
Margarita Zimmermann
Soprano/Sopran (Carmi)

Salzburger Kammerchor

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:
Rupert Huber

Continuo:
Cornelius Hermann
cello/violoncelle/violoncello
Jean-Pierre Faber
harpichord/Cembalo/clavecín/clavicembalo

Mozarteum-Orchester Salzburg
LEOPOLD HAGER

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Mozart

**Davide penitente, KV 469**

Cantata - Kantate - Cantate

Libretto/Livret: ? Lorenzo da Ponte

- | | | | |
|-----|---|-------|-----|
| [1] | No. 1 Coro
«Alzai le flebili voci al Signor»
(Coro, Soprano I) | 6'48" | 254 |
| [2] | No. 2 Coro
«Cantiam le glorie» | 2'17" | 254 |
| [3] | No. 3 Aria
«Lungi le cure ingrato»
(Soprano II) | 4'30" | 254 |
| [4] | No. 4 Coro
«Sii pur sempre benigno, oh Dio» | 1'30" | 254 |
| [5] | No. 5 Duetto
«Sorgi, o Signore, e spargi i tuoi nemici»
(Soprano I, Soprano II) | 2'30" | 254 |
| [6] | No. 6 Aria
«A te, fra tanti affanni»
(Tenore) | 6'47" | 256 |
| [7] | No. 7 Coro
«Se vuoi, puniscimi»
(Coro I, Coro II) | 5'25" | 256 |

Mozart

- | | | | |
|------|--|-------|-----|
| [8] | No. 8 Aria
«Tra l'oscure ombre funeste»
(Soprano I) | 6'11" | 256 |
| [9] | No. 9 Terzetto
«Tutte le mie speranze ho risposte in te»
(Soprano I, Soprano II, Tenore) | 4'09" | 258 |
| [10] | No. 10 Coro
«Chi in Dio sol spera»
(Coro, Soprano I, Soprano II, Tenore) | 5'11" | 258 |

Margaret Marshall

Soprano/Sopran

Iris Vermillion

Mezzo-soprano/Mezzo-Sopran

Hans-Peter Blochwitz

Tenor/Ténor/Tenore

Südfunk-Chor

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

László Heltay

Radio-Sinfonieorchester Stuttgart**SIR NEVILLE MARRINER**

Co-production with Süddeutscher Rundfunk, Stuttgart

Mozart

**«Laut verkünde unsre Freude», KV 623**

Masonic cantata · Freimaurerkantate · Cantate maçonnique

Cantata massonica

Text/Texte/Parole: ? J.G.K.L. Giesecke

- | | | | |
|---|--------------------------------------|-------|-----|
| [1] | No. 1 Coro - Recitativo | | |
| | «Laut verkünde unsre Freude» | 3'11" | 260 |
| [2] | No. 2 Aria - | | |
| | «Dieser Gottheit Allmacht» | 3'10" | 262 |
| [3] | Recitativo | | |
| | «Wohlan, ihr Brüder» | 1'00" | 262 |
| [4] | No. 3 Duetto | | |
| | «Lange sollen diese Mauern» | 2'56" | 264 |
| [5] | No. 4 Allegro [Coro] | | |
| | «Laut verkünde unsre Freude» | 1'28" | 264 |
| Adagio und Fuge in C minor, KV 546 | | | |
| C-moll · ut mineur · do minore | | | |
| [6] | Adagio | 2'16" | 264 |
| [7] | Fuge | 4'01" | 264 |
| [8] | Lied zur Gesellenreise: | | |
| | «Die ihr einem neuen Grade», KV 468 | 2'57" | 266 |
| | Text/Texte/Parole: J.F. von Ratschky | | |

*Mozart***[9] Lobgesang auf die feierliche Johannisloge:**

«O heiliges Band der Freundschaft treuer Brüder», KV 148/125h

3'39"

268

Text/Texte/Parole: L.F. Lenz

«Dir, Seele des Weltalls», KV 429/468a

Masonic cantata · Freimaurerkantate · Cantate maçonnique

Cantata massonica

Text/Texte/Parole: L.L. Haschka

- | | | | |
|------|-----------------------------|-------|-----|
| [10] | «Dir, Seele des Weltalls» | 3'27" | 270 |
| [11] | «Dir danken wir die Freude» | 4'00" | 270 |

[12] Maurerische Trauermusik, KV 477/479a

4'42"

272

Masonic Funeral Music · Musique funèbre maçonnique

Musica funebre massonica

[13] Zur Eröffnung der Freimaurerloge:

«Zerfließet heut', geliebte Brüder», KV 483

2'06"

272

Masonic song · Freimaurerlied · Chant maçonnique · Canto massonico

Text/Texte/Parole: A.V. von Schittlersberg

[14] Zum Schluß der Freimaurerloge:

«Ihr unsre neuen Leiter», KV 484

3'20"

274

Masonic song · Freimaurerlied · Chant maçonnique · Canto massonico

Text/Texte/Parole: A.V. von Schittlersberg

Mozart

Die Maurerfreude, KV 471

Cantata - Kantate - Cantate

- [15] «Sehen, wie dem starren Forscherauge»
[16] «Drum singet und jauchzet, ihr Brüder»

5'10" 276
1'43" 278

Kleine deutsche Kantate:

- [17] «Die ihr des unermesslichen Weltalls Schöpfer ehrt», KV 619

Little German Cantata - Petite cantate allemande

Piccola cantata tedesca

Text/Texte/Parole: F.H. Ziegenhagen

7'00" 278

- [18] «Laßt uns mit geschlung'nen Händen», KV 623a

Masonic song - Freimaurerlied - Chant maçonnique - Canto massonico

Text/Texte/Parole: ?E. Schikaneder

(doubtful - zweifelhaft - attribution incertaine - attribuzione incerta)

4'44" 282

Mozart

Peter Schreier

Tenor/Ténor/Tenore (KV 429, 471, 483, 484, 623)

Hans-Peter Blochwitz

Tenor/Ténor/Tenore (KV 148, 468, 623, 623a)

Andreas Schmidt

Bass/Basse/Basso (KV 623)

Raphael Alpermann

Organ/Orgel/Orgue/Organo (KV 483, 484, 623a)

Rudolf Jansen

Piano/Klavier/Pianoforte (KV 148, 468, 619)

Männerchor des Rundfunkchores Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Gert Frischmuth

Staatskapelle Dresden

PETER SCHREIER

Co-production with Deutsche Schallplatten GmbH

Mozart

Music for the Initiated

Mozart's Oratorios, Cantatas and Masonic Music

Peter Branscombe

The music assembled in this volume ranges from Mozart's twelfth year to his thirty-sixth and last year. The majority of the works date from 1785 to 1788 and the last months of his life, and bear witness to the enthusiasm with which he espoused Freemasonry after his initiation at the end of 1784. The earlier, and larger-scale compositions, astounding achievements for a boy, naturally lack the mature insights and personal commitment that in the circumstances of their genesis they could not be expected to reveal. Between these two categories comes the oratorio "Davide penitente" with which, in response to a commission early in 1785, Mozart reused extensive sections of the Mass in C minor written two years earlier but left unfinished.

"Die Schuldigkeit des ersten Gebots"

Part I, K. 35

The commission to write the first part of the sacred Singspiel "Die Schuldigkeit des ersten Gebots" can be considered the first major challenge in Mozart's young life. By the end of 1766 he was already a very experienced composer (the list of his compositions is in fact considerably longer than the Köchel numbering might suggest). Practically all his works up to this point are keyboard sonatas or movements, with or without violin; from his ninth or

tenth years on, there are the first symphonies. Small vocal works begin to appear during the stay in London, with the first — and remarkably assured — settings of aria texts by Metastasio, the motet (sacred madrigal) "God Is Our Refuge" that the Mozarts presented to the British Museum, and then during the homeward journey the first church compositions, a Kyrie and (lost) "Stabat Mater." A full-scale offertory probably dates from the first months back in Salzburg, written for the monastery of Seon in Bavaria.

The title page of the oratorio may be translated as follows: "The obligation of the first and foremost commandment (Mark 12:30): 'Thou shalt love the Lord thy God with all thy heart, with all thy soul, and with all thy mind and with all thy strength.' In three parts presented for contemplation by J.A.W. First Part rendered in music by Mr. Wolfgang Mozart, aetat 10 years. Second Part by Mr. Johann Michael Heiden, Concert-master to the Prince. Third Part by Mr. Anton Cajetan Adlgasser, Chamber Composer and Organist to the Prince. SALZBURG, printed at the press of the late widow of Johann Joseph Mayr, Court and University Printer, and bookseller, 1767."

Mozart

Rather little is known about the genesis of this sacred Singspiel, and nothing at all (other than the libretto) seems to have survived of the second and third parts of the work, written by Michael Haydn and Adlgasser. For a long time it was not even known whose identity as author of the words was concealed behind the initials J.A.W. At least we now know, thanks to an entry in the diary of the Benedictine priest Father Beda Hübner, that the author was "Herr Weiser, a merchant and councillor," and that the first performance of Part I took place in the Rittersaal (Knights' Hall) of the princely bishop's residence after evening prayers on Thursday 12 March 1767. The records of the Salzburg privy purse six days later state that "a gold medal of 12 ducats" was awarded "to the little Mozart!" (a double diminutive) for the composition of the music to the oratorio. Though Mozart had had his eleventh birthday that January, Hübner referred to him as "a boy of ten years"; and Leopold Mozart was not averse, on this as on many other occasions, to lowering the age of his son — the autograph score, which is preserved in the Royal Collection at Windsor Castle, is dated "March 1766" in Leopold's hand (at which time the family was at The Hague, on their leisurely return journey from London, and the oratorio had certainly not been thought of). Not surprisingly, the date is by no means the only part of the score to be written in father Mozart's hand. Almost all the extensive recitatives are in the latter's writing, which is also to be detected in many dynamic markings and corrections in the music of the arias — this is of course not to claim that the boy was necessarily helped by his

father in the actual composition, rather than merely in the writing down. We do not know to what extent the work as a whole is the product of the boy prodigy — the survival of Baroque characteristics could as readily be reflected in what Wolfgang had picked up from hearing or studying composition by Eberlin, Adlgasser or his own father as in any contributions by Leopold Mozart himself to the oratorio.

The original printed libretto survives in the Studienbibliothek in Salzburg. Apart from its informative title page (reproduced above in translation) it also gives the cast for the first performance. There are five roles, and the singers are identified. The part of "a lukewarm and afterwards ardent Christian" was taken by Herr Joseph Meissner. Even so great an expert as Otto Erich Deutsch in the first two editions of "Mozart: a Documentary Biography" claimed that Meissner (as the name was usually spelt) "had nothing to do in the first part," evidently assuming that, since he was a famous bass singer and Mozart's music is solely written in the tenor and soprano clefs, he did not sing in that part of the oratorio. In fact Meissner did sing the tenor part of the Christian, which twice rises to the high A flat in No. 5 but is normally within the range of an eighteenth-century bass singer. The other four roles are all allegorical. Herr Anton Franz Spitzeder sang the Christian Spirit, Jungfer Maria Anna Fesemayr (who later married the composer of Part III, Adlgasser) sang the Worldly Spirit, Jungfer Maria Madgalena Lipp (who from 1768 was the wife of Michael Haydn, the composer of Part II) sang Compassion, and Jungfer Maria Anna Braunhofer

Mozart

completed the cast as Justice (who is sympathetic, but not inclined "to spare the idle servant"). We do not know whether the composer himself directed the performance. That it was successful is suggested by the present Mozart received, and by the fact that the performance was repeated on 2 April. However, although Haydn and Adlgasser were both also commissioned to write a part of the similar Lenten oratorios in each of the following four years (the practice was abandoned after the death of Archbishop Schrattenbach in 1771), Mozart was not invited again.

The text contains stage directions and details for scenic depiction ("The scene is a pleasant spot by a garden and a small wood"), but there is very little action to speak of. Indeed, the work is a typical Lenten oratorio, morally improving, full of wise precepts (and with its few negative examples taken from the frail Christian who, discovered "sleeping in a shrubbery," is brought to upright spiritual ways only in the course of the "action"). What exposition and development of plot there is in Part I is mainly manifested in the recitatives, which separate the lyrical numbers.

The work opens with a bustling Sinfonia in C scored for pairs of oboes, bassoons, horns and strings. The orchestra is augmented by a solo alto trombone for the aria in which the Christian ponders "the power of those thunderous words" that had pierced his soul while he slept (the textual reference to the Last Trumpet is in German conveyed by trombone rather than trumpet), as also in the accompanied

recitative in which the concept of justification was mooted. Otherwise, flutes replace oboes in one number (they would have been played by the same musicians), and bassoons have independent parts in some of the numbers. All the music merits appreciative comment, but considerations of space dictate that examples must suffice. Mozart is keen to try his hand at descriptive writing — the slow middle section of the first aria of the Christian Spirit suggests the "rivers that burst their banks" that carry off the souls of the weak; growling horns match the reference to the angry lion in the E flat major aria of Divine Mercy; the fiery accompanied recitative of the Christian Spirit calls up the horrors of Hell with its hideous shrieks. Elsewhere Mozart often has to be content to write beautiful, leisurely music — the conventions of the genre as well as his understandable lack of experience in musical drama gave him no option. A number of this kind is the 3/4-time *Allegro grazioso* aria in F major (with middle section in the subdominant) in which the Worldly Spirit seeks to beguile the Christian (and of course every member of the audience) with her praise of voluptuousness and the delights of nature. The potential for suspense, if not for true drama, in the two instalments to follow (that is, those of Haydn and Adlgasser), is maintained at the end of Mozart's composition when, despite the warnings of the Christian Spirit (disguised as a doctor gathering medicinal herbs), the Christian hurries off in response to the announcement by the Worldly Spirit that she had arranged a party for him, though not before he has accepted a sealed prescription from the "doctor." The outcome is thus wide open, and

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in the concluding trio Compassion and Justice join the Christian Spirit in expressing hope for the Christian: divine grace and human endeavour combined can win precious souls for the Lord.

"Komet her, ihr frechen Sünder," K. 146 (317b)

This soprano aria — more properly strophic song — was probably written in Lent 1779 for an oratorio by some other composer that was to be performed in Salzburg during Holy Week. Simply accompanied by strings and organ, it is a pretty piece that responds in a generalised way to the text but that draws distinction from the sweet, consolatory string ritornello.

Grabmusik, K. 42 (35a)

This short cantata — its title may be conveyed by "Music for the Holy Sepulchre" — was written in or for Holy Week 1767, and was probably performed at a model of the Holy Sepulchre in Salzburg Cathedral on Good Friday, 17 April. Story has it that, after the remarkable achievement of the young Mozart in setting Part I of "Die Schuldigkeit des ersten Gebots," Prince Archbishop Schrattenbach wanted to check that the boy really was capable of such feats when deprived of paternal advice and help, and accordingly had him kept in solitary confinement for a week with music paper and a text (and, we must hope, a regular supply of food and drink) until the present work had been completed. The words are by Ignaz Anton von Weiser, the author of the oratorio. It seems that the rousing C major/minor closing chorus of the cantata was

added eight or nine years later, but the recitatives, arias and duet for the Soul and the Angel are of a competence, indeed eloquence, that must have impressed the prince (and from what we know of Mozart, he probably did not need a week to complete the score, though this is assuredly the work Daines Barrington was referring to when in his report to the Royal Society in the autumn of 1769 he mentioned a "very capital oratorio" that Mozart had written in the circumstances described). The G minor aria for the Angel, accompanied only by strings, is a splendid number that the listener might be inclined to attribute to a considerably later period.

"La Betulia liberata," K. 118 (74c)

The story of Judith and Holofernes, in some respects the converse of that of Delilah and Samson (Judges 16:4-30), had long been a favourite among painters, dramatists and composers when Metastasio wrote the oratorio text "La Betulia liberata" for Georg Reutter in Vienna in 1734. This libretto was set by numerous composers over the following half century or so, including Jomelli, Holzbauer, Naumann, Gassmann, Kozeluch, Guglielmi, Winter and Anfossi. Though Mozart's autograph score survives, surprisingly little is known about the genesis and history of the work. The first indication that he was to write an oratorio comes in a letter home written by his father and dated Vicenza, 14 March 1771: "... We saw in Padua all that could be seen in one day, as we had no peace here either, and Wolf[ang] had to play in two places. But he also received a commission, in that he must compose an

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oratorio for Padua, and can do it as opportunity offers." Though the subject and the nature of the commission are not divulged, another letter from Mozart's father, dated Salzburg, 19 July 1771 and written to Count Pallavicini at Bologna, contains valuable additional information: "Meanwhile my son is composing an oratorio by Metastasio for Padua commissioned by Don Giuseppe Ximenes, Prince of Aragon, which oratorio I shall send to Padua for copying when we pass through Verona, and on our return from Milan we shall go to Padua to attend the rehearsal." From this statement we can be fairly confident that the score was composed in the course of the summer. However, neither of rehearsal nor performance do we hear a single further word, and it may even be the case (as the existence of a printed libretto with the date 1771 implies) that a setting of the same text by the local composer Giuseppe Callegari was performed instead.

During Mozart's years in Vienna, when he frequently asked his father or his sister to send him the manuscripts of works that he had composed earlier, he specifically requested on 21 July 1784 the score of the old oratorio 'Betulia liberata'... I have to write this oratorio for the Society here — perhaps I could here and there use some of it piecemeal." However, no trace has been found of a performance of Mozart's setting in the records of the Society of Musicians, though the existence of a libretto of Gassmann's setting from ten years earlier, with pencilled revisions, suggests that a performance was at least planned. It seems virtually certain, however, that Mozart's "La Betulia liberata" was not heard

during its composer's lifetime, and performances of it have been few and far between since.

The achievement of the 15-year-old composer is wonderfully assured. He has done far more than merely assimilate the oratorio style of Hasse and the other masters of the genre and period, as he demonstrates on page after page of the extensive score. Right from the overture — urgent in its D minor fast sections, poignant in the central *Andante* — the listener senses that the composer is poised to burst asunder the conventional restraints of the Italian oratorio pattern. Yet he is content to bide his time. The sequence of recitatives and arias is hardly called in question, most of the arias (five of them are in the old *dal segno* pattern) open with a decorous, always characteristic orchestral ritornello, the vocal line gives ample opportunities for the singers to show their mettle. Metastasio knows to avoid arousing the expectations of graphic presentation of the events of the story — no battle for Bethulia, no beheading of the hitherto all-conquering Holofernes (whom we do not even see): the action is carried on partly in musical dialogue, partly within the minds of the individual singers — and in the minds of the audience.

The story, adapted by Metastasio from the apocryphal Book of Judith, is simply told, even if a dramatist like Friedrich Hebbel has no difficulty in making it the subject of a full-length tragedy — or Mozart in spinning it out as an *azione sacra* in two parts, each of them some 70-plus minutes in length. Ozias, commander of the beleaguered city of

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Bethulia, urges his men not to lose heart. Chabris and Amital (a noble Israelite lady) represent the defeatist views of the populace, but Judith, the widow of Manasses, determines that, unarmed except for her faith in God, and adorned in her finery, and accompanied only by her servant woman, she will set forth at sunset and reveal to no one what she intends. The Bethulians close Part I with expressions of hope, which had hardly been encouraged by Holofernes's angry decision to deliver his ally, the Ammonite prince Achior, to the Bethulians.

In Part II Ozias tries to convert Achior to the true faith. Amital comments on the strange silence in the city, and interprets it pessimistically — an attitude that seems immediately to be justified by a cry to arms from the offstage chorus. However, it is Judith, returning in calm triumph. In an extended recitative, briefly interrupted by exclamations and questions from Achior and Ozias, she tells how she won the confidence of Holofernes, banqueted with him, and after he had fallen asleep, heavy with wine, how she had found the strength to cut off his head with his own sword. Achior doubts Judith's achievement — until he is shown the severed head, which he of course recognises — and faints. When he comes to, he is converted to the God of Abraham, in which faith Amital admits she had wavered during the siege. Charmis reports the total rout of the Assyrians, and Judith bids them not to praise her but to give thanks to Jehovah.

Mozart's score is an astonishing piece of work. From the brilliant and taxing opening aria of Ozias

(an *Allegro aperto* in E flat) on to the concluding chorus with solos for Judith, which moves from an *Andante* in E minor through the relative major to a cheerful final D major *Allegro*, there is not a number that lacks distinction. The choral writing (a feature of the Lenten oratorio) recalls Gluck in the magnificent C minor number (No. 4) for Ozias and the beleaguered populace; there are several minor-key numbers; and there is constant variety in the scoring (consecutive arias towards the close of Part II scored for strings alone are saved from monotony by their context, and in the second case by the threefold contrast of sections in *Andante* and *Adagio*). The special feature of the score is the freedom and dramatic power of the accompanied recitatives, at Judith's first entry (here leading to an uninspired aria), and especially when she returns victorious and relives for Amital, Ozias, Achior and Chabris — and of course above all for the benefit of the audience — her experiences in the enemy camp. Surely it was only ignorance of Mozart that allowed Wordsworth to speak of Chatterton as "the marvellous boy"!

"Davide penitente," K. 469

This cantata is a very impressive example of a musical procedure that was a commonplace of the eighteenth century but often drew disapproval in the nineteenth century, namely parody (parody not in the familiar sense of mocking mimicry, but as a reworking for another context of a pre-existing work). Bach's "Christmas Oratorio" is a well-known example from earlier in the century, with the composer reusing material from a celebratory pro-

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fane cantata for the delectation of an audience in church at Christmas — and so mechanically did some of the copying go, that Bach at first wrote into his score words that had originally rung out in praise of a queen's birthday rather than that of the son of the King of Kings!

The older work that Mozart mined for "Davide penitente" is the unfinished Mass in C minor, which he had written in 1782-83 in response to a solemn promise he made to himself with regard to Constanze (the details are not precisely known). The completed movements were performed at Salzburg on 26 October 1783, with Constanze as one of the soprano soloists; the work may for this occasion have been supplemented by movements from Mozart's earlier Mass settings. Presumably owing to the restrictions imposed on church music during the reign of Joseph II Mozart did not see any point in completing the composition.

Early in 1785 the Vienna Society of Musicians (Wiener Tonkünstlersozietät) invited Mozart to compose a psalm for their forthcoming Lenten concerts. It seems that Mozart initially agreed, then offered to substitute what — in the words of the printed announcement of the concerts — is described as "a new cantata adapted for this occasion by *Sig. Amadeo Mozart*, for three voices, with choruses." On 11 February of this same year Mozart applied to be admitted as a member of the Society; its Minutes record that his request could not be processed until he had produced his birth certificate, which he undertook to do. However, he

never did provide it, and accordingly never became a member of the Society; this had distressing consequences for his widow and orphaned sons just a very few years later. Though he did not comply with the Society's rules in respect of the attestation of his birth he repeated his request for admission shortly after the second concert at which his cantata was performed. Reasonably enough, he supported his petition by drawing attention to the services he had already rendered the Society, and would continue to render in the future — his name indeed occurs frequently in the Society's programmes both as performer and as composer.

This was one of the busiest periods of Mozart's life. Between 11 February and 18 March he promoted a series of six concerts in the Mehlgrube Casino; on 10 March he gave a benefit concert at the Burgtheater; he also performed in at least three other concerts, was busy with the completion of two and the publication of three further keyboard concertos; and he and Constanze had his father and the latter's young pupil the violinist Heinrich Marchand to stay. In these circumstances it is hardly surprising that even Mozart could not write an entirely new choral and orchestral work for the Society of Musicians.

What he did provide is a fascinating work, certainly one of far greater merit than its comparative neglect justifies. As happens with other works to which Mozart put a revising hand — the second versions of "Le nozze di Figaro" and "Don Giovanni," for instance — there are stylistic clashes. Against the deliberately old-fashioned, neo-Handelian and

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Bachian choral movements taken over from the Mass we have to set the two entirely new compositions written specifically for "Davide penitente," arias for the tenor and first soprano. It will help establish the context for the discussion of them if we set out the borrowings:

"Davide penitente"

- 1 Chorus and soprano (I) solo: "Alzai le flebili voci al Signor"
- 2 Chorus: "Cantiam le glorie"
- 3 Aria (soprano II): "Lungi le cure ingrate"
- 4 Chorus: "Sii pur sempre benigno, oh Dio"
- 5 Duet (sopranos I & II): "Sorgi, o Signore"
- 6 Aria (tenor): "A te, fra tanti affanni"
- 7 Chorus: "Se vuoi, puniscimi"
- 8 Aria (soprano I): "Tra l'oscure ombre funeste"
- 9 Trio (sopranos I & II, tenor): "Tutte le mie speranze"
- 10 Chorus: "Chi in Dio sol spera"
"Di tai pericoli non ha timor"

Anyone who skims in parallel through the scores of the Mass and "Davide" will be struck by the almost identical layout of the two works. True, the organ realisation is missing from the secular version, and the text underlay, and thus occasionally note values and phrase marks, are of course quite different, with Italian words freely adapted from the Psalms of David (some say by Lorenzo da Ponte, though evidence is lacking) in place of the familiar words of the Ordinary. But these little differences apart,

Mozart has solidly reused the first two completed movements of his Mass, the only notable change being the insertion of the 44-bar-long cadenza for the three solo singers, accompanied by oboes, bassoons and strings, before the final 11-bar peroration of the sacred movement.

Mass in C minor

Kyrie

Gloria
Laudamus te
Gratias
Domine Deus
newly composed
Qui tollis
newly composed

Quoniam

Jesu Christe
Cum sancto spiritu
(cadenza newly composed)

In this context the new compositions stand out strongly. The tenor aria, No. 6, is from another world. Though its text, "From You, amid so many horrors," is of a piece with the devotional character of the whole libretto, Mozart's setting is of operatic luxuriousness and expressivity. The aria is in rondò form, with a 3/4-time *Andante* in B flat giving way to an *Allegro* ("You gave ear to my prayers: and already my soul rejoiced in accustomed calm after

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the storms in my breast.") Perhaps the clearest sign that Mozart was suffering from operatic withdrawal symptoms is in the instrumentation: the accompaniment employs a pair of horns as well as strings and, most strikingly, a woodwind quartet. This is the only appearance in the entire work of the clarinet. The main reason why we do not hear this aria more often probably lies in the fact that at its close it modulates in expectation of the opening, *attacca*, of the G-minor chorus that follows. The same problem also arises (though concert endings in the expected key would not tax a competent editor) with the aria for the first soprano, which is again in the *Andante-Allegro* form, this time in C minor and C major respectively. Solo flute makes its second and final appearance, along with pairs of oboes, bassoons and horns, and strings. The slow first part is stormy, even bleak, in keeping with the more sombre images in the text: "Amid the dark, funereal shadows a clear sky shines out to the just man; a faithful heart remains at peace even when surrounded by storms." The fast second section takes its cue from the words of rejoicing. The vocal writing is grateful yet taxing, with a series of high C's incorporated in its coloratura (and a low B flat in the slow section). The last innovation is the lengthy written-out cadenza for the soloists with orchestral accompaniment in the final chorus, to words already sung by the chorus: "He who puts his trust only in God has no fear of such dangers"; the singers take it in turns to sing long coloratura phrases before joining together in a final flourish.

The new numbers were not written until very close

to the dates of the performances, which were 13 and 15 March 1785: the tenor aria is entered in Mozart's "Catalogue of all my Works" on 6 March, the soprano aria on the eleventh. The singers for whom they were written — the pre-existing aria for the second soprano (No. 3) and the lower line in the duet (No. 5) and trio (No. 9) were sung by Elisabeth Distler — were Caterina Cavalieri and Valentin Adamberger, who had created the roles of Constanze and Belmonte in "Die Entführung" in 1782. Elisabeth Distler, at whose concert on 15 February Mozart had played his D minor Concerto, was only 15 or 16 at the time. Salieri was to have directed the performances, but the minutes of the Society indicate that his name was replaced by that of Mozart. Ignaz Umlauf as usual provided the keyboard continuo, and Anton Hoffmann led the orchestra. On the first evening the attendance was quite high, on the second evening (when the programme showed some changes) it was disappointingly low.

The Masonic Works

When Mozart became a Freemason in December 1784 the Craft was approaching the end of its period of greatest popularity and influence in Austria. From 1742, when the first lodge was constituted in Vienna, until 1770, Masonry was a rather restricted interest in Austria, but from the beginning of the eighth decade of the century it started to flourish. Following the foundation of the lodge "Zur Hoffnung" (Hope) in 1770 a series of new lodges sprang up, which by 1783 numbered eight in the capital alone. This proliferation brought problems with it,

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and by the middle of the 1780's some of the leading Masons themselves favoured a measure of regularisation, especially as some of the lodges favoured rites that were not viewed sympathetically by the majority of members of the mainstream St. John lodges. The Emperor Joseph II was not a Mason himself, though his father had been one, and he was generally tolerant towards the Craft. However, acting on the advice of two of his closest advisers, themselves prominent Masons, he published an edict on 11 December 1785 in which he granted official recognition to the order, but at a high cost: the number of lodges in Vienna was to be limited to three (in fact for the next four years there were only two), with an official maximum membership of 180 each; full lists of members were to be supplied to the police authorities; and changes in the Mastership of lodges were to be reported immediately. Though the two reconstituted lodges — “Zur wahren Eintracht” (True Concord) and “Zur neugekrönten Hoffnung” (New-crowned Hope) — swiftly complied with the edict and recommenced their activities, there was never again quite the same enthusiasm and open-heartedness. By December 1793, early in the reign of the new emperor, Franz II, the Masons found themselves driven to suspend all their activities.

On 5 December 1784 the secretary of the lodge “Zur Wohltätigkeit” (Beneficence) circulated the sister lodges with the name of “Kapellmeister Mozart” as a candidate for admission. He was passed to the first degree (Apprentice) on 14 December, and on 7 January 1785, at a meeting of the large lodge “True

Concord,” which shared the same premises, Mozart became a Fellow Craft (Journeyman). It is not known when he became a Master Mason (not surprisingly, lodge records survive only in desultory fashion), but it must have been before the Master Lodge at “True Concord” on 22 April, at which Leopold Mozart’s signature, added to the attendance register immediately before that of his son, was deleted as he was then still only a Fellow Craft. Though Mozart maintained contact with some of his fellow Masons following the reorganisation of Vienna’s lodges, and presumably continued to attend meetings, little is known about the activities of Vienna’s Masons during the last four years of Joseph’s reign. Certainly no Masonic compositions by Mozart are known from the period between January 1786 and the summer of 1791, with the possible exception of two lost choruses (which may have been written earlier). Then in the last summer and autumn of his life he wrote two further works of a Masonic nature; and in late April 1792 a Lodge of Sorrows was held at the “New-crowned Hope” in memory of Mozart (one may feel that a more worthy tribute to the dramatist Karl Friedrich Hensler’s conventional sentiments and doggerel verse would have been provided by a performance of the dead composer’s Masonic Funeral Music).

Eine kleine Freimaurer-Kantate, K. 623

Mozart’s last completed composition will always have a special place in our affection, and it is a true masterpiece. The diminutive in the title (the above wording is Mozart’s entry in his catalogue) is misplaced; this is comfortably the longest of all his

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Masonic compositions. It opens with a three-part chorus in C major (with solo voices) that leads straight into an accompanied recitative in which the tenor soloist praises the completion of the new temple of the lodge "Zur neugekrönten Hoffnung," which was solemnly opened on 18 November 1791; this was the last meeting that Mozart attended, and the last time he directed a musical performance. The cantata continues with a tenor aria, a recitative and duet in which the second soloist, a bass, takes part; and the opening chorus is then repeated. The scoring is for one flute, two oboes, two horns and strings. The work was published on a subscription basis in 1792 "for the benefit of Mozart's widow and orphans." The text is often but erroneously attributed to Schikaneder, the librettist of "Die Zauberflöte." He however was never a member of the "New-crowned Hope" Lodge, and the announcement in the "Wiener Zeitung" inviting subscriptions specifies that "the words of the cantata are the work of a member [of the lodge]." The most likely author, once held to have written the libretto of "Die Zauberflöte," is C.L. Gieseke.

Adagio and Fugue in C minor, K. 546

This piece, dated Vienna, 26 June 1788, was entered in Mozart's catalogue as "a short *Adagio* à 2 Violini, Viola, e Basso, for a fugue, which I wrote a long time ago for 2 claviers" (i.e. the Fugue K. 426 for two pianos of December 1783). That it was intended for string orchestra rather than string quartet is made clear by the indications in the score of bass line divided between "violoncelli" and

"contra basso." Though not specifically Masonic, this piece is one of the most solemn and weighty of all Mozart's excursions into musical styles of the past, whilst being quintessentially his own composition.

Gesellenreise, K. 468

In Freemasonry as in the traditional terminology of craftsmanship the apprentice progressed to the grade of journeyman ("Geselle") as a necessary step on the road to mastery of his trade. This song, dated Vienna, 26 March 1785, was composed for the progression towards the Fellow Craft degree of Mozart's father. The ceremony took place in the "True Concord" Lodge on 16 April. A short and simple song with piano accompaniment, it depicts the movement of the initiate on the path towards wisdom and, ultimately, light. The words are by J.F. von Ratschky.

"O heiliges Band der Freundschaft," K. 148 (125h)

A puzzle attaches to the earliest of Mozart's setting of a Masonic text. This is the song "O heiliges Band der Freundschaft treuer Brüder" (O sacred bond of friendship between true brothers) entitled "Lobgesang — Feyerlich für die Johannis-Loge" (Song of Praise — solemnly, for the St. John Lodge). As the low Köchel number implies, this song dates from long before Mozart became a Mason — probably 1772, according to the latest edition of Köchel's "Verzeichnis," three or four years later according to more recent research. At all events Wolfgang Plath states that on the evidence of a facsimile of the lost autograph the handwriting bears

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out the traditional early attribution — as does the musical style, with its thorough-bass accompaniment. We must conclude that the request to compose the song was made to a brilliantly assured young composer, albeit one who was not to become a Mason for a further decade, more or less.

“Dir, Seele des Weltalls,” K. 429 (468a)

We know neither precisely when this cantata was begun, nor why it was left unfinished, but it is reasonable to assume that it dates from soon after Mozart became a Mason, rather than, as its original Köchel number implied, from 1783. Though only the vocal parts and bass line were entered complete in the score, there are more fully orchestrated passages, mainly the first violin part, and we know from the (now lost) autograph that the scoring was for flute, two oboes, clarinet, two horns, strings and organ. A three-part chorus in E flat in praise of the sun as the soul of the universe is followed by a tenor aria in B flat in praise of and gratitude for spring and nature. A third number, a duet in F in praise of the stars in the vault of heaven, breaks off after 17 bars. The Mozart’s friend, Abbé Maximilian Stadler, completed the orchestration of the two numbers that Mozart finished, thus enabling Constanze to sell the fragment to the publisher André (see her letter to him of 27 February 1800). The author of the words was Laurenz Leopold Haschka, best known as poet of the Emperor’s Hymn, set by Haydn.

Two Masonic Songs, K. 483 and 484

The two songs “Zerfließet heut’, geliebte Brüder,” K. 483 and “Ihr, unsre neuen Leiter,” K. 484, were

written for the opening and closing ceremonies of the lodge, probably in December 1785. Both are *Andante* movements and consist of tenor solos with organ accompaniment, with three-part chorus joining in. The words for both are by A.V. von Schittlersberg. Mozart is known to have written at least two more Masonic songs for opening and closing ceremonies to words by Gottfried Leon (“Des Todes Werk” and “Vollbracht ist die Arbeit der Meister”), which were probably composed in 1785 or 1786.

Die Maurerfreude, K. 471

This cantata was completed on 20 April 1785 for the celebration four days later of the ennoblement of the Master of the “True Concord” Lodge, Ignaz von Born. Born, an old acquaintance of the Mozart family, was a distinguished scientist as well as Vienna’s most prominent Mason during the first half of the 1780’s. His ennoblement was in recognition of his discovery of a new amalgamation method for the separation of metals. The ceremony was held at the “Crowned Hope,” and Leopold Mozart was present to hear his son’s latest composition sung by Valentin Adamberger. This was to prove one of the most popular of Mozart’s Masonic works. It is in E flat and scored for clarinet, pairs of oboes and horns, and strings. In form it consists of two fast movements separated by a brief recitative and a few slow arioso bars; the chorus (in three parts) joins the tenor in the concluding bars of praise for “Joseph the Wise,” who has “gathered laurels, twined laurels around the brow of the wisest of the Masons.” This cantata, to words by Franz

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Petran, was published later in the summer in an elegant printed edition with decorated title page, the whole enterprise being the work of Masons; profits were "for the benefit of the poor."

Eine kleine deutsche Kantate, K. 619

"Die ihr des unermesslichen Weltalls Schöpfer ehrt" was not written for normal lodge use, though it was commissioned by a Mason, who himself provided the words. This was Franz Heinrich Ziegenhagen, a merchant from Hamburg who was a member of a lodge in Regensburg, and he invited Mozart to set it for use at meetings of his "Colony of the Friends of Nature." It was written in July 1791, for solo voice and keyboard accompaniment. A brief introductory flourish leads to a recitative and then five brief aria-like sections, differing in tempo and time signature, sometimes separated by a brief phrase of recitative. The text is pantheistic and pacifistic rather than strictly Masonic in tone.

"Lasst uns mit geschlungenen Händen," K. 623a
The chorus "Lasst uns mit geschlungenen Händen," headed "For the Close of the Lodge," was probably written by one of the minor composers in the "New-crowned Hope." It is an agreeable song, but there is certainly something incongruous about its choice in 1947 as Austria's national anthem. Though it was the last Masonic composition that Mozart heard, it is unconnected with the "Frey-maurer-Kantate," the principal novelty of that November evening in 1791.

Maurerische Trauermusik, K. 477 (479a)

The best-known of Mozart's Masonic compositions

is the so-called Masonic Funeral Music ("Music of Mourning" would be a better translation). There is a puzzle: Mozart entered it in his catalogue "im Monath Jully," 1785, with scoring for one clarinet, one basset horn, two oboes, two horns and strings, and the note "on the death of Brothers Meklenburg and Esterhazy." Since the deaths of these prominent noblemen did not occur until 6 and 7 November respectively we may attempt to solve the puzzle in one of two ways. Either the work in its original form was indeed written in July, for another purpose (as Philippe A. Autexier has argued; he has even constructed, and published, a hypothetical choral version of the score to fit the assumed summer occasion), or Mozart failed to cross out the July heading in the catalogue, and the work was really written in the second week of November, after the deaths of Georg August, Duke of Mecklenburg-Strelitz, and Franz, Count Esterházy. In any event the instrumentation entered in the catalogue was later amplified with parts for two additional basset horns and double bassoon, probably for a later performance; all we know for sure is that the "Trauermusik" was played at a Lodge of Sorrows in memory of the departed brethren on 17 November, held at the "Crowned Hope" Lodge. This C minor movement is one of the most solemn and poignant of all Mozart's shorter compositions, though the sombre tone enunciated by the chorale melody (the plainchant *tonus peregrinus*, associated with Holy Week) is at the close lightened by the *tierce de Picardie*, which brings a touch of serene consolation.

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 5.56'34"

422 522-2

P	M	E	6
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DDD	/	ADD	PG	921
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Wolfgang Amadeus Mozart

La Betulia liberata

Azione sacra, KV 118

Die Schuldigkeit des ersten Gebots

Geistliches Singspiel, KV 35

Davide penitente

Cantata, KV 469

Masonic music

KV 148, 429, 468, 477, 483, 484, 471, 546, 619, 623, 623a

Grabmusik KV 42 · Passionslied KV 146

**Cotrubas · Fuchs · Marshall · Murray · Nielsen · Schwarz · Vermillion · Zimmermann
Baldin · Berry · Blochwitz · Schmidt · Schreier · Varcoe**

**Salzburger Kammerchor · Rundfunkchor Leipzig · Südfunk-Chor
Mozarteum-Orchester Salzburg · Staatskapelle Dresden · RSO Stuttgart**

Leopold Hager · Sir Neville Marriner · Peter Schreier

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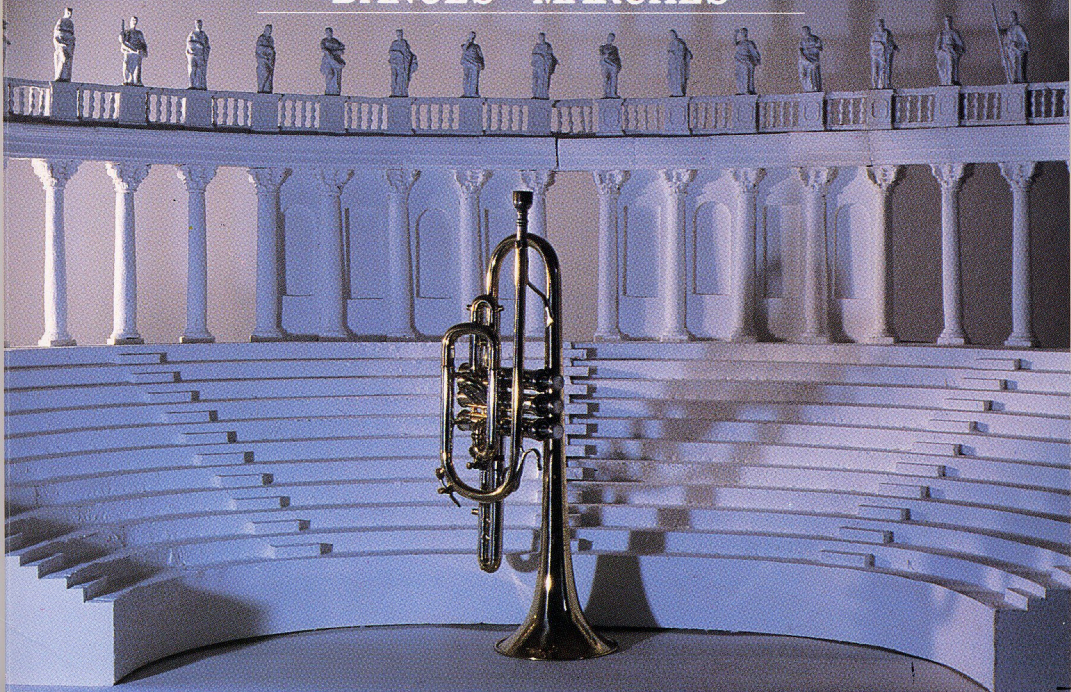
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PHILIPS

COMPLETE MOZART EDITION

Mozart
DANCES • MARCHES



Wolfgang Amadeus Mozart

(1756-1791)

DANCES AND MARCHES

Tänze und Märsche · Danses et Marches · Danze e Marce

Wiener Mozart-Ensemble
WILLI BOSKOVSKY

Mozart

**7 Minuets KV 61b (65a)**

Menuette · Menuets · Minuetti

- | | | |
|-----|--|-------|
| [1] | 1. G · G-dur · sol majeur · Sol maggiore | 1'57" |
| [2] | 2. D · D-dur · ré majeur · Re maggiore | 2'07" |
| [3] | 3. A · A-dur · la majeur · La maggiore | 1'58" |
| [4] | 4. F · F-dur · fa majeur · Fa maggiore | 2'13" |
| [5] | 5. C · C-dur · ut majeur · Do maggiore | 1'39" |
| [6] | 6. G · G-dur · sol majeur · Sol maggiore | 2'03" |
| [7] | 7. D · D-dur · ré majeur · Re maggiore | 1'41" |

6 Minuets KV 105/61f

Menuette · Menuets · Minuetti

(doubtful · zweifelhaft · attribution incertaine · attribuzione incerta)

- | | | |
|------|--|-------|
| [8] | 1. D · D-dur · ré majeur · Re maggiore
arr. from/nach/de/da Michael Haydn | 1'50" |
| [9] | 2. D · D-dur · ré majeur · Re maggiore
arr. from/nach/de/da Michael Haydn | 1'44" |
| [10] | 3. D · D-dur · ré majeur · Re maggiore | 1'50" |
| [11] | 4. G · G-dur · sol majeur · Sol maggiore | 1'38" |
| [12] | 5. G · G-dur · sol majeur · Sol maggiore | 1'37" |
| [13] | 6. G · G-dur · sol majeur · Sol maggiore | 1'29" |

[14] Minuet in C, KV 61g No. 2

Menuett C-dur · Menuet en ut majeur · Minuetto in Do maggiore

Orchestrated by/Instrumentiert von/Orchestré par/Orchestrato da Erik Smith

2'17"

15 Minuet in D, KV 94/73h

Menuett D-dur · Menuet en ré majeur · Minuetto in Re maggiore 1'18"
Orchestrated by/Instrumentiert von/Orchestré par/Orchestrato da Erik Smith

16 Contredanse in B flat, KV 123/73g

Kontretanz B-dur · Contredanse en si bémol majeur 1'15"
Contraddanza in Si bemolle maggiore

17 Minuet in E flat, KV 122/73i

Menuett Es-dur · Menuet en mi bémol majeur 1'18"
Minuetto in Mi bemolle maggiore

6 Minuets KV 104/61e

Menuette · Menuets · Minuetti

- | | | |
|----|--|-------|
| 18 | 1. C · C-dur · ut majeur · Do maggiore | 2'02" |
| 19 | 2. F · F-dur · fa majeur · Fa maggiore | 1'44" |
| 20 | 3. C · C-dur · ut majeur · Do maggiore | 2'08" |
| 21 | 4. A · A-dur · la majeur · La maggiore | 0'51" |
| 22 | 5. G · G-dur · sol majeur · Sol maggiore | 1'57" |
| 23 | 6. G · G-dur · sol majeur · Sol maggiore | 1'48" |

Mozart

19 Minuets KV 103/61d

Menuette · Menuets · Minuetti

- | | | |
|----|---|-------|
| 24 | 1. C · C-dur · ut majeur · Do maggiore | 2'23" |
| 25 | 2. G · G-dur · sol majeur · Sol maggiore | 1'43" |
| 26 | 3. D · D-dur · ré majeur · Re maggiore | 2'10" |
| 27 | 4. F · F-dur · fa majeur · Fa maggiore | 1'49" |
| 28 | 5. C · C-dur · ut majeur · Do maggiore | 1'39" |
| 29 | 6. G · G-dur · sol majeur · Sol maggiore | 1'51" |
| 30 | 7. D · D-dur · ré majeur · Re maggiore | 2'28" |
| 31 | 8. F · F-dur · fa majeur · Fa maggiore | 1'55" |
| 32 | 9. D · D-dur · ré majeur · Re maggiore | 2'26" |
| 33 | 10. G · G-dur · sol majeur · Sol maggiore | 1'56" |
| 34 | 11. F · F-dur · fa majeur · Fa maggiore | 2'04" |
| 35 | 12. C · C-dur · ut majeur · Do maggiore | 1'41" |
| 36 | 13. C · C-dur · ut majeur · Do maggiore | 1'52" |
| 37 | 14. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'07" |
| 38 | 15. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'46" |
| 39 | 16. G · G-dur · sol majeur · Sol maggiore | 0'41" |
| 40 | 17. E · E-dur · mi majeur · Mi maggiore | 1'54" |
| 41 | 18. A · A-dur · la majeur · La maggiore | 0'43" |
| 42 | 19. C · C-dur · ut majeur · Do maggiore | 2'05" |

Mozart

**6 Minuets KV 61h**

Menuette · Menuets · Minuetti

- | | | |
|-----|---|-------|
| [1] | 1. C · C-dur · ut majeur · Do maggiore | 2'06" |
| [2] | 2. A · A-dur · la majeur · La maggiore | 1'04" |
| [3] | 3. D · D-dur · ré majeur · Re maggiore | 2'02" |
| [4] | 4. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 0'51" |
| [5] | 5. G · G-dur · sol majeur · Sol maggiore | 2'12" |
| [6] | 6. C · C-dur · ut majeur · Do maggiore | 2'09" |

6 Minuets KV 164/130a

Menuette · Menuets · Minuetti

- | | | |
|------|--|-------|
| [7] | 1. D · D-dur · ré majeur · Re maggiore | 1'58" |
| [8] | 4. G · G-dur · sol majeur · Sol maggiore | 1'55" |
| [9] | 2. D · D-dur · ré majeur · Re maggiore | 2'04" |
| [10] | 5. G · G-dur · sol majeur · Sol maggiore | 1'43" |
| [11] | 3. D · D-dur · ré majeur · Re maggiore | 1'45" |
| [12] | 6. G · G-dur · sol majeur · Sol maggiore | 1'50" |

8 Minuets KV 315g (315a)

Menuette · Menuets · Minuetti

Orchestrated by/Instrumentiert von/Orchestrés par/Orchestrati da Erik Smith

- | | | |
|------|--|-------|
| [13] | 1. C · C-dur · ut majeur · Do maggiore | 1'55" |
| [14] | 2. G · G-dur · sol majeur · Sol maggiore | 1'51" |
| [15] | 3. D · D-dur · ré majeur · Re maggiore | 1'50" |

Mozart

- | | | |
|------|--|-------|
| [16] | 8. G · G-dur · sol majeur · Sol maggiore | 2'20" |
| [17] | 4. C · C-dur · ut majeur · Do maggiore | 1'57" |
| [18] | 5. F · F-dur · fa majeur · Fa maggiore | 1'53" |
| [19] | 6. D · D-dur · ré majeur · Re maggiore | 1'51" |
| [20] | 7. A · A-dur · la majeur · La maggiore | 1'32" |

16 Minuets KV 176

Menuette · Menuets · Minuetti

- | | | |
|------|--|-------|
| [21] | 1. C · C-dur · ut majeur · Do maggiore | 1'49" |
| [22] | 2. G · G-dur · sol majeur · Sol maggiore | 2'17" |
| [23] | 3. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'05" |
| [24] | 4. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'05" |
| [25] | 5. F · F-dur · fa majeur · Fa maggiore | 1'54" |
| [26] | 6. D · D-dur · ré majeur · Re maggiore | 2'03" |
| [27] | 7. A · A-dur · la majeur · La maggiore | 0'49" |
| [28] | 8. C · C-dur · ut majeur · Do maggiore | 1'42" |
| [29] | 9. G · G-dur · sol majeur · Sol maggiore | 1'55" |
| [30] | 10. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 0'55" |
| [31] | 11. F · F-dur · fa majeur · Fa maggiore | 1'42" |
| [32] | 12. D · D-dur · ré majeur · Re maggiore | 1'53" |
| [33] | 13. G · G-dur · sol majeur · Sol maggiore | 1'57" |
| [34] | 14. C · C-dur · ut majeur · Do maggiore | 1'50" |
| [35] | 15. F · F-dur · fa majeur · Fa maggiore | 2'19" |
| [36] | 16. D · D-dur · ré majeur · Re maggiore | 1'48" |

Mozart

1 **March in C, KV 214**

Marsch C-dur · Marche en ré majeur · Marcia in Re maggiore

3'29"

4 Contredances KV 101

Kontretänze · Contraddanze

2 1. F · F-dur · fa majeur · Fa maggiore (Gavotte)

1'48"

3 2. G · G-dur · sol majeur · Sol maggiore

1'58"

4 3. D · D-dur · ré majeur · Re maggiore

0'55"

5 4. F · F-dur · fa majeur · Fa maggiore (Gavotte)

1'59"

2 Contredances for Count Czernin, KV 269b

2 Kontretänze für Graf Czernin · 2 Contredances pour le Comte Czernin

2 Contraddanze per il Conte Czernin

Orchestrated by/Instrumentiert von/Orchestrées par/Orchestrata da Erik Smith

6 3. C · C-dur · ut majeur · Do maggiore

0'58"

7 1. G · G-dur · sol majeur · Sol maggiore

2'06"

4 Contredances KV 267/271c

Kontretänze · Contraddanze

8 1. G · G-dur · sol majeur · Sol maggiore

1'24"

9 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore (Gavotte)

1'31"

10 3. A · A-dur · la majeur · La maggiore (Gavotte)

1'14"

11 4. D · D-dur · ré majeur · Re maggiore

1'33"

Mozart

12 **«La Chasse», KV A103/299d (320f)**

Completed by/Ergänzt von/Complétée par/Completata da Erik Smith

1'47"

13 **Gavotte in B flat, KV 300**

B-dur · en si bémol majeur · in Si bemolle maggiore

2'10"

3 Marches KV 408

Märsche · Marches · Marce

14 1. C · C-dur · ut majeur · Do maggiore (KV 408/383e)

4'40"

15 2. D · D-dur · ré majeur · Re maggiore (KV 408/385a)

3'24"

16 3. C · C-dur · ut majeur · Do maggiore (KV 408/383f)

3'41"

3 Minuets KV 363

Menuette · Menuets · Minuetti

17 1. D · D-dur · ré majeur · Re maggiore

0'58"

18 2. B flat · B-dur · si bémol majeur · Si bemolle maggiore

1'04"

19 3. D · D-dur · ré majeur · Re maggiore

0'55"

Mozart



6 Contredanses KV 462/448b

Kontretänze · Contraddanze

- | | | |
|------|--|-------|
| [20] | 1. C · C-dur · ut majeur · Do maggiore | 2'05" |
| [21] | 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 1'37" |
| [22] | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'01" |
| [23] | 4. D · D-dur · ré majeur · Re maggiore | 1'37" |
| [24] | 5. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'08" |
| [25] | 6. F · F-dur · fa majeur · Fa maggiore | 1'44" |

2 Minuets with Contredanses, KV 463/448c

2 Menuette mit Kontretänzen · 2 Menuets avec Contredanses

2 Minuetti con Contraddanze

- | | | |
|------|---|-------|
| [26] | 1. F · F-dur · fa majeur · Fa maggiore | 2'28" |
| [27] | 2. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'25" |

5 Minuets KV 461/448a

Menuette · Menuets · Minuetti

- | | | |
|------|--|-------|
| [28] | 1. C · C-dur · ut majeur · Do maggiore | 2'06" |
| [29] | 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'00" |
| [30] | 3. G · G-dur · sol majeur · Sol maggiore | 2'03" |
| [31] | 4. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'49" |
| [32] | 5. F · F-dur · fa majeur · Fa maggiore | 1'52" |

Mozart



1 6 German Dances KV 509

Deutsche Tänze · Danses Allemandes · Danze tedesche

13'23"

1. C · C-dur · ut majeur · Do maggiore
2. G · G-dur · sol majeur · Sol maggiore
3. B flat · B-dur · si bémol majeur · Si bemolle maggiore
4. D · D-dur · ré majeur · Re maggiore
5. F · F-dur · fa majeur · Fa maggiore
6. F · F-dur · fa majeur · Fa maggiore

2 Contredanse in D, KV 534 «Das Donnerwetter»

Kontretanz D-Dur · Contredanse en ré majeur

Contraddanza in Re maggiore

2'06"

Orchestrated by/Instrumentiert von/Orchestrée par/Orchestrata da Erik Smith

3 Contredanse in C, KV 535 «La Bataille»

Kontretanz C-dur · Contredanse en ut majeur

Contraddanza in Do maggiore

(The Siege of Belgrade)

1'30"

4 3 Contredanses KV 535a

Kontretänze · Contraddanze

Orchestrated by/Instrumentiert von/Orchestrées par/Orchestrata da Erik Smith

(doubtful · zweifelhaft · attribution incertaine · attribuzione incerta)

1. C · C-dur · ut majeur · Do maggiore
2. G · G-dur · sol majeur · Sol maggiore
3. G · G-dur · sol majeur · Sol maggiore

2'29"

Mozart

6 German Dances KV 536

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|----|---|-------|
| 5 | 1. C · C-dur · ut majeur · Do maggiore | 1'47" |
| 6 | 2. G · G-dur · sol majeur · Sol maggiore | 1'53" |
| 7 | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'47" |
| 8 | 4. D · D-dur · ré majeur · Re maggiore | 1'43" |
| 9 | 5. F · F-dur · fa majeur · Fa maggiore | 1'38" |
| 10 | 6. F · F-dur · fa majeur · Fa maggiore | 1'44" |

6 German Dances KV 567

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|----|--|-------|
| 11 | 1. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'25" |
| 12 | 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 1'29" |
| 13 | 3. G · G-dur · sol majeur · Sol maggiore | 1'38" |
| 14 | 4. D · D-dur · ré majeur · Re maggiore | 1'33" |
| 15 | 5. A · A-dur · la majeur · La maggiore | 2'01" |
| 16 | 6. C · C-dur · ut majeur · Do maggiore | 1'52" |

Mozart

12 Minuets KV 568

Menuette · Menuets · Minuetti

- | | | |
|----|--|-------|
| 17 | 1. C · C-dur · ut majeur · Do maggiore | 1'59" |
| 18 | 2. F · F-dur · fa majeur · Fa maggiore | 2'03" |
| 19 | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'59" |
| 20 | 4. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 1'59" |
| 21 | 5. G · G-dur · sol majeur · Sol maggiore | 1'53" |
| 22 | 6. D · D-dur · ré majeur · Re maggiore | 1'50" |
| 23 | 7. A · A-dur · la majeur · La maggiore | 2'08" |
| 24 | 8. F · F-dur · fa majeur · Fa maggiore | 2'12" |
| 25 | 9. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'16" |
| 26 | 10. D · D-dur · ré majeur · Re maggiore | 2'04" |
| 27 | 11. G · G-dur · sol majeur · Sol maggiore | 2'02" |
| 28 | 12. C · C-dur · ut majeur · Do maggiore | 2'05" |

Mozart

**6 German Dances KV 571**

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|-----|---|-------|
| [1] | 1. D · D-dur · ré majeur · Re maggiore | 1'28" |
| [2] | 2. A · A-dur · la majeur · La maggiore | 1'30" |
| [3] | 3. C · C-dur · ut majeur · Do maggiore | 1'22" |
| [4] | 4. G · G-dur · sol majeur · Sol maggiore | 1'37" |
| [5] | 5. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'31" |
| [6] | 6. D · D-dur · ré majeur · Re maggiore | 1'58" |

12 Minuets KV 585

Menuette · Menuets · Minuetti

- | | | |
|------|---|-------|
| [7] | 1. D · D-dur · ré majeur · Re maggiore | 2'03" |
| [8] | 2. F · F-dur · fa majeur · Fa maggiore | 2'02" |
| [9] | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'03" |
| [10] | 4. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'00" |
| [11] | 5. G · G-dur · sol majeur · Sol maggiore | 2'14" |
| [12] | 6. C · C-dur · ut majeur · Do maggiore | 2'11" |
| [13] | 7. A · A-dur · la majeur · La maggiore | 2'18" |
| [14] | 8. F · F-dur · fa majeur · Fa maggiore | 2'06" |
| [15] | 9. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'11" |
| [16] | 10. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'13" |
| [17] | 11. G · G-dur · sol majeur · Sol maggiore | 2'25" |
| [18] | 12. D · D-dur · ré majeur · Re maggiore | 2'13" |

Mozart

**12 German Dances KV 586**

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|------|--|-------|
| [19] | 1. C · C-dur · ut majeur · Do maggiore | 1'47" |
| [20] | 2. G · G-dur · sol majeur · Sol maggiore | 1'35" |
| [21] | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'49" |
| [22] | 4. F · F-dur · fa majeur · Fa maggiore | 1'51" |
| [23] | 5. A · A-dur · la majeur · La maggiore | 1'39" |
| [24] | 6. D · D-dur · ré majeur · Re maggiore | 1'31" |
| [25] | 7. G · G-dur · sol majeur · Sol maggiore | 1'53" |
| [26] | 8. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 1'48" |
| [27] | 9. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'44" |
| [28] | 10. F · F-dur · fa majeur · Fa maggiore | 1'42" |
| [29] | 11. A · A-dur · la majeur · La maggiore | 1'46" |
| [30] | 12. C · C-dur · ut majeur · Do maggiore | 1'50" |

[31] Contredanse in C, K. 587 «Der Sieg vom Helden Koburg»

Kontretanz C-dur · Contredanse en ut majeur

Contraddanza in Do maggiore 1'28"

Mozart



Overture and 3 Contredanses, KV 106/588a

Ouvertüre und 3 Kontretänze · Ouverture et 3 Contredanses

Ouverture e 3 Contraddanze

(doubtful · zweifelhaft · attribution incertaine · attribuzione incerta)

- | | | |
|----|--|-------|
| 32 | 1. Overture in D · D-dur · ré majeur · Re maggiore | 1'02" |
| 33 | 2. Contredanse I in D · D-dur · ré majeur · Re maggiore | 1'37" |
| 34 | 3. Contredanses II in A · A-dur · la majeur · La maggiore | 1'39" |
| 35 | 4. Contredanse III in B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'37" |

Mozart



6 Minuets KV 599

Menuette · Menuets · Minuetti

- | | | |
|---|--|-------|
| 1 | 1. C · C-dur · ut majeur · Do maggiore | 2'12" |
| 2 | 2. G · G-dur · sol majeur · Sol maggiore | 2'16" |
| 3 | 3. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'12" |
| 4 | 4. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'22" |
| 5 | 5. F · F-dur · fa majeur · Fa maggiore | 1'54" |
| 6 | 6. D · D-dur · ré majeur · Re maggiore | 1'55" |

6 German Dances KV 600

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|----|---|-------|
| 7 | 1. C · C-dur · ut majeur · Do maggiore | 1'56" |
| 8 | 2. F · F-dur · fa majeur · Fa maggiore | 1'57" |
| 9 | 3. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'57" |
| 10 | 4. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 1'45" |
| 11 | 5. G · G-dur · sol majeur · Sol maggiore
(Trio: «Der Kanarienvogel») | 1'40" |
| 12 | 6. D · D-dur · ré majeur · Re maggiore | 2'08" |

4 Minuets KV 601

Menuette · Menuets · Minuetti

- | | | |
|----|--|-------|
| 13 | 1. A · A-dur · la majeur · La maggiore | 2'14" |
| 14 | 2. C · C-dur · ut majeur · Do maggiore | 2'35" |
| 15 | 3. G · G-dur · sol majeur · Sol maggiore | 1'58" |
| 16 | 4. D · D-dur · ré majeur · Re maggiore | 1'59" |

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4 German Dances KV 602

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|------|---|-------|
| [17] | 1. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'51" |
| [18] | 2. F · F-dur · fa majeur · Fa maggiore | 1'56" |
| [19] | 3. C · C-dur · ut majeur · Do maggiore «Die Leyerer» | 1'52" |
| [20] | 4. A · A-dur · la majeur · La maggiore | 1'45" |

2 Contredanses KV 603

Kontretänze · Contraddanze

- | | | |
|------|---|-------|
| [21] | 1. D · D-dur · ré majeur · Re maggiore | 0'51" |
| [22] | 2. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 1'16" |

2 Minuets KV 604

Menuette · Menuets · Minuetti

- | | | |
|------|--|-------|
| [23] | 1. B flat · B-dur · si bémol majeur · Si bemolle maggiore | 2'20" |
| [24] | 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 2'16" |

3 German Dances KV 605

Deutsche Tänze · Danses Allemandes · Danze tedesche

- | | | |
|------|--|-------|
| [25] | 1. D · D-dur · ré majeur · Re maggiore | 1'52" |
| [26] | 2. G · G-dur · sol majeur · Sol maggiore | 1'54" |
| [27] | 3. C · C-dur · ut majeur · Do maggiore
(Trio: «Die Schlittenfahrt») | 2'50" |

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[28] 6 Ländler in B flat, KV 606

B-dur · en si bémol majeur · in Si bemolle maggiore

5'17"

[29] Contredanse in E flat, KV 607/605a «Il trionfo delle donne»

Kontretanz Es-dur · Contredanse en mi bémol majeur

Contraddanza in Mi bemolle maggiore

1'23"

5 Contredanses KV 609

Kontretänze · Contraddanze

- | | | |
|------|--|-------|
| [30] | 1. C · C-dur · ut majeur · Do maggiore «Non più andrai» | 0'56" |
| [31] | 2. E flat · Es-dur · mi bémol majeur · Mi bemolle maggiore | 0'47" |
| [32] | 3. D · D-dur · ré majeur · Re maggiore | 1'08" |
| [33] | 4. C · C-dur · ut majeur · Do maggiore | 2'00" |
| [34] | 5. G · G-dur · sol majeur · Sol maggiore | 1'25" |

[35] Contredanse in G, KV 610 «Les Filles malicieuses»

Kontretanz G-dur · Contredanse en sol majeur

Contraddanza in Sol maggiore

1'28"

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Willi Boskovsky.

Mozart and the Dance

Belinda Quirey

In the *ancien régime* dancing was an essential part of a gentleman's education. It was thought that to dance well was as necessary as to ride well and to fence well. Moreover, no distinction was made between spectacular and social dancing. The main part of an evening's entertainment consisted of a series of *danses à deux*, of which the minuet, developed at the court of Louis XIV in the seventeenth century, was the last to emerge before the Revolution in 1789, enjoying an active life of over a century.

The minuet was a great ritual performance rather than a great dance, a ritual of both courtship and court behaviour. The two dancers stand side by side at the far end of the salon (the musicians are probably behind them), facing the Presence. They bow to the Presence and then to each other. Then they begin to dance.

They move unhurriedly through a set of figures corresponding with the measures of the music. A curved entrance figure is followed by the angular Z figure; the curved circling by right and then left hands is followed again by the Z, and the final figure is curved and spiral-like, seeming to wind up the dance for its end.

But it is not the figures, however harmonious they

be, that fascinate in the minuet, but the rhythm of its characteristic step. This is kept up throughout the dance and has an almost hypnotic effect. It takes two bars of music and consists of four steps (i.e. transfers of the body weight from one foot to the other). These weight changes occur on the first, third, fourth and fifth of the six pulses, and on the second and sixth beat the dancer pauses and bends his supporting knee to fill out the time. Try it, with just a simple walking step, and you will find you are using a two-against-three rhythm which is peculiarly satisfying.

The minuet was the last example of the most characteristic dance form of the *ancien régime*. It was a form which did not survive the Revolution and it died completely. So completely that at the Congress of Vienna no dancing master could be found capable of remembering and teaching the minuet. A mere quarter of a century and it had disappeared without trace.

Not so the contredanse. This, as a dance form, survived the Revolution but at the cost of its rhythmic and formal vitality. Contredanses were the eighteenth-century version of the communal dances which customarily ended a ball. (The communal dances which had opened a ball, the branles, or brawls, had ceased to be danced in the first third

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of the eighteenth century, after which the opening role was bestowed on the minuet.) The contredanse by Mozart's time was not very inspired choreographically, but its figures were pleasant enough, and of course there was always his music. Truly uninspired were the two last developments of this form which lasted from the nineteenth century into our own. The quadrille and the lancers had not even music of their own to justify them, and they used a hotchpotch of marches and galops.

At their best contredanses shared two great virtues with the *danses à deux*: rhythmic life and harmonious floor figures. The form spanned the gap made by the Revolution and the Napoleonic wars, but only with the loss of these virtues. This was the price they paid for survival into an age to which they did not really belong, an age in thrall to a new rhythm and a totally new form of dance.

This, of course, was the waltz, and just how intoxicating, and how shocking it must have been is hard to imagine. The essence of the *danse à deux* is the "open" couple, side by side, oriented to the Presence, and dancing both for themselves and the company. That in polite society — the peasantry are another matter — a man should dance with a female body closely clasped in front of him, gyrating in-

cessantly the while, made the waltz in every sense a revolutionary dance. But even more revolutionary than the disposition of the dancers is the rhythm of the music. In all the centuries up to the *ancien régime*, court dances tend to have a narrow dynamic range and, within this range, very subtle graduations. The rhythm of the minuet step is an almost quantitative one. In contrast to this the waltz is strongly dynamic, the rhythm of a swing, a working rhythm, and a fitting expression for the new industrial age.

The roots of this new dance are already clear in Mozart's German dances. But they are so fresh, and yet so polished, that one gets no impression of the later rhythmic tyranny, when the waltz swept through western Europe and reduced it to a state of dansomania. In Mozart's Vienna everything was still as seemly and carefree as his own music. The opening minuets, the culminating of the old dance form about to die, the contredanses, the communal dance form that existed in both the Old and New Régimes, and the German dances, delightful harbingers to a new age and a new world. It is not usually given to mere humans to have the best of both worlds, but surely in this music Mozart gives us just that.

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Variety of Melody, Mood and Colour

Mozart's Minuets, Contredanses and German Dances

Erik Smith

“**M**adame Mozart told me that, great as his genius was, he was an enthusiast in dancing, and (he) often said that his taste lay in that art, rather than in music,” wrote Michael Kelly, Mozart’s friend and pupil and the first Don Basilio. And here is Mozart himself writing to his father in January 1783: “Last week I gave a ball in my lodgings; of course each gentleman paid two guilders; we began at 6 in the evening and finished at 7 — what? Only an hour? No, no — at 7 in the morning . . .”

There is no need to trace the origins of music in the dance, nor even for particular reference to the music of the later eighteenth century (with its regular four- or eight-bar periods) and its dependence on dance forms, in order to see how important dancing and dance music was to Mozart. Apart from the ballets in the operas (and Da Ponte recalls how a furious Mozart threatened to withdraw the whole opera rather than allow the ball scene in “Figaro” to be removed by the censor), Mozart wrote over 50 sets of dances for dancing to, from his thirteenth year until the last year of his life. Though they are confined to the minuet, German dance and

contredanse, they show great variety of melody, mood and colour.

With the exception of K. 408 No. 2, the marches included are those not written as introductions to serenades. The present set includes all the dances and marches not actually forming part of a whole work such as the minuets in the symphonies.

The Vienna Mozart Ensemble, consisting of six first violins, four second violins, three cellos, two basses and wind instruments, was formed from specially chosen members of the Vienna Philharmonic Orchestra. It is noteworthy that the viola is absent from all the dances: this was an eighteenth-century tradition at any rate in Austria, probably because dance music was thought to want a bright melody and a clear bass and not too much counterpoint and harmony in between. The timpani parts of some of the marches are lost: it is not improbable that the timpanist improvised from the trumpet parts. An existing autograph of a timpani part for some movements of the “Haffner” Serenade, written for later performances, shows that Mozart liked to use timpani whenever they were available. At all events,

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wherever there are trumpets we have added timpani in the manner of Mozart.

SALZBURG AND ITALY, 1769-77

Salzburg danced as enthusiastically as Vienna. In 1779 a pastoral letter from its Archbishop specifically forbade harlequinades during processions. Maria Theresa had indeed forbidden all masked balls in her territories except under police supervision, on the assumption, natural enough, that people who wore masks would be up to no good. However, her son Joseph II greatly enjoyed these festivities, and so from an early age did her most famous subject, W.A. Mozart.

Seven Minuets, K. 65a (61b)

Mozart dated these minuets 26 January 1769, the day before his thirteenth birthday in Salzburg. They are the first minuets he wrote for dancing and are scored for two violins and bass; they are here recorded with one player per part, with cello and double-bass in octaves. Oddly enough they depart frequently from the inevitable eight-bar periods of the later dances; and they vary greatly in mood. No. 1 is quite formal, but the trio suggests a Ländler. Nos. 2 and 3 are largely formal, but the former has an elegant trio and the latter a skittish one. No. 4 is full of rich, dreamy harmonies. But the childlike simplicity of the trio of No. 6 is the loveliest part of all.

Six Minuets, K. 105 (61f)

These are probably the work of Michael Haydn (cf.

K. 104) and are thought to have been written in Salzburg in 1769; the orchestral score, the autograph of which is now lost, appears to be by Mozart. The composer restricts himself by making each dance consist of two eight-bar sections, by scoring all the minuets for oboes and horns (in an accompanying role) and by using the flute throughout the trios, except in one place, merely to double the violins an octave above. Only in Minuet No. 4 do the second violin and bass parts have anything much to say. There are still plenty of things to enjoy — Minuet No. 1 crying “cockles and mussels,” the pretty trios of Nos. 3 and 5, the last trio with its obstinate tonic harmony which causes an unusual and amusing clash with the melody.

Minuet in C, K. 61g No. 2

(orchestrated by Erik Smith)

The trio is almost identical with that of K. 104 No. 1, probably written in about 1770-72. The trio might have been originally written for keyboard and then scored for orchestra (though this is unlikely), while the minuet must have been conceived for orchestra.

Minuet in D, K. 94 (73b)

(orchestrated by Erik Smith)

This minuet, without trio, could not have been intended for keyboard, for it contains some unplayable tenths. The manuscript, in the hand of Leopold Mozart, seems to have been written in Italy in 1770. It might well be genuine Mozart: there is a delicious poignancy in the flattened F, and the two-octave leap down to the G string is very character-

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istic. I have set it in three parts (the first eight bars of the second part already were) to make better sense of the canonic entries.

Contredanse in B flat, K. 123 (73g)

In April 1770 Leopold Mozart arrived in Rome with his son. On the fourteenth he wrote home enclosing a contredanse by Wolfgang: "Wolfgang... requests Herr Cirillus Hofmann to compose the steps for it in such a way that when the two violins play as leaders, only one pair of dancers should dance, and when the whole band comes in with all the instruments the whole company shall dance together. It would be best if five pairs would dance it, the first pair beginning the first solo, the second pair the second and so on, since there are five solos and five tuttis."

K. 123 is this very dance. We see how even the 14-year-old Mozart saw the dancers as well as heard the music while setting down his inventions. This tiny piece is a jewel of unusual perfection, a sort of child's view of Handel, utterly disarming in its innocence.

Minuet in E flat, K. 122 (73t)

Though retained in Köchel 6, this minuet is almost certainly not by Mozart. Written out in his hand, it seems to have been sent home to Salzburg with a letter from Bologna, dated 28 March 1770, in which Leopold, on his way to Rome with his son, announced that Wolfgang was enclosing the minuet which M. Pick had danced on stage in Milan. We cannot be sure that this was the music enclosed with

that letter, but on the manuscript there is a postscript by Leopold, which, with its references to Padre Martini, was most likely written in Bologna. Four days before, Mozart had written to his sister: "I'll shortly send you a minuet which M. Pick danced on stage, and which afterwards everybody danced at the festive ball in Milan, so that you can see how slowly these people dance. The minuet in itself is very lovely. It naturally comes from Vienna, so it must be by Teller or Starzer. It has lots of notes. Why? Because it is a theatrical minuet, which goes slowly. But the Milan or Italian minuets have many notes, are slow and have many bars, e.g. the first part has 16, the second 20 or 24." Can K. 122 be this minuet? It has two parts of 12 bars each and no trio, also a more deliberate pace than the one-in-a-bar Salzburg minuets, but it is not really slow or full of notes. Or is Mozart trying to say in his letter that the real Italian minuets are so very long and slow in contrast to this Viennese product? If this is the minuet mentioned, he must have written it out from memory; if not, it could be a sketch for a composition of his own, though it is not really Mozartian.

Six Minuets, K. 104 (61e)

This set, along with K. 103, 105 and 61h, is generally assigned to Salzburg, 1770-72. An article by Walter Senn ("Mozart-Jahrbuch," 1965), shows that the first two minuets of K. 104 are practically identical with two by Michael Haydn which were almost certainly written before. The manuscript of K. 104 is in Mozart's own hand, so it is clear that he did not hesitate to "borrow" these compositions, writing them out from memory, to judge by the

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slight deviations from the original. We know from Mozart's letters to his sister in these years that he was always interested in Haydn's latest dances and that he used to reduce them to piano score for her, though a remark of 24 March 1770 indicates no very high opinion: "Write to me how you like the Haydn minuets, if they are better than the first ones." By writing the two magnificent violin-violata duets (K. 423-24) some 12 years later to help the ailing Michael Haydn complete a commission, Mozart may be considered to have repaid the debt! It is possible that more of these early minuets will prove to be "borrowed" — the first trio and the fifth minuet are particularly Haydnesque. The second parts of Nos. 1 and 3 are uncharacteristically lengthened to 12 bars, the trio of No. 3 is practically the same as that of K. 65g, which survives only in piano score; the glowing A major minuet No. 4 has no trio.

Nineteen Minuets, K. 103 (61d)

According to Rudolf Elvers, who edited these dances for the "Neue Mozart-Ausgabe," K. 103, along with K. 104 and K. 61h, was composed in Salzburg between the late summer of 1770 and the second Italian journey of 1771, or at the latest in 1772. The latter date is confirmed by Wolfgang Plath in his work on Mozart's handwriting in the 1770's. The pieces were written hurriedly; so much is certain from the writing, the four consecutive fifths (grammatical errors which were rare in Mozart) and from his general habit in composing music of this kind. He seems to have grouped and regrouped the minuets on three occasions; the first

12 finally emerged in the present order, but his intentions for the rest remain unknown. Nos. 16 and 18 have no trios; we do not know if Nos. 14, 15 and 17 were meant to have the trios given them on this recording.

The extraordinary scoring of the late dances is not of course in evidence. In fact, the wind parts, though often colourful, are never obligatory. In some of the trios for strings alone, we have given colour to the repeats by adding or substituting a flute, oboe or solo violin for the first violins, sometimes in a slightly embellished version, in the belief that the musicians who played at balls in Mozart's day would have improvised in this way more likely than not. Tempos and dynamics have been treated as freely and unpedantically as seems stylistically correct. The rhythm of the minuets varies a good deal: Mozart quite often extends the standard eight-bar period to 10, 12 or 14 bars, a practice he later abandoned, possibly at the request of puzzled dancers! The character changes from the one-in-a-bar Ländler (like Nos. 6 and 10 or the trio of No. 12) to the stately three-in-a-bar minuet (like Nos. 1 and 3) and even the noble, Gluck-like trio of No. 17 or the Baroque loure (or slow gigue) of the trio of No. 19. Sometimes, as in No. 11, one minuet contains three different rhythms, and many a trio has the lyrical quality of a song (like Nos. 4 and 9).

Six Minuets, K. 61h

Written in 1771-72, these minuets seem by comparison essentially Mozartean in the inevitability with which each phrase emerges from the preceding

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one. No. 2, another rich A major sound and with a second part extended to 12 bars, has no trio, nor has No. 4 with its happy imitations between oboes and bass in the second part. The wind is of course still *ad lib*, but the flute doubling in the trio of No. 5 is witty, and the oboes and horns in the trio of No. 6 could almost dispense with the strings.

Six Minuets, K. 164 (130a)

The scoring of this set, composed in Salzburg in June 1772, is unambitious. There are three minuets in D with oboes and trumpets, then three in G with oboes and horns, while each trio is for strings, the flute being almost constantly in octaves with the first violins. For a more varied result we have placed the dances in the order 1, 4, 2, 5, 3, 6. Some of the dances may well have been borrowed from Michael Haydn (see note on K. 104) but in their simple way they are beautifully written. Minuet No. 2 has two bars of echo interpolated in each part, the second time with a cuckoo call; No. 3 has an essentially Mozartean melody; the trios of Nos. 4 and 5 are languid waltzes.

Eight Minuets, K. 315a (315g)

(orchestrated by Erik Smith)

These minuets, which survive only in a keyboard reduction, were formerly dated 1779, but Wolfgang Plath places the handwriting in 1773. The trio to No. 4 (originally No. 8) does not belong to the group. We do have a clue to this trio's date of origin and also the meaning of the strange clucking effect in the second part: Mozart writes to his father from Munich on 5 December 1780, hearing that the

19-year-old Countess Louise Lodron was to marry the 61-year-old Hofmarschall Count Lodron: "Fräulein Louise Lodron will presumably vigorously play the second part of the minuet with him (here he quotes the opening four bars of this trio), which I learned from Bach..." It seems, therefore, that the clucking effect denotes a *Hahnrei* or cuckold. It was probably some sort of joke piece which the genial J.C. Bach had taught his young friend in London or at their later meeting in Paris in 1778. J.C. Bach is also remembered in the trio of No. 5 (originally No. 4), a melody from his overture "La calamità dei cuori" (1763), also used in K. 414.

In orchestrating these beautiful dances, I have held the middle line between the early works written essentially for strings with wind *ad lib* and the full glory of the late orchestration. Flutes generally move with the violins, bassoons with the violins or the bass, but occasionally break out on their own. As in the early works, flutes are never used together with oboes, nor horns with trumpets. The scoring of the trio of No. 6 for two oboes and bassoon alone is not found elsewhere in the dance music but is suggested by the scoring of the trios of the Divertimento K. 131. The "Turkish" trio of No. 8 has a tambourine, like the trio of K. 586 No. 5. The scoring for oboes underlines the cackling effect in the trio of No. 4 mentioned above. Those who study the original piano score will see how necessary it was to elaborate that simple skeleton. The melody itself was changed in only one instance, bars 9 and 10 of No. 6, which are surely written incorrectly.

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Sixteen Minuets, K. 176

After the composition of the minuets of 1770 to 1772 Mozart had paid another visit to Italy, for the production of "Lucio Silla" in Milan. In the summer of 1773 he travelled to Vienna, where he was received by the Empress Maria Theresa, and where too, incidentally, he dined with the great ballet master Jean Georges Noverre, who was to commission the ballet "Les petits riens" from him five years later. Back in Salzburg he wrote such important works as his first Keyboard Concerto, K. 175 and the remarkable G minor Symphony, K. 183. The Minuets K. 176 were composed in December. We find again the tuneful charm and rich colours of the earlier sets but little change towards the elaborate wind writing of later years, except that the oboes and horns occasionally have an obbligato part and the bassoon sometimes moves independently of the bass. The original No. 4 has been presented to No. 3 as a trio, since both were without; Nos. 7 and 10 have no trios. Here are a few special felicities. The gently swaying trio of No. 2, with the syncopation in the second part, is one of the loveliest of all the dances. In No. 3 the oboe follows the violins in canon. The trio of No. 9 is a splendidly assured horn tune with a bassoon pacing up and down underneath. The trio of No. 11 is, exceptionally, a wind melody with string accompaniment. No. 12 is a Ländler with a comic trio. The doubling of bassoon with the violins in the trio of No. 14 gives a foretaste of Mozart's later scoring. No. 15, a particularly graceful melody, has a bright trio with comic horn asides. The last trio, like that of K. 103, could go on *ad infinitum*.

March in C, K. 214

All the other marches written in Salzburg belonged to one of the Serenades or *Finalmusik* and were to be played by the band on its way through the town. This march, composed on 20 August 1775, cannot be attributed to any of the serenades, which are all in D. Whether it was written for a serenade now lost or as an occasional piece remains a puzzle. This is the period of the violin concertos: the 19-year-old composer shows himself liberal with his tunes and carefree in spirit.

Four Contredanses, K. 101 (250a)

Formerly thought to date from 1769, the latest surmise places this set in the first half of 1776 in Salzburg. Except for the first 16 bars, the first violin part is in the hand of Leopold Mozart, who also wrote "Ständchen" at the head of the manuscript, with the result that for years this set of dances was classified among the serenades. Suspensions are aroused that Leopold was in fact the composer of this music. No. 1, a gavotte, begins with a tune of folk-song simplicity and continues somewhat lamely. No. 4, another gavotte, this time of an almost Baroque cast of melody, begins bravely enough once more, but the composer seems at a loss to continue after the first section. I do not believe Wolfgang could have written these two pieces — certainly not as late as 1776, and in fact his very first compositions betray no such contrived melody-spinning as these. Nos. 2 and 3 are quite another matter. In No. 2, a beautiful slow minuet, with an important bassoon part and with second-violin triplets running counter to the melody, gives way

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after eight bars to a brisk contredanse, as in K. 463. No. 3 is a delicate *Presto* with drone effects and fine part-writing. Both these dances also belong, with two others, to K. 269b (see below) — a further indication for accepting Nos. 2 and 3 as being Wolfgang's and leaving the gavottes to Leopold.

Two Contredanses for Count Czernin, K. 269b Nos. 1 and 3

(orchestrated by Erik Smith)

These dances in piano score were discovered in Czechoslovakia in 1956. Unfortunately only the first page of the set, containing No. 1, No. 2 and No. 3 (incomplete), and the last page with No. 12 were found. The manuscript is headed "Kontretänze für Johann Rudolf Graf Czernin" and was probably written in Salzburg in January 1777. There is a letter dated the previous December from one Freiherr von Petermann to Prokop Adalbert Graf Czernin in Prague: "I have spoken to little Mozart about the annual payment of 20 ducats, and he leaves it entirely to your judgement. So I await your orders. He also told me that he will send the symphony and the other pieces at the earliest opportunity..." Apart from his imperial post 10 years later, this was the only annuity poor Mozart ever had; alas, it probably ceased almost at once, for Count Prokop died in February 1777. Mozart had presumably written out the 12 contredanses by then, and hearing of his patron's death, inscribed them instead to his son Count Johann Rudolf, then a student in Salzburg. Nos. 2 and 12 are Nos. 2 and 3 of K. 101, but Nos. 1 and 3 are certainly also reduced from orchestral score. No. 1 is of course

based on the same folk song as the G major section of the finale of the Violin Concerto K. 218, the first eight bars being practically identical. I have taken the scoring of K. 218 as my model, though here the bass has to replace the absent violas. No. 3 of the original set is a brisk heedless 2/4 *Allegro*. This dance probably continued after the third section on the lost second page of the manuscript, but we have made a reasonably convincing piece of it by simply repeating the opening two sections *al fine*.

Four Contredanses, K. 267 (271c)

These dances were probably written for the Salzburg Carnival in February 1777, Mozart's last untroubled year at home before the journey to Mannheim and Paris. These four pieces have a slightly archaic character that is not characteristically Mozartean. The first is a gigue with jolly horn calls, the next two are gavottes — one more tender, the other more brisk — the last a running 2/4 *Allegro*, full of melodic invention. They were probably all danced as contredanses — since the old forms of gigue and gavotte were no longer in general use.

PARIS, 1778

La Chasse, K. App.103 (299d)

(completed by Erik Smith)

The latest and most reasonable supposition is that this fragment was composed in Paris in 1778, perhaps for "Les petits riens." The A major section was entirely completed by Mozart; it has all the exuberance of a headlong chase, particularly under-

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lined by the dotted rhythm. Of the *mineur* Mozart wrote the instruction "2 corni tacciano" (a well-earned rest), the first violin part complete and the bassoon part in bars 1 and 9-13. This was enough to show what kind of role the bassoon was to play, while the other instruments necessarily confine themselves to accompaniment. It would have been a thousand pities to have allowed this delicious character piece to lie dormant.

Gavotte in B flat, K. 300

An unusual amount of mystery pervades the music composed by Mozart during his 1778 visit to Paris. It seems likely that this gavotte was intended by Mozart for "Les petits riens" and then laid aside.

VIENNA AND SALZBURG, 1782-84

To set the scene for the dance music Mozart wrote in Vienna here is a quotation from the Recollections of Michael Kelly, his composition pupil and first Don Basilio: "The people of Vienna were in my time dancing mad; as the Carnival approached, gaiety began to display itself on all sides; and when it really came nothing could exceed its brilliancy. The *ridotto* rooms, where all the masquerades took place, were in the palace; and spacious and commodious as they were, they were actually crammed with masqueraders. I never saw, or indeed heard of any suite of rooms, where elegance and convenience were more considered; for the propensity of the Viennese ladies for dancing and going to carnival masquerades was so determined, that nothing was

permitted to interfere with their enjoyment of their favourite amusement — nay, so notorious was it, that for the sake of ladies in the family way, who could not be persuaded to stay at home, there were apartments prepared, with every convenience for their accouchement, should they be unfortunately required. And I have been gravely told, and almost believe, that there have actually been instances of the utility of the arrangement. The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from 10 at night until seven in the morning a continual whirligig; most tiresome to the eye and ear — to say nothing of any worse consequences."

Mozart loved to take part in dances himself. It was not simply a matter of shuffling round the room in those days. He writes to his father for "his Harlequin costume" and then, on 12 March, 1783, reports that "we performed our group masquerade in the Redoutensaal on Carnival Monday. It consisted of a pantomime lasting for the allotted half-hour. My sister-in-law (Aloysia Lange) was Columbine, I was Harlequin, my brother-in-law (Joseph Lange) Piero, an old dancing master Pantalon, and a painter the doctor. I composed the scenario and the music, the dancing master was kind enough to control our steps, and I tell you we really played quite well." (The music to this "pantomime" is recorded in Volume 25.)

March in C, K. 408 No. 1 (383e)

This was presumably composed for one of Mozart's

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concerts in Vienna in 1782. Constanze later claimed that he had composed it for her (1782 was the year of their marriage), and Mozart himself reduced it to piano score. There is some resemblance to the "Idomeneo" march of the previous year, but above all this tiny piece of 4½ minutes (including repeats) shows Mozart's gift for melodic profusion. No wonder Dittersdorf complained to the Emperor Josef "I've never *met* a composer with such an astonishing wealth of ideas. I wish he were not so extravagant with them. He gives the listener no breathing space..."

March in D, K. 408 No. 2 (385a)

This work was composed in late July or early August 1782 during his first summer in Vienna, shortly after Mozart's marriage to Constanze Weber on 4 August. Leopold, though tardy in sending his blessing, was assiduous in his demand for compositions — first for a symphony to be performed during the festivities celebrating the ennoblement of Sigmund Haffner and then for a march to go with the symphony. Mozart wrote on 7 August thanking his father for the blessing, announcing his marriage and enclosing the march. With its dotted rhythms and use of trumpets ("clarini") and drums, the work successfully evokes a mood of splendour and nobility.

March in C, K. 408 No. 3 (383F)

Probably written along with K. 408 No. 1 for Mozart's Vienna concerts of 1782, this march, like the others, is in a richly melodic sonata form.

Three Minuets, K. 363

The purpose of these three minuets without trios and their date of composition are unknown. Wolfgang Plath, on the basis of the handwriting, believes that they date possibly from 1780, but more probably from 1782-83. The Salzburg paper suggests the late summer of 1783, as it does for K. 463.

Six Contredanses, K. 462 (448b)

Though not published until the Artaria piano score of January 1789, this work (along with the Two Minuets K. 463), was probably composed just before Mozart began keeping a catalogue of his compositions in February 1784. The simple scoring, originally only for strings (the wind parts being written on a separate sheet), indicates that Mozart may have written this music during his visit to Salzburg in 1783.

These tiny pieces are of such ethereal grace that one would think that nothing heavier than a round of children should dance to them. They consist of two, three or four eight-bar sections with repeats, each entire dance being played twice.

Two Minuets with Alternating Contredanses, K. 463 (448c)

These were presumably composed at the same time as K. 462. In each piece a slow, stately minuet (Mozart himself wrote "Menuetto cantabile adagio" over the second) of only eight bars introduces a lively contredanse and is repeated at the end. The wistful melancholy of the minuets is beautifully set off by the jolly allegros. These dances were

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presumably done as quadrilles, the autograph bearing the words "2 Quadrilles" in Nissen's hand.

Five Minuets, K. 461 (448a)

Presumably composed in Vienna in January 1784 just before Mozart began to keep the catalogue of his works, there were to have been the usual six minuets, but the last one remained a fragment of eight bars. Though we are not yet amongst the great dances of the last years, and the string parts would make sense on their own (except the trio of No. 4), there are many subtle touches of orchestration not found in earlier dances. The bassoon begins to move in octaves with the violins rather than with the bass, and sometimes even breaks out on its own as in the trio of No. 2. More striking than this is the writing for high B flat horns in No. 4 and especially the high C horns in No. 1. This set is also marked by unusually spiky harmonies in the trios of Nos. 1 and 5.

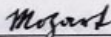
PRAGUE, 1787

Six German Dances, K. 509

Perhaps the happiest times in Mozart's late troubled years were his first two visits to Prague. He arrived there for the first time in January 1787, and wrote on the fifteenth: "At 6 I drove with Count Canal to the so-called Breitfeldischen ball where the cream of Prague's beauty assembles... I saw with delight how all these people hopped about joyfully to the music of my 'Figaro,' transformed into a string of contredanses and *Teutsche*: for here no

one speaks except of — 'Figaro'; nothing is played, blown, sung or whistled except 'Figaro'..." On the nineteenth he gave a concert that included the première of the "Prague" Symphony and ended with two improvisations on the keyboard, the second being on Figaro's "Non più andrai." On the seventeenth he attended a performance of "Figaro" and was cheered by the public, and on the twenty-second he conducted a performance. When he left for Vienna in February it was with the commission to compose "Don Giovanni" for Bondini's Italian opera company in Prague. Nissen, Mozart's biographer, and the second husband of his widow, tells the story that we owe the only composition of this month to the cunning of Count Johann Pachta. Knowing Mozart's delight in parties, he invited him to his palace an hour before the other guests. On arrival the astonished composer was led into a study where he was served — instead of dinner — pen, ink and paper. At the end of the hour he presented his host with a set of dances. This story may refer to the "6 Tedeschi" K. 509, dated 6 February 1787. Yet one cannot help wondering whether even Mozart could write out (let alone compose) 22 pages of music in an hour? There is an autograph keyboard version with a shorter coda and therefore probably earlier, which somewhat undermines this tale.

At the end Mozart writes: "Each *Teutsche* has its trio, or rather *alternativo*, and after the *alternativo* the *Teutsche* is to be repeated and then again the *alternativo*, then you continue through the link to the next *Teutsche*." Though these specific instructions were already ignored by early editions (such as



Artaria's piano score of 1790), a correct performance gives a continuous chain of dances over 12 minutes long. The dances vary from the rustic Bohemian character of No. 2 to the Handelian brilliance of No. 3 and finish with a mock-brilliant coda which doubtless left the dancers exhilarated but breathless. Alone among his German Dances (except the one in "Don Giovanni"), these are in 3/8 notation, one-in-a-bar rhythm, and probably danced as a waltz.

DANCES FOR THE REDOUTENSAAL, 1788-91

From 1781, when he was stormily dismissed from the service of the Prince Archbishop of Salzburg, until the end of his life 10 years later, Mozart enjoyed no permanent employment. On 7 December 1787 he received the title of *Kammerkompositeur* (imperial chamber composer) from the "liberal" Joseph II. Alas, the Emperor's liberality was confined to politics. Rochlitz, writing of Mozart some 10 years after, recalls that the 800 guilders he was paid were just enough for the rent — "too much for what I do, too little for what I could do" in Mozart's own words. The only compositions which were connected with his official duties were the dances for the Redoutensaal, though they were not perhaps demanded of him directly in his court function. The Redoutensaal, which still stands in Vienna, was the scene of many balls in the Carnival season, patronised by the Emperor but attended by people of all classes. Haydn, Beethoven and Hummel amongst

others provided music for it, and many of Mozart's later dances were written for it.

A pamphlet issued in 1797 by Salomon Jakob Wolf argued fiercely that waltzing was fatal, not only to morals, but in due course to men and women alike. The Austrians' love of dancing, as ardent in Mozart as in anyone, really seems to have reached an alarming extreme. Count Fekete in his "Living Picture of Vienna," 1787, wrote of the *Redoutensäle*: "In the big hall they generally dance the minuet for several hours, as well as a few contredances and allemandes in the Austrian taste. In the suburbs there are countless dance halls. Apart from this, people dance all the year round in inns on Sundays and feast days." Carnival time was of course the liveliest, and the Emperor Joseph II himself patronised the masked balls at the Redoutensaal like a latter-day Haroun-al-Rashid. His unfortunate contemporary Gustav III of Sweden was of course assassinated at a masked ball, as Verdi reminds us.

The German dance (*Deutsche Tanz* or *allemande*) first appeared under this name in Mozart's music in 1787. It was a close relation and predecessor of the fatal waltz, except that it used arm movements, a stylised version of the hand-clapping of the original peasant dance. No one could object to the courtly decorous minuet. C.F.D. Schubart described it in 1785 as "a graceful compliment arrayed in art." By far the greater number of Mozart's dances were minuets. The contredanse had its origins in the English country dance or round; the dances, like the

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music, were generally made up of alternate sections of duet and tutti; the symbolic love play of the dance is evident — the passing by or touching of hands, the partings and reunions. In “Don Giovanni” there is an interesting account of all three dances from the social point of view (Ottavio and Anna dance the minuet, Giovanni dances the contredanse with Zerlina to raise her a little above the peasants in their waltz or German dance), and in giving the relative tempos in the three bands that play simultaneously, (though these tempos should not be taken as an inevitable constant) a crotchet of the “Menuetto” (in 3/4) is equal to a crotchet of the “Contradanza” (in 2/4) and to a dotted crotchet of the “Teitsch” (3/8).

Although Mozart entered sets of either six or 12 dances in his index, early published and manuscript sources generally give sets of 12: thus K. 536 and 567 are combined in an improved key sequence of thirds, fourths and fifths, viz. K. 536 Nos. 1-5, K. 567 Nos. 1-5, K. 536 No. 6, K. 567 No. 6. A single set of 12 is also formed from K. 599, 601 and 604, while K. 600, 602 and 605 would make up a set of 13, but K. 602 No. 3 is also entered separately as “Die Leyerer” (K. 611).

Contredanse “Das Donnerwetter,” K. 534 (orchestrated by Erik Smith)

Mozart entered this dance in his catalogue on 14 January 1788, but it survives only in piano scores, apart from one orchestrated version recently found in Budapest among a collection of 24 contredanses, some of them copies of genuine Mozart pieces. But

the orchestration does not correspond to that given by Mozart and has none of the qualities of K. 535. The thunderstorm is a vivid little sketch to join the other “programme” contredanses.

Contredanse “La Bataille,” K. 535

Composed in Vienna on 23 January 1788, it was announced in the “Wiener Zeitung” as “The Siege of Belgrade.” (Thus Mozart forecast Joseph II’s campaign against the Turks, which began unexpectedly as late as February. Belgrade did not fall to the Imperial armies under General Laudon until the October of the following year.) In view of the eighteenth century’s continuous wars it is sometimes surprising how unconcerned the Mozart family (amongst others) travelled through warring lands and how few the references to such unpleasant things. This contredanse shows a child’s view of war, or that of the pleasure-loving Viennese, to whom, between the departure of the Turks 100 years before and the arrival of the Corsican 20 years after, war meant colours and drums and cheering.

There are alternative *piano* and *forte* sections, presumably to be danced by pairs and groups respectively. The coda is a “Marcia turca,” no doubt for all to join in. Here the basses are to be struck with the bow.

Three Contredanses, K. 535a (orchestrated by Erik Smith)

In 1789 Artaria announced the publication of “VI Contretänze für das Clavier oder Forte-Piano.” Three of them are K. 534, K. 535 and K. 462 No. 3;

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so these other three, published during Mozart's lifetime by one of his principal, if not most principled, publishers, may be genuine. I have made them into a rondo by repeating No. 1 after No. 2 and No. 3.

Six German Dances, K. 536

These are dated 27 January 1788. The wind instruments, while not being strictly speaking obligatory, are the salt and pepper of the music. The opening of No. 1 is simply a translation into 3/4 of the beginning of the contredanse "La Bataille" written four days before and itself probably based on a traditional song or march. In fact the timpani roll in the dance is a reminder of that very innocent battle. The grace-notes in the second part of the trio are Alpine, the trio of No. 2 seems to be based on a Tyrolean folk song (like K. 606 No. 3), that of No. 5 on the other hand is nearer the rhythm of Czech folk music. Finally, No. 6 provides a dignified conclusion, for it abandons this rustic world for chromatic melodies and hints of operas — those who enjoy this party game can find "quotations" from "I due litiganti" and "Le nozze di Figaro."

Six German Dances, K. 567

These are dated 6 December 1788 and were written for the forthcoming Carnival season's dancing in the Redoutensaal. Though not quite as lively as the Prague dances K. 509, these have a popular, rustic quality and quite a strong Bohemian character — as in the syncopations of the very opening melody which is in effect in the following metre: 1 2 3, 1 2 3, 1 2, 1 2, 1 2, 1 2 3 etc. Among the varied ef-

fects there is the Ländler No. 5 with its "Turkish" trio (A minor with percussion). The coda, full of mock grandeur and piccolo humour, whisks the dancers to a thrilling conclusion.

Twelve Minuets, K. 568

Dated 24 December 1788, these dances were written, along with K. 567, for the approaching Carnival season. The twelve minuets lack the codas of the German dances with their Mannheim crescendos, but they are well worth attending to, not only for their beauty, but for many orchestral effects not found elsewhere in Mozart's music. The bassoon for instance plays an uncommonly big part, not only in doubling the violin melody but as a solo instrument: the double concerto for flute and bassoon which forms the trio of No. 5 is one of the most remarkable pages. Note too the "Spanish" trio of No. 6, and the solos for clarinet, oboe and piccolo. It is not only in the instrumentation, but in the variety of melodic invention, the thematic unity of each dance, and in the very feat of keeping the listener engrossed through 12 consecutive minuets, that this set is revealed as a labour of love, the work of a composer who enjoyed dancing as much as he did music.

Six German Dances, K. 571

These were written for the Redoutensaal and entered in Mozart's catalogue on 21 February 1789. Though the string and wind parts were written in two separate scores, the importance of the latter makes it unlikely that they were added *ad lib* as an afterthought. Mozart is beginning to develop the remarkable scoring of his late dances. Here are a

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few points about this very fine set: the comic effect of the drastic key shifts in the trio of No. 1, the melancholy Schubertian trio of No. 2 with the wind following in canon, the military campaign of the trio of No. 3, the bubbling wind runs in imitation in No. 4 and the light conversation piece which makes up its trio with more of the comic chromaticism so characteristic of this set, the utterly Mozartian eloquence of the trio of No. 5, No. 6 is a flourish in D major; the trio with its popular lachrymose *buffo* minor key leads straight to the coda, which combines elements of German dance and trio, and ends comically.

Twelve Minuets, K. 585

Mozart's own catalogue gives the date December 1789 along with the 12 German Dances and the Contredanses K. 586 and 587. Mozart's young pupil Franz Roser, who was given the score (the wind parts in Mozart's hand, the strings written by a copyist) 14 days before Mozart's death, said later that Mozart had originally written the Twelve Minuets for strings only, but upon their becoming very popular, added the other instruments. Mozart would certainly not have scored dances for the Redoutensaal for strings only. Besides, the trios of Nos. 8 and 9 have essential parts for wind instruments, while the trios of Nos. 3, 5 and 11 would be impossibly bare without them. A possible explanation for this contradiction is this: compelled to write two sets of 12 dances for the coming Carnival at a time when he was most busy with "Cosi fan tutte," completed at the end of that month, Mozart used an earlier set of six minuets for strings only,

which might have been written for some small festivity, added another six new minuets and scored the whole set for the brilliant full orchestra of the last period. My guess would be that Nos. 2, 4, 6, 7, 10 and 12 were the original dances that may be played by strings only, but even these are greatly enriched by the full scoring.

Each dance has its own special interest — the frankly rather displeasing discords in No. 4, the rich, romantic scoring of No. 7, the way in which horns and woodwind take charge in No. 8, No. 11 with its Mendelssohnian wind accompaniment, No. 12 exuberant in the minuet and full of yearning in the trio — each dance having a figuration, colour or mood not found anywhere else.

Twelve German Dances, K. 586

The Twelve German Dances written during the composition of "Cosi fan tutte" in December 1789, along with K. 585 for the Redoutensaal's new Carnival Season, were clearly labours of love. There is no lack of variety in these highly imaginative compositions — though every dance consists of two eight-bar periods. Certain features of orchestration unusual in Mozart's music may be noted: the high horn parts, the bassoons doubling the violin melodies, the timpani rolls, the country fiddler's effect and the "Spanish" Trio of No. 5.

Contredanse "Der Sieg vom Helden Koburg," K. 587

Mozart was born at the outset of the Seven Years' War, lived through the War of the Bavarian Succession,

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sion, and at his death Austria, having finally beaten off the Turks, was already doomed by events in France. Yet all references to war in his works are of the utmost jollity — the ironical tribute to military life in “Non più andrai” (“Figaro”) and in “Bella vita militar” (“Così”), the patriotic song “Ich möchte wohl der Kaiser sein” and the other Contredanse “La Bataille” indicate no more awareness that battles are intended to kill people than Beethoven does, for all his great ideals, in “Wellingtons Sieg.” At a time when one very sensibly paid professionals to fight one’s wars, and carried on quite normally at home, such an attitude was probably the usual one. At any rate, none of Mozart’s “military” music is more delightful than this tribute to the decisive victory gained by Fieldmarshal Prince Coburg-Saalfeld with his Austrian army and Russian allies over the Turks at Martinesti in Roumania on 22 September 1789. The dance dates from December 1789. There is a folk tune opening, a section in the minor to indicate the presence of the Turks, constant alarms by the trumpet and excursions by unusually resourceful wind instruments. With only one each of flutes, oboes, bassoons and trumpets the lightness of chamber music is achieved.

Overture and Three Contredanses, K. 106 (588a)

These dances have been assigned conflicting dates by different authorities; moreover, their authenticity is doubted by the editor of the “Neue Mozart-Ausgabe.” Einstein dated the works 1790-91 on stylistic grounds, but this leaves unexplained the question of why the works were omitted from

Mozart’s own index. Another possible date is 1782-83, for the violin figures of the overture recall the three Marches K. 408, probably composed in 1782. The overture is little more than an extended fanfare of 34 bars, all in D major. Each dance has four eight-bar groups, the first two or three being repeated *da capo*.

Six Minuets, K. 599

The last year of Mozart’s life was phenomenally productive. Apart from such major creations as “Die Zauberflöte” and “La clemenza di Tito,” the Requiem, the last Piano Concerto and the Clarinet Concerto, there are many small works, including 10 sets of dances.

The Six Minuets K. 599 were written for the Redoutensaal and entered in Mozart’s catalogue on 23 January 1791. Here we meet the full wonder of the scoring of Mozart’s late dances. Each minuet and trio consists of two eight-bar groups, but there is extraordinary wealth of colour and rhythm. All instruments are now of equal importance. Here is instrumentation as rich as Brahms’s yet utterly lucid. There is nothing quite like this in the late symphonies and only a little in “Così fan tutte” and “Die Zauberflöte.” Mozart seems to have used the relatively unimportant medium of dance music to experiment in. Here he gives us an idea how his symphonies of 1792 would have sounded.

In No. 3 the dotted rhythm is kept going by violins, bass and wind in turn. The trio of No. 4 is a duet for oboe and bassoon in which the violins join de-

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liciously at the end. In No. 5 there is an ostinato figure by second violins and bassoon; the hunting-horns in the trio are answered by a breath from Elysium. The trio of No. 6 is unique in its scoring: the strings fill in the background, but the essence consists of two bars of timpani, then bassoons, oboes, flute and piccolo, entering canonically to build up a marvellous tapestry of sound.

Six German Dances, K. 600

Completed on 29 January 1791, this set was composed along with three others for the carnival celebrations of that year in the Redoutensaal. With its country style and almost childlike simplicity, this set is one of the best known today. In the trio of No. 5 the flute and piccolo in turn try to imitate a canary.

Ten dances, K. 601-603 (including K. 611)

All ten dances bear the date 5 February 1791 in Mozart's catalogue, and it is not impossible that he wrote them all in one day. Unaccountably he entered the third German dance again in his catalogue for 6 March, and it therefore received the Köchel number 611. Similarities of scoring make it likely that Mozart wrote this music for the same players as "Cosi fan tutte," first performed at the Court Theatre in 1790.

Among the special "joke" effects he composed in the dances of these two weeks there is the canary bird of K. 600, the posthorns and sleighbells of K. 605, and, of course, the hurdy-gurdy of K. 601 and 602. The hurdy-gurdy or beggar's lyre (German

"Leier," French "vielle"), having rather surprisingly survived from the Middle Ages, enjoyed a spell of popularity in the 1780's, especially in the shepherdess games of Marie Antoinette's court. The instrument used on this recording was made in France in this period. It is a handsome boat-shaped box, containing two strings which are stopped (in unison) by wooden keys pushed in by the fingers of the left hand. The right hand turns a handle to rub a resined wheel against the strings. A bass string of unvarying pitch may also be brought into contact with the wheel, producing a bass drone, as in K. 602. Mozart doubtless sought, and achieved a comic effect.

The dances may well have been performed in the present order: first the minuets danced by a single pair, then the contredances by a group, finally the German dances for all to join in. As his letters have shown us in other instances, Mozart saw the dancers in his mind's eye. The Contredances K. 603 actually include all three dance rhythms: there are two sections of a contredanse, then a stately minuet of eight bars, and finally a swirling graceful Ländler. It would be fascinating to know how they were danced. There must surely have been some rehearsal, or Mozart's surprises would have thrown unprepared dancers into confusion and panic.

Eleven dances, K. 604-606

The Two Minuets K. 604 and the Three German Dances K. 605 were all entered into Mozart's catalogue on 12 February 1791, the Six Ländler K. 606 on 28 February 1791. The most famous item in

Mozart

K. 605 is "Die Schlittenfahrt" (Sleigh Ride) with five sleighbells and two posthorns. Sleigh rides, with bells jingling and posthorns sounding, were a popular winter pastime of the court. The sleighbell trio is based on an Austrian folk tune; the delightful coda combines all the tunes and instruments of the third German dance. While the two minuets have the mellow colouring of clarinets, rich harmonies and flat keys, the simpler, rustic German dances are suitably brighter, with occasional harsh chromaticism as in the trio of No. 2.

K. 606 is presumed to have been written for full orchestra like the other sets and reduced for two violins and bass. It is only the latter version that survives: from its considerable divergence from the incipit in Mozart's own catalogue and the clumsiness of the part-writing, one may conclude that this reduction is not by Mozart, for it was not published until after his death. In keeping with the rustic nature of the *Ländlerische* (as Mozart writes it in his catalogue), we have recorded this set on two violins, cello and bass rather than string orchestra, but we have restored the introductory bars of "tuning" fifths to be found in Mozart's catalogue. Mozart was obviously writing something deliberately Tyrolese, almost to the point of caricature.

Contredanse "Il trionfo delle donne,"

K. 607 (605a)

(completed by Erik Smith)

Completed on 28 February 1791, this dance was composed for the Redoutensaal or possibly one of Vienna's smaller dance halls. "Il trionfo delle

donne," by Pasquale Anfossi (1727-1797) was first sung in Vienna on 15 May 1786, two weeks after the première of "Figaro." Mozart uses tunes from it in this contredanse. Unfortunately the autograph is incomplete, breaking off at the end of four pages (53 bars). By adding two and a half bars, repeating the resultant eight-bar section and concluding with a *da capo* of the opening, I have made this delicate little piece playable again. Except for those two and a half bars it is all by Mozart, though he would probably have concluded more ambitiously than with a straight reprise of the start.

Five Contredanses "Non più andrai," K. 609

Only No. 5 is entered in Mozart's catalogue, on 6 March 1791, but scored for two flutes, two horns and strings. (The autograph is scored for flute, strings and drum.) The other pieces were once thought to date from the same time, but Alan Tyson has assigned them to the period 1787-88. The first dance is a delightful version of Figaro's "Non più andrai." No. 3 is a Ländler with three trios, though probably done as a group dance in the manner of the contredanse.

Contredanse in G, K. 610

Mozart's entry in his catalogue on 6 March 1791 is headed "Die Leyerer" in view of the hurdy-gurdy effect of the minor section, not because he actually uses a hurdy-gurdy (*Leyer*) as in K. 601 and 602. The heading on the autograph however is "Les filles malicieuses"; nobody has discovered if this refers to an opera from which the tunes are taken or to some personal joke. The dance also appears as K. 609

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No. 5, scored for just strings and one flute instead of two flutes, two horns and strings as in this recording. Alan Tyson has revealed that the paper of the autograph is the same as that used in Salzburg in the second half of 1783. Thus there is a distinct possibility that the work originated at this surprisingly early date.



Mozart

Total playing-time: 6.43'46"

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Wolfgang Amadeus Mozart
DANCES AND MARCHES

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Ländler KV 606

Wiener Mozart-Ensemble
Willi Boskovsky

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Mozart

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LIEDER

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| | «Freude, Königin der Weisen» | | |
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| | (L. F. Lenz) | | |
| 4 | Die großmütige Gelassenheit, KV 149/125d | 0'45" | 66 |
| | «Ich hab' es längst gesagt» | | |
| | Lied (J. C. Günther) | | |
| | by/von/de/di LEOPOLD MOZART | | |
| 5 | Geheime Liebe, KV 150/125e | 1'20" | 68 |
| | «Was ich in Gedanken küsse» | | |
| | Lied (J. C. Günther) | | |
| | by/von/de/di LEOPOLD MOZART | | |
| 6 | Die Zufriedenheit im niedrigen Stande, KV 151/125f | 0'58" | 68 |
| | «Ich trachte nicht nach solchen Dingen» | | |
| | Lied (F. R. L. von Canitz) | | |
| | by/von/de/di LEOPOLD MOZART | | |

7	« Ridente la calma », KV 152/210a Canzonetta Arranged from/bearbeitet nach/arrangé d'après/adattamento da J. MISLIVEČEL	3'30"	70
8	« Oiseaux, si tous les ans », KV 307/284d Ariette (A. Ferrand)	1'27"	70
9	« Dans un bois solitaire », KV 308/295b Ariette (A. H. de la Motte)	2'40"	72
	Two German Sacred Songs, KV 343/336c Zwei deutsche Kirchenlieder · Deux cantiques allemands Due Lieder spirituali		
10	«O Gottes Lamm»	1'39"	74
11	«Als aus Ägypten»	1'30"	74
12	Die Zufriedenheit, KV 349/367a «Was frag' ich viel nach Geld und Gut» Lied (J. M. Miller)	2'38"	76
13	« Komm, liebe Zither, komm », KV 351/367b Lied	1'47"	78
14	« Ich würd' auf meinem Pfad », KV 390/340c Lied (J. T. Hermes)	2'02"	78
15	« Sei du mein Trost », KV 391/340b Lied (J. T. Hermes)	3'01"	80

Mozart

16	« Verdankt sei es dem Glanz der Großen », KV 392/340a Lied (J. T. Hermes)	2'09"	82
17	Warnung, KV 433/416c «Männer suchen stets zu naschen» Aria	1'53"	84
18	Gesellenreise, KV 468 «Wenn den langen Weg durchs Leben» Lied (D. Jäger)	2'02"	84
19	Der Zauberer, KV 472 «Ihr Mädchen, flieht Dämonen ja!» Lied (C. F. Weiße)	1'57"	86
20	Die Zufriedenheit, KV 473 «Wie sanft, wie ruhig fühl' ich hier» Lied (C. F. Weiße)	2'58"	88
21	Die betrogene Welt, KV 474 «Der reiche Tor» Lied (C. F. Weiße)	2'54"	90

Mozart



- | | | | |
|---|--|-------|-----|
| 1 | Das Veilchen, KV 476
«Ein Veilchen auf der Wiese stand»
Lied (J. W. von Goethe) | 2'34" | 92 |
| 2 | Lied der Freiheit, KV 506
«Wer unter eines Mädchens Hand»
(J. A. Blumauer) | 2'04" | 94 |
| 3 | Die Alte, KV 517
«Zu meiner Zeit»
Lied (F. von Hagedorn) | 2'32" | 96 |
| 4 | Die Verschweigung, KV 518
«Sobald Damötas Chloen sieht»
Lied (C. F. Weiße) | 2'52" | 98 |
| 5 | Das Lied der Trennung, KV 519
«Die Engel Gottes weinen»
(K. E. K. Schmidt) | 4'29" | 100 |
| 6 | Als Luise die Briefe ihres ungetreuen Liebhabers
verbrannte, KV 520
«Erzeugt von heißer Phantasie»
Lied (G. von Baumberg) | 1'28" | 102 |
| 7 | Abendempfindung an Laura, KV 523
«Abend ist's»
Lied (?J. H. Campe) | 4'54" | 104 |

Mozart

- | | | | |
|----|--|-------|-----|
| 8 | An Chloe, KV 524
«Wenn die Lieb' aus deinen blauen»
Lied (J. G. Jacobi) | 2'16" | 106 |
| 9 | Des kleinen Friedrichs Geburtstag, KV 529
«Es war einmal, ihr Leute»
Lied (J. E. F. Schall/J. H. Campe) | 2'00" | 108 |
| 10 | Das Traumbild, KV 530
«Wo bist du, Bild»
Lied (L. H. C. Hölty) | 2'54" | 110 |
| 11 | Die kleine Spinnerin, KV 531
«Was spinnst du?»
Lied (Anon./D. Jäger) | 1'38" | 112 |
| 12 | «Un moto di gioia», KV 579
Aria (?L. da Ponte) | 1'24" | 114 |
| 13 | Sehnsucht nach dem Frühling, KV 596
«Komm, lieber Mai»
Lied (C. A. Overbeck) | 2'24" | 114 |
| 14 | Der Frühling, KV 597
«Erwacht zum neuen Leben»
Lied (C. C. Sturm) | 2'09" | 116 |
| 15 | Das Kinderspiel, KV 598
«Wir Kinder, wir schmecken»
Lied (C. A. Overbeck) | 1'04" | 118 |

Mozart

Elly Ameling

Sopran/Soprano

Dalton Baldwin

Piano/Klavier/Pianoforte (KV 53-308 & 390-598)

Organ/Orgel/Orgue/Organo (KV 343)

Benny Ludemann

Mandoline/Mandolino (KV 349 & 351)

*Mozart***NOTTURNI**

16	«Due pupille amabili», KV 439 (?Pietro Metastasio) Vocal part by/Singstimme von/Partie vocale de/Parte vocale di G. VON JACQUIN	1'01"	120
17	«Se lontan, ben mio, tu sei», KV 438 (P. Metastasio)	1'28"	122
18	«Ecco quel fiero istante», KV 436 (P. Metastasio)	1'45"	122
19	«Mi lagnerò tacendo», KV 437 (P. Metastasio)	3'08"	122
20	«Luci care, luci belle», KV 346/439a (?P. Metastasio)	1'20"	124
21	«Più non si trovano», KV 549 (P. Metastasio)	2'24"	124

Elly Ameling

Sopran/Soprano

Elisabeth Cooymans

Sopran/Soprano

Peter van der Bilt

Baritone/Bariton/Baryton/Baritono

Mozart



Members of the
Netherlands Wind Ensemble:

George Pieterse

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 439, 549)

Clarinetto/Klarinette/Clarinette/Clarinetto (KV 437, 438)

Geert van Keulen

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 439, 549)

Clarinetto/Klarinette/Clarinette/Clarinetto (KV 437, 438)

Aart Rozenboom

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto
(KV 346, 436, 437, 438, 439, 549)

Mozart

Total playing-time: 1.33'20"

422 524-2 PME 2

ADD PG 892

Wolfgang Amadeus Mozart
LIEDER · NOTTURNI

CD 1

An die Freude, KV 53; «Wie unglücklich bin ich nit», KV 147; An die Freundschaft, KV 148; Die grossmütige Gelassenheit, KV 149; Geheime Liebe, KV 150; Die Zufriedenheit im niedrigen Stande, KV 151; «Ridente la calma», KV 152; «Oiseaux, si tous les ans», KV 307; «Dans un bois solitaire», KV 308; Zwei deutsche Kirchenlieder, KV 343; Die Zufriedenheit, KV 349; «Komm, liebe Zither, komm», KV 351; «Ich würd' auf meinem Pfad», KV 390; «Sei du mein Trost», KV 391; «Verdankt sei es», KV 392; Warnung, KV 433; Gesellenreise, KV 468; Der Zauberer, KV 472; Die Zufriedenheit, KV 473; Die betrogene Welt, KV 474.

CD 2

Das Veilchen, KV 476; Lied der Freiheit, KV 506; Die Alte, KV 517; Die Verschweigung, KV 518; Das Lied der Trennung, KV 519; Als Luise die Briefe, KV 520; Abendempfindung an Laura, KV 523; An Chloe, KV 524; Des kleinen Friedrichs Geburtstag, KV 529; Das Traumbild, KV 530; Die kleine Spinnerin, KV 531; «Un moto di gioia», KV 579; Sehnsucht nach dem Frühling, KV 596; Der Frühling, KV 597; Das Kinderspiel, KV 598; «Due pupille amabili», KV 439; «Se lontan, ben mio, tu sei», KV 438; «Ecco quel fiero istante», KV 436; «Mi lagnerò tacendo», KV 437; «Luci care, luci belle», KV 346; «Più non si trovano», KV 549.

Elly Ameling
Elisabeth Coymans · Peter van der Bilt
Dalton Baldwin · Benny Ludemann
Members of the
Netherlands Wind Ensemble

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PHILIPS

COMPLETE MOZART EDITION

Mozart

MISSAE • REQUIEM





Wolfgang Amadeus Mozart. Unfinished portrait (detail) by J. Lange.

Wolfgang Amadeus Mozart

(1756-1791)

MISSAE · REQUIEM

Mathis · Donath · Price · McNair · Montague · Shirai · Casapietra

Schmidt · Lang · Schiml · Markert · Burmeister · Knight

Schreier · Araiza · Heilmann · Baldin · Davies · Rolfe Johnson · Ude · Jelosits

Adam · Polster · Schmidt · Hauptmann · Rootering · Grant · Eder

Rundfunkchor Leipzig

Monteverdi Choir · Wiener Sängerknaben · John Alldis Choir · Chorus Viennensis

Rundfunk-Sinfonie-Orchester Leipzig

English Baroque Soloists · Staatskapelle Dresden · London Symphony Orchestra

Wiener Symphoniker · Dresdner Philharmonie

Kegel · Davis · Gardiner · Schreier · Harrer

Mozart

**Missa in C, KV 66 «Dominicus»**

C-dur · ut majeur · Do maggiore

1	Kyrie	3'05"	1
2	Gloria	15'18"	2
3	Credo	14'14"	3
4	Sanctus	2'04"	4
5	Benedictus	2'11"	5
6	Agnus Dei	3'57"	6

Edith Mathis

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Uwe Heilmann

Tenor/Ténor/Tenore

Jan-Hendrik Rootering

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus Master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

Sylvia McNair

Soprano I/Sopran I

Diana Montague

Soprano II/Sopran II

Anthony Rolfe Johnson

Tenor/Ténor/Tenore

Cornelius Hauptmann

Bass/Basse/Basso

Intonations: Stephen Charlesworth

Monteverdi Choir

English Baroque Soloists

Lisa Beznosiuk

Flute/Flöte/Flûte/Flauto

Anthony Robson

Oboe/Hautbois

Alastair Mitchell

Bassoon/Fagott/Basson/Fagotto

Period instruments/Originalinstrumente/Instruments anciens/Strumenti originali

JOHN ELIOT GARDINER

Mozart

CD 9 422 746-2

Requiem in D minor, KV 626

d-moll · ré mineur · re minore

Completed by/Ergänzt von/Complété par/Completato da:

FRANZ XAVER SÜSSMAYR (1766-1803)

1	Introitus: Requiem	5'15"
2	Kyrie	2'39"
3	Sequentia: Dies irae	1'52"
4	Tuba mirum	3'24"
5	Rex tremendae	2'03"
6	Recordare	5'30"
7	Confutatis	2'47"
8	Lacrimosa	3'03"
9	Offertorium: Domine Jesu	3'54"
10	Hostias	4'38"
11	Sanctus	1'39"
12	Benedictus	5'18"
13	Agnus Dei	3'10"
14	Communio: Lux aeterna	5'48"

Margaret Price

Soprano/Sopran

Francisco Araiza

Tenor/Ténor/Tenore

Trudeliese Schmidt

Contralto/Alt

Theo Adam

Bass/Basse/Basso

Rundfunkchor Leipzig · Staatskapelle Dresden

PETER SCHREIER

Mozart



CD 2 422 739-2

**Missa brevis in G, KV 49/47d**

G-dur · sol majeur · Sol maggiore

7	Kyrie	2'00"
8	Gloria	4'04"
9	Credo	9'00"
10	Sanctus	1'37"
11	Benedictus	1'45"
12	Agnus Dei	3'44"

Edith Mathis

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Uwe Heilmann

Tenor/Ténor/Tenore

Jan-Hendrik Rootering

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle**Rundfunk-Sinfonie-Orchester Leipzig****Michael-Christfried Winkler**

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

CD 2 422 739-2

**Missa in C, KV 167 «in honorem S[anctissi]mae Trinitatis»**

C-dur · ut majeur · Do maggiore

1	Kyrie	3'16"
2	Gloria	4'24"
3	Credo	12'02"
4	Sanctus	1'25"
5	Benedictus	4'06"
6	Agnus Dei	6'08"

Helen Donath

Soprano/Sopran

Annette Markert

Contralto/Alt

Uwe Heilmann

Tenor/Ténor/Tenore

Andreas Schmidt

Bass/Basse/Basso

Rundfunkchor Leipzig

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Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

Missa brevis in G, KV 140/App. C1. 12

G-dur («Pastoralmesse») · sol majeur · Sol maggiore

7	Kyrie	1'58"
8	Gloria	4'17"
9	Credo	4'32"
10	Sanctus	0'51"
11	Benedictus	2'03"
12	Agnus Dei	4'22"

Helen Donath
Soprano/Sopran

Annette Markert
Contralto/Alt

Uwe Heilmann
Tenor/Ténor/Tenore

Andreas Schmidt
Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler
Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

Missa brevis in D minor, KV 65/61a

d-moll · ré mineur · re minore

13	Kyrie	2'08"
14	Gloria	2'40"
15	Credo	5'23"
16	Sanctus	1'03"
17	Benedictus	1'19"
18	Agnus Dei	2'13"

Helen Donath
Soprano/Sopran

Annette Markert
Contralto/Alt

Uwe Heilmann
Tenor/Ténor/Tenore

Andreas Schmidt
Bass/Basse/Basso

Rundfunkchor Leipzig

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Michael-Christfried Winkler
Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

**Missa [solemnis] in C, KV 337**

C-dur · ut majeur · Do maggiore

1	Kyrie	2'30"
2	Gloria	2'55"
3	Credo	4'41"
4	Sanctus	2'16"
5	Benedictus	2'57"
6	Agnus Dei	6'09"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

Missa brevis in D, KV 194/186h

D-dur · ré majeur · Re maggiore

7	Kyrie	2'04"
8	Gloria	2'47"
9	Credo	6'46"
10	Sanctus	1'24"
11	Benedictus	2'02"
12	Agnus Dei	4'55"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

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Rundfunk-Sinfonie-Orchester Leipzig

Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart


Missa brevis in B flat, KV 275/272b

B-dur · si bémol majeur · Si bemolle maggiore

13	Kyrie	1'58"
14	Gloria	2'54"
15	Credo	4'31"
16	Sanctus	1'15"
17	Benedictus	2'31"
18	Agnus Dei	5'32"

Mitsuko Shirai

Soprano/Sopran

Rosemarie Lang

Contralto/Alt

Aldo Baldin

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

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Michael-Christfried Winkler

Organ/Orgel/Orgue/Organo

HERBERT KEGEL
Mozart

Missa [solemnis] in C minor, KV 139/47a «Waisenhaus-Messe»

c-moll · ut mineur · Do minore

1	Kyrie	7'42"
2	Gloria	11'49"
3	Credo	12'44"
4	Sanctus	1'29"
5	Benedictus	2'22"
6	Agnus Dei	5'00"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Horst Neumann

Rundfunk-Sinfonie-Orchester Leipzig

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL
Mozart

**Missa brevis in C, KV 259 «Organ solo»**

C-dur «Orgel solo-Messe» · ut majeur «du solo d'orgue»

Do maggiore «Solo d'organo»

7	Kyrie	1'51"
8	Gloria	1'44"
9	Credo	3'35"
10	Sanctus	1'00"
11	Benedictus	1'49"
12	Agnus Dei	3'26"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Tenor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Horst Neumann

Rundfunk-Sinfonie-Orchester Leipzig

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

CD 5 422 742-2 ADD

**Missa brevis in F, KV 192/186f**

F-dur · fa majeur · Fa maggiore

1	Kyrie	3'21"
2	Gloria	4'16"
3	Credo	5'50"
4	Sanctus	1'20"
5	Benedictus	1'48"
6	Agnus Dei	4'29"

Celestina Casapietra

Soprano/Sopran

Annelies Burmeister

Contralto/Alt

Peter Schreier

Tenor/Tenor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

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Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL*Mozart*

Missa in C, KV 257 «Credo»

C-dur · ut majeur · Do maggiore

7	Kyrie	2'24"
8	Gloria	3'18"
9	Credo	7'42"
10	Sanctus	1'38"
11	Benedictus	5'22"
12	Agnus Dei	6'31"

Helen Donath

Soprano/Sopran

Gillian Knight

Contralto/Alt

Ryland Davies

Tenor/Ténor/Tenore

Clifford Grant

Bass/Basse/Basso

John Alldis Choir

London Symphony Orchestra

John Constable

Organ/Orgel/Orgue/Organo

SIR COLIN DAVIS

Mozart

CD 6 422 743-2 [DDD]

Missa in C, KV 317 «Coronation»

C-dur «Krönungsmesse» · ut majeur «du Couronnement»

Do maggiore «Dell'incoronazione»

1	Kyrie	2'50"
2	Gloria	4'47"
3	Credo	6'39"
4	Sanctus	1'33"
5	Benedictus	3'13"
6	Agnus Dei	6'11"

Solist der Wiener Sängerknaben

Boy soprano/Knabensopran/Garçon soprano/Voce bianca soprano

Solist der Wiener Sängerknaben

Boy contralto/Knabenalt/Garçon contralto/Voce bianca contralto

Peter Jelosits

Tenor/Ténor/Tenore

Gerhard Eder

Bass/Basse/Basso

Wiener Sängerknaben

Chorus Viennensis

Wiener Symphoniker

Michael G. Gormley

Organ/Orgel/Orgue/Organo

UWE CHRISTIAN HARRER

Mozart

Missa brevis in C, KV 220/196b «Spatzenmesse»

C-dur · ut majeur · Do maggiore

7	Kyrie	1'51"
8	Gloria	2'58"
9	Credo	4'09"
10	Sanctus	0'58"
11	Benedictus	3'13"
12	Agnus Dei	3'44"

Solist der Wiener Sängerknaben

Boy soprano/Knabensopran/Garçon soprano/Voce bianca soprano

Solist der Wiener Sängerknaben

Boy contralto/Knabenalt/Garçon contralto/Voce bianca contralto

Peter Jelosits

Tenor/Ténor/Tenore

Gerhard Eder

Bass/Basse/Basso

Wiener Sängerknaben

Chorus Viennensis

Wiener Symphoniker

Michael G. Gormley

Organ/Orgel/Orgue/Organo

UWE CHRISTIAN HARRER

Mozart

CD 7 422 744-2

Missa brevis in C, KV 258 «Spaur-Messe»

C-dur · ut majeur · Do maggiore

1	Kyrie	2'15"
2	Gloria	2'43"
3	Credo	5'51"
4	Sanctus	1'05"
5	Benedictus	2'23"
6	Agnus Dei	3'24"

Mitsuko Shirai

Soprano/Sopran

Marga Schiml

Contralto/Alt

Armin Ude

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Dresdner Philharmonie

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart



Missa [longa] in C, KV 262/246a

C-dur · ut majeur · Do maggiore

7	Kyrie	3'17"
8	Gloria	5'50"
9	Credo	12'36"
10	Sanctus	1'19"
11	Benedictus	3'07"
12	Agnus Dei	4'24"

Mitsuko Shirai

Soprano/Sopran

Marga Schiml

Contralto/Alt

Armin Ude

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Rundfunkchor Leipzig

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Jörg-Peter Weigle

Dresdner Philharmonie

Walter Heinz Bernstein

Organ/Orgel/Orgue/Organo

HERBERT KEGEL

Mozart

CD 8 422 745-2



Missa in C minor, KV 427/317a «Grosse Messe»

c-moll · ut mineur · do minore

Revised and reconstructed by/Revidiert und rekonstruiert von
Révision et reconstruction par/Revisione e ricostruzione:

ALOIS SCHMITT, JOHN ELIOT GARDINER

1	Kyrie	7'21"
2	Gloria: Gloria	2'25"
3	Laudamus te	4'35"
4	Gratias	1'21"
5	Domine	2'37"
6	Qui tollis	6'14"
7	Quoniam	3'48"
8	Jesu Christe	0'43"
9	Cum Sancto Spiritu	3'47"
10	Credo: Credo	3'27"
11	Et incarnatus est	8'03"
12	Sanctus	3'43"
13	Benedictus	5'22"

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Mozart's Masses

Alfred Beaujean

Since opera was the foremost musical genre of the seventeenth and eighteenth centuries, it is hardly surprising that operatic elements should have found their way into the sacred music of the time. This caused the development of the "stilus ecclesiasticus mixtus" or mixed church style, which combined traditional contrapuntal choruses with coloratura solo arias and ensembles. This development began mainly in Naples, hence the term Neapolitan Mass. The imposing solemn Mass or Missa solemnis split the text of the Ordinary of the Mass into separate pieces, like the individual numbers in an opera, a practice which contemporary theoreticians such as Johann Joseph Fux and Meinrad Spiess opposed. They were unable however to arrest the development of this genre, with its leanings towards pomp and showiness. On 19 February 1749 Pope Benedict XIV issued an encyclical on church music, which sought to counter these operatic excesses and drew up rigid norms of what was or was not musically permissible in the liturgy of the Mass. Church music which employed instruments must sound neither profane, worldly nor operatic, and the use of trombones, trumpets, fifes (flutes) and horns was forbidden, as was the use of *castrati*.

Because of the restricted authority of the papacy in the eighteenth century, the actual effectiveness of

the encyclical was confined to Italy and southern Germany. Even in the time of the young Mozart the cantata-type Mass derived from the Neapolitan School was being fostered, mainly by Johann Adolf Hasse, an opera composer married to a famous prima donna. But the reactionary view expressed in the papal publication could not be quelled, especially as it had the support of the Enlightenment movement, which was gaining more and more ground around the middle of the century. It was the prosaic and pedantic reformer, Emperor Joseph II, who took up the papal regulations for the Austrian dominions. In an imperial rescript of 26 January 1754 he banned timpani and trumpets from the church and sought to restrict the instrumental accompaniment of church music generally. He succeeded only partially, for the love of festive orchestral Masses ran far too deep in Austria, but that is another story. After the death of the Emperor in 1790 his regulations were relaxed or even rescinded.

Mozart's Masses are to be considered according to the "enlightened" spirit of the time. This thinking helps one understand the much criticised restrictive decrees on church music issued by Archbishop Colloredo of Salzburg, which Mozart complained of in his famous letter to Padre Martini. These decrees were not the arbitrary views of a Philistine, but are in accord with the contemporary tendencies

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of the church, which demanded of liturgical music clarity and simplicity above all else. The *Missa brevis* or short Mass had come to the fore; this was through-composed, renouncing the cantata-like succession of movements. In the late Masses of Haydn this was to develop into the symphonic Mass. Mozart's big C minor Mass, K. 427 was left unfinished because a work of this nature, with a highly virtuoso coloratura aria at its climax, could not have been performed in any church in Vienna in the time of Emperor Joseph. The idea of performing a Mass in a concert hall outside its liturgical setting was not conceived until three decades later by Beethoven.

Under the influence of musicians such as Biber, Eberlin, Adlgasser, Leopold Mozart and Michael Haydn, a style of church music had developed in Salzburg which strove towards austerity and concision. This was a "stile misto" which endeavoured to combine the "galant" elements of charm with "learned" contrapuntal imitation. As far as orchestral brilliance was concerned, on particularly festive occasions an exception could be made, to include the forbidden timpani and trumpets. Apart from the *Missa brevis* for ordinary Sundays, the *Missa solemnis* was also fostered, though the operatic or cantata-like succession of divisions within each movement was rejected for a through-composed movement. The young Mozart had to work within this pre-established framework. His Salzburg Masses, apart from those he wrote as a child, were composed as part of his job as the Archbishop's music director and court organist. It is a sign of

Mozart's genius that he was able to conform to the set requirements, yet in the end eclipse his predecessors through his creativity, his ability to give the movement thematic unity and his unerring sense of musical logic and proportions.

If we disregard the unfinished C minor Mass and the Requiem, also incomplete, Mozart composed no other Masses during his years in Vienna. That he nevertheless retained an interest in church music is indicated by several performances of the Salzburg Masses, for which he had the parts sent on from Salzburg. Also significant is an application to the Emperor in May 1790 for the post of assistant *Hofkapellmeister* under Salieri, in which Mozart recommended himself above all as a composer of church music.

The Salzburg Masses

Missa brevis in G, K. 49 (47d)

In 1768 Leopold Mozart spent the entire year with his two children in Vienna, where Wolfgang completed, among other things, the Singspiel "Bastien und Bastienne." During this second stay in Vienna Mozart wrote his earliest surviving Mass, probably in October and November. This composition has frequently been seen as the work Mozart produced for the inauguration of the orphanage. Even O.E. Deutsch adhered to this theory. But the work seems too modest for such a solemn occasion, since it is scored merely for four-part choir, two violins, viola, bass and organ. Although the work relies a

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great deal on the Salzburg models, the ability of the 12-year-old composer to handle the problem of the formal unity of the movements with their extensive text is astonishing. In the Gloria he solves this by the motivic relationship of all the melodic lines, a technique which he would develop to a fine art in his later Salzburg Masses.

Missa brevis in D minor, K. 65 (61a)

Unlike K. 49, we have exact information about the completion of this work. The autograph is inscribed "Salzburg, 14 January 1769." It was performed on 5 February in the Salzburg University Church to open the Forty-hour Vigil. The four-part choir alternates with four solo voices, and the instrumentation is confined to two violins, bass, three *colla parte* trombones to reinforce the choir, and organ. Mozart set the Benedictus four times; for soprano solo, for solo quartet, for tenor and bass duet, then finally for soprano and alto duet. For the Credo Mozart chose the forbidden medium of polytextuality, the simultaneous singing of more than one line of the text for the sake of brevity. Nonetheless the openings of the "Cum sancto spiritu" at the end of the Gloria and the "Et vitam venturi" at the end of the Credo are each extended into short fugato sections. In spite of the solemn D minor of the Kyrie and Agnus Dei, the work ends with a nimble "Dona nobis pacem" in triple time, and in the "Et vitam venturi" the fugato theme, broken by crotchet rests, is light and jaunty.

Missa solemnis in C, K. 66 "Dominikus-Messe"

On 15 October 1769 Cajetan Hagenauer, the son of

a friend of Leopold Mozart, celebrated his first Mass at St. Peter's in Salzburg, where he had been ordained. For this occasion Wolfgang wrote a solemn Mass for solo voices, choir, two violins, viola, double-bass, two clarini trumpets, timpani and organ. In 1776 he added two oboes, two horns and two more trumpets. Because Cajetan had taken the name Dominikus the work was called the "Dominikus-Messe." In accordance with the solemn nature of the occasion for which it was written, the work was festive in nature, and since it would not be performed in the Cathedral, Mozart could even revert to the otherwise forbidden cantata form. Thus the Gloria and the Credo are divided into seven sections, and choruses are interspersed with solo arias and solo ensembles in the manner of the Neapolitan Mass. Particularly striking are the G minor "Qui tollis" in the Gloria, and in the Credo the "Et incarnatus" quartet and the grave "Crucifixus" chorus in C minor, with its monumental *a cappella* opening. Both movements end with extended fugal sections. The "Cum sancto spiritu" fugue of the Gloria is particularly festive and energetic. At several points the soloists even have cadenzas. Clearly Mozart was counting on Cajetan's great love of music when he conceived the work in this form.

Missa solemnis in C minor, K. 139 (47a)

"Waisenhausmesse"

On 7 December 1768, in the presence of the Empress Maria Theresa and her children, the newly built church of the orphanage on the Rennweg in Vienna was consecrated. According to a Viennese news-

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paper "all of the music sung by the orphanage choir in the High Mass was written by Wolfgang Mozart, the 12-year-old boy famous for his exceptional talent, son of Leopold Mozart, the *Kapellmeister* of the Prince's court at Salzburg; it was newly composed for this occasion, and directed by the composer himself to the applause and admiration of all present; he conducted the Mass and the additional motets with the utmost accuracy..." Which Mass was performed on that occasion? Musicologists have long debated this question. It has been asked whether a 12-year-old could create a large-scale cantata-type Mass for four soloists, choir, two violins, two violas, bass, two oboes, three trombones, four trumpets, timpani and organ. But recent research leaves little room for doubt that it was Mozart's C minor Mass, K. 139 that was heard on 7 December 1768. The fact that the young Mozart dared to revert to the out-dated form of the Neapolitan cantata-type Mass is due entirely to the exceptional occasion. The certainty with which Mozart mastered the task is astounding, though of course the conventionality of the work should not be overlooked. The Kyrie opens *adagio* in C minor, in the style of the French Overture, then gives way to a fresh and merry *Allegro*. The sombre C minor tonality reappears only twice, in the monumental choral "Qui tollis" in the Gloria and at the opening of the Agnus Dei; the remarkably expressive "Crucifixus" in the Credo is in the key of F minor; for the rest however the festive major tonality rules. The powerful double fugue at the end of the Credo attests to the craftsmanship of the 12-year-old composer. The solos in the Gloria and Credo are rather

lyrical than operatic in character, apart from the coloratura soprano setting of the "Quoniam" in the Gloria. Although research has revealed models for this magnificent work, the creative powers of the young Mozart are nonetheless astounding.

Missa brevis in G, K. 140 (App. C 1.12)

The autograph of this Mass, scored for soloists, choir, two violins, bass and organ, has been lost, so that the authenticity of the work, which is stylistically unusual, has been questioned. However, the research of Walter Sern for the New Mozart Edition, based on, among other things, a copy in the archives of Salzburg Cathedral, makes the authorship of Mozart seem probable. The song-like character of the work has earned it the name "Pastoralmesse." This characterisation is justified by the swaying triple metre in the Kyrie and Gloria, and in the Agnus Dei, where it gives way to the meriment of the closing "Dona nobis pacem." The bridging sections of the three-part Credo and the closing sections of the Sanctus and Benedictus are strongly marked. The interchange of soloists and choir in the Gloria is motivically unified, while unity is achieved in the bridge sections of the Credo by means of a recurrent violin figure. It is thought that the work was written in 1773.

Mass in C, K. 167

"Missa in honorem SSmae Trinitatis"

This Mass, composed in June 1773 and probably performed in Salzburg Cathedral on the feast of the Trinity in that year, has no solo voices. Because it was a high feast day Mozart supplemented the two

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violins and bass with two oboes, two clarini trumpets, two trumpets — which in practice were replaced by trombones — and organ. The work is strikingly instrumental in conception. Extensive preludes and interludes bring the orchestra into the foreground. For long stretches the block chordal texture of the choral parts seems to be embedded in the lively and colourful orchestral part. The closing fugues of the Gloria and Credo and the fugal “Dona nobis pacem” suggests the Missa solemnis. Apart from the relatively expansive Credo, the work is quite compact. Mozart appears to have wavered between the concision demanded by the Archbishop and — in the Credo — his desire for instrumental expansion. The *a cappella* episodes of the “Et incarnatus” are delightful. The C major character lends the whole work a festive feeling which is less intimate than in other Masses written by Mozart during this period, which seem more mediocre.

Missa brevis in F, K. 192 (186f)

The autograph is dated 24 June 1774. Scored for soloists, choir, two violins, bass and organ, this work represents, in its formal economy, the perfect example of a compact Missa brevis in terms of Colloredo's requirements. But its imitative counterpoint, thematic unity and subtle instrumentation make this work a miniature masterpiece. At the end of the Gloria and Credo and in the “Hosanna” of the Sanctus and Benedictus, fugal passages provide relief. The most interesting movement is the Credo, in which the flow of the text is repeatedly interrupted by interpolations of “Credo,” on a four-note figure, which is here no more than a

thematic parenthesis but which was to reappear in triumphant counterpoint in the last movement of the “Jupiter” Symphony. From a letter written by Mozart's father, we know that the work was performed in the Hofkapelle in Munich in February 1775, conducted by Leopold. Mozart probably presented the Mass to the Canons of the Holy Cross in Augsburg in October 1777.

Missa brevis in D, K. 194 (186h)

The autograph is dated 8 August 1774. The scoring is identical to that of K. 192 and the two works are related in style. Here too contrapuntal writing provides relief, but this Mass is more lyrical and song-like than its predecessor. The required brevity is achieved by “rapid” choral declamation in the lengthy texts of the Gloria and Credo. The closing “Dona nobis pacem” is an interchange between soloists and choir in the form of a sort of vaudeville. Ironically, the passionate Cecilian Franz Xaver Witt, who despised the church music of Mozart and Haydn, considered this bright, cheerful and somewhat undistinguished Mass the only one of Mozart's Masses to be liturgically appropriate.

Missa brevis in C, K. 220 (196b) “Spatzenmesse”

Mozart spent the early months of 1775 in Munich, where his opera “La finta giardiniera” was being performed. There he wrote his Missa brevis in C. Though it was performed in the Hofkapelle on 15 February 1775, it was not in fact written for Munich but for Salzburg Cathedral, as is clear from the radically short Gloria and Credo, and from the absence of violas. Scored for soloists, choir, two

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violins, bass and organ, with trumpets and timpani, the work was probably composed for High Mass on Easter Sunday. The shortness of the work excludes any imitative counterpoint. The choral writing is almost entirely homophonic, and the Gloria and Credo, being polytextual, require almost less time to perform than their plainsong equivalents. The Benedictus quartet is more expansive, and is probably the most beautiful movement of the Mass. At the end, the "Dona nobis pacem" picks up the thematic material of the Kyrie, thus formally rounding off the whole work. The work owes the nickname "Spatzenmesse" ("Sparrow" Mass) to the chirping violin figure which appears in the Sanctus and in the "Hosanna" of the Benedictus. The brevity of the work produces a sense of detachment.

Mass in C, K. 257 "Credo-Messe"

In November and December of 1776 Mozart composed three Masses one after another: K. 257, the so-called "Credo-Messe," K. 258, the "Spaur-Messe," and K. 259, the "Organ Solo" Mass. K. 257 is not only the most outstanding of this trilogy, but is also the most substantial of all the Salzburg Masses. Its almost folk-like melodies are closely affiliated to the fashionable music of that year, but here the galant tone of such music is lifted into a sphere of reverence and unequivocal warmth. Mozart seems to have been challenged rather than hampered by the brevity demanded of him, for the wealth of invention within such a confined space is remarkable, as is the orchestration, which is full of contrast, achieving an instrumental independence

close to chamber music. The work is richly scored, with two oboes, two trumpets, three trombones, timpani and organ, as well as the usual strings, and the instruments are set off against the vocal parts in an extremely colourful and elastic way, with almost symphonic independence. The nickname later acquired by the work of "Credo-Messe" comes from the repeated interpolations of "Credo" which interrupt or combine contrapuntally with the text, in a similar fashion to K. 192. The solemn opening of the Kyrie is followed by an *Allegro*. In the through-composed Gloria Mozart was able to bring out the compelling "Qui tollis" as the climax of the movement, without interrupting the brisk tempo. In the three-part Credo the centrepiece is a passionate "Et incarnatus" for solo quartet; later the listener is moved by the chorus's cries of "Crucifixus." In the Sanctus, Mozart once more expounds his four note "Jupiter" figure. The beautiful Benedictus quartet is a jewel of flowing melody interwoven with radiant chamber music. The end of the "Dona nobis pacem" again features luxuriant lyricism in violins and oboes, and the work closes not in the manner of a light-hearted finale, but with a choral entreaty of song-like simplicity.

Missa brevis in C, K. 258 "Spaur-Messe"

The autograph is signed "Salzburg, December 1776," though possibly by someone other than Mozart himself. The Mass has been associated with the Canon Count Friedrich Franz Joseph von Spaur, though his inauguration as Assistant Bishop of Brixen took place in Salzburg Cathedral on 17 November 1776, thus predating the autograph. The

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scoring however points to a special occasion, with two trumpets and three *colla parte* trombones, timpani and organ in addition to the usual strings. Although not quite in the same class as its immediate predecessor, this Mass is also distinguished by its independent orchestral writing. A lively Kyrie in triple time achieves its momentum through the constant alternation of choir and soloists. The strictly through-composed Gloria offers a brief fugato before the close, as does the "Hosanna" section of the short Sanctus. In the middle section of the Credo the expressive *adagio* "Et incarnatus" for solo tenor is offset by the almost menacing effect of the "Crucifixus," where interjections from the basses, supported by trombones, oppose the solo voices. Relief is provided in the closing section by a duet between soprano and alto at the words "Et in spiritum." The Benedictus is more expansive, alternating solo quartet and choir. Here too Mozart dispenses with the usual *Allegro* finale at the "Dona nobis pacem" in favour of a lyrical, reflective close.

Missa brevis in C, K. 259 "Orgelsolo-messe"

The last of the three Masses written at the end of 1776 was probably written for the Feast of the Holy Innocents on 28 December. This was celebrated in churches generally as the choirboys' feast day. In Salzburg Cathedral the boys sang soprano and alto. This little Mass represents a prototype of the short Mass demanded by Colloredo, which, as Mozart wrote in his famous letter to Padre Martini, employs nonetheless full orchestra, in this case two trumpets and timpani as well as the usual strings. The organ has a special role in this Mass, apart from

the usual one of filling out the sound, being treated as a concertante solo instrument in the Benedictus quartet (which contrary to common practice is marked *Allegro vivace*). This feature gave the Mass its traditional name. The work is radically short. The lyrically flowing Kyrie is followed by a swift through-composed Gloria, which lasts less than two minutes. While the intoning of the Gloria is part of the composition, the three-part Credo opens with the words "Patrem omnipotentem," as was usual in the *Missa brevis*. The middle section consists of an expressive "Et incarnatus" for solo quartet followed by a compact choral "Crucifixus." The most beautiful movement is unquestionably the Agnus Dei, in which the violin cantilena points forward to the Countess's aria "Porgi amor" in "Le nozze di Figaro." The swaying cantabile is heightened by the pizzicato accompaniment which continues through the entire piece. The "Dona nobis pacem" has a very final character. Mozart wrote the Sanctus, with the "Hosanna," twice, crossing out the first, incomplete version.

Missa longa in C, K. 262 (246a)

This Mass occupies an exceptional place within Mozart's oeuvre of church music, being, at 824 bars long, his longest complete Mass. We have the date of completion from a copy of the work in the Lambach Seminary, inscribed Salzburg, April 1776. Schiedermaier and Paumgartner presumed this Mass to have been written for St. Peter's, since fugues at the close of the Gloria and Credo were forbidden in the cathedral. Schiedenhofen however claims that the evidence points to a performance in the Ca-

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thedral on 7 April 1776. If this was the case, the work was possibly composed for the inauguration of the canon Count von Spaur on 17 November 1776 (c.f. the *Missa brevis* K. 258). We must therefore conclude that the dates of the completion of the work (perhaps as early as June or July 1775) and of the first performance are uncertain, although there is some basis for the connection with the inauguration of the Bishop. Certainly this was an occasion when Colloredo might have been persuaded to make an exception, since he could hardly have ignored the wishes of Count von Spaur, who was a great music-lover and played viola, to have a grand festive Mass in the Cathedral on his inauguration.

Even the scoring marks the work as exceptional. As well as the usual church trio, two oboes, two horns, two trumpets, three trombones and timpani are employed. The Kyrie and the "Et in spiritum sanctum" of the Credo are preceded by extended orchestral preludes, and the Gloria ends with an extended fugue. Still more expansive is the closing fugue of the Credo, which is over 120 bars long and is full of coloratura. The festive, spirited Kyrie alternates soloists and choir in richly imitative counterpoint. The expressive high point of the three-part Gloria is the grief-stricken "Qui tollis" in G minor. The Credo is constructed in five sections. The fervent "Et incarnatus" quartet begins an *Adagio* which culminates in the choral "Crucifixus" in C minor, which is thematically related to the "Et incarnatus" and thus underlines the theological connection between the birth and death

of Christ. The *allegro* tempo is picked up again with the "Et resurrexit." The fourth section, which begins at "Et in spiritum," is a lyrically flowing episode in triple time, in which the solo soprano has a dialogue with the choir. A massive fugue closes this extended movement. Mozart set the Sanctus more economically, in the customary manner, with an imitative "Hosanna" section. In the deeply expressive Benedictus the cantabile of the soloists is constantly interrupted by interjections of "Hosanna" from the choir. Imploring cries of "Miserere" highlight the plea for mercy in the solemn Agnus Dei, until the brisk finale tempo takes over with "Dona nobis pacem." The theme, with its five-fold repeated note and final leap of a fifth back to the tonic, provides an energetic close.

Missa brevis in B flat, K. 275 (272b)

It is thought that this work was completed in 1777. The autograph is lost, but there is a copy in the Austrian National Library, and further copies are to be found in the Archives of Salzburg Cathedral and in Lambach. This mass reverts to the short form. It is scored for soloists, choir, two violins, bass and organ, to which a viola part was later added, perhaps by Mozart himself.

The Kyrie, like the expansive closing "Dona nobis pacem," alternates choir and soloists in the form of a rondo; in both cases the thematic material has folk characteristics. Apart from the "Dona nobis pacem" only the Benedictus offers an opportunity for vocal expansiveness. This swaying soprano solo, in triple metre, is the crown of the work. The

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Sanctus and the Gloria are through-composed and are sung by choir only. The Gloria is held together by the chromatically rising figure with which it opens. The Credo is more strongly articulated through the alternation of soloists and choir, and in this way Mozart highlights the "Et incarnatus" section, set for solo quartet. The choral writing is predominantly homophonic, with only a few short imitative passages.

Mass in C, K. 317, "Coronation Mass"

On 15 January 1779 Mozart returned from his unsuccessful visit to Mannheim and Paris and reluctantly resumed his duties in Salzburg. The second last Salzburg Mass is dated 23 March 1779. Under the name "Coronation" Mass, this work became Mozart's most popular setting of the Mass. But the claim that it was written for the anniversary of the ceremonial crowning of a miraculous statue in the Wallfahrtskirche (Pilgrim Church) at Maria Plain, near Salzburg, is doubtful, to say the least. For one thing there is a gap of several months between the date of completion and this Marian festival, which takes place in June, and for another thing the large orchestral forces demanded by this work would have presented difficulties in the Wallfahrtskirche. It is therefore more probable that this Mass was written for the Easter celebrations of 1779.

In addition to the usual church trio, the orchestra consists of two each of oboes, horns and trumpets, three *colla parte* trombones supporting the choir, timpani and organ. The "Coronation" Mass surpasses its predecessors in terms of its festive vitality,

its wealth of contrast, the variety of the musical thoughts it develops within extremely narrow confines, and its arresting lyricism. Behind the apparently straightforward structure, which adheres to the Archbishop's demand for concision, is hidden an acutely conscious concern for detail. Impressions made on Mozart in Mannheim and Paris did not pass without trace. Thus in the closing "Dona nobis pacem" he picks up the Kyrie, thereby ensuring the musical unity of the work as a whole. Once more the Gloria is constructed in three sections, with the "Qui tollis" as its centrepiece, while the Credo is in rondo form, with the "Et incarnatus" as its centrepiece. The solo quartet and the choir are set off against each other in a variety of ways. The structure of the Sanctus is built on an instrumental ostinato. The Benedictus is also in three parts, with the "Hosanna" repeating the main thoughts as episodes. The soprano solo of the Agnus Dei anticipates the Countess's aria "Dove sono" in "Le nozze di Figaro." The completeness of form, the almost folk-like accessibility of the melodies, and the symphonic structure together produce a unity which raises the work, in spite of its brevity, far above the usual *Missa brevis* and points ahead to the great late Masses of Joseph Haydn.

Missa sollemnis in C, K. 337

Mozart's last complete Mass was probably written in March 1780. Although it is usually described as a *Missa sollemnis*, it is in fact a *Missa brevis*, albeit with a large, festive orchestra of two oboes, two bassoons, two trumpets, three trombones and organ, as well as the church string trio. This work,

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Mozart's farewell to the liturgical Mass setting, is a compact and cohesively structured masterpiece. The orchestra is handled with a freedom and independence which surpasses even the "Coronation" Mass.

The slow, solemn Kyrie is for choir only. The dark modulations and the gripping opening of the short orchestral prelude lay bare an intimate religiosity which would conventionally have been avoided. The Gloria and Credo are compactly built, in obedience to the rules, but what a wealth of detail is unfolded here in the interaction of voices and orchestra, what natural unity is achieved through the interconnection of the thematic material. The "Et incarnatus" for solo soprano with obbligato woodwind and the expressive "Crucifixus," with its dark opening for unison choir, are exceedingly beautiful. Mozart set the Credo twice, first marking it "Tempo di ciacconna," then breaking off and beginning all over again. The short Sanctus, with its octave choral interpolations, follows the most revolutionary movement, a Benedictus in the form of a sombre choral fugue in A minor, which has no counterpart in the Salzburg Masses. The Agnus Dei contains an arioso soprano solo with obbligato wind and organ, a beautiful piece of sacred chamber music, after which the "Dona nobis pacem" closes the Mass in the usual brisk manner of a finale.

In spite of its succinct form, this Mass, with its subtlety of detail and wealth of fantasy, is the finest of the Salzburg Masses. Mozart had good reason to

ask his father to send him the score of this work, as well as the scores of K. 275 and K. 317, when he was in Munich in November 1780 for a performance of "Idomeneo." We do not know whether he performed the Mass there, but we can be certain that he wished to attract the Elector's notice as a composer of sacred music, with a view to winning a post. His efforts, however, were without success.

The two Viennese masterworks

Missa solennis in C minor, K. 427 (417a)

"Great" Mass

On 4 January 1783 Mozart wrote from Vienna to his father about "half of a Mass . . . which is still lying there hopefully." This can only have been the C minor Mass, which was begun in the summer of 1782, following a vow Mozart had made when his bride Constanze fell ill. That this vow should have been Mozart's sole motivation in writing a monumental work, which went far beyond all his other Mass compositions, is extremely unlikely. It is far more likely to have been born of Mozart's struggle with the work of J.S. Bach, which he discovered that year through Baron van Swieten and which induced in him a creative crisis. When at the end of July 1783 Mozart finally set out on the repeatedly postponed journey to Salzburg to introduce his wife to his father and sister, he apparently brought the completed parts of the Mass with him. And here begins the still unsolved riddle of this work and its first performance.

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According to the latest research, as it is set forth in the foreword to the C minor Mass in the "Neue Mozart-Ausgabe," that much-cited performance in St. Peter's, Salzburg, took place not on 25 August, as was earlier supposed, but on 26 October. Mozart would then have had plenty of time to complete the work during the months of his stay in Salzburg. Why did he not do so, particularly since he had no other commissions to fulfill? If, as emerges from a letter of Constanze to the publisher André on 31 May 1800, the C minor Mass really was performed in St. Peter's, how did Mozart fill out the skeleton? It is unlikely that Constanze was mistaken, since she herself had sung the soprano solo, which was far more demanding than his previous Masses. These questions will probably never be answered conclusively.

Mozart completed the Kyrie and the Gloria, the Credo as far as the words "Et incarnatus," and the great solo quartet of the Benedictus. In the "Et incarnatus" coloratura aria only the voice part, the three obbligato woodwind parts, the two orchestral ritornellos, and the basso continuo were written out; the filling in of the harmonies by the strings is missing. The Sanctus and Hosanna are in only five parts, although actually conceived for eight-part double chorus, a fact first established by Alois Schmitt at the turn of the century. The close of the Credo and the Agnus Dei are missing completely. Alois Schmitt, H.C. Robbins Landon and, more recently, Franz Beyer have supplied the missing parts for the soprano aria, the Sanctus and the Hosanna, where the differences are of little import-

ance in performance practice. In this completed form the work is usually performed today.

Even in the sombre, monumental Kyrie, with its imitative counterpoint and its choral writing supported by the trombones, it is already clear how far Mozart has moved from his earlier Masses. In the "Christe eleison" the comforting lyricism of the soprano solo is supported by interjections from the choir, before the sombreness of the opening returns with the second "Kyrie." The brisk *Allegro vivace* of the "Gloria" chorus is followed by the "Laudamus te" aria for soprano, accompanied by strings, oboes and horns, a jubilant piece of exultant coloratura. Then the monumental five-part chorus "Gratias agimus" bursts in, a homophonic movement of solemn block chords in A minor. The "Domine Deus" duet for two sopranos in D minor, a stirring, imitative piece, is accompanied by strings only. The "Qui tollis" which follows is the expressive climax of the work as it stands. A powerful double chorus in G minor accompanied by jagged, dotted string figures and full wind transforms the request for mercy into a succinct cry of entreaty. Here the influence of Bach and Handel is unmistakable. Even in the Requiem Mozart would write nothing on a larger scale than this. The *Allegro* trio in E minor for two sopranos and tenor, "Quoniam," is followed by an *Adagio* choral interjection on "Jesu Christe," of only six bars. This ends on the dominant seventh of C major, which leads immediately into "Cum sancto spiritu," an *alla breve* fugue in C major, with a compact theme pressing onward in crotchets, passing gradually into

Mozart

agitated quavers which produce a rich texture of imitative counterpoint. This expansive fugue-finale is a masterpiece of the strict style based on the great Baroque masters. The Credo is through-composed as a strict *allegro maestoso* chorus in five part homophony. The expansive "Et incarnatus" aria which follows is a showpiece of great coloratura sopranos, ending in a virtuoso cadenza in the form of a duet for solo voice and solo flute. It is sometimes regarded as "operatic," and therefore out of the ordinary, sometimes as naive and pious Christmas music. This piece, with its soloistic flute, oboe and bassoon parts, has great musical charm, although it is stylistically inconsistent with the monumental expressiveness and retrospective style of the work as a whole. The reconstructions begin with the Sanctus for double chorus and the Osanna, but these are largely corroborated by the trombone parts which Mozart himself wrote. The stirringly expressive Benedictus quartet is followed by a condensed repeat of the Osanna double chorus.

Why did Mozart revert to the Neapolitan cantata Mass, which was already out-moded, and was despised in Vienna? Perhaps here too the influences of the music of Bach and Handel were decisive. It is understandable that he did not complete the work later in Vienna and "rescued" part of it for the oratorio "Davide penitente," since the church music reforms of Emperor Joseph II denied any opportunity for the performance of such a Mass.

Requiem in D minor, K. 626

In July 1791 Mozart was commissioned to write a Requiem by a representative of Count Franz von Walsegg-Stuppach. Posterity, with the help of the widowed Constanze, was to weave around this incident the well-known legend of the unknown "messenger in grey" and the mysterious patron. In fact Mozart knew it was Walsegg who had commissioned the work, as a memorial to his young wife who had died. According to his contemporaries, Count Walsegg did in fact follow a peculiar practice of commissioning compositions which he would then copy out and pass off as his own at private musical gatherings. So it was thought that in the case of the Requiem too he had asked for the composer's discretion. Taken up with the composition of "Die Zauberflöte" and "La clemenza di Tito," Mozart was able to begin work on the Requiem only after some delay; too late, as we now know, for him to be able to complete the work. When he died on 5 December, the Introit and the Kyrie were fully written out. He had written the choral and solo voices with basso continuo from the "Dies irae" of the Sequence up to and including the "Hostias" of the Offertory, but for the rest he had only indicated the scoring. After the eighth bar of the last verse of the "Lacrymosa" section the work is broken off. Of the Offertory movements "Domine Jesu Christe" and "Hostias," only the vocal parts are in Mozart's hand. The Sanctus, Benedictus and Agnus Dei, as well as the Communion "Lux aeterna" are completely missing, not even sketches having been left by Mozart, as is often supposed to be the case with the beautiful Benedictus quartet.

Mozart

Constanze, who did not want to lose the fee, looked around for someone to complete the work. She first commissioned the composer Joseph Eybler. He began the work, then handed it over to Mozart's pupil, Franz Süssmayr. Having had contact with Mozart until the end, Süssmayr no doubt knew better than anyone else what the composer had intended. In recent years his version has been much criticised. It is true that the scoring is sometimes awkward, that the Sanctus is weak, and that Mozart may have had a different ending in mind for the "Lacrymosa." But Süssmayr's version of Mozart's opus ultimum has won its place as a pinnacle in the repertoire of great sacred choral music, regardless of recent corrections of details by Franz Beyer and others. It remains as deeply moving as ever.

The dark tonal background is ensured even by the instrumentation. As well as the usual strings, two basset horns, two bassoons, three trombones, two trumpets and timpani are used. The chorus of the introit, interrupted only by the short soprano solo, "Te decet hymnus," builds up towards the end to a stirring urgency, in the style of a contrapuntal motet passing into insistent semiquaver movement. The fugal Kyrie follows, immediately setting the compact main theme, with the falling seventh typical of the Baroque fugue, against a countersubject in rushing semiquavers. Recent research claims that even in this movement someone other than Mozart has interfered with the scoring. The closing chord without the third has a sombre, archaic quality. With the "Dies irae" the problems begin, especially concerning instrumentation. The dramatic, sweep-

ing "Dies irae" chorus is followed by the solo quartet "Tuba mirum," which opens menacingly in B flat major, as a bass solo, but closes in tranquility. The trombone solo at the opening has been the subject of much argument, because it is regarded as being too long. In the G minor chorus "Rex tremendae," with its falling dotted figures in the strings, its three-fold cry of "Rex," and its taut syn-copated dotted figures in the choral parts, the call on the Judge of Mankind is transformed at the close into the beseeching plea of "Salva me." The expansive solo quartet "Recordare," in the comforting key of F major, with its lyrical, sanguine eloquence is perhaps the musical highlight of the work, in terms of the expressive part writing as well as the beauty of the string parts, of which Mozart sketched at least the opening motive, a sequence of descending phrases. The dramatic "Confutatis" chorus in A minor, with its threatening, rumbling string figures that evoke the horrors of Hell, the jagged, dotted cries of the male voices, and the imploring "Voca me" of the female voices, is followed without interruption by the "Lacrymosa," which Mozart broke off after the great climax at "Homo reus." Süssmayr's continuation may be regarded as being too short, but its comforting D major "Amen" is nonetheless convincing. The "Domine Jesu Christe" of the Offertory is like a motet, with a solo quartet inserted. The fugue "Quam olim Abraham" is again archaic in character; it is repeated after the lyrically reverent "Hostias." The rest is Süssmayr: a concise, conventional Sanctus, with a fugato "Hosanna" section which is too short, a very beautiful Benedictus quartet, and a simple

Mozart

but impressive Agnus Dei. Whether the complete repetition of the music of the second part of the Introit and the fugue of the Kyrie from "Lux aeterna" was what Mozart intended, is open to question. But it successfully rounds off the work as a whole.

Mozart's Requiem, despite all claims to the contrary, is absolutely liturgically oriented; it is a work which, in the face of a personal vision of death and of consciousness of sin, offers the comfort of the hope of the world to come; a work which is not infrequently used at solemn Masses for the dead in Austria and Southern Germany.

Translation: Mary Adams

Mozart

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COMPLETE MOZART EDITION

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Wolfgang Amadeus Mozart

MISSAE · REQUIEM

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Missa in C, KV 66
Missa in G, KV 49

CD 2

Missa in C, KV 167
Missa in G, KV 140
Missa in D minor, KV 65

CD 3

Missa in C, KV 337
Missa in D, KV 194
Missa in B flat, KV 275

CD 4

Missa in C minor, KV 139
Missa in C, KV 259

CD 5

Missa in F, KV 192
Missa in C, KV 257

CD 6

Missa in C, KV 317
Missa in C, KV 220

CD 7

Missa in C, KV 258
Missa in C, KV 262

CD 8

Missa in C minor, KV 427

CD 9

Requiem in D minor, KV 626

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COMPLETE MOZART EDITION

Mozart

THEATRE
AND BALLET MUSIC



Wolfgang Amadeus Mozart
(1756-1791)

Theatre and Ballet Music

Schauspiel- und Ballettmusik
Musiques de scène et ballets
Musiche di scena e balletti

Eickstaedt · Pohl · Büchner · Polster · Adam
Rundfunk-Solistenvereinigung Berlin

Staatskapelle Berlin
Academy of St Martin in the Fields
Netherlands Chamber Orchestra

BERNHARD KLEE · SIR NEVILLE MARRINER · DAVID ZINMAN

Mozart

**«Thamos, König in Ägypten», KV 345/336a**

Choruses and incidental music · Chöre und Zwischenakte

Chœurs et interludes · Cori e interludi

For a heroic play by/für ein heroisches Drama von
pour un drame héroïque de/per un dramma eroico di
T. P. von Gebler

- | | | |
|-----|--|--------|
| [1] | No. 1 Chorus: «Schon weichet dir, Sonne» | 7'31" |
| [2] | No. 2 Interlude (Maestoso - Allegro)
after Act One/nach dem Ersten Akt/après le premier acte/dopo il
Primo Atto | 5'07" |
| [3] | No. 3 Interlude (Andante)
after Act Two/nach dem Zweiten Akt/après le deuxième acte/dopo il
Secondo Atto | 5'59" |
| [4] | No. 4 Interlude (Allegro)
after Act Three/nach dem Dritten Akt/après le troisième acte/dopo il
Terzo Atto | 3'45" |
| [5] | No. 5 Interlude (Allegro vivace assai)
after Act Four/nach dem Vierten Akt/après le quatrième acte/dopo il
Quarto Atto | 3'45" |
| [6] | No. 6 Chorus: «Gottheit, über alle mächtig» | 10'09" |
| [7] | No. 7a Interlude
after Act Five/nach dem Fünften Akt/après le cinquième acte/dopo il
Quinto Atto | 1'26" |
| [8] | No. 7b Chorus: «Ihr Kinder des Staubes» | 6'33" |



Karin Eickstaedt

Soprano/Sopran

Gisela Pohl

Contralto/Alt

Eberhard Büchner

Tenor/Ténor/Tenore

Hermann Christian Polster

Bass/Basse/Basso

Theo Adam

Bass/Basse/Basso (No. 7b)

Rundfunk-Solistenvereinigung Berlin

Chorus Master/Einstudierung/Chef des chœurs/Maestro del coro:

Dietrich Knothe

Walter Weih

Oboe/Hautbois (No. 3)

Staatskapelle Berlin

BERNHARD KLEE

Co-production with Deutsche Schallplatten GmbH, Berlin

Mozart



Ballet music for «Idomeneo», KV 367

Ballettmusik zur Oper · Musique de ballet · Balletto

9	Chaconne: Allegro	4'05"
10	Larghetto	3'02"
11	Allegro	2'57"
12	Largo - Allegretto - Più allegro	4'58"
13	Passepied	3'07"
14	Gavotte	2'16"
15	Passacaille	6'16"

Netherlands Chamber Orchestra

DAVID ZINMAN

Mozart



«Les petits riens», KV App. 10/299b

Ballet · Ballett · Balletto

1	Ouverture	3'08"
2	Larghetto	1'13"
3	Gavotte (Allegro)	1'27"
4	Andantino - Allegro	1'25"
5	(Vivo)	1'03"
6	Gavotte gracieuse	1'14"
7	Pantomime	2'15"
8	Passepied	0'50"
9	[-]	1'19"
10	Gavotte	3'35"
11	Agité	0'43"
12	Andante	1'31"

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

Mozart



Sketches for a ballet intermezzo, KV 299c

Skizzen zu einem Ballett-Intermezzo

Esquisses pour un ballet intermezzo

Appunti per un balletto per un intermezzo

Completed and orchestrated by/Ergänzt und instrumentiert von

Complétées et orchestrées par/Completati e orchestrati da

ERIK SMITH

- | | | |
|----|--|-------|
| 13 | (Allegro) | 0'55" |
| 14 | Contredanse | 4'43" |
| 15 | <i>Le forgeron travaille</i> (Moderato) -
<i>Pour la femme</i> (Allegro) | 2'01" |
| 16 | <i>Un petit travaille...</i> (Allegretto)
<i>Il danse avec une autre danseuse</i> (Allegretto)
Larghetto (Andante) | 2'27" |
| 17 | <i>Pantomime avec le bâton</i> (Allegro come una cadenza)
<i>Elle lui dit de se mettre à genoux</i> (Allegretto) | 2'15" |
| 18 | Gigue (<i>Ils dansent ensemble</i>) | 2'33" |
| 19 | <i>Elle le prend par le nez</i> (Largo)
Contredanse
Allegro agitato | 3'30" |
| 20 | Tambourin | 1'19" |

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

Mozart



Music for a pantomime («Pantalon und Colombine»),

KV 446/416d

Musik zu einer Pantomime · Musique pour une pantomime

Musica per una pantomima

Completed and orchestrated by/Ergänzt und instrumentiert von
Complétée et orchestrée par/Completata e orchestrata da
FRANZ BEYER

21	Overture (Allegro)	3'30"
22	Allegro - Maestoso - Allegro	4'00"
23	Poco adagio - Andante molto	2'01"
24	Adagio - Allegro - Allegro assai	4'53"
25	Allegro maestoso - Larghetto	3'15"
26	Allegro - Maestoso	4'17"
27	Allegro - Marcia (Maestoso, quasi marcia funebre)	4'37"
28	Finale (Presto)	1'22"

Academy of St Martin in the Fields

SIR NEVILLE MARRINER

Mozart

Mozart's Ballet and Stage Music

Erik Smith

Ballet is the painting and speech of the soul," wrote the ballet master and theoretician Jean Georges Noverre (1727-1810) in his "Lettres sur la danse" of 1760. If only his hopes and the promise of Gluck's great ballet scores, especially his "Don Juan" of 1761, had been realised in a Mozartian masterpiece, a sort of "Figaro" of the dance! It might so easily have happened, for Mozart loved dancing and had even taken lessons from the great Vestris himself when he was 11. (There can be no doubt about the greatness of Gaetano Vestris, for he had himself declared that his century had produced only three men of note — Frederick the Great, Voltaire and a third, whom modesty forbade him to name.) Mozart uses the dance quite specifically in "Figaro," "Don Giovanni" and "Die Zauberflöte," but unfortunately he had no opportunity to compose a ballet in the last ten years of his life. And so it was the trivial scores of the Romantic period which became the foundation of classical ballet.

These recordings contain all of his surviving ballet music, some of it left only in sketch form. His ballet for "Ascanio in Alba" is lost (though the keyboard pieces K. App. 207 may form a part of it, as suggested by Wolfgang Plath in the "Mozart-Jahrbuch," 1964); and the autograph sketches for "Le gelosie del Serraglio," K. 135a, have been

shown to be pieces by other composers set down from memory.

"Les petits riens," K. 299b

Mozart and Noverre were old friends: the young composer often dined with Noverre in Paris and hoped to obtain through his influence a commission to write a big opera in the French style. The opera never came about, but Mozart was privileged to write a ballet for Noverre, even though he was not actually paid for it. On 9 July 1778, in the same letter in which Mozart gives his father the sad news of his mother's death, he writes: "About Noverre's ballet, I only wrote that he might produce a new one well, he needed only half a ballet and I wrote the music for it — that is to say, six pieces in it would be by others, they consist of a lot of rotten old French airs, the symphony and contredanse, 12 pieces in all would be by me. This ballet has already been done four times with great applause — but I shall write nothing more now unless I know in advance what I am going to get for it — for this was written only to do Noverre a friendly service."

The first performance was at the Grand Opéra at the conclusion of Piccini's "Le finte gemelle" on 11 June. Mozart's name appeared nowhere. The next day the "Journal de Paris" described the contents of the ballet:

Mozart

It consists of three scenes forming separate and almost detached episodes. The first is purely anacreontic: it shows Cupid ensnared and put into a cage, a most agreeable choreography. In it Mlle Guimard and M. Vestris the Younger employ all the grace and skill the subject allows. The second is a game of blind-man's buff; M. d'Auberval, whose talents so please the public, plays the principal part here. The third is a mischievous prank of Cupid's, who introduces a shepherdess disguised as a shepherd to two other shepherdesses. Mlle Asselin plays the shepherd, Milles Guimard and Allard the shepherdesses. The two shepherdesses fall in love with the supposed shepherd, who, to undeceive them, finally uncovers her bosom. This scene is made very piquant by the intelligence and grace of these three dancers. We should add that at the moment Mlle Asselin disabuses the two shepherdesses several voices cried "bis." The variations which concluded the dancing were much applauded.

The music thereupon disappeared for a century. The copy which came to light in 1872 contains an overture and 20 pieces. All have been published in the *Neue Mozart-Ausgabe* (NMA), since it is not certain which pieces are Mozart's. There are fewer than 12 pieces which could be by Mozart (at least, in the form in which they have survived); but we have chosen the best of them, not quite the usual selection.

Ballet Intermezzo, K. 299c

The single-line autograph sketch seems to date from the same period. It consists of two sheets, one formerly in Berlin with Nos. 12-15, the other in Paris with Nos. 17-27, and indications of the scenario in Mozart's dubious French. We could entitle the ballet "Le forgeron et ses femmes" (The Blacksmith and his Wives). It will be seen that, as with K. 299b, the pieces have not been recorded entirely in the sequence of the autograph. This music does not have a strongly Mozartian flavour: one might suspect it of being music heard and scribbled down (like "Le gelosie del Serraglio," K. App. 109/135a); however, one piece has the same melody as the main theme of the Rondo for Violin and Orchestra K. 269, a fact which could confer a likely authenticity on the entire ballet if we can be sure that Rondo was composed before he went to Paris in 1778. Almost certainly, the Rondo was written around 1776, as suggested by the style and the paper-type. At all events, the NMA has accepted the ballet as authentic (rather than, like K. App. 109, the notation of music heard), and I have orchestrated it especially for the Complete Mozart Edition.

Ballet for "Idomeneo," K. 367

We move on only two and a half years to the great music of "Idomeneo." The composition and production of the opera was one of Mozart's happiest times, but on 19 December he wrote: "One cannot but be pleased to be finally freed of such a great, laborious task . . ." and then on 30 December: "Afterwards I shall have the honour of writing a divertisse-

Mozart

ment for the opera, for there is to be no separate ballet." Finally, on 18 January, he was able to write: "Till now I have been kept busy with those cursed dances; *laus Deo*, I have survived it all." The première was on 29 January 1781 in the elector's new opera house, later to be called the Residenz-theater. The ballet master was M. Le Grand. The dances may have been performed at the end of Act I; they may or may not have been connected with the subject of the opera, and, if so, in a formal rather than a dramatic way. The formal *divertissement* came down from long before through Lully, Rameau and (on occasions) Gluck, whose influence is very marked indeed, the subject of the opening chaconne being taken straight from the chaconne in "Iphigénie en Aulide."

The chaconne, together with the "Pas seul" and other connected dances, forms an immense and powerful work, perhaps Mozart's longest instrumental movement. It is also very varied in its moods, the chief of which is brilliance and pomp. In the score the names of the dancers are indicated, though not the nature of the action of the dances: thus the entire ballet dances at each recurrence of the chaconne's rondo theme and in the concluding *Più allegro*; each intervening episode is a "Pas seul de Mad. Falgera," a "Pas de deux de Mad. Hartig et Mr. Antoine," and so on. Le Grand keeps the best and longest spot for himself. The "Idomeneo" gavotte, an evergreen melody, came into Mozart's head again when he wrote the finale of the Piano Concerto K. 503 in 1786. The "Passacaille" is another rondo, though less sumptuous than the

chaconne and without trumpet and drums. Mozart wrote two versions of some passages. The little "Passepié en rondeau" for Mlle Redwen is of light orchestration — two oboes with strings — and touching simplicity.

Pantomime, K. 446

Curiously enough, it is not perhaps the great music for "Idomeneo" which provides the best evidence for Mozart's love of the dance, but a much more frivolous affair. He wrote to his father from Vienna on 12 March 1783: "On Carnival Monday we performed our company masquerade in the Redoutensaal — consisting of a pantomime lasting the required half hour. My sister-in-law was the Columbine, I the Harlequin, my brother-in-law the Pierrot, an old dancing-master the Pantalone and a painter the Doctor. Scenario and music were both by me. The dancing-master Merck was good enough to teach us, and I must tell you that we played quite well." This was a piece of *commedia dell'arte*, more mime than dance. The music survives in the autographs of two slightly different copies of the first violin part, containing some indications of the scenario.

Franz Beyer (whose note is printed below) has orchestrated it for wind and strings (the forces available in the Redoutensaal), using the first movement of the Symphony K. 84 as the overture and the last movement of the Symphony K. 120 as the finale. Though written hastily to accompany a very unsophisticated little performance, the music is full of Mozart's vivid writing, in which he perfectly

Mozart

describes a gesture, a grimace or a movement in musical terms. One can well imagine Mozart in the role of Harlequin in the alternately sad and merry music of No. 7, a neat, fidgety little man, released from his habitual shyness by putting on his Harlequin costume and mask!

Music for "Thamos, König in Ägypten," K. 345

The music for the heroic drama by Tobias Philipp Freiherr von Gebler was composed in two stages — two choruses and the orchestral entr'actes about 1777; the final versions of the choruses, with solo bass, and a new entr'acte in 1779-80. These dates are derived from the paper and the handwriting, for nothing is known about any performance at this time. As late as 1783 Mozart regretted that the music was no longer performed because "the play did not please in Vienna and was among the plays which were disapproved of." One cannot really blame the Viennese, though the play's high-flown language may remind us of the priests in "Die Zauberflöte." All the characters are filled with goodness except for two wholly evil beings. King Thamos, son of the usurper Rameses, loves Sais, a priestess of the sun, but really Tharsis, daughter of the rightful king Menes, who is currently disguised as the high priest Sethos. The treacherous general Pheron and his aunt Mirzas, a sort of matron of the priestesses, are eventually struck by lightning.

Mozart's magnificent choruses anticipate "Die Zauberflöte." Among the entr'actes No. 4 was written at the later date, after Mozart's encounter with Franz Benda's *Melodram* "Medea" in Mannheim in 1778. There are indications in Leopold's hand where the speech is to fit the music. Mozart uses *Melodram* again soon after in "Zaide," placing the words much more precisely. For a time he was highly enthusiastic about this art form. One can see how it seemed to fill a need for a more intense form of monologue in the Singspiel, the equivalent of *recitativo accompagnato* in Italian opera. Yet, by the time of "Die Entführung" (1781-82) he had abandoned it and instead used sung recitative as an introduction to the final duet. Only with "Fidelio" did *Melodram* come into its own. Entr'acte No. 3 has some interesting indications (in Leopold's hand) of the emotions depicted by the music — "Pherons falscher Charakter" (Pheron's deceitful nature), expressed by a modulation with strong accents; "Thamos Ehrlichkeit" (the honesty of Thamos) in a gentle oboe melody. One can observe Mozart's training in using music as an accurate description of character, emotion and situation, if necessary without words, which contributed to his unique skill as a composer of opera.

Mozart

Music for a Pantomime

Franz Beyer

Mozart, according to his biographer Georg Nikolaus Nissen, “passionately loved to dance and never missed a masked ball at the theatre or a private ball held by a friend. He danced beautifully, particularly the minuet. Vestris was his dancing teacher . . . He danced and composed his own pantomimes and ballets. He often had masques in the Redoutensaal, and his Harlequin and Pierrot were incomparable.”

On 12 March 1783 Mozart wrote to his father: “On Carnival Monday we performed our company masquerade in the Redoutensaal — consisting of a pantomime lasting the required half hour. My sister-in-law was the Columbine, I the Harlequin, my brother-in-law the Pierrot, an old dancing-master (Merck) the Pantalone, and a painter (Grassi) the Doctor. Scenario and music were both by me. The dancing-master Merck was good enough to teach us, and I must tell you that we played quite well. I am enclosing the announcement which was handed out by a masquer dressed as a post-horse. The verses could be better, even if they are just doggerel; that is not my work. They were scribbled by Müller, the actor.”

Of this pantomime neither the score nor the script survives, only the autograph of a first violin part. Because Mozart inserted stage directions in this

part, we know a little of the content of this *com-media dell'arte* and how it ran.

For the scoring of this work the *Köchel-Verzeichnis* gives two violins, viola and bass. Johann André, who purchased Mozart's estate in 1799, apparently had a copy of the remaining three voices, but unfortunately this was lost. Now we must ask ourselves whether this theatre music was really intended for strings only, since fragments, sketches and incomplete items were found repeatedly in Mozart's estate. (For example, the Sanctus and Benedictus were missing from the score of the C minor Mass, so that these two movements could be reconstructed only after the discovery of the Salzburg performance material.) Therefore as long as no document is discovered which establishes unequivocally the instrumentation of the pantomime music, the question of the scoring must remain open.

It certainly seems likely that wind players also took part in this masquerade. There is one passage, disregarded in the completion, which could almost be regarded as “circumstantial evidence”; a section of about 30 bars, between No. 7 and No. 8 in the autograph, throughout which the first violin plays only accompaniment figures. Unless one cares to assume that he melody was here consigned to sec-

Mozart

ond violin, viola or bass, it could only have been played by a high wind instrument (flute or oboe), particularly since in places the accompaniment is played on the A or even E string.

But the historic circumstances also suggest wind participation. At the Carnival entertainments which took place in one of the halls of the Imperial Palace in Vienna, the orchestra, according to contemporary accounts, consisted of about 40 musicians, belonging to a fraternity of their own. It is not difficult to ascertain how richly endowed with wind players this dance orchestra was, for a succession of famous Viennese composers, including Haydn, Dittersdorf, Mozart and Beethoven, were commissioned to write minuets. German dances, Contredanses and so forth for such masquerades. A glance at the scores of these pieces shows clearly the subtleties of orchestration of which these masters were capable. So we may assume that our pantomime and the grand occasion were sufficient incentive for the composer dressed as Harlequin to make the orchestral sound just as colourful as this gorgeous pageant. The use of wind instruments for illustration and characterisation is an art in itself in Mozart's œuvre for the stage. Why should we have dispensed with a colouristic effect which meant so much to him, above all in a pantomime, in which the mute gesticulations left the accompanying instruments plenty of room for the illustration of the mimed action. In this recording the orchestra includes flute, two oboes, two bassoons, two horns, two trumpets, timpani and triangle, as well as strings.

According to Köchel, the overture and finale are lost, although the thematic catalogue offers an incipit of two bars of an introduction. The opening movement of the Symphony K. 84 was chosen to replace the missing prelude for this completion. This proves particularly apt for the pantomime music, for its lightness and easy grace seems to herald an *opera buffa*.

Of Mozart's earlier, three-movement symphonies Alfred Einstein observed: "Whether these three movements are connected or separated by full cadences and pauses is not very important; when the movements are connected, they are called overtures, and when Mozart writes overtures of this sort one may always ask what dramatic or operatic work they were intended for."

The copy of the symphony in question bears the inscription "In Milano, il Carnevallo 1770." A year later Mozart arrived in Venice on Carnival Monday and took part in a masque: "If we consider that later, in 1783, Mozart himself wrote a pantomime and performed it with his sister-in-law, brother-in-law and a few friends, it becomes clear how precisely he had observed the figures of the Venetian Carnival 12 years earlier and retained them in his memory" (A. Einstein).

The fact that Mozart often added further instruments to his score for particular occasions justifies the supposition that in this case all the instruments taking part in the pantomime would have been added to the usual scoring of the overture move-

Mozart

ment. This should also offset considerably the discrepancy between his style in 1770 and in 1783.

It is clear from the autograph that No. 12c should be followed by a movement in 3/8 time. Described in the old Mozart Edition as "the last movement of a symphony" and using the same instruments as the pantomime orchestra, the Presto K. 120 is a sparkling finale perfectly designed to bring the masquers together one last time for a merry farewell.

The piece could be staged as follows, following many surviving librettos of the classical *commedia dell'arte*. (The italics indicate Mozart's original stage directions.)

SCENE 1

Allegretto: Pantalone and Colombine quarrel.

SCENE 2

Maestoso: The Doctor enters with his servant Harlequin. Pantalone pays his respects and proposes that Colombine take him (the Doctor) as her husband. Colombine is sad. Pantalone flirts with her. She is angry. He behaves himself again. She is angry. He is also angry. (Pantalone) tells the doctor that he should come with him. They fuss about who should go first. The Doctor looks back sweetly (At Colombine.)

SCENE 3

Allegro: Pierrot comes running on. Pantalone, Pierrot and the Doctor lie down on the ground. Pantalone quarrels with Pierrot and asks him what he wants. Pierrot tells him about the table (for the

drawing up of the marriage contract). Pantalone orders that it be brought to him. Pierrot says that he is too weak to carry it alone. Pantalone goes off with him. A pause, then the Doctor rises.

SCENE 4

Poco adagio: The Doctor and Colombine stand immobile. At the repeat the Doctor falls slowly to his knees. Sighs. Neither moves. Vivo: Colombine knocks him down, and is about to leave.

SCENE 5

Andante molto: Pantalone and Pierrot bring the table. (Preparations are made for the marriage contract with a chair, parchment and inkstand. Candles are lit. The Doctor and Pantalone go off.)

SCENE 6

Adagio: Colombine is very sad. Pierrot says she should sit at the table. She goes at last. Pierrot sits down on a chair to sleep. Allegro: Harlequin looks out of the cupboard (and then comes out.) Adagio: Colombine explains to him that she is to sign the marriage contract. — Allegro: Making a sign on his heart and head, Harlequin makes it clear that he will help her. Pantalone creeps up with menacing gestures. The Doctor also appears and demands that Colombine finally sit to the table. — Adagio: Colombine weeps again, more violently. Harlequin tries to console her. Baffled, Pantalone and the Doctor take counsel together, then leave. — Allegro: Harlequin is about to carry off the parchment, ink and quill with derogatory gestures. The candles are extinguished. Pierrot observes all. — Allegro

Mozart

assai: *Harlequin tries to run away. Pierrot pursues him. He catches him.* Pierrot puts the props back on the table.

SCENE 7

Allegro maestoso: The Doctor now returns, dressed in brocade and wearing his sword, to indicate his mighty status. Pantalone wrings his hands.

SCENE 8

Larghetto: Pierrot is walking up and down, and sees the Turk. In the distance appears a handsome Turk in full costume; at the repeat of the second section he approaches Colombine step by step; and in the last bars he bows to her.

SCENE 9

Allegro: Colombine answers by dancing a minuet. — Presto: Pantalone waves a stick to draw Colombine's attention to the Doctor. Harlequin mimics Pantalone.

SCENE 10

Maestoso: The Doctor gesticulates emphatically. Colombine entreats him to release her. Harlequin stands by Colombine. The Doctor loses patience. With drawn sword he turns to Harlequin and strikes him down. Colombine sinks into the arms of the Turk. The Doctor goes off triumphantly, the others following him.

SCENE 11

Allegro: Harlequin lies alone stretched out on the

stage. *Pierrot is afraid of the dead Harlequin.* The others also return. The Turk and Pantalone fiercely denounce the Doctor. Colombine is in despair.

SCENE 12

Marcia (funebre): Harlequin is lifted onto the table and carried across the stage in a funeral procession. At the fermate at the close of the movement the "bier" is set down. *Allegro:* Harlequin slowly raises himself. All shrink back in horror until the light dawns on them: in his blind fury the Doctor aimed badly. The man supposed dead is the victor. He takes Colombine by the hand and intimates to the others that heaven has spoken, her path is clear.

Pantalone's match-making stands no chance in this tale. Harlequin's kind heart immediately recognises Colombine's defenceless position, her vulnerability to greed for money and puffed up "erudition." His alert, healthy mind sees through the evil machinations of Pantalone and the Doctor; he acts accordingly and thus helps Colombine to find freedom.

It is not difficult to draw a parallel here with Mozart himself. In 1781 he wrote to his father: "Thus I can be guided by my common sense and my heart, so that I need no lady or person of rank in order to do what is right and proper, neither too much nor too little — for it is the heart which ennobles a man."

Translation: Mary Adams

Mozart

PHILIPS

COMPLETE MOZART EDITION

Mozart

RARITIES & SURPRISES

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Inédits & Curiosités • Rarità & Sorprese



Wolfgang Amadeus Mozart
(1756-1791)

RARITIES & SURPRISES

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Black · Brown · Farrell · Frimmer · Hendricks · King · Mentze
O'Neill · Röhn · Smith · Uchida

Academy of St Martin in the Fields
Netherlands Wind Ensemble
Symphonieorchester des Bayerischen Rundfunks
Rundfunkchor Leipzig
Rundfunk-Sinfonie-Orchester Leipzig
DAVIS · MARRINER · SCHREIER · SILLITO

Mozart



The London Sketchbook

Londoner Skizzenbuch

Carnet d'esquisses londonien · Quaderno di Londra

arranged and orchestrated by/bearbeitet und instrumentiert von
arrangé et orchestré par/arrangiato ed orchestrato da:
Erik Smith

Three Contredanses in F

Drei Kontretänze F-dur · Trois contredanses en fa majeur

Tre contraddanze in Fa maggiore

- | | | |
|-----|---|-------|
| [1] | KV 33B | 1'13" |
| | for flute and bassoon · für Flöte und Fagott · pour flûte et basson · per flauto e fagotto | |
| [2] | KV 15h | 0'46" |
| | for flute, oboe and bassoon · für Flöte, Oboe und Fagott
pour flûte, hautbois et basson · per flauto, oboe e fagotto | |
| [3] | KV 15x | 0'54" |
| | for 2 horns and strings · für 2 Hörner und Streicher · pour 2 cors et cordes per 2 corni ed archi | |

Divertimento in C

C-dur · en ut majeur · in Do maggiore

for 2 flutes, bassoon, 2 trumpets, timpani and strings
für 2 Flöten, Fagott, 2 Trompeten, Pauken und Streicher
pour 2 flûtes, basson, 2 trompettes, timbales et cordes · per 2 flauti, fagotto, 2 trombe, timpani e archi

- | | | |
|-----|-----------------------------------|-------|
| [4] | KV 15b/Anh. 109b No. 2 [Maestoso] | 1'48" |
| [5] | KV 15a/Anh. 109b No. 1 [Allegro] | 1'01" |
| [6] | KV 15f [Menuetto] | 2'35" |

Mozart

Divertimento in G minor

g-moll · en sol mineur · in sol minore

for 2 oboes, 2 horns and strings · für 2 Oboen, 2 Hörner und Streicher
pour 2 hautbois, 2 cors et cordes · per 2 oboi, 2 corni ed archi

- | | | |
|---|---|-------|
| 7 | KV 15p/Anh. 109b No. 3 [Allegro non troppo] | 2'23" |
| 8 | KV 15q [Andante] | 3'16" |
| 9 | KV 15r/Anh. 109b No. 7 [Finale] | 2'06" |

Divertimento in D

D-dur · en ré majeur · in Re maggiore

for flute, oboe, 2 horns, bassoon and strings
für Flöte, Oboe, 2 Hörner, Fagott und Streicher
pour flûte, hautbois, 2 cors, basson et cordes
per flauto, oboe, 2 corni, fagotto ed archi

- | | | |
|----|------------------------------------|-------|
| 10 | KV 15o [Marcia (Andantino)] | 2'05" |
| 11 | KV 15bb [Notturmo (Andantino)] | 1'30" |
| 12 | KV 15l [Contredanse (Allegro)] | 1'07" |
| 13 | KV 15i, 15k [Menuetto - Trio] | 2'21" |
| 14 | KV 15d [Finale (Allegro moderato)] | 1'14" |

15 Contredanse in G, KV 15e

Kontretanz G-dur · Contredanse en sol majeur

Contraddanza in Sol maggiore

for flute, 2 horns and strings · für Flöte, 2 Hörner und Streicher
pour flûte, 2 cors et cordes · per flauto, 2 corni ed archi

Mozart

16 Contredanse in C minor, KV 15z

Kontretanz C-moll · Contredanse en ut mineur

Contraddanza in do minore

for oboe, clarinet and bassoon · für Oboe, Klarinette und Fagott
pour hautbois, clarinette et basson · per oboe, clarinetto e fagotto

Divertimento in F

F-dur · en fa majeur · in Fa maggiore

for 2 oboes, bassoon, 2 horns and strings
für 2 Oboen, Fagott, 2 Hörner und Streicher
pour 2 hautbois, basson, 2 cors et cordes
per 2 oboi, fagotto, 2 corni ed archi

- | | | |
|----|----------------------------------|-------|
| 17 | KV 15t/Anh. 109b No. 5 [Allegro] | 3'29" |
| 18 | KV 15u [Siciliana (Andantino)] | 2'04" |
| 19 | KV 15v [Finale (Allegro)] | 3'31" |

Divertimento in B flat

B-dur · en si bémol majeur · in Si bemolle maggiore

for strings · für Streicher · pour cordes · per archi

- | | | |
|----|----------------------------------|-------|
| 20 | KV 15ii [Marcia (Andantino)] | 3'18" |
| 21 | KV 15ll/Anh. 109b No. 9 [Presto] | 0'45" |
| 22 | KV 15p, 15qq [Menuetto - Trio] | 2'26" |
| 23 | KV 15mm [Adagio] | 2'04" |
| 24 | KV 15gg [Cotillon (Allegro)] | 1'52" |

Mozart



Divertimento in E flat

Es-dur · en mi bémol majeur · in Mi bemolle maggiore

for 2 oboes (2 flutes), bassoon, 2 horns and strings
für 2 Oboen (2 Flöten), Fagott, 2 Hörner und Streicher
pour 2 hautbois (2 flûtes), basson, 2 cors et cordes
per 2 oboi (2 flauti), fagotto, 2 corni ed archi

- | | | |
|----|---------------------------------|-------|
| 26 | KV 15kk [Allegro assai] | 1'45" |
| 26 | KV 15dd [Andante] | 2'20" |
| 27 | KV 15cc, 15ff [Menuetto - Trio] | 4'40" |

ACADEMY OF ST MARTIN IN THE FIELDS
SIR NEVILLE MARRINER

Mozart



Music from/Musik aus/Musique de/Musica da

«Don Giovanni», KV 527

arranged for eight wind instruments by
bearbeitet für acht Blasinstrumente von
arrangée pour huit instruments à vent par
arrangiata per otto strumenti a fiato da
Johann Georg Triebensee

- | | | |
|----|----------------------------------|-------|
| 1 | Overture | 4'00" |
| 2 | «Notte e giorno faticar» | 2'01" |
| 3 | «Madamina, il catalogo è questo» | 3'35" |
| 4 | «Giovinette che fate all'amore» | 1'07" |
| 5 | «Là ci darem la mano» | 2'51" |
| 6 | «Dalla sua pace» | 3'43" |
| 7 | «Fin ch'han dal vino» | 0'57" |
| 8 | Finale I | 6'57" |
| 9 | «Deh! vieni alla finestra» | 1'52" |
| 10 | «Vedrai, carino» | 2'27" |
| 11 | «Mi tradi quell'alma ingrata» | 1'56" |
| 12 | «Non mi dir, bell'idol mio» | 4'06" |
| 13 | Finale II | 2'58" |

Mozart

Members of the/Mitglieder des/Membres du/Membri del
NETHERLANDS WIND ENSEMBLE:

Werner Herbers, Carlo Ravelli
Oboe/Hautbois

Hans Mossel, Hens Otter
Clarinet/Klarinette/Clarinettes/Clarineti

Joep Terwey, Kees Olthuis
Bassoon/Fagott/Bassons/Fagotti

Iman Soeteman, Jan Peeters
Horn/Horn/Cors/Corni

Hans Krul
Double-bass/Kontrabaß/Contrebasse/Contrabbasso

Mozart

Music from/Musik aus/Musique de/Musica da
«Die Entführung aus dem Serail», KV 384

arrangement for eight wind instruments attributed to
Bearbeitung für acht Blasinstrumente, zugeschrieben an
arrangement pour huit instruments à vent attribué à
arrangiamento per otto strumenti a fiato attribuito a
Johann Wendt.

14	Ouvertüre	1'34"
15	«Hier soll ich dich denn sehen»	2'42"
16	«Durch Zärtlichkeit und Schmeicheln»	2'55"
17	«Ich gehe, doch rate ich dir»	2'47"
18	«Welche Wonne, welche Lust»	2'38"
19	«Vivat Bacchus! Bacchus lebe!»	1'40"
20	«Wenn der Freude Tränen fließen»	3'54"
21	«Ha, wie will ich triumphieren»	1'54"

Members of the/Mitglieder des/Membres du/Membri del
NETHERLANDS WIND ENSEMBLE:

Han de Vries, Werner Herbers
Oboe/Hautbois

Carlo Ravelli, Jan Spronk
Cors anglais/Englisch-Horn/Corni inglesi

Joep Terwey, Kees Olthuis
Bassoon/Fagott/Bassons/Fagotti

Iman Soeteman, Jan Peeters
Horn/Horn/Cors/Corni

Mozart



1 **Rondo in E flat for Horn and Orchestra, KV 371** 5'29"

Es-dur für Horn und Orchester · en mi bémol majeur pour cor et orchestre
in Mi bemolle maggiore per corno ed orchestra

Complete version containing material discovered in 1990 by
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Marie Rolf

orchestrated by/instrumentiert von/orchestré par/orchestrata da:

Erik Smith

TIMOTHY BROWN

Horn/Cor/Corno

ACADEMY OF ST MARTIN IN THE FIELDS

KENNETH SILLITO

Mozart

2 **[Larghetto] in B flat, KV 452a/Anh. 54** 2'15"

for a quintet for piano and wind

B-dur, für ein Quintett für Klavier und Bläser

en si bémol majeur pour un quintette pour piano et instruments à vent

in Si bemolle maggiore per un quintetto per pianoforte e strumenti a fiato

Performing edition by/Aufführungsfassung von/Edition pour l'exécution par

Partitura per l'esecuzione a cura di: Mitsuko Uchida

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MITSUKO UCHIDA

Piano/Klavier

NEIL BLACK

Oboe/Hautbois

THEA KING

Clarinet/Klarinette/Clarinetto

JULIAN FARRELL

Bassett horn/Bassetthorn/Cor de basset/Corno di bassetto

ROBIN O'NEILL

Bassoon/Fagott/Basson/Fagotto

Mozart



3 **Contredanse in B flat, KV 535b/Anh. 107** 1'18"

Kontretanz B-dur · Contredanse en si bémol majeur
Contraddanza in Si bemolle maggiore
completed by/ergänzt von/complétée par/completata da: Erik Smith

ACADEMY OF ST MARTIN IN THE FIELDS
SIR NEVILLE MARRINER

4 **Contredanse in D, KV 565a** 1'33"

Kontretanz D-dur · Contredanse en ré majeur
Contraddanza in Re maggiore
completed by/ergänzt von/complétée par/completata da: Erik Smith

ACADEMY OF ST MARTIN IN THE FIELDS
SIR NEVILLE MARRINER

5 **«Tantum ergo» in D, KV 197/Anh. 186e** 3'07"

D-dur · en ré majeur · in Re maggiore
RUNDFUNKCHOR LEIPZIG
Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:
Gert Frischmuth
RUNDFUNK-SINFONIE-ORCHESTER LEIPZIG
PETER SCHREIER

Mozart



6 **«Tantum ergo» in B flat, KV 142/Anh. 186d** 4'45"

B-dur · en si bémol majeur · in Si bemolle maggiore

MONIKA FRIMMER

Soprano/Sopran

RUNDFUNKCHOR LEIPZIG

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Gert Frischmuth

RUNDFUNK-SINFONIE-ORCHESTER LEIPZIG

PETER SCHREIER

7 **Modulating Prelude in F major/E minor, KV deest** 1'34"

Modulierendes Präludium F-dur/e-moll
Prélude modulant en fa majeur/mi mineur
Preludio modulante in Fa maggiore/mi minore

ERIK SMITH

Harpsichord/Cembalo/Clavecin

Mozart



- 8 «Non più. Tutto ascoltai» -
«Non temer, amato bene», KV 490 10'01"

Scena con rondò

for/für/pour/per «Idomeneo», KV 366

Version for mezzo-soprano/Fassung für Mezzosopran

Version pour mezzo-soprano/Versione per mezzosoprano

SUSANNE MENTZER

Mezzo-soprano/Mezzo-Sopran (Idamante)

BARBARA HENDRICKS

Soprano/Sopran (Ilia)

ANDREAS RÖHN

Violin/Violine/Violon/Violino

SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS

SIR COLIN DAVIS

Coproduction with Bayerischer Rundfunk

- 9 March, KV *deest* 1'37"

Marsch · Marche · Marcia

from/aus/de/da «Die Entführung aus dem Serail», KV 384

for 9 wind instruments and 2 drums · für 9 Bläser und zwei Trommeln

pour 9 instruments à vent et 2 tambours · per 9 strumenti a fiato e 2 tamburi

ACADEMY OF ST MARTIN IN THE FIELDS

Mozart



- 10 Musikalisches Würfelspiel, KV 516f 6'19"

Musical Dice Game · Un jeu de dés musical · Gioco di dadi musicale

played and performed by/gespielt und szenisch dargestellt von

joué et interprété par/giocatori e interpreti:

SIR NEVILLE MARRINER, ERIK SMITH

Mozart

A Showcase of Curiosities Mozart's Universality on Display

Erik Smith

In its first 44 volumes the Complete Mozart Edition has been organised like a great museum. Now we suddenly find ourselves before one of those eighteenth-century collector's cabinets in which one might find the horn of a unicorn (as verified by a Justice of the Peace) or the tail of a mermaid. To speak less metaphorically, we are among works which defy classification, which were discovered too late to be included in their rightful place, which were added as an afterthought or impossible to squeeze in where they really belong. The only thing that unites all these items is that they all bear witness to Mozart's universality, which is one of the chief factors in making the Complete Mozart Edition such a delight. Other composers have written music as great, but none could have held us as spellbound in so many different ways, no, not in half as many!

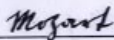
The London Sketchbook, K. 15a-15qq, K. 33B

"There is a sort of national disease here which is called a 'cold' . . . for people who are not very strong the best advice is to leave England and promptly to cross the Channel again. There are many examples of those who immediately felt better for this change of country." But if you have visited London to make your fortune by presenting your two infant

phenomena to royalty, the nobility, and the gentry, you content yourself with moving to the pleasant village of Chelsea.

It's a long time since anybody went to Chelsea for their health, but Leopold Mozart, who wrote the rather baleful advice above in September 1764, made a complete recovery there. His eight-year-old son Wolfgang spent the seven weeks in Chelsea filling a notebook with music. After the family's return to London, he gave some concerts, composed his first symphony, dedicated a set of sonatas to the Queen and left England for ever in the following year.

The notebook, bearing the words "di Wolfgango Mozart à Londra" in the hand of Leopold, turned up again towards the end of the nineteenth century. The 43 pieces, entirely in Wolfgang's hand, were published by Georg Schünemann in 1909 and later in the Henle edition of Mozart's Keyboard Pieces. All but three of the sketches are complete, though full of blobs and small mistakes, but they are unimpressive on the piano. The little boy obviously heard this music in his mind (for the most part) as *orchestral music*. Some pieces even have indications of repeated notes in the manner of a short score, and contain intervals not playable on the keyboard.



In later years Mozart's normal practice in composing was to begin by writing out the melodic line and the bass with a few indications of accompanying figures, working at great speed in order to seize his inspiration. Later, he filled in all the other parts, a more leisurely activity, during which he sometimes sat and chatted with his friends.

Most of these pieces are surely sketches of this kind, rather than complete keyboard works. The writing is largely in two parts with occasional chords; there is only one indication of tempo and none of dynamics. Of the "Divertimenti" I have put together, only the movements of the G minor and the F major were clearly intended to belong together.

I have taken three-quarters of the pieces, omitting a few of less interest or of keyboard character, and tried to write down the sounds in Wolfgang's head. Impossible task! I have used the instruments available to him more or less in the manner of the time (and I possess one advantage over Wolfgang in having lived for years with the music he was to write for the remainder of his life). But what I have done has been based less on analysis than on intuition.

To meet Wolfgang away from his father's careful supervision, as he clearly was during the latter's illness, is an astonishing experience. There are, of course, false relations, consecutive fifths, and some rather unenterprising bass lines. But the melodic invention is already superior to that of most of his respected contemporaries, the form of each piece is

surprisingly satisfying, and above all there is a Mozartian passion, at least in the G minor Divertimento, which we seek in vain in his finished products of those years. It calls to mind the report made on Mozart at that very time by Daines Barrington, who wrote of a "Song of Rage" improvised by the little boy on the word "Perfido": "In the middle of it, he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair."

I have kept Mozart's keys, melody, bass, and harmony almost throughout, being mostly concerned with adding the inner parts and the instrumentation. The Trio of the Divertimento in C was incomplete: the last eight bars are mine. So are the variations in the *Adagio* of the Divertimento in B flat.

One of these pieces is not out of the Chelsea notebook at all. The very first "Contredanse" on the recording was written almost two years later, when Wolfgang gave a concert in Zürich. It is scrawled on a hand-bill advertising the concert, presumably an impromptu feat by Wolfgang before his sceptical Swiss audience. It does not belong to Mozart in Chelsea, but who could have resisted including it?

Harmoniemusik

"Eating pâté de foie gras to the sound of trumpets" was given by the Rev. Sydney Smith as his idea of heaven, but music had been linked to a love of food even long before Shakespeare's Duke Orsino called

Mozart

it the food of love. In the eighteenth century a gentleman of means and taste had his own wind band. During the 1770's Mozart had composed wind divertimentos for the archbishop's suppers. In Don Giovanni's establishment tunes from favourite operas apparently made the most popular programme of *Tafelmusik*.

On 20 July 1782 Mozart wrote to his father: "Now I have no mean task — my opera ["Die Entführung"] must be arranged for wind band by a week on Sunday — otherwise someone else will get in before me and have all the profit instead of me. And now I have to write a new symphony too! How can I possibly? You have no idea how hard it is to make this sort of arrangement for wind, to make it suitable for the wind instruments and yet lose nothing of the effect of the original. Ah well, I'll have to stay up all night, otherwise it will be impossible." Whether or not he did stay up all night and actually completed a transcription, nothing has survived that can convincingly be claimed as his own.

An extensive book, published in 1987 by Dr. Bastiaan Blomhert, claims that the arrangement of the Overture and 16 numbers from "Die Entführung" for pairs of oboes, clarinets, bassoons and horns, which he found in the Fürstenberg Library in Donaueschingen, was a copy of Mozart's own transcription. There is no documentary evidence for this and the wilful alterations to the melody and harmony, of a kind impossible to credit to a fastidious composer, together with quite a few el-

ementary musical errors, makes this claim unconvincing (cf. Robert D. Levin's review in the *Mozart-Jahrbuch*, 1989-1990).

However, to give an idea of these sorts of arrangements and, indeed, to allow music lovers to live — in some respects — the life of a Don Giovanni, we supply two sets by very successful arrangers of the time. Johann Wendt (1745-1801), to whom the "Entführung" arrangement is attributed, was born in Prague and came to Vienna as an oboist in the court orchestra and as an arranger. Johann Georg Triebensee (1746-1813), who arranged the music from "Don Giovanni," was another oboist who came to Vienna (from Silesia) and eventually became the organiser of the Emperor's *Tafelmusik*.

Rondo in E flat for Horn and Orchestra, K. 371

The most exciting recent Mozart discovery is of 60 bars of this rondo which no one ever suspected were missing! Sketched very early in Mozart's life in Vienna (it is dated 21 March 1781), it was probably intended, together with the fragment for the opening *Allegro* (K. 370b) for a concerto for Jakob Eisen or possibly Joseph Leutgeb. Mozart scored only the opening two pages of the rondo, thereafter completing the solo part to the end with an occasional brief indication for the violin part or the bass. The rondo has been orchestrated and recorded several times and is included among the horn concertos in the Complete Mozart Edition (vol. 9).

How could we have failed to realise that 60 out of a total of 279 bars were missing? Bars 28-88, written

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on a bifolium (i.e. 4 pages), were discovered by Professor Marie Rolf only in 1989. By a coincidence the continuity of the music made harmonic sense across the cut, but it is surprising that the formal incompleteness was overlooked. The following table (highly simplified, since it omits all the important linking and modulating passages) will demonstrate the importance of the new find (A is the main subject, always in E flat; B is the second subject, in B flat the first time, in E flat the second time; C is a new subject beginning in C minor; the missing bars are bracketed):

A (B) A C A B Cadenza A

This is, in fact, the basic form of all the many sonata-rondo finales in Mozart's works.

As soon as the facsimile of the new bars poured onto the floor out of my fax machine, like a message from another world, I began to complete the orchestration and also to amend some of my orchestration of the previously known parts in the light of the extra harmonic information now available. We very soon recorded the Rondo with the Academy of St Martin in the Fields and its principal horn player, Timothy Brown. Professor Rolf came over for the recording and I am grateful to her for several pieces of good advice on the orchestration. We are delighted to be able to offer this important first recording to followers of the Complete Mozart Edition, important because the Rondo will surely become a popular addition to the concert repertoire.

**Quintet in B flat, K. App. 54 (452a)
for piano and wind**

The last work to be recorded for the Complete Mozart Edition, on 3 September 1991, was of a movement scored for piano, oboe, clarinet, basset horn and bassoon, lost for over one hundred years and discovered and sold at auction only in November 1990. An oblong folio of two pages, it bears notes of authentication by both Nissen and Carl Mozart. The Köchel catalogue was unable to provide the usual incipit, but Alfred Einstein sensibly catalogued it next to the Quintet K. 452 for piano and wind instruments, although there is no evidence to link the two, and indeed the fragment has a basset horn in place of the French horn of K. 452. The paper type, however, indicates that it was written about the same time (1783). The keyboard part is headed "Pianoforte," the first of the few occasions he used this term instead of "Klavier." The movement is clearly a slow opening introduction to an *Allegro* first movement (as in K. 452). The last few bars of the piano part are incomplete.

Contredanses K. App. 107 (535b) and K. 565a

These two contredanses, which have survived as fragments, were made playable by my completion for this recording. The Dance in B flat, which can be dated 1790-91 on the basis of the paper, consists of a first violin part in Mozart's hand, tantalisingly breaking off after 23 bars. I added a repeat of the *minore*, a *da capo* and the short coda which it seemed to need. The Dance in D consists only of 48 bars of the second violin part, including the *da capo* of the first two sections. That may seem very little to

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go on, but for the most part the first violin melody emerged quite inevitably. These two dances have been included for the sake of completeness and their own charm rather than for anything that might add to our view of Mozart.

Two "Tantum ergo" Settings, K. 142 and K. 197
In the absence of the autographs, the experts over the years have changed their views about the authenticity of these short church works. Though accepted in Köchel's day, they were later regarded with grave suspicion and banished to the Köchel appendix (with the numbers 186d and 186e). It is always dangerous to form a judgement on stylistic grounds about the minor compositions of a 16-year-old in the midst of experimenting with different styles. The fairly recent discovery of a vocal part of one of the works in a monastery belonging to the See of Salzburg, of Mozart's time and attributing it to him, removed the last hesitation of the editors of the *Neue Mozart-Ausgabe*, and so they appear, though belatedly, in the Complete Mozart Edition.

Modulating Prelude, K. deest

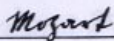
This improvisation became known only in 1977. It represents little more than the notation of what ensues when a keyboard player first sits down and runs his fingers over the keys, a late example of the unbarred preludes of the French clavecinistes of the seventeenth and eighteenth centuries. Surprisingly, however, it survives in a neat Mozart autograph.

On 12 October 1777 Mozart wrote home from Augsburg: "I enclose four little preludes for my

sister. She will see and hear into what keys they lead." Whether it was one of these four or sent on another occasion, the back of the sheet bears an exercise in modulating figured bass in the hand of Nannerl.

Twelve days later Mozart describes a triumphant musical evening in Augsburg, where he had just discovered Stein's excellent pianos. "After the concerto for three keyboards I played alone the last sonata, the one in D for Dürnitz, then my Concerto in B flat, then again a solo, like organ music, a fugue in C minor, and suddenly a splendid sonata in C major straight out of my head, finishing with a rondeau. It was a real din and noise. Herr Stein did nothing but make faces and grimaces with astonishment. Herr Demier could not help laughing the whole time. He is such a curious person that, when he likes anything, it makes him laugh quite terribly; with me he even began to curse and swear." Mozart's delight in having these discerning and appreciative listeners is apparent, for all their eccentric way of expressing themselves.

Accounts by contemporaries describe Mozart's improvisations as the experience of a lifetime and especially praise his contrapuntal mastery and love of the organ. It is therefore strange and disappointing that the few improvisations that have come down to us are so uninteresting, that the fugues nearly all remained sketches of a few bars and that there is no organ music at all (if we discount the obligatos for *Positiv* in the church sonatas and the great fantasies for mechanical organ). The keyboard variations



probably come close to his improvisations but they are among his weaker works. The Variations on Gluck's "Unser dummer Pöbel meint," K. 455 have survived in two versions, a short one which is presumably Mozart's memory of his improvisation a short time before, and the version which he later derived from it. The latter is undoubtedly the finest of the sets of variations (if we discount those forming a movement in a sonata or concerto). All the really inspired touches, the witty fourth variation which always lands in a different key as though by accident, the contrapuntal and chromatic seventh variation and the great finale, all these are now in the final version.

Perhaps many of his keyboard works began life as improvisations, quite probably the finale of the Sonata in C, K. 309. But we cannot escape the conclusion, surprising in the light of the generally held idea that his music came to him so swiftly and easily, that Mozart's inspiration was at its strongest in times of quiet concentration. To come upon reflections such as those presented above can only help to show that the world has not yet finished with its questions (and answers, one hopes) about Mozart. With the availability of his complete works in the Complete Mozart Edition and of the new "pocket edition" of the *Neue Mozart-Ausgabe* we have merely entered another phase in our approach to his music.

"Non temer, amato bene," K. 490

Just before the first performance of "Le nozze di Figaro" in 1786 Mozart organised a festival of

"Idomeneo," put on, probably as a concert performance, in the Auersperg Palace, largely by members of the nobility. He made an important alteration to the opera by changing the soprano (castrato) part of Idamante into a tenor role. To this end he made some minor adjustments to the trio and quartet, wrote a new duet (using some of the original material) as well as an entirely new aria to open Act II. It was sung, as Mozart's own index of works notes, by "Bar: Pulini" and accompanied on the solo violin by Mozart's close friend, Count Hatzfeldt. There is an unexplained anomaly in Mozart's use of the soprano clef for the part of Idamante in these two new pieces, rather than the tenor clef, which he always used in writing for the tenor voice. In the present recording the work is performed with a soprano. (For a recording with a tenor, see Volume 23 of the Complete Mozart Edition.)

After a highly expressive recitative, each part of the aria — the *Andante* and the gavotte-like *Allegro moderato* — is introduced by the solo violin, which then weaves its filigree around the voice part. Like Mozart's other aria with violin obbligato, "L'amerò" from "Il re pastore," written ten years earlier, the singer is a prince protesting to his beloved that he will be faithful in spite of everything.

March from "Die Entführung aus dem Serail"

In the libretto published for the first performance of "Die Entführung" (16 July 1782) we read: "Pasha Selim and Constanze arrive in a pleasure boat, preceded by another with Janissary music. The Janissaries line up on the bank, sing the follow-

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ing chorus and then leave." The ten seconds of orchestral music which open the chorus would scarcely have been sufficient for the arrival and disembarkation. Gerhard Croll, who edited the March for the *Neue Mozart-Ausgabe* in 1980, suggests that Mozart composed it during the rehearsal period, when it had become evident that more music was needed to accompany the action. The discovery of the March in an early Viennese copy of the score made him conclude that it was actually by Mozart and led him to discover various traits of mastery in it. We include the March here, so that listeners may decide for themselves.

A Musical Dice Game, K. 516f

Nothing would seem further from Mozart's inspired compositions than a "tabular system whereby any person without the least knowledge of musick may compose ten thousand different minuets in the most pleasing and correct manner," as one of the many eighteenth-century publications of this kind was headed. Some were actually attributed to Mozart. The idea seems a little less absurd when we remember his early interest in arithmetic, his way of playing with words and his contempt for most composers, to which one might add his reputation as a gambler (which might suggest an interest in dice games). The documentary

evidence for his interest in these systems is K. 516f, a sheet of sketches in the Bibliothèque Nationale, Paris, dating from early in 1787, since the sheet contains a sketch for the start of the *Adagio* of the String Quintet K. 516. From the sublime to the ridiculous: on the same page Mozart wrote some two-bar phrases of a very simple German dance, all in C major, with numbers. This might have been an experiment on his part, after somebody had told him about composing with dice.

In these systems each minuet (or German dance or contredanse — one could fabricate the entire programme of an evening's dancing in this way, provided one was content to stay in the same key throughout) has two repeated sections of eight bars. One begins by throwing the dice and finding the corresponding number in a column headed bar 1. The 11 bars in this column have the same harmony. And so on through all 16 bars.

Two of the most intrepid contributors to the Complete Mozart Edition, Sir Neville Marriner and myself, were persuaded to try and perform the Dice Game for this recording and to act a little scene — we were Da Ponte and Schikaneder in a *Bierkeller*, conveniently speaking English and with a harpsichord to hand on which to deliver the results.

Mozart

422 545-2

Recording dates:

8/1971 (CD 1); 11/1973 (CD 2);
8/1988 (KV 535b); 1/1989 (KV 565a);
7/1990 (Modul. Präl., KV 516f);
11/1990 (KV 371, March for "Die Entführung");
1/1991 (KV 490); 3/1991 (KV 197, KV 142);
9/1991 (KV 452a)

Recording locations:

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Doopegezinde Kerk, Amsterdam (CD 2);
Henry Wood Hall, London (KV 371, March for "Die Entführung");
St. John's, Smith Square, London (KV 452a);
Walthamstow Assembly Hall (KV 535b, KV 565a, Modul. Präl., KV 516f);
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Wolfgang Amadeus Mozart
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London Sketchbook, KV 15a-15qq, 33B

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Music from «Don Giovanni», KV 527

arr. J.G. Triebensee

Music from «Die Entführung aus dem

Serail», KV 384

arr. J. Wendt (?)

CD 3

Miscellanea:

Rondo, KV 371

Quintet, KV 452a

Contredances, KV 535b & 565a

«Tantum ergo», KV 197 & 142

Modulating Prelude, KV *deest*

«Non più. Tutto ascoltai» -

«Non temer, amato bene», KV 490

March from «Die Entführung aus dem

Serail», KV *deest*

A Musical Dice Game, KV 516f

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Netherlands Wind Ensemble
Symphonieorchester des Bayerischen Rundfunks
Rundfunkchor Leipzig
Rundfunk-Sinfonie-Orchester Leipzig

Davis · Marriner · Schreier · Sillito

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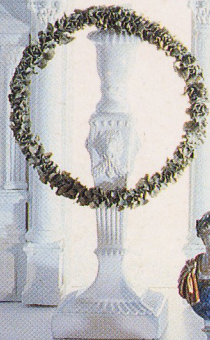


PHILIPS

COMPLETE MOZART EDITION

Mozart

APOLLO ET HYACINTHUS



Wolfgang Amadeus Mozart

(1756-1791)

APOLLO ET HYACINTHUS

KV 38

Ein lateinisches Intermedium in drei Akten

A Latin intermezzo in three acts

Intermède latin en trois actes

Un intermezzo latino in tre atti

zu dem Schuldrama «Clementia Croesi»

von Pater Rufinus Widl O.S.B.

for the school drama «Clementia Croesi»

by Father Rufinus Widl O.S.B.

pour la représentation universitaire du drame «Clementia Croesi»

de Père Rufinus Widl O.S.B.

per il dramma scolastico «Clementia Croesi»

di Padre Rufinus Widl O.S.B.

Mozart

Oebalus

Anthony Rolfe Johnson

König von Lakedämonien · King of Lacedaemon
Roi de Lacédémone · Re lacedemone

Melia

Arleen Augér

Oebalus' Tochter · Oebalus' daughter
Fille d'Oeбал · Figlia di Ebalo

Hyacinthus

Edith Mathis

Oebalus' Sohn · Oebalus' son
Fils d'Oeбал · Figlio di Ebalo

Apollo

Cornelia Wulkopf

Gastfreund des Oebalus · Guest of Oebalus
Hôte d'Oeбал · Ospite di Ebalo

Zephyrus

Hanna Schwarz

Hyazinths Vertrauter · Friend of Hyacinth
Confident de Hyacinthe · Confidente di Giacinto

Mozart

Salzburger Kammerchor

Chorus master · Einstudierung
Chef des chœurs · Maestro del coro:
Rupert Huber

Mozarteum-Orchester Salzburg

Continuo:

Cornelius Hermann
Cello/Violoncello/Violoncelle

Jean-Pierre Faber
Harpsichord/Cembalo/Clavecin/Clavicembalo

LEOPOLD HAGER

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Ed. Alfred Orel

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Mozart



- [1] Intrada 2'53" 46

ACTUS PRIMUS/ACT ONE/ERSTER AKT/PREMIER ACTE

Recitativo

- [2] **Amice! iam parata sunt omnia** 3'01" 46
Hyacinthus, Zephyrus, Oebalus, Melia

No. 1 Chorus et Oebalus

- [3] **Numen o Latonium!** 5'12" 50
Chorus, Oebalus

Recitativo

- [4] **Heu me! perimus!** 1'45" 52
Melia, Oebalus, Hyacinthus, Zephyrus

No. 2 Aria

- [5] **Saepe terrent Numina** 8'48" 54
Hyacinthus

Recitativo

- [6] **Ah nate! vera loqueris** 3'11" 56
Oebalus, Apollo, Hyacinthus, Melia, Zephyrus

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No. 3 Aria

- [7] **Iam pastor Apollo** 3'48" 60
Apollo

ACTUS SECUNDUS/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

- [8] **Amare numquid filia** 1'54" 62
Oebalus, Melia

No. 4 Aria

- [9] **Laetari, iocari** 6'35" 66
Melia

Mozart



Recitativo

[1] **Rex! de salute filii est actum**

5'30" 68

Zephyrus, Oebalus, Melia

No. 5 Aria

[2] **En! duos conspicis**

3'20" 76

Zephyrus

Recitativo

[3] **Heu! Numen! ecce!**

2'30" 78

Zephyrus, Melia, Apollo

No. 6 Duetto

[4] **Discede crudelis!**

7'37" 82

Melia, Apollo

Mozart

ACTUS TERTIUS/ACT THREE/DRITTER AKT/TROISIÈME ACTE

Recitativo

[5] **Non est - Quis ergo**

2'32" 84

Hyacinthus, Oebalus

No. 7 Aria

[6] **Ut navis in aequore luxuriante**

6'38" 86

Oebalus

Recitativo

[7] **Quocumque me converto**

3'00" 88

Melia, Oebalus

No. 8 Duetto

[8] **Natus cadit**

5'40" 92

Oebalus, Melia

Recitativo

[9] **Rex! me redire cogit**

5'33" 94

Apollo, Oebalus, Melia

No. 9 Terzetto

[10] **Tandem post turbida fulmina**

2'56" 98

Apollo, Melia, Oebalus

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"Apollo and Hyacinth" Mozart's First Operatic Composition

Gottfried Kraus

On 29 November 1766 the Mozarts returned to Salzburg. The Salzburg vice-kapellmeister Leopold Mozart, together with his wife and two children Nannerl and Wolfgang, had been away from home for more than four years. At every stop on their journey, in Germany, Paris, London and The Hague, the children had caused a sensation, and all Europe was talking about 10-year-old Wolfgang's talent and precocious technical virtuosity. However, Leopold Mozart realised that a rest was now essential; in a letter to his Salzburg landlord Lorenz Hagenauer he writes, "You know yourself what a lot my children, and especially little Wolfgang, still have to learn." The time between their return to Salzburg and their second trip to Vienna, which began in September 1767 and was again to last nearly one and a half years, was devoted to exercises in counterpoint and the systematic broadening of Wolfgang's musical horizons.

That time was indeed an inspirational pause. In the few months between early December and April a whole series of smaller instrumental and vocal compositions were written: the oratorio "Die Schuldigkeit des ersten Gebots" (The Obligation of the First and Foremost Commandment), which was

performed on Ash Wednesday at the Salzburg *Residenz*, the remarkable *Grabmusik*, a Passion cantata which received its première at Salzburg Cathedral on Good Friday, and the Latin intermezzo "Apollo et Hyacinthus," K. 38, Mozart's first operatic composition.

The commission for it came from Salzburg Benedictine University, to be precise the grammar school attached to it, which had a 150-year-old tradition of putting on annual theatrical performances, the so-called "final comœdia," at the end of term. The plays which were performed there — in Latin, of course — were mostly the work of teachers at Salzburg University and dealt with subjects from ancient history or mythology. At these school occasions it was the custom to play an additional musical piece which at first consisted of the "chorus" concluding the acts, sometimes augmented by pieces of introductory and interlude music, and later grew to include small independent operatic works, the so-called "intermedia," which were performed in alternation with the spoken drama. In this case the five-act tragedy written by Rufinus Widl (1731-98), a Benedictine monk and professor of philosophy, was called "Clementia Croesi," and was based on an episode from Herodotus' first book: Croesus,

Mozart

king of Lydia, allows the son of King Midas of Phrygia, named Adrast, who was driven out of his own country, to stay at his court. Presently the inhabitants of Mysia come to Croesus with the request that he send his son Atys to them to kill a wild boar. Croesus lets Adrast go with him. Adrast throws his spear, but unfortunately misses the beast and instead mortally wounds Atys. In the wise Croesus' inner conflict between anguish and fury, which is made to fill up five acts with the aid of various verbose court intrigues, "clemency" finally gains the upper hand, and Croesus forgives Adrast, accepting him once more at his court.

The "comedy" which the 11-year-old composer was to set to music, also by Father Rufinus, complements the tragedy in both subject-matter and construction; such interrelationships were particularly important because the music was not performed integrally, but as a prologue and between the acts of the tragedy. The theme chosen was the myth, first recounted in Euripides' "Helen," of Apollo's love for the beautiful youth Hyacinth, whom he accidentally kills with a discus throw. In later versions Zephyr, the West Wind, appears as Apollo's rival for the youth's affections, and in his jealousy guides the discus's flight so that Hyacinth is killed. Grief-stricken at the youth's death, Apollo causes a flower of wondrous beauty, the hyacinth, to spring forth from his grave.

Father Rufinus, who undoubtedly chose this subject because of the obvious parallels with the King Croesus tragedy, avoided the sensitive theme of

love between youths by introducing two further characters into the plot: Oebalus, Hyacinth's father, and Melia, the youth's sister, who now becomes the object of Apollo's love and Zephyr's jealousy.

In the prologue (Act 1) King Oebalus makes a sacrifice to the god Apollo. A flash of lightning which destroys the altar seems to be a sign of the god's wrath, but the youth Hyacinth reassures his father: in spite of appearances, the omen need not necessarily be an evil one. Apollo enters and confirms the truth of the youth's words. The god's bounty will protect Laconia.

In "Chorus I" (Act 2), which was played after the second act of the spoken drama, Apollo woos Melia, who is utterly charmed by his advances. Zephyr claims that Apollo has killed Hyacinth with a discus and urges Oebalus to send the god into exile. At the same time he makes a declaration of his love to Melia. Apollo, who saw Zephyr himself kill Hyacinth, transforms the murderer into a wind and lets him be borne away. Melia however, still thinking Apollo has murdered her brother, repulses him.

In "Chorus II" (Act 3), performed before the last act of "Clementia Croesi," the dying Hyacinth discloses to his father that Zephyr, not Apollo, has murdered him. Oebalus and Melia lament Hyacinth's death and the unjust defamation of the god. Apollo returns and transforms the body of the

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dead youth into hyacinths. He will marry Melia and remain in Laconia.

This story was subdivided by the librettist into recitatives and musical numbers in the manner of Italian opera — the recitatives advance the plot while the arias, a duet and the final trio have the function of reflecting psychological states. Here the 11-year-old composer's instinctive feeling for musical drama is quite unmistakable. On examining the music to "Apollo and Hyacinth" — the title, incidentally, was added later by Mozart's sister Nannerl in the "catalogue" of Mozart's early works compiled by Leopold Mozart — one is immediately struck by the young composer's fidelity to the model of Baroque opera. The *Intrada*, a rhythmic and festive *Allegro* in which oboes and horns are used to add colour to the string orchestra, bears absolutely no relation to what follows. The recitatives of the opening scene demonstrate no more than Mozart's sure handling of speech inflections, but the sacrificial chorus including a solo for King Oebalus displays a masterly evocation of atmosphere and abundant musical resource. For the rest, arias in the Baroque manner predominate; although musically and formally competent, they are marked out by few individual touches. In the duet (No. 6) real dramatic power appears for the first time. However, the torches of genius burn brightly in Hyacinth's death scene, Mozart's first *accompagnato*. The following aria by Oebalus is an exceptionally colourful example of theatre music,

and the duet between Melia and Oebalus is one of those inexplicable miracles which still have the power to astonish over 200 years later. How could an 11-year-old have hit upon such an idea, and, more significantly, develop it as he did? One is uncertain which is the more remarkable — the refinement of the horizontal and vertical layout of the part-writing, or the ineffable purity, indeed innocence, of expression achieved.

The performance of this "Latin comedy" on 13 May 1767 was a resounding success for all concerned, but especially for the boy composer, who is described in tones of wonderment in all the reports. With the exception of Oebalus, who was played by a 23-year-old theology student, all the parts were taken by choirboys: the youngest, who portrayed Hyacinth, was 12 and the oldest (Zephyr) 17. That no doubt explains the unusually low tessitura, by today's standards, of the alto roles of Apollo and Zephyr, but cannot account for the far from negligible musical and technical difficulty of all the parts — those choirboys must have been exceptionally well trained!

This recording follows the original text edited by Alfred Orel for the New Mozart Edition, published by Bärenreiter, and was made in the Large Hall of the Salzburg Mozarteum during International Mozart Week in January 1981.

Translation: Alan Newcombe

Mozart

422 526-2

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Mozart

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AAD PG 892

Wolfgang Amadeus Mozart

APOLLO ET HYACINTHUS

Ein lateinisches Intermedium, KV 38

Oebalus _____	Anthony Rolfe Johnson
Melia _____	Arleen Augér
Hyacinthus _____	Edith Mathis
Apollo _____	Cornelia Wulkopf
Zephyrus _____	Hanna Schwarz

Salzburger Kammerchor

Director: Rupert Huber

Mozarteum-Orchester Salzburg

Continuo: Jean-Pierre Faber, cembalo

Cornelius Hermann, violoncello

Leopold Hager

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PHILIPS

COMPLETE MOZART EDITION

Mozart

ASCANIO IN ALBA



Wolfgang Amadeus Mozart
(1756-1791)

ASCANIO IN ALBA

KV 111

Festa teatrale in due parti
in two parts · in zwei Teilen · en deux parties

Libretto: Giuseppe Parini

Mozart

Venere

Lilian Sukis

Venus · Vénus

Ascanio

Agnes Baltsa

suo figlio · her son · ihr Sohn · son fils

Silvia

Edith Mathis

ninfa del sangue d'Ercole · nymph of the line of Hercules
Nymphe aus dem Geschlecht des Herkules
nymphé de la lignée d'Hercule

Aceste

Peter Schreier

un sacerdote · a priest · ein Priester · un prêtre

Fauno

Arleen Augér

uno de' principali pastori · a shepherd
ein Hirt · un berger

Mozart

Salzburger Kammerchor

Chorus master / Einstudierung
Chef des chœurs / Maestro del coro:

Rupert Huber

Mozarteum-Orchester Salzburg

Leopold Hager

Harpsichord/Cembalo/Clavecin/Clavicembalo

LEOPOLD HAGER

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Dieser Aufnahme liegt folgende Werkausgabe zugrunde
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ASCANIO IN ALBA
Ed. Luigi Ferdinando Tagliavini

Produced in conjunction with Austrian Radio (ORF)
and the International Foundation Mozarteum, Salzburg

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Mozart



- | | | | |
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Ascanio

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Recitativo

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Aceste

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Aceste

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Recitativo

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Recitativo

Ecco ingombran l'altare

Aceste

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Recitativo

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Silvia, Ascanio, Aceste

Recitativo

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Venere

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Ascanio, Silvia, Aceste

Recitativo

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Venere, Silvia, Ascanio, Aceste

No. 33 Coro

- [18] **Alma Dea, tutto il mondo governa**

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A Festive Court Entertainment "Ascanio in Alba"

Gottfried Kraus

Unlike the other two operas that the young Mozart was commissioned to write for Milan, "Mitridate, re di Ponto" (1770) and "Lucio Silla" (1772), which, although dated in style, are nevertheless so dramatic in layout and lively action that they can be presented on the stage even with today's very different conventions, "Ascanio in Alba," the second of the Milan commissions, could probably not be revived in a modern theatre. This should be attributed not to any lack of operatic skill on the part of the fifteen-year-old composer but rather to the very nature and form of the task set before him.

Circumstances of Origin

In order fully to appreciate the distinctive character of this youthful work it is necessary to recall more precisely the circumstances and time of its composition and, above all, to be aware of the limitations imposed on Mozart by the nature of the assignment.

Mozart received the commission from the Imperial Court in Vienna through the mediation of the governor-general of Milan, Karl Joseph Count von Firmian. The occasion was not cultural, but of a highly political nature. After years of preliminary negotiation, Empress Maria Theresa's seventeen-

year-old son Archduke Ferdinand was finally going to be married to Maria Beatrix of Este, the only daughter of the Prince of Modena, thus consolidating Austrian power in Italy. The wedding was to take place with great ceremony in Milan in October, accompanied by numerous festivities. Among the festivities there were as usual entertainments of an artistic nature, including a large-scale opera — this commission was given to Johann Hasse and resulted in the *opera seria* "Il Ruggiero" to a libretto by Pietro Metastasio, imperial court poet in Vienna — and a *serenata teatrale*, a festive court entertainment which the young Mozart was to provide.

Libretto

Serenate of this kind were generally performed only to supplement larger dramas or operas, but this time the work was to comprise a whole evening's entertainment. The libretto was written by Giuseppe Parini (1729-1799), one of the finest Italian poets of the day, who carried out his task with the skill and devotion of a born court poet. "Ascanio in Alba" is nothing but the story of what we might now call the "wedding of the year" transferred to a setting from Greek mythology. The goddess Venus, acclaimed by the Graces and Nymphs not only as the goddess of love but also as

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the maternal protector of their country, is none other than the Empress Maria Theresa. Ascanio, her son by Aeneas, represents the Archduke Ferdinand, and the virtuous nymph Silvia, like her counterpart Maria Beatrix of Este, has indeed never seen the husband chosen for her. Fortunately Cupid causes him to appear to her in a dream and fills her heart with love for him. The now possible happy ending to this allegory, in which the royal bride and groom were meant to recognise themselves and their future happiness, was hindered only by the necessity of making the piece fill an entire evening. Therefore Ascanio is ordered by Venus not to disclose his identity to his beloved bride immediately, making Silvia believe right up to the end that her allotted bridegroom will be someone other than the stranger to whom her heart belongs. And in order that the conflict did not resolve itself too rapidly Parini not only made the main characters sing at considerable length of their emotions, but also introduced the priest and counsellor Aceste and the fleet-footed Fauno, as well as a throng of nymphs, Graces and shepherds who make up the verbose population of Alba — all in all enough material not only to fill a whole evening but also to stimulate the musical imagination of the young composer.

Commission and Composition

Leopold Mozart and his son Wolfgang brought the commission to compose "Ascanio" back with them when they returned from Italy to Salzburg in March 1771 after the huge success of "Mitridate." Leopold Mozart also wrote to his wife from Verona on 18

March that a letter was on its way from Vienna to Salzburg which "will amaze you, and bring immortal honour to our son." The commission must indeed have arrived soon afterwards, but not the libretto, which Parini still had to write and then send to the court at Vienna for approval. And when Leopold and Wolfgang Mozart again left Salzburg in mid-August 1771 and went via Bozen and Verona to Milan, where they arrived on 24 August, "the verses from Vienna" had "not yet come." The Mozarts waited for them, as Leopold wrote, "with terrible longing." On 31 August a letter from Milan reports: "The verses have arrived at last. So far Wolfg. has done only the *ouverture*, namely a somewhat longish *Allegro*, then an *Andante*, which must be danced straightaway but only by a few people, then instead of the final *Allegro* he has done a kind of contredanse and chorus so there will be singing and dancing at the same time. But all this month there will be quite a lot of work." Indeed there was "quite a lot of work" for the young composer, the more so when Parini revised the libretto again at the beginning of September, and only after 5 September was Mozart really able to get down to work. On 13 September Leopold Mozart wrote to Salzburg: "The serenata is actually more of an *azione teatrale* in two parts. With God's help Wolfgang will have it ready in twelve days. The recitatives with and without instruments are all finished, as are all the choruses, of which there are eight, and of which five are to be danced as well. Today we saw the ballet rehearsals and admired the industry of the two ballet-masters Pick and Fabier. The opening scene is Venus appearing out of the

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clouds accompanied by Spirits and Graces. — The *Andante* of the sinfonia is danced by eleven female persons, namely eight Spirits and the Graces, or eight Graces and three goddesses. The final *Allegro* of the sinfonia is a chorus of thirty-two singers, namely eight sopranos, eight contraltos, eight tenors and eight basses, and is at the same time danced by sixteen persons, eight women and eight men. — Another chorus is of shepherds and shepherdesses, so different people again. Then there are choruses of shepherds alone, therefore tenors and basses; other choruses of shepherdesses, therefore sopranos and contraltos. In the final scene they all appear together, spirits, Graces, shepherds, shepherdesses, singers and dancers of both sexes and these all dance the final chorus together. This does not include the solo dancers, namely Mr. Pick, Mad. Binetti, Mr. Fabier and Mam'zelle Blache. The small solos which occur in the choruses are also blended with solos from the dancers." This description is of particular interest, on the one hand for the evidence it offers of the expense incurred in providing a spectacular stage setting, and on the other for the explanation it gives of the haste in which Mozart had to write the choruses and dances. Mozart was able to allow himself more time to compose the arias and also had the opportunity to try them out with the singers. Leopold wrote on 21 September, "There is nothing to cause us the slightest displeasure, for they are all good, well-known singers and sensible people. This serenata is really a small opera, and in fact the opera which is also being performed is not longer..." Hasse's "Il Ruggiero," supplemented by two long

ballet interludes, was rehearsed in alternation with "Ascanio," but Leopold never doubted for a moment that Wolfgang's work would put all else in the shade. Everything was going well for both of them; they enjoyed the life in Milan, and also the increasingly hectic preparations for the event.

First Performance

The great day came on 15 October 1771 when the wedding between Archduke Ferdinand and Maria of Este took place in Milan Cathedral, followed by a grand concert. The next day Hasse's "Il Ruggiero, ovvero l'eroica gratitudine" was performed, and then on 17 October Mozart's "Ascanio in Alba." Leopold reported only briefly on the success of the evening: "At this moment we are on our way to the theatre, for on the 16th was the opera and on the 17th the serenata, which was so amazingly popular that it has to be repeated today. The Archduke has just ordered two copies to be made. All the gentlemen and other people constantly speak to us in the streets congratulating Wolfgang. In short, I am sorry to say that Wolfgang's serenata has so completely upstaged Hasse's opera that I can't describe it." (Milan, 19 October 1771). The serenata was performed five times in all and continued to enjoy great acclaim — due in no small measure to the fact that Parini's allegory appeared to correspond to reality. At any rate, we read in a letter dated 26 October: "The Archduke and his wife are both well and very content, which will particularly please H.M. the Empress as there was some anxiety that he would find little pleasure in his bride; for she is not beautiful: she is, however, uncommonly kind,

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agreeable and virtuous, loved by everybody, and has found great favour with the Archduke, for she has the best heart and the most pleasant manner in the world." — However, more important for Leopold Mozart than the unexpected chance for his son to compose and stage this *serenata teatrale* may have been the contacts arising from Wolfgang's latest success in Italy, which kept them both in the country until December and led to the commission for "Lucio Silla" for the following season at the Teatro Ducale in Milan.

Musical Expression

In comparison with the *opere serie* "Mitridate" and "Lucio Silla," in which skilled craftsmanship and musical-dramatic genius are equally in evidence, with "Ascanio in Alba" it is the sheer variety of musical expression which excites admiration. It is remarkable how confidently and effectively the young composer in this work, which is akin in style to "Mitridate" written the previous year, is able to evoke both the lyrical, delicate character of the pastoral scene and also the required festive pomp. Nuances of instrumentation establish subtle distinctions between the choruses of nymphs, Graces and shepherds, and for the characterisation of the main figures Mozart employed musical means that went far beyond the conventional practice of his day. It is interesting to note that those roles in the libretto corresponding most closely to character

types, that of Fauno in particular, are musically also given the least definition, whereas the dominant figure of Venus and the sensitive, youthful Silvia are assigned a whole register of special musical effects. One should not seek in "Ascanio in Alba" more than the occasion and task demanded of Mozart — from them his genius produced a work of art of beauty and individuality, with its own special charm.

The Edition

The original text of the "Neue Mozart-Ausgabe" published by Bärenreiter under commission from the International Mozarteum Foundation was used for this recording, made in January 1976 in the assembly hall of Salzburg University with the co-operation of Austrian Radio/Salzburg Studio and the International Mozarteum Foundation. The Italian musicologist Luigi Ferdinando Tagliavini first brought out the original score in the Mozart Year 1956. His two main sources were the autograph of "Ascanio" in the library at Marburg and the copy which Mozart used when he rehearsed and directed the Milan performance. Both sources give precise information not only about the work's genesis, but also about Mozart's interpretative intentions and experiences, which as far as possible have been taken into account in the new edition.

Translation: Avril Watts

Mozart

The Action and Musical Layout

Gottfried Kraus

Overture

Mozart breaks with the then standard three-section *sinfonia* form by making the introductory *Allegro assai* — a resplendent piece in D major with trumpets and drums which begins with a triadic fanfare motif — stand on its own as an “overtura” and by working the slow middle section and second *Allegro* into the dramatic action. The *Andante grazioso* (No. 1), a gently lilting G major section in 3/8 time, is a dance for the Graces and the second *Allegro* (No. 2), again in the festive key of D major, is a welcoming chorus for the goddess Venus which simultaneously pays homage to Empress Maria Theresa (“With such gentle reins dost thou lead each heart that it no longer yearns for freedom”).

Part I

The scene of the action is the pleasant landscape of Alba, an idyllic country with a population of Graces, nymphs and shepherds.

Venus and Ascanio enter with their suite. Addressing her son, Venus explains the special fondness she has for this country, in which she was once so happy with his father Aeneas. She has longed to return to Alba ever since, but she cannot leave the celestial spheres. Therefore, as she promised to the people four years earlier, he is to rule in her place.

No. 3 Aria, Venus (*Allegro, G major, 4/4*)

Ascanio inquires about Silvia, the nymph descended from Hercules, who is his promised bride. Venus bids him be patient, for that very day he will be wedded to Silvia: she can already see the priest Aceste making the preparations. Ascanio expresses his concern that, as Silvia does not yet know him, she will not love him. But Venus puts her son's mind at rest: for four years now Cupid has taken on the shape of Ascanio and appeared in Silvia's dreams, thus winning her heart for him without her knowing who he is. However, Ascanio is not to reveal his identity yet. He may speak to Silvia and convince himself of her charm and virtue, but not say who he is — only in this way will he recognise her purity.

No. 4 Chorus

The chorus bid farewell to the departing goddess with the same words with which they greeted her.

No. 5 *Accompagnato* and Aria, Ascanio (*Allegro, B flat major, 4/4*)

Ascanio remains. Though he does not understand the reason for his mother's command, he will submit to her will. The orchestra depicts Ascanio's conflicting emotions. In the following aria Ascanio expresses his longing for his beloved bride.

The shepherds enter and call for their promised

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ruler in a graceful choral passage (*No. 6, G major, 3/4*), which is repeated four times in the following scenes (*Nos. 7, 10, 11, 15*) — “Come, thou hero full of honour, love shall bind thee here.” Ascanio, who is standing to one side, observes the shepherds and Fauno, who is informing them that the face of Aceste the priest is so radiant with happiness that the great day must undoubtedly be near. Fauno approaches Ascanio and asks him who he is and about his mission. Ascanio claims to be a stranger enthralled by the marvels of the country. Fauno extols the bounty and wisdom of the goddess to whom Alba owes all its good fortune.

No. 8 Aria, Fauno (Tempo grazioso, A major, 3/4)
Ascanio is moved by the praise given to his mother. The priest Aceste, followed by Silvia and the shepherds, is approaching the valley. Ascanio can scarcely control his feelings. Fauno, however, warns the stranger to respect Silvia’s virtue and conceal himself from her.

No. 9 Chorus of Shepherds and Dance
(*Allegro comodo, F major*)

The shepherds acclaim the beauty and purity of the nymph Silvia. Aceste expresses his gratitude to the goddess for her limitless bounty. This very day Aeneas’ son will be in Alba. The chorus (*No. 10*) interjects its plea. Aceste also proclaims that a new city will rise, founded by Venus and Ascanio and bearing the name Alba. The shepherds’ humble cottages will be replaced by sacred buildings, temples to the Muses and fortifications against enemies and

wild animals. The chorus (*No. 11*) repeats this promise. Aceste informs Silvia in a dialogue that she will be united with Ascanio that very day.

No. 12 Aria, Aceste
(*Allegro aperto, B flat major, 4/4*)

This aria expresses the priest’s joy at the good fortune with which the country is to be blessed. Silvia, however, is greatly distressed. She reveals to Aceste that she knows how noble, great and virtuous Ascanio is, but that for a long time now she has carried in her heart the picture of a young man whom she loves and to whom her heart belongs.

No. 13 Cavatina, Silvia
(*Andante, E flat major, 3/4*)

Silvia confesses to the priest the love she is sure is guilty. But Aceste comforts her. He knows her and her virtue and sees in the miracle of which she has told him the hand of the goddess. Without any doubt the youth of her dreams is none other than Ascanio. Silvia is reassured by Aceste’s words and feels great joy.

No. 14 Aria, Silvia (Allegro, C major, 4/4)

The priest bids Silvia and the shepherds make preparations to receive the goddess. She and Ascanio are to be greeted by an offering. The shepherds repeat their plea (*No. 15 Chorus*) and leave the scene. Only Ascanio remains. He is overcome by the beauty and purity of his bride. Venus arrives with the Chorus of Spirits.

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No. 16 Aria, Ascanio
(*alla breve, D major, 4/4 and 3/8*)

Venus promises Ascanio a further proof of Silvia's great virtue. He need be patient only a little longer. Meanwhile a new city, Alba, will rise in the valley, which shall be her beloved son's residence.

No. 17 Aria, Venus (Allegro, A major, 4/4)

No. 18 Chorus

While the Spirits and Graces do homage to Venus with a repetition of chorus *No. 4*, the shepherds adorn the scene with garlands. Under their hands the trunks of the trees are suddenly transformed into pillars, which symbolise the beginnings of the new city.

Part 2

Silvia and the shepherdesses marvel at the sacred places and praise the miracles performed by the goddess. The sun is about to sink into the sea, the great moment is at hand.

No. 19 Aria, Silvia (Allegro, G major, 4/4)

No. 20 Chorus of Shepherdesses

Ascanio enters. His heart is heavy, for he is still not permitted to disclose his identity to Silvia. He catches a glimpse of Silvia surrounded by the shepherdesses and approaches her. Silvia immediately recognises Ascanio as the stranger from her dreams. A glorious *accompagnato* depicts the feel-

ings of the two lovers, who wish to approach each other yet do not dare to. Fauno comes between them. Aceste has sent him to find Silvia and take her to the sacred mountain: the country is aglow with light, for the great moment is near. The stranger Ascanio, however, of whom Fauno has told Aceste, is to witness everything and then report in distant countries of the day's wonders in Alba. Silvia thinks she must have been mistaken. The thought that this stranger may not, cannot be Ascanio is a sudden cruel blow.

No. 21 Aria, Fauno
(*Allegro moderato, B flat major, 4/4*)

In rich coloratura Fauno pays Ascanio compliments: his presence inspires reverence and the girl who will one day be his wife will surely be happy.

Ascanio is horrified at the change that has taken place in Silvia, who is lying in the arms of her companions, pale and utterly lifeless. Ascanio suspects what the matter is, but is not allowed to reveal his true identity.

No. 22 Aria, Ascanio
(*Un poco Adagio/Allegro, E major, 4/4*)

Silvia believes she has been betrayed. To an accompaniment of passionate string chords she laments her fate to be destined for a man other than the one she loves. Only her divine ancestry and her virtue are still closer to her heart. She wants to, and must, live for Ascanio alone.

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No. 23 Aria, Silvia

(Un poco Adagio, 2/4, Allegro, 4/4, E flat major)
Ascanio approaches Silvia and addresses her. She, however, runs away, vowing that she will always belong only to Ascanio.

No. 24 Chorus of Shepherdesses

Horried, the shepherdesses follow their mistress. Ascanio, distraught, remains behind. He was on the point of breaking his vow. But now he knows how virtuous Silvia is.

No. 25 Aria, Ascanio

(Andante grazioso, F major, 3/8)

No. 26 Chorus of Shepherds

The shepherds repeat their song of supplication for the goddess's son promised to them. Aceste leads in Silvia and comforts her: she has no reason to be afraid, her ordeal is over.

No. 27 Aria, Aceste (Allegro, A major, 4/4)

The priest orders the shepherds to begin the sacred rites.

No. 28 Chorus of Shepherds, Nymphs and Shepherdesses

Venus is invoked in a magnificent chorus. Silvia sees Ascanio and begs Aceste to send him away. But Aceste leads her to the altar and calls everyone to prayer again. The shepherds repeat their chorus (*No. 29*). The clouds part, the light grows brighter.

The shepherds call upon the goddess again (*Chorus No. 30*). Aceste and Silvia join in the prayers. Venus appears from the clouds in her chariot, and is then escorted by the Graces and Spirits. Ascanio walks to the altar beside Silvia, and Venus unites the two lovers.

No. 31 Trio, Silvia, Ascanio, Aceste

In a trio with two sections Mozart depicts each individual's state of mind and the first shy encounter between Silvia and Ascanio. Venus speaks to them once more: her intention was not to test Silvia's heart, but to let Ascanio witness her purity with his own eyes. Now they are to be united and Ascanio is to learn that the greatest happiness lies in bringing happiness to mankind. Alba will become famous through him, and Venus will always be with them in spirit, albeit from afar.

No. 32 Trio, Silvia, Ascanio, Aceste

Again the three sing in a trio, a shortened version of the preceding number. Then Aceste vows eternal homage and loyalty to Venus, now disappearing into the clouds. In their gratitude the people will honour her through her son Ascanio. The heirs of Aeneas will flourish and rule the earth.

No. 33 Chorus

The Spirits, Graces, nymphs and shepherds unite in a final festive chorus which takes up the triadic fanfare motif of the "overtura" and celebrates the joy of love.

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 2.43'47"

422 530-2 PME 3

AAD PG 893

Wolfgang Amadeus Mozart

ASCANIO IN ALBA

Festa teatrale, KV 111

Venere	Lilian Sukis
Ascanio	Agnes Baltsa
Silvia	Edith Mathis
Aceste	Peter Schreier
Fauno	Arleen Augér

Salzburger Kammerchor

Director: Rupert Huber

Mozarteum-Orchester Salzburg

Leopold Hager, cembalo

Leopold Hager

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COMPLETE MOZART EDITION

Mozart

IL SOGNO DI SCIPIONE



Wolfgang Amadeus Mozart
(1756-1791)

IL SOGNO DI SCIPIONE

Scipio's Dream · Scipios Traum · Le songe de Scipion

KV 126

Azione teatrale

Libretto: Pietro Metastasio

Mozart

Scipione

Peter Schreier

Condottiero romano · Scipio, Roman military commander
Scipio, römischer Feldherr · Scipion, général romain

Costanza

Lucia Popp

Dea della costanza · Goddess of steadfastness
Göttin der Beständigkeit · Déesse de la constance

Fortuna

Edita Gruberova

Dea della fortuna · Goddess of fortune
Göttin des Glücks · Déesse de la fortune

Publio

Claes H. Ahnsjö

Avo adottivo di Scipione · Scipio's grandfather by adoption
Adoptivgroßvater des Scipio · Grand-père adoptif de Scipion

Emilio

Thomas Moser

Padre di Scipione · Scipio's father
Vater des Scipio · Père de Scipion

Licenza

Edith Mathis

Mozart

Salzburger Kammerchor

Chorus master · Einstudierung
Chef des chœurs · Maestro del coro:
Rupert Huber

Mozarteum-Orchester Salzburg

Leopold Hager
Harpischord/Cembalo/Clavecin/Clavicembalo

LEOPOLD HAGER

This recording is based on
Der Aufnahme liegt folgende Werkausgabe zugrunde
Cet enregistrement est réalisé d'après
Registrazione basata sull'edizione musicale:

Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,
Bärenreiter-Verlag, Kassel:
IL SOGNO DI SCIPIONE
Ed. Josef-Horst Lederer

Produced in conjunction with Austrian Radio (ORF)
and the International Foundation Mozarteum, Salzburg

By kind permission of Deutsche Grammophon Gesellschaft mbH

Mozart



1	Overtura	6'05"	66
	Recitativo		
2	Vieni e segui i miei passi	2'45"	66
	Fortuna, Costanza, Scipione		
	No. 1 Aria		
3	Risolver non osa	7'29"	72
	Scipione		
	Recitativo		
4	Giusta è la tua richiesta	0'31"	72
	Costanza, Fortuna		
	No. 2 Aria		
5	Lieve sono al par del vento	6'52"	72
	Fortuna		
	Recitativo		
6	Dunque ove son?	2'30"	74
	Scipione, Costanza, Fortuna		
	No. 3 Aria		
7	Ciglio che al sol si gira	7'51"	76
	Costanza		
	Recitativo		
8	E quali abitatori	0'32"	78
	Scipione, Fortuna, Costanza		



No. 4 Coro

- [9] **Germe di cento eroi**

2'37" 80

Recitativo

- [10] **Numi, è vero o m'inganno?**

2'26" 80

Scipione, Publio

No. 5 Aria

- [11] **Se vuoi che te raccolgano**

7'47" 82

Publio

Recitativo

- [12] **Se qui vivon gli eroi**

3'23" 84

Scipione, Fortuna, Costanza, Publio, Emilio

No. 6 Aria

- [13] **Voi colaggiù ridete**

8'47" 88

Emilio

Recitativo

- [14] **Publio, padre, ah lasciate**

1'52" 90

Scipione, Fortuna, Costanza, Publio, Emilio

No. 7 Aria

- [15] **Quercia annosa su l'erte pendici**

3'21" 92

Publio

Mozart

CD 2 422 793-2



Recitativo

- [1] **Giacchè al voler de' Fati**

2'52" 94

Scipione, Costanza, Fortuna, Emilio

No. 8 Aria

- [2] **A chi serena io miro**

6'51" 98

Fortuna

Recitativo

- [3] **E a sì enorme possanza**

2'14" 98

Scipione, Costanza

No. 9 Aria

- [4] **Biancheggia in mar lo scoglio**

7'20" 100

Costanza

Recitativo

- [5] **Non più. Bella Costanza**

0'41" 100

Scipione, Fortuna

No. 10 Aria

- [6] **Di' che se l'arbitra**

7'23" 102

Scipione

Recitativo

- [7] **Ev'è mortal che ardisca**

3'38" 104

Fortuna, Scipione

Mozart

LICENZA

Recitativo

[8] **Non è Scipio**

Licenza

No. 11a Aria

[9] **Ah perché cercar degg'io**

Licenza

No. 12 Coro

[10] **Cento volte con lieto semblante**

0'39" 106

3'19" 106

1'23" 106

CANTATA DI OMAGGIO

Recitativo

[11] **Non è Scipio**

Licenza

No. 11b Aria

[12] **Ah perché cercar degg'io**

Licenza

No. 12 Coro

[13] **Cento volte con lieto semblante**

0'40" 108

8'06" 108

1'22" 108

Mozart

A Homage Allegory in the Baroque Manner

“Il sogno di Scipione”

Gottfried Kraus

Among the early dramatic works of Wolfgang Amadeus Mozart the *azione teatrale* “Il sogno di Scipione,” a setting of a libretto by the Vienna court poet Pietro Metastasio, must be said to have been particularly unfortunate. It shares the fate of almost all the other early stage works of Mozart in that it has been more or less completely ignored right down to our time, and furthermore in all probability Mozart never heard a performance of “Il sogno di Scipione”; indeed, until recently authorities on Mozart were uncertain about the reason for this work’s composition and its date.

Even today — with musical material taken from the autograph score and published with the benefit of modern musicological research as part of the “Neue Mozart-Ausgabe” — some elements in this work’s history have to remain hypothetical rather than undoubted fact. They are, however, as well founded as any theories can be in the absence of indisputable contemporary evidence. The composition of this work almost certainly took place between the return of the Mozarts to Salzburg at the end of their first visit to Italy, in March 1771, and their departure for their second visit there in August of the same year.

The first visit, which had begun on 12 December 1769 and had taken father and son to cities all over Italy, had been a considerable success. The 14-year-old composer had not only been elected a member of the celebrated Accademia filarmonica in Bologna and been made a Knight of the Order of the Golden Spur by the Pope — above all he had enjoyed opportunities to become familiar with the traditions of Italian music, *opera seria* in particular. He had, indeed, been able to demonstrate his remarkable creative gifts in this direction; the composition of his first major opera “Mitridate, re di Ponto,” first performed at the Teatro Ducale, Milan, under Mozart’s own direction on 26 December 1770, not only shows that the young composer was fully capable of mastering the task assigned to him, but points far ahead into the future in his treatment of the musical-dramatic material.

Metastasio

From their second visit to Italy the Mozarts returned with the honour of a commission to compose another dramatic work for Milan, “Ascanio in Alba,” a homage opera to be performed in the autumn of 1771 at the wedding of a Habsburg prince and a Tuscan princess. They also took back

Mozart

to Salzburg another important acquisition: the 10-volume edition of the dramatic works by the court poet to the Empress Maria Theresa, Pietro Metastasio, a gift to Mozart from Count Firmian, the Austrian governor of Milan. Metastasio, who was born in Rome in 1698 and died in Vienna at the age of 84, was not merely an extremely industrious librettist, whose opera texts were set to music by numerous celebrated and less celebrated composers of the eighteenth century; he was also an imaginative and gifted poet whose writings were marked not only by erudition and assured craftsmanship, but also by a distinctive personal character — although always remaining within the bounds of the Baroque tradition. The two works of Metastasio which Mozart set to music during the months between March and August 1771, the *azione sacra* “La Betulia liberata” and the *azione teatrale* “Il sogno di Scipione,” both bear witness to these qualities.

“Il sogno di Scipione” was originally written in 1735 to a commission by the Empress Elisabeth for a birthday of Karl VI, and was first composed by Luca Antonio Predieri (1688-1767). It was not an opera in the customary sense but a homage allegory of the kind greatly favoured in courtly circles during the Baroque age. The stories were taken from classical sources, but there were often clear allusions to the personage in whose honour the work was presented, so that the piece as a whole had a certain degree of relevance, and this example ends with an expression of homage addressed quite openly to the person being honoured.

Dating

It is this concluding address which has enabled scholars to establish the occasion for which Mozart's work was composed, because for his setting of “Il sogno di Scipione,” which his father Leopold possibly regarded partly as a preliminary study for “Ascanio in Alba,” the final address of homage, originally containing a reference to Karl VI, was altered to include the name “Sigismondo.” This was, in fact, the name of Mozart's employer, the Archbishop of Salzburg, Sigismund Count Schrattenbach, the fiftieth anniversary of whose ordination to the priesthood was to be celebrated at Salzburg in January 1772. Mozart prepared for this event in advance, because he knew that there would be little time available between his return from Italy at the end of 1771 and the celebrations at the beginning of 1772.

On 13 August 1771 the Mozarts again left for Italy, where Wolfgang conducted his *serenata teatrale* “Ascanio in Alba” at the Teatro Ducale in Milan on 17 October, and he received a further *scrittura*, the commission to compose “Lucio Silla” for the next season. On 15 December 1771 Leopold and Wolfgang arrived back at Salzburg. On the following day Archbishop Sigismund, Count Schrattenbach, suddenly died. His successor was not named until the following March, and the choice fell unexpectedly on Hieronymus Count Colloredo, who was unpopular — not only with the Mozarts — because it was known that he was extremely parsimonious and had little appreciation of the arts. Nevertheless Mozart set his hopes on the *azione teatrale* which

Mozart

had been intended for Archbishop Schrattenbach. In the recitative of the Licenza he replaced the name Sigismondo by Girolamo (= Hieronymus), so that he had an important contribution ready for the celebrations which were expected to accompany the enthronement of the new archbishop. In the event, however, the celebrations were on a very modest scale, in accordance with Colloredo's wishes.

Partial performance

"Il sogno di Scipione" was not performed. There may, however, have been a performance, at an evening concert about the time of the enthronement, of a brief homage cantata consisting of the recitative of the Licenza with its reference to "Girolamo," the splendid second version of Aria No. 11, and the final chorus. If this little cantata was indeed performed it was the only part of his work that Mozart ever heard. There is no indication in the accounts which we have of Mozart's life that — as in the case of the *azione sacra* "La Betulia liberata," also written during the early months of 1771 — he ever attempted to have "Il sogno di Scipione" performed elsewhere. The autograph score remained at Salzburg, later becoming part of the collection "Preussischer Kulturbesitz"; the only surviving copy was made during the nineteenth century for the private collection of the Mozart scholar Otto Jahn. Neither interpreters of Mozart nor musicologists have ever taken the trouble to devote attention to "Il sogno di Scipione." Even Bernhard Paumgartner, who took a lively interest in other early works of Mozart and performed many of them, described this *azione teatrale* as "the most

transient and weak among Mozart's essays for the theatre..."

Such a verdict is certainly not confirmed by closer acquaintance with this work. "Il sogno di Scipione" is not merely interesting as the product of a 15-year-old composer, or as an example of the assurance with which the young Mozart mastered the stylistic means of expression available at that time; the *azione teatrale* is a work of art in its own right, and one which demonstrates the young Mozart's extraordinary artistic maturity within the bounds of the task which he had been set.

Subject and Music

True, one should not make the mistake of comparing "Il sogno di Scipione" with the great dramatic masterpieces of the later Mozart, or even with such works as "Mitridate" or "Lucio Silla." "Il sogno di Scipione" is not really a dramatic work — a fact governed by the character of its libretto. Metastasio took his subject from the "Somnium Scipionis" by the Latin writer Cicero. Scipio, the Roman military commander and victor over Carthage, who in the opinion of modern historians does not deserve to be seen in so favourable a light as that in which he is here shown by Metastasio, is faced in a dream by the necessity of choosing between the goddess of fortune (Fortuna) and the goddess of steadfastness (Costanza). Each seeks to persuade him to decide in her favour. Costanza shows him the heroes of the past. They point out to Scipio the relative values of human fame and tell him that he must not abandon his duties on earth uncompleted.

Mozart

Thus influenced by thoughts of the past and of eternity, Scipio decides in favour of the virtue of steadfastness, and the moral is drawn in the Licenza, the concluding address of homage: the story has named Scipio, but it refers in fact not to the hero of ancient times but to the wise, virtuous ruler who is here being honoured.

Metastasio divided his text into 12 musical numbers, linked by philosophical observations, and thoughts concerning virtue, the immortality of the soul, and the harmony of the spheres. These recitatives are naturally lacking in any outward drama, with the result that Mozart made no use of dramatic techniques such as he had already employed in "Mitridate." In the arias, however, his creative imagination frequently went beyond the strict rules of Baroque musical typology. Mozart sought to provide contrast in the musical characterisation, giving the various personages quite distinct expressive features and enhancing the dramatic effect of the arias by breaking with the strict rules of *da capo* construction, keeping recapitulation sections brief. He devoted particular attention to the musical-dramatic portrayal of the figure of Scipio; his aria at the beginning of his dream, and No. 10, his final decision to renounce Fortuna, together with the accompanied recitative which follows, are true, great Mozart. Of the two versions of the Licenza aria, the original one is a dramatically concise conclusion to the entire work,

while the second version which Mozart composed later is an incomparably beautiful vocal piece. In the present recording the original version of the complete work is followed by the cantata consisting of the recitative of the Licenza, the second version of Aria No. 11, and the final chorus.

A World Première After 208 Years

This recording was made immediately prior to the concert performance given on 20 January 1979 in the large Salzburg Festspielhaus to open the "Mozart Week 1979." That performance may undoubtedly be described as a world première — after 208 years. The success of the evening — equally evident from the enthusiasm of the informed public present at Salzburg for the Mozart Week, and from the reviews by international critics — was unquestionably due first and foremost to the 15-year-old genius, whose gift for fulfilling and perfecting established musical forms enabled him to create a highly accomplished work of art which the world has hitherto passed by without a glance.

The recording was made between 16 and 19 January 1979 in the large Aula of Salzburg University, and was produced in conjunction with the Austrian Radio and the International Mozarteum Foundation. It is based on the version published in the Bärenreiter "Neue Mozart-Ausgabe" and edited by the Graz musicologist Josef-Horst Lederer.

Mozart

Synopsis

Gottfried Kraus

The overture opens with a powerful D major *Allegro*, then its second section, a flowing *Andante* in which the oboes and flutes are predominant, leads into the first scene.

Scipio, the Roman army commander, conqueror of Carthage, lies dreaming in the residence of King Massinissa. In his dream Fortuna (Fortune) and Costanza (Steadfastness) appear, and tell Scipio that he must choose between them. Scipio asks for time to consider. In an extensive aria he laments the confusion and doubts in his mind which make him incapable of coming to a decision. Costanza and Fortuna declare themselves willing to reply to his questions. In a virtuoso aria Fortuna describes the advantages of her changeability. Costanza, on the other hand, wafts the dreamer away to the Elysian fields. She points out to him, by comparison, the inadequacy of man, who is unable to perceive and understand the heavenly powers.

Scipio presses for further revelations. Costanza shows him the dwellers in Elysium. Among the dead heroes Scipio recognises his father Emilio and his adoptive grandfather Publio. Publio calms his feeling of alarm by saying that only their mortal bodies are dead — their spirits are alive and immortal.

Those who gave their lives for their fatherland have the most beautiful dwellings in Elysium. In an aria Publio urges Scipio to live a virtuous life if he wishes one day to be received among the immortal heroes.

Fortuna, impatient on account of Scipio's many questions, presses him to make his decision. Costanza, however, allows further questions, as only someone in possession of all the facts can choose correctly. Scipio turns to his father Emilio, who glances down at the earth — a tiny speck amid the innumerable stars of the firmament. In his aria Emilio uses the simile of a weeping child whose troubles seem petty to adults; equally trifling do the worries of mankind appear to the blessed spirits.

Scipio wants to stay in Elysium, but neither Costanza nor Fortuna can fulfil this wish. Publio and Emilio urge him to accept his earthly destiny, and to do his duty for Rome. In an aria Publio compares the struggles to which mankind is subject with the storm which shakes an oak tree. The more leaves the tree loses, the firmer its roots become.

Scipio asks Publio to tell him which of the goddesses he should choose, but Publio replies that he will not rob Scipio of the "honour of choosing." Again For-

Mozart

tuna tries to persuade the hero that he will need good luck for his future. She claims in an aria that for those on whom fortune smiles the impossible can become possible, but that on the other hand her frown can bring disaster.

To Scipio's question whether there is no power greater than the whims of fortune, Costanza compares steadfastness to the cliffs by the sea which alone withstand all tempests. Scipio decides against Fortuna. He tells the goddess that she has no power over a fearless spirit and a noble heart.

Although Fortuna expresses her wrath against the hero in thunder, lightning and dire threats, Scipio remains unmoved. Waking, he realises that his dream was a sign from the gods.

Licenza appears, the personification of homage, and points the moral: the tale has been of Scipio, but it is the Prince to whom heartfelt love is due. There is no need to recount virtuous deeds of the past when virtue is on hand to be seen. The chorus join in the strains of homage.

Mozart

Scipio as a Historical Figure

Josef-Horst Lederer

Publius Cornelius Scipio Aemilianus was born towards the end of 185 BC or at the beginning of 184 BC, the son of L. Aemilius Paullus (conqueror of Perseus, the last King of Macedonia). During his youth he received in addition to a rigorous education extensive training in philosophy and rhetoric, following Grecian principles. His teacher in this respect was his later biographer Polybius, who had taken part in the Macedonian war as Hipparch of the Achaean League in opposition to the Romans, and had been taken to Rome in 167 BC as a Greek prisoner. Polybius, with whom Scipio was to remain on terms of lifelong friendship, prepared Scipio for a political career, and fostered in his mind the belief that only the Roman aristocracy could safeguard Rome's greatness and future. This concept became the guiding light for Scipio — who was himself of noble birth — especially as he had been adopted in the year 168 into the celebrated Cornelius Scipio family, whose most distinguished member Scipio Africanus (Maior) had defeated Hannibal and the Carthaginians at the Battle of Zama (202 BC). This latter — his grandfather by adoption — became Scipio's great model, and he devoted all his efforts to making himself worthy of his great heritage.

About the year 152 BC, already a quaestor and therefore a member of the Senate, Scipio entered

into the political arena at the time when Rome was at the zenith of its power. He was present — although he was not as yet permitted to participate to any great extent — during the heated debates in the Senate about whether Carthage should be destroyed or spared (referred to in the famous words of Cato "...ceterum censeo Carthaginem esse delendam"), and by virtue of his military prowess and his skill in diplomacy, both of which were already in evidence, he was sent to Africa as a military tribune. He had the task of obtaining aid from King Massinissa for the war against Spain. Massinissa received him, as adoptive grandson of his former friend Scipio Africanus, in a very friendly manner, and it was at his house that Scipio is said to have had the dream which Pietro Metastasio (basing his work on Marcus Tullius Cicero's "*Somnium Scipionis*" *ex lib. de Republica VI*) used as the subject of his libretto "*Il sogno di Scipione*." In the state of tension then prevailing between Rome and Carthage, Scipio was seen as a mediator who might be able to avert further conflict. He declared, however, that he had no authority from Rome to act in this capacity, while appearing to be sympathetic and understanding. Whatever his true feelings, they did not prevent him two years later (at the age of 38 he was chosen as Consul by the people against the wishes of the Senate) from razing Carthage to the ground with extraordinary brutality.

Mozart

The tears which he shed at the sight of the town's smoking ruins were regarded by most ancient commentators not as an expression of grief but as an indication that he saw at that time some kind of vision of the future destruction of Rome, and of his own end.

Now, at the height of his success, Scipio was honoured by an immense triumphal procession, for which he had always longed; he was the hero of the populace and (like his adoptive grandfather) was surrounded by a seemingly supernatural aura of invincibility and the ability to see into the future. For more than 10 years he concerned himself (although with little success) with internal politics, and travelled on diplomatic missions to Egypt, Cyprus and Greece; so great was his prestige that he was chosen as Consul for a second time, although this was contrary to the constitution. Thus confirmed in power, in 133 BC he destroyed Numantia in Spain, starving its defenders until the city was forced into unconditional surrender.

From now on, however, his fortunes began to decline. He lost favour both with the people and the Senate, and stumbled over many political hurdles, notably in connection with the new agrarian laws which had cost the life of his brother-in-law Tiberius Gracchus. Scipio, too, met with an inglorious end. He died in 129 BC; according to some writers he was murdered, while others have asserted that he committed suicide. The true facts have never come to light.

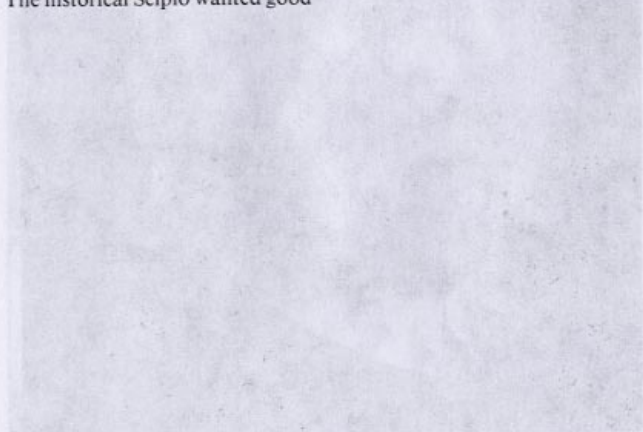
Turning to Scipio's personal character, an interesting comparison can be made with the figure as represented in Metastasio's libretto, and this Roman leader is seen in a new light when the results of recent historical research are taken into account. The historical Scipio differed substantially from the personage glorified and always presented in the most favourable light by such writers of antiquity as Cassius Dio and Marcus Tullius Cicero, and by numerous other authors down to Theodor Mommsen in the nineteenth century. During recent times the clichés associated with the once triumphant general have been swept away, and with unsparing objectivity his failings have been revealed. The distinguished English classical scholar A.E. Astin, in a monograph on Scipio Aemilianus published at Oxford in 1967, describes Scipio as having been not only extremely well educated, well read and possessed of remarkable gifts of oratory, but as having been uncommonly harsh and ruthless, a man who delighted in the destruction of Carthage and Numantia, bloodthirsty for revenge against prisoners, whose death struggles against wild animals he enjoyed watching. Such was his cruelty that at Lutia in Spain he had the hands of 400 young men cut off. He was also proud and ambitious in the extreme, and following his victories in Africa and Spain it appears that he was himself instrumental in his adoption of the additional names "Africanus" and "Numantinus." His arrogance and exaggerated sense of his own importance led him to assert in all seriousness that Rome could not fall so long as a Scipio lived, and conversely that a Scipio could not die so long as Rome survived.

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That is the historical Scipio as he is now believed to have been. He therefore enjoyed that questionable gift of an excess of good fortune which, as Metastasio's stage figure recognised, involved the risk of moral self-destruction, and which he therefore rejected. Fortune abandoned Scipio and revealed his weaknesses — a fact which he, with his schooling in Hellenic philosophy, should have foreseen. The steadfastness, or more correctly, unreasoned obstinacy, with which he stood by the long-obsolete concept of ideal aristocratic government finally led to the fact that the political movement to which he had been implacably opposed passed mercilessly over his lifeless body. The historical Scipio wanted good

fortune and steadfastness to be united in one person, but that was bound to lead to disaster, since he intended both solely for his own purposes and not for the good of the community. Metastasio's hero clearly chose the morally positive gift of steadfastness, with the result that he obtained (as was, indeed, a dramaturgical necessity in sententious Baroque opera) the prize and reward of virtue. His Scipio undoubtedly found a place among the immortal gods; whether the same is true of the historical figure is more questionable!

Translation: John Coombs



MOZART'S SCIPIONE

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 1.51'45"

422 531-2 PME 2

ADD PG 892

Wolfgang Amadeus Mozart
IL SOGNO DI SCIPIONE

Azione teatrale, KV 126

Scipione	Peter Schreier
Costanza	Lucia Popp
Fortuna	Edita Gruberova
Publio	Claes H. Ahnsjö
Emilio	Thomas Moser
Licenza	Edith Mathis

Salzburger Kammerchor

Director: Rupert Huber

Mozarteum-Orchester Salzburg

Leopold Hager, cembalo

Leopold Hager

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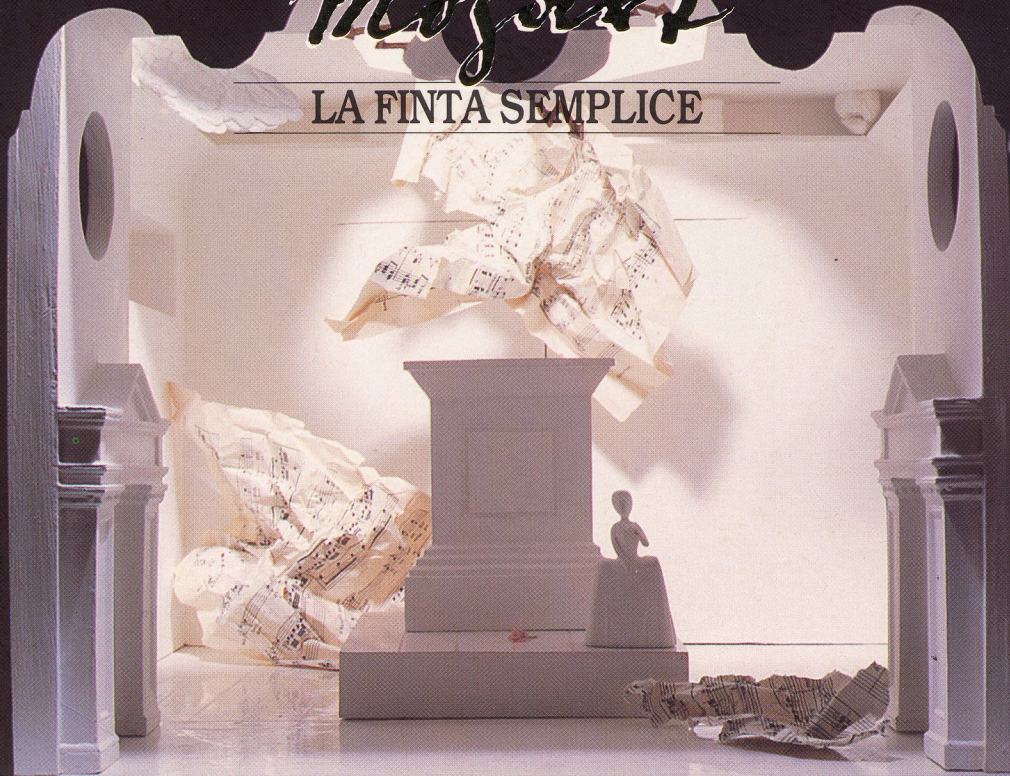


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COMPLETE MOZART EDITION

Mozart

LA FINTA SEMPLICE





- | | | | |
|---|---|-------|----|
| 1 | Sinfonia | 5'42" | 70 |
| ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE | | | |
| <u>No. 1 Coro</u> | | | |
| 2 | Bella cosa è far l'amore!
Giacinta, Fracasso, Ninetta, Simone | 1'57" | 70 |
| Recitativo | | | |
| 3 | Ritiriamoci, amici!
Giacinta, Ninetta, Fracasso, Simone | 2'20" | 72 |
| <u>No. 2 Aria</u> | | | |
| 4 | Troppa briga a prender moglie
Simone | 2'45" | 78 |
| Recitativo | | | |
| 5 | L'un de' patroni è alzato
Ninetta, Fracasso, Giacinta | 1'25" | 78 |
| <u>No. 3 Aria</u> | | | |
| 6 | Marito io vorrei
Giacinta | 4'24" | 82 |
| Recitativo | | | |
| 7 | Oh, starem male insieme
Fracasso | 0'27" | 84 |

No. 4 Aria

- [8] **Non c'è al mondo altro che donne**
Cassandro

Recitativo

1'55" 84

- [9] **Con chi l'ha Don Cassandro?**
Fracasso, Cassandro

3'06" 84

No. 5 Aria

- [10] **Guarda la donna in viso**
Fracasso

5'01" 92

Recitativo

- [11] **Eh! ben ben, ci vedremo, e sua sorella**
Cassandro

0'16" 94

No. 6 Aria

- [12] **Colla bocca, e non col core**
Rosina

3'01" 94

Recitativo

- [13] **Sicché m'avete inteso?**
Ninetta, Rosina, Polidoro

3'23" 94

Recitativo

- [14] **Oh, la prendo da vero**
Polidoro, Cassandro

0'34" 104

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No. 7 Aria

- [15] **Cosa ha mai la donna indosso**
Polidoro

3'49" 106

Recitativo

- [16] **Grand'uomo che son io**
Cassandro, Rosina

3'00" 108

No. 8 Aria

- [17] **Ella vuole ed io torrei**
Cassandro

4'15" 120

Recitativo

- [18] **Eh ben, sorella mia?**
Fracasso, Rosina

0'32" 120

No. 9 Aria

- [19] **Senti l'eco, ove t'aggiri**
Rosina

6'18" 122

Recitativo

- [20] **Ninetta. – Che volete?**
Polidoro, Ninetta, Fracasso

1'11" 124

No. 10 Aria

- [21] **Chi mi vuol bene**
Ninetta

2'06" 126

Mozart



Recitativo
 22 **Adesso è fatto tutto** 0'21" 128
 Polidoro

No. 11 Finale
 23 **Dove avete la creanza?** 7'23" 128
 Rosina, Fracasso, Polidoro, Ninetta, Cassandro, Simone, Giacinta

ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo
 24 **Sono i padroni miei a pranzo ancor** 1'09" 142
 Ninetta, Simone

No. 12 Aria
 25 **Un marito, donne care** 2'45" 144
 Ninetta

Recitativo
 26 **Eh, quando sia mia sposa** 0'57" 146
 Simone, Giacinta

No. 13 Aria
 27 **Con certe persone vuol esser bastone** 1'58" 148
 Simone

Mozart



Recitativo
 1 **Non mi marito più** 1'36" 152
 Giacinta, Polidoro

No. 14 Aria
 2 **Se a maritarmi arrivo** 3'00" 158
 Giacinta

Recitativo
 3 **Quando avrò moglie anch'io** 1'02" 158
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No. 15 Aria
 4 **Amoretti, che ascosi qui siete** 3'53" 162
 Rosina

Recitativo
 5 **Vado subitamente** 0'15" 162
 Polidoro, Rosina

No. 16 Aria
 6 **Ubriaco non son io** 1'57" 164
 Cassandro

Recitativo
 7 **Egli è venuto** 1'51" 164
 Rosina, Cassandro, Polidoro

Mozart



No. 17 Aria

- [8] **Sposa cara, sposa bella** 4'24" 168
Polidoro

Recitativo

- [9] **Mia signora Madama** 0'38" 170
Cassandro, Rosina

Recitativo (Pantomima)

- [10] **Me ne vo' prender spasso** 2'04" 172
Rosina, Cassandro

- [11] **Ehi... dormite, signore?** 1'03" 174
Rosina, Cassandro

No. 18 Aria

- [12] **Ho sentito a dir da tutte** 4'56" 176
Rosina

Recitativo

- [13] **Di voi cercavo appunto** 1'50" 178
Fracasso, Cassandro

No. 19 Aria

- [14] **Cospetton, cospettonaccio!** 2'56" 182
Cassandro, Fracasso

Recitativo

- [15] **Dove andate, signore?** 0'23" 188
Rosina, Cassandro

Mozart



Recitativo

- [16] **Siam quasi in porto adesso** 0'15" 190
Rosina, Fracasso

Recitativo

- [17] **Vieni a tempo, Simone** 0'41" 190
Fracasso, Simone, Ninetta

No. 20 Aria

- [18] **In voi, belle, è leggiadria** 3'20" 192
Fracasso

No. 21 Finale

- [19] **T'ho detto, buffone** 7'22" 194
Cassandro, Polidoro, Ninetta, Rosina, Fracasso, Simone

ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

No. 22 Aria

- [20] **Vieni, vieni, oh mia Ninetta** 2'45" 208
Simone

Recitativo

- [21] **Io non ho gran paura** 0'36" 208
Ninetta, Simone

No. 23 Aria

- [22] **Sono in amore, voglio marito** 3'06" 210
Ninetta

Mozart



No. 24 Aria

- 23 **Che scompiglio, che flagello**
Giacinta

2'51" 212

Recitativo

- 24 **Che smorfie, che paura!**
Fracasso, Giacinta

1'01" 212

No. 25 Aria

- 25 **Nelle guerre d'amore**
Fracasso

7'31" 214

Recitativo

- 26 **E così, Baronessa?**
Cassandro, Rosina

1'15" 216

Recitativo

- 27 **Eh ben, quando facciamo queste nozze, signora?**
Polidoro, Rosina

2'01" 220

No. 26 Finale

- 28 **Se le pupille io giro**
Rosina, Polidoro, Cassandro, Ninetta, Giacinta, Fracasso, Simone

10'11" 226

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 2.27'12"

422 528-2 PIME 2

DDD PG 892

Wolfgang Amadeus Mozart

LA FINTA SEMPLICE

Opera buffa, KV 51

Rosina	Barbara Hendricks
Don Cassandro	Siegfried Lorenz
Don Polidoro	Douglas Johnson
Giacinta	Ann Murray
Ninetta	Eva Lind
Fracasso	Hans Peter Blochwitz
Simone	Andreas Schmidt

Kammerorchester «Carl Philipp Emanuel Bach»

Christine Schornsheim, cembalo

Peter Schreier

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PHILIPS

COMPLETE MOZART EDITION

Mozart

LUCIO SILLA



Wolfgang Amadeus Mozart

(1756-1791)

LUCIO SILLA

KV 135

Dramma per musica in tre atti

in three acts · in drei Akten · en trois actes

Libretto: Giovanni de Gamerra

with changes by/mit Änderungen von
avec variantes de/con l'aggiunta di varianti di

Pietro Metastasio

Mozart

Lucio Silla

Peter Schreier

dittatore · dictator · Diktator · dictateur

Giunia

Arleen Augér

figlia di Caio Mario e sposa di Cecilio
daughter of Gaius Marius and betrothed to Cecilio
Tochter des Gajus Marius und Verlobte des Cecilio
fille de Caius Marius et fiancée de Cecilio

Cecilio

Julia Varady

senatore proscritto · banished senator
geächteter Senator · sénateur proscrit

Lucio Cinna

Edith Mathis

patrizio romano, amico di Cecilio e
nemico occulto di Lucio Silla · Roman patrician,
friend of Cecilio and secret opponent of Lucio Silla
Römischer Patrizier, Freund des Cecilio und
heimlicher Gegner des Lucio Silla · patricien romain,
ami de Cecilio et adversaire secret de Lucio Silla

Celia

Helen Donath

sorella di Silla · sister to Silla
Schwester des Silla · sœur de Silla

Aufidio

Werner Krenn

tribuno e amico di Silla · tribune and friend of Silla
Tribun und Freund des Silla · tribun et ami de Silla

Mozart

Salzburger Rundfunk- und Mozarteumchor

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Ernst Hinreiner

Mozarteum-Orchester Salzburg

Leopold Hager

Harpsichord/Cembalo/Clavecin/Clavicembalo

LEOPOLD HAGER

Produced in conjunction with Austrian Radio (ORF)
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(Traduction française)

«Un capolavoro melodrammatico sul genere»

(Traduzione italiana)

The Plot

Die Handlung

Résumé de l'action

La trama

Libretto/Libri

Credits

Mozart



Overture:

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1.2	Andante		82
1.3	Molto allegro		82

ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE

Recitativo

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	Cecilio, Cinna		

No. 1 Aria

3	Vieni ov'amor t'invita	9'26"	90
	Cinna		

Recitativo accompagnato

4	Dunque sperar poss'io	2'06"	90
	Cecilio		

No. 2 Aria

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	Cecilio		

Recitativo

6	A te dell'amor mio	2'59"	96
	Silla, Celia, Aufidio		

No. 3 Aria

7	Se lusinghiera speme	5'09"	98
	Celia		

Mozart



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 Aufidio, Silla
- Recitativo
Sempre dovrò vederti
 Silla, Giunia
- No. 4 Aria
[9] Dalla sponda tenebrosa 6'57" 104
 Giunia
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[10] E tollerare io posso 1'41" 106
 Silla
- No. 5 Aria
[11] Il desio di vendetta 5'11" 108
 Silla
- Recitativo accompagnato
[12] Morte, morte fatal 4'37" 108
 Cecilio
- No. 6 Coro e Arioso
[13.1] Fuor di queste urne dolenti 5'20" 110
 Coro
- [13.2] O del padre ombra diletta** 110
 Giunia, Coro

Mozart

- Recitativo accompagnato
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 Giunia
- Recitativo
Eccomi, o cara
 Cecilio, Giunia
- No. 7 Duetto
D'elisio in sen m'attendi
 Giunia, Cecilio
- ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE**
- Recitativo
[2] Tel predissi o signor 3'16" 116
 Aufidio, Silla
- No. 8 Aria
[3] Guerrier, che d'un acciaio 5'40" 120
 Aufidio
- Recitativo
[4.1] Ah no, mai non credea 9'49" 122
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- Recitativo
Qual furor ti trasporta?
 Cinna, Cecilio

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Recitativo accompagnato
«Cecilio a che t'arresti»
Cecilio

Recitativo
Al fiero suon
Cecilio, Cinna

Recitativo accompagnato
[4.2] **Ah corri, vola**
Cecilio

No. 9 Aria
[5] **Quest'improvviso tremito**
Cecilio

Recitativo
[6] **Ah sì, s'affretti il colpo**
Cinna, Celia

No. 10 Aria
[7] **Se il labbro timido**
Celia

Recitativo
[8.1] **Di piegarsi capace**
Cinna, Giunia



3'01" 134

1'32" 134

4'35" 138

5'04" 140

Mozart

Recitativo accompagnato
[8.2] **Vanne. T'affretta**
Giunia

No. 11 Aria
[9] **Ah se il crudel periglio**
Giunia

Recitativo accompagnato
[10.1] **Ah sì, scuotasi omai**
Cinna

No. 12 Aria
[10.2] **Nel fortunato istante**
Cinna

Recitativo
[11] **Signor, ai cenni tuoi**
Aufidio, Silla

Recitativo
Silla? L'odiato aspetto
Giunia, Silla

No. 13 Aria
[12] **D'ogni pietà mi spoglio**
Silla



146

7'42" 146

5'48" 148

148

2'50" 150

2'18" 156

Mozart



Recitativo

[13.1] Che intesi eterni Dei?

Giunia, Cecilio

Recitativo accompagnato

[13.2] Chi sa, che non sia questa

Cecilio, Giunia

No. 14 Aria

[14] Ah se a morir mi chiama

Cecilio

6'29" 158

166

7'05" 166

CD 3 422 796-2



Recitativo

[1] Perché mi balzi in seno

Giunia, Celia

No. 15 Aria

[2] Quando sugl'arsi campi

Celia

Recitativo accompagnato

[3] In un istante oh come

Giunia

No. 16 Aria

[4] Parto, m'affretto

Giunia

No. 17 Coro

[5] Se gloria il crin ti cinse

Recitativo

[6] Padri coscritti

Silla, Giunia, Aufidio

Recitativo

Sposa ah no, non temer

Cecilio, Silla, Giunia, Aufidio

Recitativo

Come? D'un ferro armato

Silla, Cinna, Giunia, Cecilio

1'33" 168

6'30" 170

2'47" 172

4'28" 172

2'12" 174

5'13" 176

Mozart

Mozart

No. 18 Terzetto

- [7] **Quell'orgoglioso sdegno**
Silla, Cecilio, Giunia

3'59" 188

ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

Recitativo

- [8] **Ah si tu solo, amico**
Cinna, Cecilio, Celia

3'10" 190

No. 19 Aria

- [9] **Strider sento la procella**
Celia

3'57" 194

Recitativo

- [10] **Forse tu credi, amico**
Cecilio, Cinna

2'02" 196

No. 20 Aria

- [11] **De' più superbi il core**
Cinna

7'01" 198

Recitativo

- [12] **Ah no, che il fato estremo**
Cecilio, Giunia

4'09" 198

Recitativo

Tosto seguir tu dei
Aufidio, Cecilio, Giunia

Mozart

No. 21 Aria

- [13] **Pupille amate**
Cecilio

3'40" 204

Recitativo accompagnato

- [14] **Sposo... mia vita...**
Giunia

2'50" 206

No. 22 Aria

- [15] **Fra i pensier più funesti di morte**
Giunia

3'29" 206

Recitativo

- [16] **Celia, Cinna non più**
Silla, Cinna, Celia

8'40" 208

Recitativo

Anima vil, da Giunia
Giunia, Silla

Recitativo

Lo sposo mio?
Giunia, Cinna, Celia, Cecilio, Silla, Aufidio

No. 23 Finale

- [17] **Il gran Silla a Roma in seno**
Coro, Giunia, Cecilio, Cinna, Silla

3'17" 222

Mozart

An Operatic Masterpiece of Unusual Character

Gottfried Kraus

The *dramma per musica* in three acts, “Lucio Silla” has traditionally been regarded as the Cinderella of Mozart operas. Commissioned by the ducal theatre in Milan and written within the space of six weeks, when Wolfgang Amadeus Mozart was not yet 17, the work has virtually never since been performed on the opera stage. Even Mozart historians have given the work little attention, dismissing it up to now as, at most, representing a stage in the development of Mozart as an operatic composer. In the great biographical works on Mozart one can find the most curious comments about “Lucio Silla.” They include Theodore de Wyzewa’s and Georges de Saint-Foix’s notion of Mozart’s “romantic crisis,” Edward J. Dent’s claim that the work is simply an “episode in the development of a great man” and “a mediocre opera, not even as good as ‘Mitridate’” (written for Milan two years previously), and Alfred Einstein’s pronouncement, “as a whole, however, it is a highly unfortunate and uneven piece of work.”

Einstein, an authority on Mozart who may in many instances be relied upon, did at least take the trouble to study the work (which unfortunately cannot be said of the majority of other Mozart historians). He evaluated it correctly, realising just how much

Mozart’s music was breaking new ground; but that “Lucio Silla” was a work *sui generis* and altogether a masterpiece, even Einstein failed to recognise.

“Lucio Silla” indeed does not merely represent an early stage in the development of the composer of “Don Giovanni” and “Die Zauberflöte.” In creating this work the young Mozart had, with apparent ease, produced an opera which not only equalled but surpassed anything already written in the field of eighteenth-century *opera seria* — at least where musical characterisation, colour and technical refinement were concerned. It is of course true that *opera seria* as a genre had already reached the limits of its development and that consequently the operatic genius of the young Mozart was straining towards new fields of expression. However, Mozart was much too conscientious a craftsman not to identify himself entirely with the job entrusted to him. Both the task and its accomplishment (by a composer not yet 17) can be fully understood only in the light of the times, the circumstances surrounding the work’s composition and the utterly different approach to the theatre prevailing in eighteenth-century Italy.

Mozart

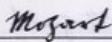
The Tradition of Opera Seria

Since the beginning of the seventeenth century, when, radiating outwards from Florence, opera first began to develop as an art form, operatic performances had formed the basis of all important cultural and social events, not only in Italy. Every court and every aristocratic establishment that could afford it maintained its own opera house — in Venice alone there were at one time 16 opera houses — and contended for the services of the best musicians, singers, stage designers and — let it be noted — composers. Operatic performances, originally the cultural fare of a privileged aristocratic few, soon began to attract an ever-increasing public and finally became the very focus of social life. The profusion of opera houses necessitated a vast output of new works, and the opera composers of the time, who are often little more than names to us today, were, almost without exception, enormously productive. They wrote on commission, for a particular theatrical performance, for the occasion of some special celebration, and, above all, for those singers and musicians who had been put at their disposal. Whereas in the seventeenth century the most important personages were the stage designers, who filled the stages with fantastic sets and crowd scenes, at the turn of the century and in the eighteenth century itself it was the singers who were beginning to push themselves into the foreground. The singers became the real attraction of a performance, their art became the focal point of opera and a composer's skill was judged largely on his ability to display and utilise the vocal potential of the respective singers.

Plot and action were considered of secondary importance. The librettists helped themselves to stories from ancient mythology or history, or from the Bible, displaying a somewhat liberal regard for authenticity. The chief criteria were that the story should make provision for enough principal characters, that the character types should be as varied as possible, and that some parallels could be drawn between the plot and the occasion for the performance. The most favoured stories were therefore those about ancient heroes, in whose wisdom and magnanimity the royal patron could see a reflection of himself. The audience knew how to honour this custom, just as they could judge the qualities of the composer, singers, musicians and the stage design with the eyes and ears of connoisseurs. Today it is hard for us to conceive of such lively, knowledgeable participation on the part of the audience, of such a close relationship between the artist and his public, and the challenge that this meant for the composer and librettist.

Mozart's Journeys to the Land of Opera

Only in the light of this does it become clear why Leopold Mozart laid so much stress on the importance of opera to his son's musical development. According to Leopold, his prodigy should even at the age of eight already have been "astounding the world" with an opera. The 11-year-old's first attempts in this field, the school Latin comedy "Apollo et Hyacinthus," K. 38 (1767), the pastoral *Singspiel* "Bastien and Bastienne," K. 50 (1767-68) and his first *opera buffa* "La finta semplice," K. 51 (1768), reveal just how seriously the father took the



matter. However, Leopold Mozart knew that there was only one centre for opera, namely Italy. Without doubt, the reason for Leopold Mozart's taking his son on a journey to Italy — they set off on 12 December 1769 — was to try and secure a commission for an opera there. Advance preparations had already been made in Vienna. A letter of introduction had been acquired from Hasse to guarantee them admission to musical circles, and the Austrian governor-general of Lombardy, a certain Count Firmian, managed to procure Wolfgang's first commission in Milan; for the 1770-71 season Mozart was to write an opera called "Mitridate" for the ducal theatre in Milan. The journey to Italy was altogether a great success. Wherever the Mozarts went, the young composer had praise and honours heaped upon him. The crowning event was in Rome, where the Order of the Golden Spur was conferred upon him by the Pope. Musically the biggest triumph of the tour was the incredible success of his first great tragic opera "Mitridate, re di Ponto," which was performed in Milan on 26 December 1770, and received no less than 25 repeat performances. In one fell swoop Mozart, not yet 15, whom the Milan public hailed with "Viva il maestro, viva il maestrino," had established himself as an opera composer. This meant two further commissions for the following seasons in Milan: in the autumn of 1771 the *festa teatrale* "Ascanio in Alba" was performed on the occasion of the wedding of the Archduke Ferdinand to an Italian princess, and for the opening of the 1772-73 season at the Teatro ducale in Milan Mozart was commissioned to write yet another large-scale *opera seria*.

The Libretto for "Lucio Silla"

The Mozarts were particularly glad to accept the commission as Leopold was hoping not only for another triumph but also, as it was now their third year, for a permanent post for Wolfgang in Milan or at some other Italian court. Mozart was by now quite familiar with the subject matter of *opera seria*, and with its conventions. It was, above all, abundantly clear to him that there was not much point in starting on the composition until he could be on the spot himself and working with the singers and musicians concerned. Consequently, when Mozart was sent the libretto for "Lucio Silla" in the late summer of 1772, he made little attempt at first to write anything of major importance. At the end of October 1772, when the Mozarts set off once more for Italy, they had with them only the overture, a three-movement *sinfonia*, and a few recitatives. As it happened the recitative passages had to be altered anyway, as in the meantime the librettist, Giovanni de Gamerra, had sent the libretto to Pietro Metastasio, Empress Maria Theresa's famous court poet in Vienna, to get his expert opinion, and had received it back with several alterations and new scenes.

Giovanni de Gamerra was a novice in the field of operatic verse. Born in Livorno in 1743, Gamerra was a military officer before he turned to writing poetry and began to make a name for himself in the world of Italian theatre. He wrote a series of "bourgeois melodramas," a type of play much in vogue in the second half of the eighteenth century, and numerous librettos as well; he was also the first

Mozart

person to translate Mozart's "Zauberflöte" into Italian, curiously enough for the first performance of the work in Prague in 1792.

The libretto for "Lucio Silla" — which was used by several other composers besides Mozart, Johann Christian Bach for instance having used it for an opera produced in Mannheim in 1774 — was Gamerra's second opera libretto and by no means one of his best. On the other hand, it is certainly not as bad as some writers try to make out. Naturally Gamerra had to abide by the conventions of *opera seria*. This meant that in each of the three acts each principal character had to have at least one big aria, and the action of the plot, which was contained almost entirely in the recitatives, simply had to make room for this. Gamerra's literary style is unusually verbose and flowery, but one should beware of measuring it by modern standards. This is the traditional Baroque theatre, and rich imagery was an integral part of its artistic expression.

Gamerra took his story from Roman history. The hero of the plot is Lucius Cornelius Sulla (138-78 BC), a Roman patrician, who gained a place in the annals of Roman history not only on account of his political and military skill and prowess but also on account of his ruthlessness. His victory over Mithridates, King of Pontos, whom he drove out of Greece in 86 BC and pursued as far as Asia Minor, made him especially famous. During his absence from Rome, Lucius Cinna and Marius, the popular leader, seized power and, as consuls, did away not only with Sulla's laws but also with a number of his

friends and supporters. When Sulla returned to Rome in 83 BC Marius was already dead and Cinna had been killed by mutinous soldiers. Nevertheless, Sulla had first to destroy their supporters before he could take over control again. As dictator he set up a reign of terror in Rome, restored *pro forma* the rights of the senate but had in fact unlimited personal power. In 79 BC Sulla abdicated voluntarily and handed over all the rights to the people. He retired to the country and wrote his memoirs, in 22 volumes.

Gamerra's story takes several liberties with the historical facts, but that was excused as poetic licence. Opposing the dictator, Lucio Silla, are Cecilio, a banished senator, Lucio Cinna his supposed friend, and Giunia, the daughter of the deceased Marius, who is betrothed to Cecilio. Silla has taken Giunia into his house, however, and is persistently trying to win her for himself. Giunia remains constant and swears she will have nothing to do with her father's enemy. She wishes to remain faithful to Cecilio, even if, as Silla claims, he is no longer alive. Cecilio meanwhile has secretly returned and is plotting a conspiracy with Cinna. Cinna's position is doubly complicated as he is in love with Celia, Silla's sister, who has been allotted the task by her brother of trying to persuade Giunia to stop rejecting him. The plot is discovered, Cecilio is arrested and brought before the tribunal of senators. Silla, however, instead of pronouncing judgement on Cecilio, magnanimously forgives him, unites the lovers Cecilio and Giunia, Cinna and Celia, and relinquishes all his claims to power in

Mozart

order to live henceforth as an ordinary man among the people. The great, wise Silla is finally proclaimed the true hero.

Composed Within Six Weeks

On 4 November 1772, father and son arrived in Milan. Of the singers who were supposed to appear in the opera only two were present: Felicita Suardi, who was to sing the role of Cinna, and Giuseppe Onofrio, the *secondo tenore*, who had the part of Aufidio. Mozart could still not really make a proper start. Up to the time of the arrival of the *primo uomo*, the famous castrato Venanzio Rauzzini, about whom Leopold Mozart wrote home to Salzburg on 21 November, Mozart produced just the three chorus scenes and a few recitatives. Even then he still bided his time. He concerned himself with the writing of Rauzzini's first aria ("Il tenero momento") but otherwise decided to await the arrival from Venice of the *prima donna*, the famous soprano Anna de Amicis. "Then," wrote Leopold Mozart, "the work will really begin, up to now nothing much has happened. Wolfgang has only written the first aria for the *primo uomo* so far, but it is incomparable and he sings it like an angel..." (letter of 28 November 1772).

Anna de Amicis, who was not only a famous singer, but also an old friend of the Mozarts, finally arrived on 4 December. As fate would have it, however, at this point the original *primo tenore* had to cancel his engagement. Leopold Mozart writes on 5 December: "Another misfortune concerning the poor Cordoni Tenore is that he is now so ill that he cannot

come. The secretary of the theatre has been sent to Turin by special mail coach and an express messenger sent to Bologna to find another good tenor, who must not only be a good singer but also a remarkably good actor with imposing looks, able to do justice to the character of Lucio Silla. In these circumstances, with the *prima donna* only arriving yesterday and the tenor not yet known, I need hardly say that the main part of the opera is as yet unwritten. Now work should begin in earnest." Wolfgang Amadeus expanded on this in the postscript to his sister Nannerl: "Now I still have 14 pieces to write, then I am finished, although one could indeed count the trio and duet as four pieces. It is impossible for me to write much, as I do not know anything to say, and, besides, I do not know what I am writing, for my mind is full of ideas for my opera and I am in danger of writing you a whole aria instead of words:..."

The "14 pieces" mentioned by Mozart form the main body of the work and include Giunia's big arias and scenes written for Anna de Amicis, "with passages so novel and amazingly difficult, that her singing quite astounds one..." (Leopold Mozart, 12 December 1772). Mozart had to continue waiting for his Silla to arrive. The tenor that they eventually found only arrived in Milan on the evening of 17 December, when all the recitative rehearsals were over and the first dress rehearsal was due to take place the next day. Mozart had then quickly to write two new arias for him, the original two having been abruptly discarded as the substitute tenor, it turned out, was a "church singer from Lodi, who has never

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worked at a theatre of this size before." Apart from this, the final rehearsals went off according to plan, and on 26 December 1772, "Lucio Silla" was given its first performance at the Teatro ducale in Milan. On 2 January Leopold Mozart writes in his letter home to Salzburg:

"Just imagine, the whole theatre was so full by half past five that no one else could get in. The singers on the first evening were in such a state of nerves at having to perform in front of such an imposing audience. The frightened singing persons in their fear made the orchestra and the whole audience wait hot and impatient, many standing on their feet the whole time, for fully three hours before the opera began. Secondly, you must know that the tenor, whom we had to take in desperation, is a church singer from Lodi who has never worked at such an important theatre before, who has only sung *primo tenore* about twice before, and who was signed only eight days before the première. This same fellow, aware that in her first aria the *prima donna* is to expect a reaction of anger from him, and exaggerating his outburst so mightily that it looked as though he would box her ears and bang her on the nose with his fist, moved the audience to peals of mirth. Signora de Amicis, so passionately occupied was she with her singing that she did not at first realise why the audience were laughing, felt sorely hurt, not knowing who was being laughed at, and did not sing well all evening, because, in addition, her jealousy was aroused on account of the fact that as soon as ever the *primo uomo* stepped onto the stage the archduchess applauded. This was a

castrato's trick, for he had had the archduchess informed beforehand that he would not be able to sing for fright, to ensure that the court give him encouragement and applause. Now in order to console the signorina de Amicis, they bade her present herself at court the very next day around noon, where she had a whole hour's audience with their Royal Highnesses, after which the opera finally started to go well, and although at the first performances a theatre is generally very empty, these first six evenings (today will be seventh) were so full that one could hardly squeeze in, and the *prima donna* has usually had the upper hand, her arias being encored the most..."

A Success That Led Nowhere

Leopold Mozart's letter provides us not only with a delightfully colourful account of the première and prevailing conditions on such an occasion but also carries the implication that "Lucio Silla" did not quite reap the laurels that the father had expected after his son's previous triumphs in Milan. Although the opera was given 26 performances in all, forcing the première of the "second opera" to be repeatedly postponed, the success brought nothing in its train. The young *maestro* was not given a new commission, nor did any offer of a permanent position come his way, which was even more of a disappointment to his father. Although Leopold Mozart was well aware that he should have been back in Salzburg by the middle of January, he kept putting off the return journey, feigning illness. In reality he was hoping in vain for some offer to come from Milan, Florence or some other Italian court. When

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the Mozarts eventually departed from Milan at the beginning of March, Leopold was in a very troubled state of mind: "As far as that matter is concerned, nothing can be done. I shall tell you all about it when I see you. God must have other plans for us . . . you cannot imagine how disconcerted I feel at having to go; I am finding it very hard to leave Italy . . ."

Leopold Mozart's forebodings did not deceive him. His dreams of a great operatic career for his son in Italy were indeed shattered. Wolfgang Amadeus Mozart was never again to set foot in the land of his hopes and desires. His Milan operas suffered the fate of nearly all the "serious operas" of this era; they were revived neither during his own lifetime nor at any later date. Mozart did, however, perform some of the best arias from "Lucio Silla" whenever the opportunity arose; his young love from the early days in Mannheim, Aloysia Weber, later to become his sister-in-law, sang Giunia's arias on a number of occasions. The occasional performances of the work in our own century — for instance in Prague in 1929 and at the Salzburg Festival in 1964 — were based, to a greater or lesser extent, on revised and abridged versions. In its original form as it appears in the autograph copy, which was in the possession of the Prussian State Library up to the end of the Second World War and made accessible by the so-called "Alte Mozart-Ausgabe" (Old Mozart Edition — Breitkopf & Härtel, 1880), "Lucio Silla" received in this production probably its first presentation since the Milan première.

Mozart's Operatic Genius

"Lucio Silla" is surely one of the greatest examples of Mozart's operatic genius. Despite its conventional libretto and the contemporary circumstances influencing its composition, one must, without reservation, admit it is a masterpiece. Above all, Mozart's unique gift for characterisation is already so well developed in this opera that, considering he was not yet 17 at the time of composition, it must remain an inexplicable mystery. Although type-cast by the text in accordance with *opera seria* tradition, each figure has his own field of expression and is allocated his own special musical vocabulary. On careful analysis this can even be observed in the recitatives; in the accompagnatos and arias it is strikingly obvious.

One has only to compare the two female characters: on the one hand the tragic-heroic Giunia, whose accompagnatos and arias are laden with emotion and contrasts, in a direct line with Konstanze and Donna Anna, and on the other hand the coquettish Celia, for whom Mozart composes her very own rhythmic and melodic patterns. A most striking effect is created when, for instance, Mozart suddenly plunges from the gay, chattering A major of Celia's Aria No. 15 into the Don Giovanni-like D minor of the following accompagnatos and Giunia's Aria No. 16.

The two castrato roles, Cecilio and Cinna, are also clearly contrasted; it should be noted that even at the first performance in Milan Cinna was sung by a woman. Cinna's energetic, dare-devil character is

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revealed right from the start in the opening aria's stormy *allegro* and triumphant coloratura runs. Cecilio, in contrast, is seen to be the darker, more tragic heroic figure, given sombre colours, passionate intervallic leaps, and moving passages expressing bitter longing. Both for Cecilio and for Giunia Mozart extends the plain *recitativo secco* into *accompagnato*, a technique which he uses consciously in "Lucio Silla" for the first time, achieving an intensity of expression hardly surpassed later even by himself. The finale at the end of the first act, with Cecilio's grandiose *accompagnato* at the heroes' graves, the following chorus, Giunia's lament and the meeting of the two lovers, is surely one of the finest scenes in the history of opera.

Compared with these four characters, all sung today by women, the two tenor roles are less distinctive. In the case of Silla this is probably due to the limitations of the original singer of the part. Nevertheless, in his two arias and, above all, in the Trio No. 18 with its rich contrasts of character portrayal, even the church singer from Lodi is given a clearly defined personality. Nor should the composer's masterly handling of the orchestra be neglected. Compared with earlier operas the orchestra makes a far greater contribution to the drama. Mozart employs the various instrumental timbres more decisively and illustrates the dramatic action in the orchestra with a varied selection and combination of woodwind instruments and a subtle use of the lower and middle string registers, which

does much to determine the dark quality of the "Silla" music.

All this, of course, occurs within the framework of traditional *opera seria*, whose prototype models — in respect of the arrangement of the arias, for instance — the 17-year-old Mozart did not dream of questioning. But the manner in which he builds on these models, resolves the task allotted to him and at the same time opens up new horizons in the field of opera, makes it all the more incomprehensible that Mozart's "Lucio Silla" has not long since been recognised for what it really is: an operatic masterpiece of a most unusual order.

Late recognition

[The tremendous success of the concert performance of "Lucio Silla" during the 1975 Mozart Week in Salzburg (a later production than the one recorded here) may have been an impetus to evaluate anew this work from Mozart's youth, which until then had been so neglected. Well-known producers such as Jean-Pierre Ponnelle and Patrice Chéreau took on the opera, Ponnelle producing it for the Zürich Opera in 1981, Chéreau for La Scala, Milan (1984), the Théâtre des Amandiers in Nanterre (1984) and the Opéra National de Belgique in Brussels. There was a renewed musicological interest in the work too and in 1976 "Lucio Silla" appeared in the "Neue Mozart-Ausgabe" (II:5/vii) edited by Kathleen Kuzmick Hansell — editor's note.]

Mozart

The Plot

Gottfried Kraus

Act 1

SCENE ONE

Solitary place on the banks of the Tiber. Cecilio, a senator banished from Rome by the dictator Lucio Silla, has secretly returned in order to find out what has happened to his bride Giunia, the daughter of Gaius Marius, a popular leader. He meets his friend, the patrician Lucio Cinna, who tells him that Silla is spreading the rumour that Cecilio is dead, in order that he himself may marry Giunia. Cinna advises the infuriated Cecilio to go and wait for Giunia at the grave of her father, where she daily goes to pray.

No. 1 Aria, Cinna (Allegro, B flat major, 3/4)

SCENE TWO

Accompagnato — No. 2 Aria, Cecilio (Allegro aperto, F major, 4/4)

Cecilio longs for the moment of his meeting with Giunia (*Accompagnato*); in broadly sweeping lyricism the following aria conjures up the desired moment of requited love.

SCENE THREE

Giunia's apartment in Silla's palace. Silla requests his sister Celia to try and persuade Giunia to look upon him more favourably. Contrary to the

opinion of the tribune Aufidio, who advises Silla to use force, Celia is convinced that Silla can attain his goal more easily with patience and kindness.

No. 3 Aria, Celia

(Grazioso, C major, 3/4 — Allegretto, 2/4)

In her aria, which is accompanied by strings alone, Celia tries to paint a picture of Giunia's gradual change of heart.

SCENE FOUR

Aufidio tries to persuade Silla that no woman should be allowed to intimidate such a mighty hero.

SCENE FIVE

Giunia spurns Silla's advances. She intends to remain faithful to Cecilio, even if he is dead. Not even death can daunt her.

No. 4 Aria, Giunia

(Andante ma adagio — Allegro, E flat major, 4/4)

In a four-sectioned aria, Giunia longs for death, so that she may be reunited with her father and her lover. Then, in dramatic contrast, she mocks Silla and his savage fury.

SCENE SIX

Shocked, Silla remains alone. In his heart love and revenge compete for precedence.

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Accompagnato — No. 5 *Aria, Silla*
(*Allegro, D major, 4/4*)

The desire for revenge wins. Accompanied by the full orchestra in a stormy *Allegro*, Silla gives vent to his anger.

SCENE SEVEN

Burial place of the Roman heroes. It is dark. In a magnificent *accompagnato* Cecilio, who is hiding in wait for Giunia, reflects on the dead heroes and his love for Giunia.

SCENES EIGHT AND NINE

No. 6 *Chorus*

No. 7 *Duet, Giunia, Cecilio*
(*Andante, A major, 3/4*)

Giunia arrives, followed by friends and companions, who, in a splendid chorus (G minor, 4/4), pray to the souls of the departed heroes who have fallen for the freedom of Rome. Their singing is interrupted by Giunia's lament, in G minor, a key relative to the basic key of E flat major. Giunia is left alone. Cecilio steps forward, and in a duet the two lovers sing of their newly found happiness.

Act 2

SCENE ONE

Archway, decked with military trophies. Aufidio is trying to turn Silla against Giunia. He declares that Silla will never achieve his aims with so much forbearance. He should announce publicly to the senate and the people that Giunia is his bride, and then she would not dare to oppose him.

No. 8 *Aria, Aufidio*
(*Allegro, C major, 4/4*)

SCENE TWO

Silla has pangs of conscience. However, when Celia tells him that her efforts to win Giunia over have been in vain, he announces to his sister that Giunia is to be made his bride that very same day. And furthermore, he will give her, Celia, to his friend Lucio Cinna in matrimony. Silla hurries to the Capitol to put his plans into action.

SCENE THREE

Cecilio is in pursuit of Silla. Cinna restrains him, warning him not to do anything without due consideration. Acting in blind fury he might endanger Giunia too. The mention of Giunia brings Cecilio to his senses.

No. 9 *Aria, Cecilio*
(*Allegro assai, D major, 4/4*)

SCENE FOUR

Cinna alone. He is contemplating his own revenge on Silla. Celia enters and joyfully wants to tell Cinna that Silla has agreed to their marriage. But Cinna cannot understand what she is trying to say.

No. 10 *Aria, Celia*
(*Tempo grazioso, G major, 2/4*)

SCENE FIVE

Cinna waits for Giunia and tells her that Silla, even without her consent, intends to wed her publicly.

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Cinna suggests that Giunia should pretend to become Silla's wife, and then kill the dictator on the wedding night. Giunia refuses. Silla may be a tyrant and a traitor, but he is after all the head of the senate. May the gods take revenge on him. Cinna should rather concern himself with Cecilio's safety.

No. 11 Aria, Giunia
(Allegro, B flat major, 4/4)

SCENE SIX

Cinna remains alone. Since Giunia has refused to murder Silla, Cinna decides to kill the dictator himself.

No. 12 Aria, Cinna
(Allegro molto, F major, 4/4)

SCENES SEVEN AND EIGHT

Silla and Aufidio are walking in the "hanging gardens." Silla still cannot decide what he should do. The sight of Giunia awakens tender thoughts in him again. Giunia, however, rejects him once more. She would rather die than be his wife. Silla threatens her with death, and not only her own.

No. 13 Aria, Silla
(Allegro assai, C major, 4/4)

SCENE NINE

Giunia is alone, in a state of great agitation. She does not fear for her own life but for Cecilio's. Cecilio comes to protect her. She pleads with him to

leave her to her fate and to escape to safety. Cecilio agrees reluctantly.

No. 14 Aria, Cecilio
(E flat major, alla breve — 3/8 — alla breve)

SCENE TEN

Celia tries to comfort Giunia. Heaven will one day make her happy, just as her own present happiness, now that she is to marry Cinna, is a release from longer sufferings.

No. 15 Aria, Celia
(Allegro, A major, 4/4)

SCENE ELEVEN

Accompagnato — No. 16 Aria, Giunia
(Allegro assai, C major, 4/4)

SCENE TWELVE

No. 17 Chorus
(Allegro, F major, 4/4)

At the Capitol the people acclaim Silla and wish that love may crown the redoubtable brow of the dictator. As a reward for his triumphs Silla requires the patricians and senators to give their consent to his marriage to Giunia, Marius' daughter. Giunia rebuffs him.

SCENES THIRTEEN AND FOURTEEN

Cecilio enters with drawn sword. He is disarmed and put in chains. Then Cinna, too, appears with drawn sword. However, when he sees Cecilio in chains, he attempts to save the situation by pre-

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tending to have come to Silla's defence.

No. 18 Trio, Giunia, Cecilio, Silla
(Allegro, B flat major, 4/4)

In a trio, Mozart contrasts the two lovers, who find comfort in the thought of dying together, with Silla, who is bent on revenge. Finally even Silla admits that such love and constancy tears his heart.

Act 3

SCENES ONE AND TWO

Vestibule of the prison. Cecilio is lying in chains. Cinna has practically given up hope of rescue. Only Celia, who has put in a word for Giunia with Silla, can still perhaps bring about a change of heart in her brother. Cinna promises that if she is successful, he will marry her.

No. 19 Aria, Celia
(Allegro, B flat major, 4/4)

SCENE THREE

Cecilio does not believe that Silla will grant a pardon. Cinna, however, is optimistic. If their efforts are of no avail then action must be of assistance.

No. 20 Aria, Cinna
(Allegro, D major, 4/4)

SCENES FOUR AND FIVE

Giunia makes her way to the prison to comfort Cecilio and die by his side. Aufidio enters with guards to fetch Cecilio.

No. 21 Aria, Cecilio
(Tempo di menuetto, A major, 3/8)

SCENE SIX

Accompagnato — No. 22 Aria, Giunia
(Andante — Allegro, alla breve)

Giunia is tormented by thoughts of death. Nevertheless, she is prepared to die with her beloved.

SCENES SEVEN, EIGHT AND NINE

Silla, Cinna and Celia, the senators and all the populace have gathered at the Capitol. Everyone is speaking in favour of Cecilio. Giunia appears and publicly accuses Silla. Silla has Cecilio brought in and pardons him. He betrothes Cinna and Celia, and announces that all banished citizens may return. He, Silla, will abdicate and live in Rome, no longer as a ruler, but as a plain citizen.

No. 23 Finale
(Allegro, D major, 3/4)

The people, senators and all those present rejoice at Silla's wise decision, and acclaim him as the true victor.

Mozart

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422 532-2 PME 3

Wolfgang Amadeus Mozart

ADD PG 893

LUCIO SILLA

Dramma per musica, KV 135

Lucio Silla	Peter Schreier
Giunia	Arleen Augér
Cecilio	Julia Varady
Lucio Cinna	Edith Mathis
Celia	Helen Donath
Aufidio	Werner Krenn

Salzburger Rundfunk- und Mozarteumchor

Director: Ernst Hinreiner

Mozarteum-Orchester Salzburg

Leopold Hager, cembalo

Leopold Hager

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COMPLETE MOZART EDITION

Mozart

MITRIDATE



Wolfgang Amadeus Mozart

(1756-1791)

MITRIDATE, RE DI PONTO

KV 87/74a

Opera seria in tre atti

in three acts · in drei Akten · en trois actes

Libretto: Vittorio Amedeo Cigna Santi

dalla tragedia di/based on a tragedy by/nach der Tragödie von/d'après la tragédie de
Jean Racine

nella traduzione di/translated by/nach einer Übersetzung von/traduite par
Giuseppe Parini

Mozart

Mitridate

Werner Hollweg

Re di Ponto · King of Pontus
König von Pontus · Roi du Pont

Aspasia

Arleen Augér

Promessa sposa di Mitridate · Betrothed to Mitridate
Verlobte des Mitridate · Fiancée de Mitridate

Sifare

Edita Gruberova

Figliuolo di Mitridate · Mitridate's son
Sohn des Mitridate · Fils de Mitridate

Farnace

Agnes Baltsa

Primo figliuolo di Mitridate · Mitridate's elder son
Erstgeborener Sohn des Mitridate · Fils aîné de Mitridate

Ismene

Ileana Cotrubas

Figlia del Re dei Parti · Daughter of the King of the Parthians
Tochter des Königs von Parthien · Fille du roi des Parthes

Marzio

David Kübler

Tribuno romano · Roman tribune
Römischer Tribun · Tribun romain

Arbate

Christine Weidinger

Governatore di Ninfea · Governor of Nymphaea
Statthalter von Ninfea · Gouverneur de Nymphéa

Mozart

Mozarteum-Orchester Salzburg

Leopold Hager

Harpsichord/Cembalo/Clavecin/Clavicembalo

Alois Aigner

Horn solo/Cor solo/Corno solista

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Mozart



- | | | |
|---|-----------|----------|
| 1 | Ouverture | 5'55" 76 |
|---|-----------|----------|

ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE

Recitativo

- | | | |
|-----|--|----------|
| 2.1 | Vieni, Signor
Arbate, Sifare | 4'41" 76 |
|-----|--|----------|

Recitativo

- | | | |
|-----|---|--|
| 2.2 | Se a me s'unisce Arbate
Sifare, Aspasia | |
|-----|---|--|

No. 1 Aria

- | | | |
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| 3 | Al destin, che la minaccia
Aspasia | 6'40" 78 |
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Recitativo

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| 4 | Qual tumulto nell'alma
Sifare | 1'22" 84 |
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Sifare | 8'00" 86 |
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 [6] **Sin a quando, o Regina** 3'09" 86
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- Recitativo
Ferma, o germano
 Sifare, Farnace, Aspasia
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All'ire freno, Principi, olà
 Arbate, Sifare, Farnace
- No. 3 Aria
 [7] **L'odio nel cor frenate** 3'51" 94
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Nel sen mi palpita dolente il core
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- [13] No. 7 Marcia 2'10" 102
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- Recitativo
Su la temuta destra
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- No. 9 Aria
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 Ismene

Mozart



Recitativo

[17] Teme Ismene a ragion

Mitridate, Arbate

Recitativo accompagnato

[18] Respira alfin

Mitridate

No. 10 Aria

[19] Quel ribelle e quell'ingrato

Mitridate

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2'08" 114

3'19" 114

Mozart

CD 2 422 787-2



ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

[1] Questo è l'amor, Farnace

Ismene, Farnace

No. 11 Aria

[2] Va, l'error mio palesa

Farnace

Recitativo

[3] Perfido, ascolta... Ah Mitridate!

Ismene, Mitridate

Recitativo

Eccomi a' cenni tuoi

Aspasia, Mitridate

Recitativo

Respiro, o Dei!

Aspasia, Sifare, Mitridate

No. 12 Aria

[4] Tu, che fedel mi sei

Mitridate

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3'24" 118

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4'23" 126

Mozart



Recitativo

5.1 Che dirò? Che ascoltai?

Sifare, Aspasia

Recitativo

Alla tua fede il padre, Sifare, applaude

Arbate

Recitativo

Oh giorno di dolore!

Aspasia, Sifare

Recitativo accompagnato

5.2 Non più, Regina

Sifare, Aspasia

No. 13 Aria

6 Lungi da te, mio bene

Sifare

Recitativo accompagnato

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Aspasia

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Aspasia

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Recitativo

9 Qui, dove la vendetta

Mitridate, Ismene, Arbate

Recitativo

Sedete, o Prenci, e m'ascoltate

Mitridate, Sifare, Farnace

Recitativo

Signor, son io

Marzio, Mitridate, Sifare

Recitativo

Inclita Ismene

Mitridate, Ismene

No. 15 Aria

10 So quanto a te dispiace

Ismene

Recitativo

11 Ah, giacchè son tradito

Farnace

No. 16 Aria

12 Son reo; l'error confesso

Farnace

5'24" 138

6'34" 148

0'37" 150

3'11" 150

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16	Se viver non degg'io	6'39"	164
	Sifare, Aspasia		

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ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

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2	Tu sai per chi m'accese	5'42"	172
	Ismene		
	Recitativo		
3	Re crudel, Re spietato	3'03"	172
	Aspasia, Mitridate		
	Recitativo		
	Mio Re, t'affretta		
	Arbate, Mitridate		
	No. 20 Aria		
4	Vado incontro al fato estremo	3'16"	176
	Mitridate		
	Recitativo		
5	Lagrima intempestiva	0'52"	178
	Aspasia		

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	Recitativo accompagnato		
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	<u>No. 21 Cavatina</u>		
	Pallid'ombre Aspasia		
	Recitativo		
[7]	Che fai, Regina? Sifare, Aspasia	1'48"	180
	Recitativo		
	Che mi va questa vita Sifare		
	<u>No. 22 Aria</u>		
[8]	Se il rigor d'ingrata sorte Sifare	3'07"	184
	Recitativo		
[9]	Sorte crudel, stelle inimiche Farnace	2'24"	186
	Recitativo		
	Teco i patti, o Farnace Marzio, Farnace		

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	<u>No. 23 Aria</u>		
[10]	Se di regnar sei vago Marzio	4'21"	190
	Recitativo accompagnato		
[11]	Vadasi... Oh ciel Farnace	1'16"	192
	<u>No. 24 Aria</u>		
[12]	Già dagli occhi il velo è tolto Farnace	7'34"	192
	Recitativo		
[13]	Figlio, amico, non più Mitridate, Sifare	5'02"	194
	Recitativo		
	Ah vieni, o dolce Mitridate, Aspasia, Sifare		
	Recitativo		
	Reo non si chiami, o Sire Ismene, Mitridate		
	<u>No. 25 Quintetto</u>		
[14]	Non si ceda al campidoglio Sifare, Aspasia, Farnace, Ismene, Arbate	0'54"	200

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Mozart's First Operatic Success "Mitridate, re di Ponto"

Carolyn Gianturco

On 2 February 1770 Leopold and Wolfgang Mozart arrived in Milan for their first tour of Italy. They were soon invited to dine with Count Karl Joseph Firmian, Governor General of Lombardy, who was a nephew of the first Archbishop Leopold had worked under in Salzburg and whose brother was the Superintendent and Inspector of Music at home. The count then arranged three parties during which Wolfgang performed. The Este duke Francesco III and his granddaughter Maria Beatrice Ricciarda were present at the second one (it was for her wedding that Wolfgang later composed "Ascanio in Alba"); at the third gathering, for which Wolfgang wrote three arias and a recitative on texts by Metastasio, the doyen of opera poets (Firmian had presented an edition of his complete works to the boy), he was heard by the gentlemen who managed the Milan Teatro Regio Ducale.

As a result, Wolfgang was commissioned to write an opera which would open on 26 December of that year. This was to be an *opera seria* and — even though "Die Schuldigkeit des ersten Gebotes" and "Apollo et Hyacinthus" exhibited stylistic and formal features characteristic of the genre — it would be his first true *opera seria*. What was more, it would be Wolfgang's first opportunity of being

heard in an opera theatre, and an international one at that. As can well be imagined, the Mozarts were overjoyed.

The contract for the opera stipulated that Wolfgang would be paid 100 *gigliati*, the normal fee paid a composer and roughly equivalent to the price of 300 meals; in short, Leopold and his son would have been able to eat for about 75 days on this sum. (However, a star singer could have earned anything up to 1,000 *gigliati* for a season of two operas.) In addition, the Mozarts would be provided with free lodgings. The music of the recitatives was to be sent to Milan in October, and Wolfgang himself was to arrive by 1 November in order to write the arias, a usual practice since the music was always designed to suit the particular singers. Once the opera opened he was to play first harpsichord for three performances, also a usual requirement, guaranteeing the composer's presence and thus assuring that he would be on hand to solve all problems.

It was only in July, after father and son had been to Florence, Rome, Naples and Bologna (where Wolfgang studied counterpoint with Padre Martini) that the libretto for the opera arrived. As Leopold wrote home on 28 July, "The opera is called 'Mitridate, re

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di Ponto.' Such is by a poet from Turin, Signor Vittorio Amadeo Cigni-Santi [sic] and was performed in 1767." For the earlier performance the text had been set by Quirino Gasparini, and it was passed on almost unaltered to Mozart. It had little to do with the ruler of c. 135-65 BC who had fought courageously and often against Rome, but instead told of two brothers and their father fighting over one woman. Vittorio Cigni, or Cigna-Santi (1728-85), a member of Turin's Accademia dei Trasformati, had based his plot on a translation by Giuseppe Parini of Racine's non-historical account of Mitridate. Between Racine and Cigna-Santi, relatives and friends were invented or eliminated to construct a typical *opera seria*, that is, a "serious opera," a tale of nobles enflamed by passions which are not always equally noble but where good triumphs in the end.

At the same time as he received the libretto, Mozart learned the names of his impressive cast: Guglielmo D'Ettore (tenor, Mitridate), Antonia Bernasconi (soprano, Aspasia), Pietro Benedetti (soprano, Sifare), Giuseppe Cicognani (contralto, Farnace), Anna Francesca Varese (soprano, Ismene), Gaspare Bassano (tenor, Marzio) and Pietro Muschietti (soprano, Arbate). The Mozarts knew some of the singers personally and so Wolfgang could write the recitatives and begin to think of the arias with their voices in mind. For example, the tenor D'Ettore, whom Leopold referred to as "our good friend," did not have an agile voice and could not sing *fiorture*. Instead his large range (c' to c''') and ability to execute difficult leaps were put into

relief by Wolfgang. Apart from previous occasional pieces, "Mitridate" was to be the young composer's first notable music for the male castrato voice (the opera had three such roles), which generally had an enormous range (from soprano to tenor and occasionally bass) and even though more powerful than the female correspondent was also very agile. The importance of the task was perhaps why he was so concerned when Benedetti, whom he did not know and who had the main male soprano part, was delayed in arriving in Milan, as one learns from Leopold's letter home of 24 November: "Wolfgang has his hands full, now that the time is approaching, and he has done only a single first aria for the *primo uomo* because he is still not here, and double work he does not want; consequently [he] prefers awaiting his presence in order to measure the suit properly on the body."

The Mozarts themselves actually arrived in the city early, on 18 October; unfortunately, events soon began to be reminiscent of Vienna and the problems over "La finta semplice." Someone had tried to convince the *prima donna* Antonia Bernasconi not to sing Wolfgang's settings of her arias and duet but Gasparini's from the earlier Turin performance. Luckily, as Leopold was able to write his wife on 10 November, the soprano did not do so as she was "completely overjoyed with Wolfgang's arias for her, written to her desire and wish, as is her maestro Signor Lampugnani with whom she goes over her part [and] who cannot give enough praise to Wolfgang's arias."

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The libretto of "Mitridate, re di Ponto" was written so that there would be the usual disposition of arias during the course of the work. This allowed two of the principal characters, Aspasia and Sifare, to begin the opera by each singing an aria. Generally, each of the three acts of an *opera seria* usually had an aria, occasionally two, for each singer; but by the end of the opera, the main characters would still have outsung the others. This was true of the present libretto, too, and Wolfgang had to write five arias for Mitridate, four for Sifare, Aspasia and Farnace, three for Ismene, and one for Arbate and Marzio. However, his task of composing the solo pieces did not end here. In order to please the singers, he was forced to rewrite seven arias and a duet; he even rewrote D'Ettore's entrance aria "Se di lauri il crin adorno" (No. 8) as many as four times before the singer accepted it. At the same time, Benedetti (Sifare) and Bernasconi (Aspasia) liked their duet "Se viver non degg'io" (No. 16, the only duet in the opera, and the only ensemble apart from the closing quintet) so much in the end that the male soprano declared that if the public did not like it he would have himself castrated a second time!

The Teatro Regio Ducale orchestra which Wolfgang had at his disposal comprised 28 violins (14 firsts and 14 seconds), six violas (often asked to play *col basso*), two cellos, six double-basses, and two harpsichords; there were also two oboes and two flutes (and when flutes were not called for these players doubled on oboes), two bassoons (which doubled the cellos when not specifically scored for), two trumpets (or "clarini"), four horns and tim-

pani. The ensemble provided an important opportunity for Wolfgang to write for an unusually large and competent orchestra and he took advantage of their co-operation to score well for them in "Mitridate": it was no doubt because of their skill that the majority of the arias, intended to be rather forceful exhibition pieces for the singers, are orchestrated not for strings alone but have the added colour and strength of brass and woodwind instruments.

Several rehearsals of the opera were held in December: first there was a rehearsal to go through the recitatives to check that copies were correct; then a small orchestral rehearsal with only 17 members, again to check parts; afterwards a general rehearsal in the small Redoutensaal with all the orchestral players; next there were rehearsals in the main theatre with smaller recitative rehearsals continuing at the same time; and finally the dress rehearsal on Christmas Eve, two days before opening night.

As far as the theatre itself is concerned, Burney has left us a good description of it:

The theatre here is very large and splendid; it has five rows of boxes on each side, one hundred in each row; and parallel to these runs a broad gallery, round the house, as an avenue to every row of boxes; each box will contain six persons, who sit at the sides, facing each other. Across the gallery of communication is a complete room to every box, with a fireplace in it, and all conveniences for refreshments and cards. In the fourth row is a *pharo* table, on each side of the

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house, which is used during the performance of the opera. There is in front a very large box, as big as a common London dining-room, set apart for the Duke of Modena, governor of Milan, and the *Principessina* his daughter ... in the highest storey the people sit in front; and those for whom there are no seats, stand behind in the gallery: all the boxes here are appropriated for the season ... Between the acts the company from the pit come upstairs, and walk about the galleries.

On the progress made during rehearsals, the ever-anxious Leopold wrote home, "My consolation is that I see that the performers as well as the orchestra are pleased and I myself, praise God, have ears. ... The opposing ill-wishers who said Wolfgang was too young to write an opera are now dumb." He rejoiced about still another favourable indication of the opera's worth: "The copyist is absolutely delighted, which in Italy is a very good omen; for when the music is a success the copyist sometimes makes more money by selling and dispatching the arias, than does the maestro for the work." At the same time, he felt that with an opera's success, "much is due to luck, as in a lottery."

In the end the Mozarts' efforts were fruitful and "Mitridate, re di Ponto" was a huge success. When Leopold wrote to Padre Martini on 2 January 1771, he was able to boast, "The first opera of the season in Milan usually has the misfortune, if not of failing, at least of having a small audience, as all the world awaits the second. But for the six perform-

ances given so far the theatre has always been very full, and every evening two arias have had to be repeated, with much applause for the most part for the others." In fact the audience's enthusiasm continued and the opera went on to enjoy some 20 performances. Wolfgang played first harpsichord for three of these, but then he was able to sit in the audience with his father, "a while here and there, where it pleases us" and "where everyone wants to speak with the Maestro and see him close at hand."

Not surprising for a 14-year-old, Wolfgang followed tradition when setting "Mitridate." For example, in Sifare's aria "Soffre il mio cor con pace" (No. 2), the word *pace* is given special treatment since this is the main idea of the text. His approach to form was also that of his contemporaries who, by the 1770's, had ceased composing *da capo* arias. These had consisted of two contrasting sections (contrasting in character and generally also in metre and key) with the opening section repeated in its entirety at the end. Instead, a more complex tripartite structure was preferred. Here an instrumental introduction presented in the tonic the two themes of the following opening vocal section. This first vocal section (A) was therefore bithematic but here *a* was in the tonic and *b* was in the dominant; it was repeated (A'), however now *a'* was modulating and *b'* was in the tonic. The text thus far was that of a single stanza but as it was sung at each theme (*a*, *b*, *a'*, *b'*), it was heard four times in succession; in bravura arias *b* and *b'* were characterised by passages of virtuosity. The second vocal section (B), relatively unimportant and in another key (often

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also in another tempo and metre), was based on a second stanza of text which was generally heard but once, although single words might be repeated. At this point there was a return to the opening vocal section; however, not from the very beginning (which would have been *da capo*) but *dal segno*, the "sign" being placed at A' or even at only the last section (b') of A'. This extremely popular form with its abbreviated repeat was employed several times by Wolfgang in "Mitridate": for example in Aspasia's "Al destin che la minaccia" (No. 1), Sifare's "Soffre il mio cor con pace" (No. 2), Farnace's "Venga pur, minacci e frema" (No. 6), Ismene's "In faccia all'oggetto" (No. 9), Sifare's "Lungi da te, mio bene" (No. 13), Ismene's "So quanto a te dispiace" (No. 15), and so forth.

A shortened version of the *dal segno* form was also much in use at the time. An opening vocal section (A) based on a first stanza of text still comprises two themes, *a* in the tonic and *b* in the dominant, but the repeat A' at this point is eliminated; the second stanza of text, moreover, is set to music which serves as a transition or development section (B); after which the first stanza returns with a recapitulation in the tonic (A'). Wolfgang's familiarity with this alternate structure is apparent in "Mitridate" in Arbate's "L'odio nel cor frenate" (No. 3), Mitridate's "Se di lauri il crin adorno" (No. 8) and Farnace's "Va, l'error mio malese" (No. 11) among other examples.

As well as demonstrating Wolfgang's skill with typical *opera seria* forms and revealing the marvel-

lous vocal abilities of the cast (clearly evident in arias such as Sifare's "Lungi da te" (No. 13), which showed off Benedetti's wide range and facile agility to great advantage), "Mitridate" offers examples of the young man's ever-increasing awareness of drama and music's ability to heighten it. Such is the case of Sifare's "Parto: nel gran cimento sarò germano e figlio" (No. 5). Mozart realised that these words required only simple statement while the following impassioned words, "Eguale al tuo pericolo la sorte mia sarà," needed a more extended exposition. By contrasting the two phrases and giving the second more emphasis, he presents a human being who, although he has decided to do good, is afraid of a danger greater than his noble intentions. Similarly in "Son reo, l'error confesso" (No. 16), the first part of section A is indicated *Adagio maestoso* and the second *Allegro*, allowing Farnace to confess his guilt slowly but then to involve Sifare quickly with the accusation "Ma reo di me peggiore il tuo rivale è questo." Both of these arias, moreover, offer an unconventional disposal of tempos and sections in order to convey the drama adequately.

Recitative, too, receives particular attention in "Mitridate, re di Ponto." Scene 4 of Act III, beginning "Lagrima intempestiva" is probably Mozart's most dramatic treatment of recitative up to that time. It is a succession of various styles, each change coinciding with a new textual-emotional situation. The scene begins with eight bars of simple recitative with only continuo accompaniment; but when Aspasia is given a cup of poison to drink since she is guilty of having been unfaithful to Mitridate,

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strings, oboes (with flutes), horns and bassoons are added and an excited *Allegro* section ensues. Aspasia now thinks of her beloved Sifare and, realising she will be united with him in the tomb, she becomes quieter; after 24 bars the accompanied recitative turns into a true aria directed to the pallid ghosts of the Elysian fields, whom she asks to watch over her. However, her fears are renewed as she again faces the poison she must drink; and once more the accompanied style of recitative returns, now allowing her to express her several different thoughts in changing tempos of [*Allegro*], *Andante*, *Allegro*.

The critic for the "Gazzetta di Milano," Giuseppe Parini (the translator of Racine mentioned above), noted that the opera "met with public satisfaction both for the good taste of its decorations [the sets were made by the famous Galliari brothers, Bernardino, Fabrizio, and Giovanni Antonio] and for the excellence of the music, and ability of the actors." He went on to single out the arias sung by Antonia Bernasconi (Aspasia), which he said "express passions vividly and touch the heart." Concluding remarks were reserved for the young maestro, who — Parini assured his readers — "studies the beautiful in nature and represents it adorned with the most rare musical graces," a fine compliment in an age which felt that the very aim of all art was a seemingly effortless imitation of nature.

From its opening, the Teatro Regio Ducal offered ballets or short pantomimes as intermezzos between the acts of the operas. This was true of Wolfgang's "Mitridate" too, as Leopold complained: "The opera with three ballets lasted six full hours; one should shorten the ballets as they last two full hours." He was sorry for the audience as "the majority still had to go home to eat!" Although the ballet music was always the responsibility of another composer, the contact with dance — as well as with the creators of the sets, the house orchestra and the star singers — all combined to provide Wolfgang with an important musical experience of international quality.

His autograph score of "Mitridate, re di Ponto," apart from some sketches and first versions of arias, is lost; however copies supervised by Wolfgang exist. He was to return to Milan for "Ascanio in Alba," performed the following Carnival. However, this would be Mozart's last contact with the city. The Teatro Regio Ducale of Milan was active until it was destroyed by fire in 1776; its replacement, the Teatro La Scala, was opened in 1778: however he was not invited to compose for either of them.

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Synopsis

Uwe Kraemer

ACT ONE

The ageing king Mitridate reigns over the kingdom of Ponto, on the northern coast of Asia Minor. He has embarked on a campaign against Rome, leaving Aspasia, his young betrothed, in the protection of his two quite dissimilar sons, Farnace and Sifare.

In the main square of Nymphaea, capital of Ponto, Arbate, the city governor, meets Sifare, Prince of Kolchis. Arbate wants to show the prince how delighted the people are that he has returned. But Sifare is petulant and jealous, because his elder half-brother Farnace is also staying in the city. Both have heard the rumour that their father Mitridate has fallen in the conflict with the Romans. The brothers belong to different political camps — Farnace sympathises with the Romans, Sifare with the Greeks — but the true reason for their mutual antipathy is their love for Aspasia. Arbate assures Sifare of his implicit loyalty and of his support of Sifare's desire to win both the young Greek and political power.

Aspasia appeals to Sifare as "Mitridate's best son" to protect her against his brother Farnace, who is shamelessly trying to force her to love him, although she despises him. Aspasia is astonished by Sifare's confession that he too loves her and amazed at his noble and unselfish promise to relinquish her

and to vanish out of her life. Her plea for protection against Farnace (No. 1 Aria: "Al destin, che la minaccia") gives Sifare new hope, but the realisation that he has a rival infuriates him (No. 2 Aria: "Soffre il mio cor con pace").

In the Temple of Venus Farnace urges Aspasia to marry him and thus become queen of Ponto. But the proud and loyal Aspasia refuses him her hand, for he is in conspiracy with Rome. When he uses force to try to convince her, Sifare steps between them and offers her his protection. Aspasia manages to restrain the brothers as their quarrel threatens to become a sword-fight. Arbate brings news of Mitridate's arrival in the harbour of Nymphaea and exhorts the princes to curb their hatred (No. 3 Aria: "L'odio nel cor frenate"). Aspasia, her affections wavering between Mitridate and Sifare, reflects on her fateful position and leaves in despair (No. 4 Aria: "Nel sen mi palpita dolente il core"). Farnace tries to persuade Sifare to prevent their father from entering the city, but the young man is unswerving in his loyalty to his king and father. However, he agrees to conceal their mutual love of Aspasia and is keen to prove his worth both as a brother and as a son (No. 5 Aria: "Parte: Nel gran cimento"). Farnace realises that his plans, both political and personal, are doomed to failure and allows himself to be persuaded by the Roman

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tribune Marzio to place his fate in the hands of Rome. On no account will he yield to his irascible and implacable father (No. 6 Aria: "Venga pur, minacci e frema").

(No. 7 March) Mitridate returns to Nymphaea, defeated and demoralised by the Roman general Pompey (No. 8 Aria: "Se di lauri il crine adorno"). His retinue includes Ismene, daughter of the king of Parthia. The king reproves his sons for having left their cities, but accepts their explanation that their fury at the news of his supposed death had led them to neglect their duties. Mitridate tells his older son to regard Ismene, who has been promised to him for years, as his bride — but Farnace's unfriendly manner awakens misgivings in Ismene's heart about the happy future she had hoped for (No. 9 Aria: "In faccia all'oggetto"). Mitridate discloses to his governor, Arbate, that he himself had put out the rumour of his death, in order to put to the test his sons' demeanour towards Aspasia. Informed by Arbate of Farnace's disloyalty and his hasty bid for Aspasia, Mitridate swears to dispatch the rebel regardless of familial bonds (No. 10 Aria: "Quel ribelle e quell'ingrato").

ACT TWO

Ismene confronts Farnace. Although for years he has sworn love and fidelity to her, she now feels herself a scorned lover, since his affections belong to another. He admits that his former ardour has cooled considerably because of the great distance between them. At this the girl's heart hardens, for she is ambitious and believes herself born to be

queen. She resolves that she will demand revenge of Mitridate. Farnace warns her against this step, for one day she might regret her excessive cruelty (No. 11 Aria: "Va, l'error mio palesa").

Mitridate promises Ismene that Farnace will pay with his life for the insult to her and to his father, and promises her a more worthy husband in Sifare. He summons Aspasia and informs her that he wishes to marry her as soon as possible. Her hesitation confirms his suspicions of her infidelity, and he believes the rumour that she was seduced by Farnace. He summons Sifare and commands him to kill Farnace and remind the ungrateful Aspasia of her duty (No. 12 Aria: "Tu, che fedel mi sei"). As Aspasia and Sifare are confessing their love for one another, Arbate arrives with an order from the king. Both his sons and Aspasia are to hasten to his camp. The two lovers conscientiously resolve to part. Sifare leaves her so that peace will be restored in her heart (No. 13 Aria: "Lungi da te, mio bene"). Aspasia too is torn between duty and love (No. 14 Aria: "Nel grave tormento").

In Mitridate's camp the king discloses to Ismene his suspicion that his son Farnace is a traitor and is plotting with Rome. When the two sons arrive and are informed of his planned campaign against Rome, Farnace is dismayed and suggests that it would be better to make peace with Rome. For his father this is sufficient proof of Farnace's treachery. At the very moment that the Roman tribune Marzio is brought into the camp as the bearer of a peace proposal, Farnace is disarmed and is to be thrown into

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prison. Marzio threatens that Rome will have its revenge. Ismene tries to intercede, bidding Mitridate not to grieve over his son's ingratitude (No. 15 Aria: "So quanto a te dispiace"). Farnace does not deny his treasonable ties with Rome, but now denounces Sifare for robbing the king of Aspasia's heart (No. 16 Aria: "Son reo; l'error confesso"). In order to discover whether the accusation is a just one, the king treacherously informs Aspasia that he wishes to relinquish her, and offers her Sifare in his place. Aspasia is resolved to go to the altar with him alone, but he continues to press her to marry one of his sons. Finally she admits her love for Sifare and from his reaction she realises that she has been the dupe in a treacherous game. Mitridate swears in his fury to take his revenge on her and on both his sons (No. 17 Aria: "Già di pietà mi spoglio"). In despair Aspasia entreats Sifare to kill her with his sword. Nobly he beseeches her to try to please the king and mount the throne, forgetting him. But she cannot obey the old Barbarian whose hands will soon be dipped in blood. Together the young lovers give voice to their wish to die together (No. 18 Duet: "Se viver no deggio").

ACT THREE

The wrathful Mitridate is about to give the order to have Sifare killed when Aspasia approaches him in a frenzy and throws at his feet the torn bands of the royal diadem which he once gave her. Ismene defends the rejected woman, and pleads with Mitridate to look on Aspasia and her deeds with the eyes of a lover, not a tyrant. She reminds him of her own lot; rejected by Farnace, she no longer plans to

destroy him but is resolved to let her heart speak (No. 19 Aria: "Tu sai per chi m'accese").

Aspasia demands to be told Sifare's fate, and learns that she can save him if she submits to the king. She refuses this unreasonable demand, however, and pleads that Sifare be set free. Mitridate's vituperation of Aspasia and Sifare is cut short when Arbate announces that a Roman fleet has landed and his army has been put to flight. Mitridate's threat that his unfaithful lover will see Hades before he does is in earnest (No. 20 Aria: "Vado incontro al fato estremo"): a Moor brings Aspasia a cup of poison on a tray. Fully aware of its powers, she is about to take the drink, hoping to find peace in the grave and to be united with Sifare (No. 21 Cavatina: "Pallid'ombre"). Sifare bursts in just in time to save her from death. Ismene had set him free. Now he must be at his father's side in battle; in death his virtue shall be established and the ignominy of treason wiped away (No. 22 Aria: "Se il rigor d'ingrata sorte").

Farnace, in chains, is released by Marzio and his soldiers. But in the meantime he has come to realise that he owes loyalty to his father. In spite of Marzio's promise that on his father's death he will succeed to the throne (No. 23 Aria: "Se di regnar sei vago"), Farnace's conscience holds out. He will renounce the throne, Aspasia and the friendship of the Romans and follow the path of fame and honour (No. 24 Aria: "Già dagli occhi il velo è tolto").

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Mitridate is mortally wounded. In order not to be defeated by the enemy he has thrown himself on his own sword and is thus the victor, according to his code of honour. He recognises Sifare's loyalty and courage, forgives Aspasia and places her fate in Sifare's hand. When Sifare wants to punish the erring Farnace, Ismene intercedes on his behalf with the news that he has set fire to the ships of the Romans and has thus forced them to retreat. After

Mitridate has taken him into his arms and forgiven him, the principals join in a quintet (No. 25: "Non si ceda al campidoglio"), a song of revenge against the tyrannical power of Rome, with a universal moral: whoever presumes to rob the world of its freedom must always be resisted.

Translation: Mary Adams

Mozart

Total playing-time: 3.13'44"

422 529-2 P M E 3

AAD PG 893

Wolfgang Amadeus Mozart

MITRIDATE, RE DI PONTO

Opera seria, KV 87

Mitridate	_____	Werner Hollweg
Aspasia	_____	Arleen Augér
Sifare	_____	Edita Gruberova
Farnace	_____	Agnes Baltsa
Ismene	_____	Ileana Cotrubas
Marzio	_____	David Kübler
Arbate	_____	Christine Weidinger

Mozarteum-Orchester Salzburg

Leopold Hager, cembalo

Horn solo: Alois Aigner

Leopold Hager

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PHILIPS

COMPLETE MOZART EDITION

Mozart

COSÌ FAN TUTTE





1	Ouvertura	4'28"	84
ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE			
No. 1 Terzetto			
2.1	La mia Dorabella	2'54"	84
Ferrando, Guglielmo, Don Alfonso			
Recitativo			
2.2	Fuor la spada		86
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No. 2 Terzetto			
3	È la fede delle femmine	2'25"	88
Don Alfonso, Ferrando, Guglielmo			
Recitativo			
Scioccherie di poeti!			
Ferrando, Guglielmo, Don Alfonso			
No. 3 Terzetto			
4	Una bella serenata	2'15"	96
Ferrando, Don Alfonso, Guglielmo			
No. 4 Duetto			
5.1	Ah, guarda, sorella	5'44"	98
Fiordiligi, Dorabella			

Mozart

Recitativo

5.2 Mi par che stamattina

Fiordiligi, Dorabella

100

No. 5 Aria

6 Vorrei dir, e cor non ho

Don Alfonso

1'31"

102

Recitativo

Stelle! Per carità, signor Alfonso

Fiordiligi, Don Alfonso, Dorabella

No. 6 Quintetto

7.1 Sento, oh Dio, che questo piede

Guglielmo, Ferrando, Don Alfonso, Fiordiligi, Dorabella

5'25"

106

Recitativo

7.2 Non piangere, idol mio!

Guglielmo, Ferrando, Don Alfonso, Fiordiligi, Dorabella

110

No. 7 Duetto

8.1 Al fato dan legge

Ferrando, Guglielmo

1'47"

112

Recitativo

8.2 La commedia è graziosa

Don Alfonso, Ferrando, Fiordiligi, Dorabella

112

Mozart

No. 8 Coro

9 Bella vita militar!

Recitativo

Non v'è più tempo

Don Alfonso, Fiordiligi, Dorabella, Ferrando, Guglielmo

No. 9 Quintetto

10.1 Di scrivermi ogni giorno

Fiordiligi, Dorabella, Guglielmo, Ferrando, Don Alfonso

2'05"

114

Coro

10.2 Bella vita militar!

Recitativo

10.3 Dove son?

Dorabella, Don Alfonso, Fiordiligi

3'37"

116

No. 10 Terzettino

11.1 Soave sia il vento

Fiordiligi, Dorabella, Don Alfonso

5'02"

122

Recitativo

11.2 Non son cattivo comico

Don Alfonso

122

Recitativo

11.3 Che vita maledetta

Despina

124

Mozart

Madame, ecco la vostra colazione

Despina, Fiordiligi, Dorabella

[12.1] Ah, scostati!

Dorabella

5'31" 126

No. 11 Aria

[12.2] Smanie implacabili

Dorabella

Recitativo

126

[12.3] Signora Dorabella

Despina, Dorabella, Fiordiligi

128

No. 12 Aria

[13.1] In uomini, in soldati

Despina

5'10" 132

Recitativo

[13.2] Che silenzio!

Don Alfonso, Despina

134

No. 13 Sestetto

[14.1] Alla bella Despinetta

Don Alfonso, Ferrando, Guglielmo, Despina, Fiordiligi, Dorabella

6'44" 142

Recitativo

[14.2] Che sussurro! Che strepito!

Don Alfonso, Dorabella, Fiordiligi, Ferrando, Guglielmo, Despina

146

Mozart

[15.1] Stelle! Che ardir!

Fiordiligi, Dorabella

6'23" 152

No. 14 Aria

[15.2] Come scoglio

Fiordiligi

152

Recitativo

[15.3] Ah, non partite

Ferrando, Guglielmo, Don Alfonso, Dorabella, Fiordiligi

154

No. 15 Aria

[16] Non siate ritrosi

Guglielmo

1'39" 156

No. 16 Terzetto

[17] E voi ridete?

Don Alfonso, Ferrando, Guglielmo

1'49" 156

Recitativo

Si può sapere un poco

Don Alfonso, Guglielmo, Ferrando

No. 17 Aria

[18] Un'aura amorosa

Ferrando

4'46" 162

Mozart



Recitativo

[1] Ho, la saria da ridere!

Don Alfonso, Despina

2'14" 164

No. 18 Finale I

[2] Ah, che tutta in un momento

Fiordiligi, Dorabella

2'58" 170

[3] Si mora, sì, si mora

Ferrando, Guglielmo, Don Alfonso, Fiordiligi, Dorabella, Despina

5'20" 170

[4] Eccovi il medico

Don Alfonso, Ferrando, Guglielmo, Despina, Fiordiligi, Dorabella

3'11" 180

[5] Dove son?

Ferrando, Guglielmo, Despina, Don Alfonso, Fiordiligi, Dorabella

3'46" 186

[6] Dammi un bacio

Ferrando, Guglielmo, Fiordiligi, Dorabella, Despina, Don Alfonso

3'24" 188

ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

[7] Andate là

Despina, Fiordiligi, Dorabella

2'41" 192

Mozart

No. 19 Aria

[8.1] Una donna a quindici anni

Despina

5'09" 200

Recitativo

[8.2] Sorella, cosa dici?

Fiordiligi, Dorabella

202

No. 20 Duetto

[9.1] Prenderò quel brunettino

Dorabella, Fiordiligi

3'21" 206

Recitativo

[9.2] Ah, correte al giardino

Don Alfonso, Dorabella

208

No. 21 Duetto con Coro

[10.1] Secondate, aurette amiche

Ferrando, Guglielmo, Coro

4'05" 210

Recitativo

[10.2] Il tutto deponete

Don Alfonso, Fiordiligi, Dorabella, Despina, Ferrando, Guglielmo

210

No. 22 Quartetto

[11.1] La mano a me date

Don Alfonso, Ferrando, Guglielmo, Despina

5'10" 212

Mozart



- Recitativo
 11.2 **Oh che bella giornata!** 216
 Fiordiligi, Ferrando, Dorabella, Guglielmo
- No. 23 Duetto
 12 **Il core vi dono** 224
 Guglielmo, Dorabella
- Recitativo
 13 **Barbara! Perché fuggi?** 228
 Ferrando, Fiordiligi
- No. 24 Aria
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 Ferrando
- Recitativo
 15 **Ei parte... senti... ah no!** 232
 Fiordiligi
- No. 25 Rondò
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 Fiordiligi

Mozart

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 Guglielmo
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- Recitativo
 4 **Ora vedo che siete** 252
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 6 **È amore un ladroncello** 258
 Dorabella

Mozart

- Recitativo
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Fiordiligi, Guglielmo, Despina, Don Alfonso
- L'abito di Ferrando**
Fiordiligi, Guglielmo
- No. 29 Duetto
- [7] **Fra gli amplessi in pochi stanti**
Fiordiligi, Ferrando
- Recitativo
- [8] **Oh poveretto me**
Guglielmo, Don Alfonso, Ferrando
- No. 30 Andante
- [9.1] **Tutti accusan le donne**
Don Alfonso
- Recitativo
- [9.2] **Vittoria, padroncini!**
Despina, Ferrando, Guglielmo, Don Alfonso
- No. 31 Finale
- [10] **Fate presto, o cari amici**
Despina, Coro, Don Alfonso
- [11] **Benedetti i doppi coniugi**
Coro, Fiordiligi, Dorabella, Ferrando, Guglielmo

Mozart

- [12] **E nel tuo, nel mio bicchiere** 1'54" 282
Fiordiligi, Dorabella, Ferrando, Guglielmo
- [13] **Miei signori, tutto è fatto** 3'29" 284
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- [14] **Sani e salvi** 3'31" 290
Ferrando, Guglielmo, Don Alfonso, Fiordiligi, Dorabella, Despina
- [15] **Ah, signor, son rea di morte** 6'08" 290
Fiordiligi, Dorabella, Ferrando, Guglielmo, Don Alfonso, Despina

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 3.02'40"

422 542-2 PME3

ADD PG 893

Wolfgang Amadeus Mozart

COSÌ FAN TUTTE

Dramma giocoso, KV 588

Fiordiligi	_____	Montserrat Caballé
Dorabella	_____	Janet Baker
Guglielmo	_____	Wladimiro Gazarolli
Ferrando	_____	Nicolai Gedda*
Despina	_____	Ileana Cotrubas
Don Alfonso	_____	Richard Van Allan

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Orchestra and Chorus of the
Royal Opera House, Covent Garden

John Constable, cembalo

Sir Colin Davis

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PHILIPS

COMPLETE MOZART EDITION

Mozart

DON GIOVANNI





- | | | | |
|---|-----------|-------|----|
| 1 | Ouvertura | 6'06" | 90 |
|---|-----------|-------|----|

ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTENo. 1 Introduzione

- | | | | |
|-----|-------------------------------|-------|----|
| 2.1 | Notte e giorno faticar | 5'41" | 90 |
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Leporello

- | | | | |
|-----|------------------------------------|--|----|
| 2.2 | Non sperar, se non m'uccidi | | 92 |
|-----|------------------------------------|--|----|

Donna Anna, Don Giovanni, Leporello

- | | | | |
|-----|---------------------------|--|----|
| 2.3 | Lasciala, indegno! | | 94 |
|-----|---------------------------|--|----|

Il Commendatore, Don Giovanni, Leporello

- | | | | |
|-----|-------------------------------------|--|----|
| 2.4 | Ah, soccorso! son tradito... | | 94 |
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Il Commendatore, Don Giovanni, Leporello

Recitativo

- | | | | |
|-----|----------------------------|--|----|
| 2.5 | Leporello, ove sei? | | 96 |
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Don Giovanni, Leporello

- | | | | |
|---|----------------------------------|-------|----|
| 3 | Ah! del padre in pericolo | 2'44" | 98 |
|---|----------------------------------|-------|----|

Donna Anna, Don Ottavio

No. 2 Recitativo accompagnato e Duetto**Ma qual mai s'offre, o Dei**

Donna Anna, Don Ottavio

- | | | | |
|---|-------------------------------|-------|-----|
| 4 | Fuggi, crudele, fuggi! | 3'30" | 102 |
|---|-------------------------------|-------|-----|

Donna Anna, Don Ottavio

Mozart

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	Udisti? qualche bella		
	Don Giovanni, Leporello, Donna Elvira		
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[8]	Madamina, il catalogo è questo	5'20"	118
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	Zerlina, Coro, Masetto		
	Recitativo		
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Mozart

	<u>No. 6 Aria</u>		
[10]	Ho capito, signor sì!	1'31"	128
	Masetto		
	Recitativo		
[11]	Alfin siam liberati	1'46"	130
	Don Giovanni, Zerlina		
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	Don Giovanni, Zerlina		
	Recitativo		
[12.2]	Fermati, scellerato!		134
	Donna Elvira, Zerlina, Don Giovanni		
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[13]	Ah, fuggi il traditor	1'10"	136
	Donna Elvira		
	Recitativo		
[14]	Mi par ch'il demonio si diverta	1'04"	138
	Don Giovanni, Don Ottavio, Donna Anna, Donna Elvira		
	<u>No. 9 Quartetto</u>		
[15.1]	Non ti fidar, o misera	4'21"	140
	Donna Elvira, Donna Anna, Don Ottavio, Don Giovanni		

Mozart



Recitativo

15.2 Povera sventurata!

Don Giovanni

No. 10 Recitativo accompagnato ed Aria

16 Don Ottavio... son morta!

Donna Anna, Don Ottavio

17 Or sai chi l'onore

Donna Anna

146

3'19" 148

3'10" 152

Mozart

CD 2 422 816-2



Recitativo

1 Come mai creder deggio

Don Ottavio

No. 10 bis Aria

2 Dalla sua pace

Don Ottavio

Recitativo

3 Io deggio ad ogni patto

Leporello, Don Giovanni

No. 11 Aria

4 Fin ch'han dal vino

Don Giovanni

Recitativo

5 Masetto... senti un po'...

Zerlina, Masetto

No. 12 Aria

6.1 Batti, batti, o bel Masetto

Zerlina

Recitativo

6.2 Guarda un po' come seppe questa strega

Masetto, Don Giovanni, Zerlina

0'33" 154

4'21" 154

1'32" 156

1'14" 160

1'12" 162

4'06" 164

166

Mozart

No. 13 Finale

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- [10.2] **Da bravi, via, ballate**
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Don Giovanni, Masetto, Zerlina 182
- [11.1] **Ecco il birbo che t'ha offesa**
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- [11.2] **Trema, trema scellerato**
Donna Elvira, Donna Anna, Zerlina, Don Ottavio, Masetto 192

Mozart

ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

No. 14 Duetto

- [12.1] **Eh via, buffone, non mi seccar** 3'05" 194
Don Giovanni, Leporello

Recitativo

- [12.2] **Leporello!** 196
Don Giovanni, Leporello

No. 15 Terzetto

- [13] **Ah! taci, ingiusto core** 4'45" 200
Donna Elvira, Leporello, Don Giovanni

Recitativo

- [14] **Amico, che ti par?** 1'59" 204
Don Giovanni, Leporello, Donna Elvira

No. 16 Canzonetta

- [15.1] **Deh! vieni alla finestra** 3'01" 212
Don Giovanni

Recitativo

- [15.2] **V'è gente alla finestra** 212
Don Giovanni, Masetto

No. 17 Aria

- [16] **Metà di voi qua vadano** 2'46" 216
Don Giovanni

Mozart



Recitativo

[17] Zitto... Lascia ch'io senta... Ottimamente

Don Giovanni, Masetto, Zerlina

2'08" 218

No. 18 Aria

[18] Vedrai, carino

Zerlina

3'28" 224

Mozart

CD 3 422 817-2



Recitativo

[1] Di molte faci il lume

Leporello, Donna Elvira

0'41" 226

No. 19 Sestetto

[2.1] Sola, sola in buio loco

Donna Elvira, Leporello, Don Ottavio, Donna Anna, Zerlina, Masetto

7'34" 228

Recitativo

[2.2] Dunque quello sei tu

Zerlina, Donna Elvira, Don Ottavio, Masetto

232

No. 20 Aria

[3.1] Ah! pietà, signori miei!

Leporello

2'22" 234

Recitativo

[3.2] Ferma, perfido; ferma

Donna Elvira, Masetto, Zerlina, Don Ottavio

236

No. 21 Aria

[4] Il mio tesoro intanto

Don Ottavio

4'25" 238

No. 21bis Recitativo accompagnato ed Aria

[5] In quali eccessi

2'18" 238

[6] Mi tradi quell'alma ingrata

Donna Elvira

3'55" 240

Mozart



- Recitativo
[7] **Ah! ah! ah! questa è buona!** 4'14" 240
Don Giovanni, Leporello, il Commendatore
- No. 22 Duetto
[8] **O statua gentilissima** 3'18" 250
Leporello, Don Giovanni, il Commendatore
- Recitativo
[9] **Calmatevi, idol mio** 0'44" 256
Don Ottavio, Donna Anna
- No. 23 Recitativo accompagnato ed Aria
[10] **Crudele? Ah no! mio bene!** 1'43" 256
- [11.1] **Non mi dir, bell'idol mio** 5'24" 258
Donna Anna
- Recitativo
[11.2] **Ah, si segua il suo passo** 258
Don Ottavio
- No. 24 Finale
[12] **Già la mensa è preparata** 4'38" 258
Don Giovanni, Leporello
- [13] **L'ultima prova** 3'16" 264
Donna Elvira, Don Giovanni, Leporello

Mozart



- [14] **Don Giovanni, a cenar teco m'invitasti** 7'07" 272
Il Commendatore, Don Giovanni, Leporello
- [15] **Ah! dov'è il perfido?** 1'39" 280
Donna Elvira, Donna Anna, Don Ottavio, Leporello, Zerlina, Masetto
- [16] **Or che tutti, o mio tesoro** 3'05" 284
Don Ottavio, Donna Anna, Donna Elvira, Leporello, Zerlina, Masetto
- [17] **Questo è il fin di chi fa mal!** 1'42" 284
Donna Elvira, Donna Anna, Zerlina, Don Ottavio, Leporello, Masetto

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 2.43'53"

422 541-2 PME3

ADD PG 893

Wolfgang Amadeus Mozart

DON GIOVANNI

Dramma giocoso, KV 527

Don Giovanni	Ingvar Wixell
Il Commendatore	Luigi Roni
Donna Anna	Martina Arroyo
Don Ottavio	Stuart Burrows
Donna Elvira	Kiri Te Kanawa
Leporello	Wladimiro Ganzarolli
Masetto	Richard Van Allan
Zerlina	Mirella Freni

Orchestra and Chorus of the
Royal Opera House, Covent Garden
John Constable, cembalo

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COMPLETE MOZART EDITION

Mozart

IDOMENEO





- [1] **Ouverture** 4'48" 78

ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE

Recitativo

- [2] **Quando avran fine omai** 3'51" 78

Ilia

No. 1 Aria

- [3] **Padre, germani, addio!** 4'13" 80

Ilia

Recitativo

Ecco Idamante, ahimè!

Ilia

Recitativo

- [4] **Radunate i Troiani** 3'49" 82

Idamante, Ilia

No. 2 Aria

- [5] **Non ho colpa** 6'44" 86

Idamante

Recitativo

- [6] **Ecco il misero resto de' Troiani** 1'03" 88

Ilia, Idamante

Mozart

No. 3 Coro

- [7] **Godiam la pace** 2'23" 90
Coro de' Troiani e Cretesi, Due Cretesi

Recitativo

- [8] **Prencce, signor, tutta la Grecia oltraggi** 2'49" 90
Elettra, Idamante, Arbace, Ilia

- [9] **Estinto è Idomeneo?** 1'49" 94
Elettra

No. 4 Aria

- [10] **Tutte nel cor vi sento** 3'37" 96
Elettra

No. 5 Coro

- [11] **Pietà! Numi, pietà!** 1'25" 96

Pantomima e Recitativo

- [12] **Eccoci salvi alfin** 3'04" 98
Idomeneo

No. 6 Aria

- [13] **Vedrommi intorno** 4'10" 100
Idomeneo

Recitativo

- [14] **Cieli! che veggo?** 6'35" 102
Idomeneo, Idamante

Mozart

No. 7 Aria

- [15] **Il padre adorato** 3'00" 110
Idamante

INTERMEZZO

- [16] **No. 8 Marcia** 4'13" 110

No. 9 Coro

- [17] **Nettuno s'onori** 5'41" 110

ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

- [18] **Tutto m'è noto** 2'34" 114
Arbace, Idomeneo

Recitativo

- [19] **Se mai pomposo apparse** 1'09" 118
Ilia, Idomeneo

No. 11 Aria

- [20] **Se il padre perdei** 6'15" 120
Ilia

Mozart



- Recitativo
 [1] **Qual mi conturba i sensi** 2'24" 122
 Idomeneo
- No. 12b Aria
 [2] **Fuor del mar** 6'33" 122
 Idomeneo
- Recitativo
 [3] **Chi mai del mio provò** 1'44" 124
- No. 13 Aria
 [4] **Idol mio, se ritroso** 5'23" 124
 Elettra
- No. 14 Marcia e Recitativo
 [5] **Odo da lunge** 1'20" 126
 Elettra
- Recitativo
 [6] **Sidonie sponde!** 0'52" 126
 Elettra
- No. 15 Coro
 [7] **Placido è il mar** 4'34" 128
- Recitativo
 [8] **Vattene prence** 0'30" 128
 Idomeneo, Idamante

Mozart

- No. 16 Terzetto
 [9] **Pria di partir, oh Dio!** 4'53" 130
 Idamante, Elettra, Idomeneo
- No. 17 Coro
 [10] **Qual nuovo terrore!** 2'08" 134
- Recitativo
 [11] **Eccoti in me, barbaro Nume!** 2'01" 134
 Idomeneo
- No. 18 Coro
 [12] **Corriamo, fuggiamo** 1'43" 136

ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

- Recitativo
 [13] **Solitudini amiche** 1'00" 136
 Ilia
- No. 19 Aria
 [14] **Zeffiretti lusinghieri** 5'52" 138
 Ilia
- Recitativo
Ei stesso vien ... oh Dei!
 Ilia

Mozart



Recitativo

- [15] **Principessa, a' tuoi sguardi**
Idamante, Ilia

No. 20a Duetto

- [16] **S'io non moro a questi accenti**
Idamante, Ilia

Recitativo

- [17] **Cieli! che vedo?**
Idomeneo, Ilia, Amante, Elettra

No. 21 Quartetto

- [18] **Andrò ramingo e solo**
Idamante, Ilia, Idomeneo, Elettra

Recitativo

- [19] **Sire, alla reggia tua**
Arbace, Ilia, Idomeneo, Elettra

Recitativo

- [20] **Sventurata Sidon!**
Arbace

No. 23 Recitativo

- [21] **Volgi intorno lo sguardo**
Gran Sacerdote, Idomeneo

4'09" 138

3'38" 144

2'33" 146

5'32" 152

0'32" 154

3'41" 156

4'39" 158

Mozart



No. 24 Coro

- [22] **Oh voto tremendo!**
Popolo, Gran Sacerdote

[23] No. 25 Marcia

5'23" 160

2'02" 162

Mozart



- No. 26 Cavatina con coro
- [1] **Accogli, oh re del mar** 3'48" 164
Idomeneo, Sacerdoti
- Coro
- [2] **Stupenda vittoria!** 1'14" 164
- Recitativo
- Qual risuona qui intorno**
- Arbace, Idomeneo
- No. 27 Recitativo
- [3] **Padre, mio caro padre** 5'38" 168
Idamante, Idomeneo
- [4] **Ferma, oh sire, che fai?** 1'15" 170
Ilia, Idomeneo, Idamante
- No. 28d La Voce
- [5] **Ha vinto Amore** 2'40" 174
- No. 29 Recitativo
- [6] **Oh ciel pietoso!** 1'22" 176
Idomeneo, Idamante, Ilia, Arbace, Elettra
- No. 29a Aria
- [7] **D'Oreste, d'Aiace** 3'29" 176
Elettra

Mozart

- No. 30 Recitativo
- [8] **Popoli, a voi l'ultima legge** 6'36" 178
Idomeneo
- No. 30a Aria
- [9] **Torna la pace al core** 7'50" 180
Idomeneo
- No. 31 Coro
- [10] **Scenda Amor, scenda Imeneo** 4'17" 180
- APPENDICE/APPENDIX/ANHANG/APPENDICES
- [11] **No. 8a Ballo delle donne Cretesi** 2'28" —
- No. 10a Aria
- [12] **Se il tuo duol** 5'11" 180
Arbace
- No. 22 Aria
- [13] **Se colà ne' fati è scritto** 8'12" 182
Arbace
- Recitativo
- [14] **Deh vibra un colpo** 1'53" 182
Idamante, Idomeneo

Mozart



No. 27a Aria

15 No, la morte io non pavento

Idamante

No. 32 Ballet KV 367

Chaconne

16 Allegro -

17 Larghetto -

18 Allegro

19 Largo - Allegretto - Più allegro

5'02" 184

4'08" -

3'03" -

2'53" -

4'29" -

Mozart

Total playing-time: 4.01'55"

422 537-2 PME 3

DDD PG 893

Wolfgang Amadeus Mozart
IDOMENEO, RE DI CRETA

Opera seria, KV 366

Idomeneo _____	Francisco Araiza
Idamante _____	Susanne Mentzer
Ilia _____	Barbara Hendricks
Elettra _____	Roberta Alexander
Arbace _____	Uwe Heilmann
Gran Sacerdote _____	Werner Hollweg
La Voce _____	Harry Peeters

Chor und Symphonieorchester des Bayerischen Rundfunks

John Constable, cembalo

Sir Colin Davis

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PHILIPS

COMPLETE MOZART EDITION

Mozart

IL RE PASTORE





ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE

- | | | | |
|---|--|-------|----|
| 1 | No. 1 Overtura | 2'48" | 64 |
| 2 | Intendo amico rio
Aminta | 3'33" | 64 |
| | No. 2 Aria | | |
| 3 | Alla selva, al prato
Elisa | 5'23" | 68 |
| | Recitativo | | |
| 4 | Compagne amene
Aminta | 1'24" | 68 |
| | Recitativo accompagnato | | |
| 5 | Ditelo voi pastori
Aminta | 2'26" | 70 |
| | No. 3 Aria | | |
| 6 | Aer tranquillo
Aminta | 6'44" | 70 |
| | Recitativo | | |
| 7 | Perdono amici Dei
Aminta, Agnere, Alessandro | 3'55" | 70 |
| | No. 4 Aria | | |
| 8 | Si spande al sole in faccia
Alessandro | 4'44" | 80 |

Mozart

Recitativo

9 **Agenore? T'arresta**

Tamiri, Agenore

No. 5 Aria

10 **Per me rispondete**

Agenore

Recitativo

11 **No: voi non siete, o Dei**

Tamiri

No. 6 Aria

12 **Di tante sue procelle**

Tamiri

Recitativo

13 **Dove t'affretti, Elisa?**

Elisa, Aminta, Agenore

Recitativo accompagnato

14 **Perdona Elisa**

Aminta, Elisa

No. 7 Duetto

15 **Vanne, vanne a regnar ben mio**

Elisa, Aminta



Mozart

CD 2 422 804-2



ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

1 **Questa del campo greco**

Elisa, Agenore

No. 8 Aria

2 **Barbaro! oh Dio mi vedi divisa dal mio ben**

Elisa

Recitativo

3 **La bella Elisa**

Aminta, Agenore, Alessandro, Agenore

No. 9 Aria

4 **Se vincendo vi rendo felici**

Alessandro

Recitativo

5 **Oimè! declina il sol**

Aminta, Agenore

No. 10 Rondeaux

6 **L'amerò, sarò costante**

Aminta

Recitativo

7 **Uscite, alfine uscite**

Agenore, Elisa, Tamiri

Mozart



No. 11 Aria

- 8 Se tu di me fai dono** 5'06" 129

Tamiri

Recitativo

- 9 Misero cor!** 3'18" 129

Agenore

No. 12 Aria

Sol può dir come si trova

Agenore

No. 13 Aria

- 10 Voi che fausti ognor donate** 4'37" 130

Alessandro

Recitativo

- 11 Olà! che più si tarda?** 3'01" 130

Alessandro, Tamiri, Agenore, Elisa, Aminta

No. 14 Coro

- 12 Viva, viva l'invitto duce** 5'50" 138

Elisa, Tamiri, Aminta, Agenore, Alessandro

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 1.46'39"

422 535-2 PME 2

DDD PG 892

Wolfgang Amadeus Mozart

IL RE PASTORE

Serenata, KV 208

Alessandro	Jerry Hadley
Aminta	Angela Maria Blasi
Elisa	Sylvia McNair
Tamiri	Iris Vermillion
Aganore	Claes H. Ahnsjö

Academy of St Martin in the Fields

John Constable, cembalo
Briony Shaw, violin

Sir Neville Marriner

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COMPLETE MOZART EDITION

Mozart

LA CLEMENZA DI TITO



Wolfgang Amadeus Mozart

(1756-1791)

LA CLEMENZA DI TITO

Titus · The Clemency of Titus · La Clémence de Titus

KV 621

Opera seria in due atti

in two acts · in zwei Akten · en deux actes

Libretto: Caterino Mazzolà

after/nach/d'après/da

Pietro Metastasio

Mozart

Tito Vespasiano

Stuart Burrows

Imperatore di Roma · Titus Vespasianus, Emperor of Rome
Römischer Imperator · Empereur de Rome

Vitellia

Janet Baker

figlia dell'Imperatore Vitellio · daughter of the Emperor Vitellius
Tochter des Imperators Vitellius · fille de l'empereur Vitellius

Servilia

Lucia Popp

sorella di Sesto, amante d'Annio · sister of Sextus, in love with Annius
Schwester des Sextus, Geliebte des Annius · sœur de Sextus, amoureuse d'Annius

Sesto

Yvonne Minton

amico di Tito, amante di Vitellia · Sextus, a friend of Titus, in love with Vitellia
Freund des Titus, Geliebter der Vitellia · ami de Titus, amant de Vitellia

Annio

Frederica von Stade

amico di Sesto, amante di Servilia · Annius, a friend of Sextus, in love with Servilia
Freund des Sextus, Geliebter der Servilia · ami de Sextus, amant de Servilia

Publio

Robert Lloyd

Prefetto del Pretorio · Captain of the Praetorian Guard
Präfekt der Prätorianer · capitaine de la garde prétorienne

Mozart

Chorus and Orchestra of the Royal Opera House, Covent Garden

Leader/Konzertmeister/Premier violon/Primo violino:

Charles Taylor

Chorus master/Choreinstudierung/Chef des chœurs/Maestro del coro:

Robin Stapleton

Conductor's assistant and harpsichordist/Musikalische Assistenz und Cembalo
assistance musicale et clavecin/Maestro sostituto e clavicembalo:

John Constable

Clarinet/Klarinette/Clarinetto/Clarinetto:

Ian Herbert

Basset horn/Bassetthorn/Cor de basset/Corno di bassetto

Frederick Lowe

Italian language coach/Sprachliche Beratung/Répétiteur d'italien/Consulenza linguistica:

Ubaldo Gardini

SIR COLIN DAVIS

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Cet enregistrement est réalisé d'après/Registrazione basata sull'edizione musicale:

Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke, Bärenreiter-Verlag, Kassel:

LA CLEMENZA DI TITO

Ed. Franz Giegling

Mozart



[1]	Ouverture	4'56"	68
ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE			
	Recitativo		
[2]	Ma che? sempre l'istesso Vitellia, Sesto	2'04"	68
	No. 1 Duetto		
[3]	Come ti piace imponi Sesto, Vitellia	3'03"	72
	Recitativo		
[4]	Amico, il passo affretta Annio, Vitellia, Sesto	1'29"	74
	No. 2 Aria		
[5.1]	Deh se piacer mi vuoi	5'32"	78
[5.2]	Chi ciecamente crede Vitellia		78
	Recitativo		
[6.1]	Amico, ecco il momento Annio, Sesto	1'21"	78
	No. 3 Duettino		
[6.2]	Deh prendi un dolce amplesso Annio, Sesto		78

Mozart

7	No. 4 Marcia	2'03"	80
	No. 5 Coro		
8.1	Serbate, oh Dei custodi	6'30"	80
	Recitativo		80
8.2	Te della patria il Padre		
	Publio, Annio, Tito		
	(No. 5 Coro)		
	Recitativo		
	Basta, basta, oh miei fidi		
	Tito		84
8.3	(No. 4 Marcia)		
	Recitativo	2'21"	84
9	Adesso, oh Sesto, parla per me		
	Annio, Sesto, Tito		
	No. 6 Aria	2'38"	88
90	Del più sublime soglio		
	Tito		
	Recitativo	1'26"	90
11	Non ci pentiam		
	Annio, Servilia		

Mozart

	No. 7 Duetto		
12	Ah perdona al primo affetto	3'08"	92
	Annio, Servilia		
	Recitativo		
13	Servilia! Augusta!	1'22"	94
	Tito, Servilia		
	No. 8 Aria		
14	Ah, se fosse intorno al trono	2'15"	98
	Tito		
	Recitativo		
15	Felice me!	2'32"	98
	Servilia, Vitellia		
	Ancora mi schernisce?		
	Vitellia, Sesto		
	No. 9 Aria		
16.1	Parto, ma tu ben mio	6'21"	104
16.2	Guardami e tutto oblio		104
	Sesto		
	Recitativo		
17	Vedrai, Tito, vedrai	0'45"	104
	Vitellia, Publio, Annio		

Mozart



No. 10 Terzetto

[18] **Vengo... aspettate... Sesto!...**

Vitellia, Annio, Publio

No. 11 Recitativo accompagnato

[19] **Oh Dei, che smania è questa**

Sesto

No. 12 Quintetto con coro

[20] **Deh conservate, oh Dei**

Sesto, Annio, Servilia, Publio, Vitellia, Coro

Recitativo

Sesto!

Vitellia, Sesto, Servilia, Annio, Publio, Coro

2'27" 106

3'57" 108

6'31" 110

Mozart



ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

[1] **Sesto, come tu credi**

Annio, Sesto

1'18" 118

No. 13 Aria

[2] **Torna di Tito a lato**

Annio

2'30" 120

Recitativo

[3] **Partir deggio, o restar?**

Sesto, Vitellia

1'20" 122

Sesto! - Che chiedi?

Publio, Sesto, Vitellia

No. 14 Terzetto

[4] **Se al volto mai ti senti**

Sesto, Vitellia, Publio

4'40" 126

No. 15 Coro

[5] **Ah grazie si rendano**

Coro, Tito

3'49" 128

Recitativo

[6] **Già de' pubblici giuochi**

Publio, Tito

1'01" 130

Mozart

No. 16 Aria

- [7] **Tardi s'avvede** 1'40" 132
Publio

Recitativo

- [8] **No, così scellerato** 1'13" 132
Tito, Annio, Publio

No. 17 Aria

- [9] **Tu fosti tradito** 3'10" 136
Annio

Recitativo accompagnato

- [10] **Che orror! che tradimento!** 2'51" 136
Tito

Recitativo

Ingrato!

Tito

No. 18 Terzetto

- [11] **Quello di Tito è il volto!** 3'58" 140
Sesto, Tito, Publio

Recitativo

- [12] **Odimi, oh Sesto; siamo soli** 1'29" 144
Tito, Sesto

Mozart

No. 19 Aria (Rondo)

- [13.1] **Deh per questo istante solo** 7'04" 146
[13.2] **Disperato vado a morte** 148

Sesto

Recitativo

- [14] **Dove s'intese mai più contumace infedeltà?** 1'03" 148
Tito

Publio. - Cesare.

Tito, Publio

No. 20 Aria

- [15] **Se all'impero** 5'08" 150
Tito

Recitativo

- [16] **Non giova lusingarsi** 1'21" 152
Vitellia, Servilia, Annio

No. 21 Aria

- [17] **S'altro che lagrime** 2'05" 156
Servilia

No. 22 Recitativo accompagnato

- [18] **Ecco il punto, oh Vitellia** 2'16" 156
Vitellia

Mozart



No. 23 Rondo

19.1 Non più di fiori

7'35" 158

19.2 Infelice! qual orrore!

158

Vitellia

No. 24 Coro

20 Che del ciel, che degli Dei

1'56" 160

Recitativo

21 Sesto, de' tuoi delitti

1'40" 160

Tito, Vitellia, Servilia, Sesto, Annio, Publio

No. 25 Recitativo accompagnato

22 Ma che giorno è mai questo?

1'40" 164

Tito

No. 26 Sestetto con coro

23 Tu, è ver, m'assolvi, Augusto

4'13" 166

Sesto, Tito, Vitellia, Servilia, Annio, Publio, Coro

Mozart

The Fall and Rise of a Masterpiece

"La clemenza di Tito"

Peter Branscombe

The fortunes of "La clemenza di Tito" have waxed and waned remarkably over the two centuries since its première on the night of the coronation of Leopold II as King of Bohemia. For a few decades it was one of the most often performed, and most often published, of Mozart's operas. Then, around 1840, it faded from the repertoire, occasionally being revived for a few performances before being returned to gather dust upon the library shelves. In Vienna, for instance, where it was first staged at the Court Opera in 1804 and given 18 times in under a year, it was revived in 1811, 1817 and 1849 though with little success after 1830. Following a brief staging at the new Court Opera on the Ringstrasse in 1880 it disappeared entirely until the 1949 Salzburg Festival production that was then revived for a mere three performances at the Theater an der Wien. Vividly as these performances live on in the memory of those who heard them, thanks above all to the singing of Julius Patzak and Hilde Zadek and the conducting of Josef Krips, the undertaking was fatally flawed by the arranger Bernhard Paumgartner's lack of faith in Mozart's score, into which music from "Idomeneo" was drafted. It is only during the last three decades that the opera has become recognised for what it is: a remarkable masterpiece that only requires to be

given by outstanding musicians with a sure grasp of Mozartian dramatic style.

In common with other Mozart operas "La clemenza di Tito" is the subject of numerous legends. At least as early as Franz Xaver Niemetschek's little biography of the composer, published at Prague in 1798, it was reported that he had written the whole opera (apart from the *secco* recitatives, which were "from the hand of a pupil") in 18 days, beginning the composition in his coach on the way from Vienna. Even if this period of composition is exaggeratedly short (Niemetschek's rather vague phrase may have been intended to convey that Mozart's stay in Prague lasted 18 days, which may well be accurate), the opera certainly was written in great haste. We shall consider shortly the possibility that the commission to write this opera was discussed by Mozart and the impresario Guardasoni as early as 1789, and that some at least of the score was written well before the late summer of 1791. What is not in doubt is that a firm contract for the opera for the coronation of Leopold II was not signed until 8 July 1791, when Domenico Guardasoni undertook to provide the Bohemian Estates with the setting of an opera book provided by the Burggrave, Count Rottenhan, "by a celebrated maestro; but in case it should prove im-

Mozart

possible to effect this owing to shortage of time I undertake to provide a newly composed opera on the subject of the 'Tito' of Metastasio." It would be tempting to assume that the specific mention of "Tito" was due to an earlier agreement between Guardasoni and Mozart were it not that, when he arrived in Vienna in mid-July to commission the musical setting, the impresario approached Salieri first (as we know from a letter — printed in the Haydn Yearbook XV — written by Salieri to Prince Paul Anton Esterházy), before settling with Mozart and then proceeding to Italy to engage the two principal singers.

It is thus likely that, by the time Hofkapellmeister Salieri finally turned down the commission owing to lack of time, and Mozart agreed to Guardasoni's terms, seven weeks remained until the première. Mozart was busy with "Die Zauberflöte" at the time (tradition would have us believe that he was also hard at work on the Requiem, though Alan Tyson's study of the paper-types has shown that none of the Requiem, sketches or final version, is written on paper that Mozart used before his return from Prague in mid-September). But the importance of the Bohemian commission, and the rapidity with which he would have to work, can have left him in no doubt as to where his priorities lay. Schikaneder's young Kapellmeister Henneberg was put in charge of rehearsals of the German Singspiel during Mozart's absence, and the last five numbers to be composed, as well as some revisions, had to be left until the second half of September, the première taking place on the last day of that month.

That day — as we know from Mozart's letter to his wife of 7-8 October, reporting what the clarinettist Anton Stadler had written to him from Prague — was also the date of the final performance of the coronation opera in the Bohemian capital. Stadler, who had stayed on after the Mozarts returned to Vienna (not least because he was required to play the obbligato solos for clarinet and basset horn in "La clemenza"), told the composer that on 30 September "it had been performed for the last time with extraordinarily approbation, all the numbers were applauded, Bedini sang better than ever, the little duet for the two girls in A was repeated, and very gladly — had the audience not wanted to spare Marchetti — they would have encored the Rondo too. — Stodla ('Oh Bohemian miracle!' he writes) was bravo'd from the parterre and even from the orchestra. 'I really did my best,' he writes..." That is all we know about Mozart's own knowledge of his last *opera seria* and its performance. If the new empress really did call it "una porcheria tedesca" (a bit of German piggishness), such an opinion would ill accord with her reputed preference for the serious genre, which was recognised in the choice of Nasolini's "Teseo a Stige," with a newly engaged castrato, for the celebration in Vienna of her birthday on 24 November, ten days before Mozart's death.

Alan Tyson's study of the paper-types that make up the autograph score of "La clemenza di Tito" ("Mozart. Studies of the Autograph Scores," Cambridge, Mass. and London, 1987, Chapter 4) permits important implications to be drawn as to the order of composition of the opera. Mozart's auto-

Mozart

graph, which survives almost complete, is written on five different paper-types, four of them north Italian papers of the kind Mozart would have bought in Vienna and taken with him to Prague, whether already filled with completed sections of "La clemenza," sketched, or still blank, the fifth being a Prague paper on which he wrote the last sections of the opera. The likely chronological ordering of these papers tallies with what our knowledge of Mozart's normal compositional methods would lead us to expect: he wrote most of the ensembles before tackling most of the arias (he liked to hear the singers engaged for a production before writing their solos); the overture, a chorus and an aria (see below), and of course revisions, date from a late stage. The big problem, first recognised and persuasively formulated by Tomislav Volek in the "Mozart-Jahrbuch 1959," is that Mozart's Prague friend Josepha Duschek included what must have been Vitellia's great rondò with basset-horn obbligato in the programme of a concert given in Prague on 26 April 1791, nearly three months before the commission for the composition of the opera was handed over. Whether one is inclined to think that it was already in Guardasoni's mind that Mozart's next commission for him should be a setting of "La clemenza" when they discussed a new opera in April 1789, or that Mozart, pressed for time in summer 1791, was able to insert into his score the already existing music of this isolated aria, the fact is that its words occur only in the two-act revision of the frequently set Metastasio libretto that the Saxon court poet Caterino Mazzolà (who was briefly court poet in Vienna, between May and

July 1791) carried out for Mozart's purposes — acknowledged in the composer's "Catalogue of all my works" under the date 5 September 1791 ("reduced to a true opera by Signor Mazzolà...").

Whatever the explanation of this problem, it cannot affect our admiration for the opera as a whole. The score could hardly be more different from the contemporaneous "Die Zauberflöte." The changes made to the text by Mazzolà — deletion of many arias, and the insertion of several ensembles — were clearly to Mozart's liking, and probably made at his request. The numbers are mainly short, melodious, orchestrated austere yet with characteristic variety and imagination. The magnificent touch in the first finale whereby the offstage chorus express dismay at the burning of the capitol with their cries of "Ah!" may well be totally Mozart's inspiration; structurally this splendid number is simplicity itself — an *Allegro* in E flat separated from an *Andante* in the same key by a few bars of accompanied recitative. But its emotional and dramatic range is astonishingly wide. As indeed is that of the entire opera. Had Mozart had more time, or lived to revise the score for productions elsewhere, he might have avoided opening both acts with dry recitatives and made other changes. But there is hardly a weak page in the score (apart from the simple recitatives, traditionally and probably correctly ascribed to his pupil Franz Xaver Süssmayr), and there are innumerable felicities. Most obvious, perhaps, are the two numbers with elaborate obbligato parts written for Stadler, Sesto's "Parto, ma tu, ben mio" in Act I, with clarinet, written in three increasingly rapid

Mozart

sections, and the already mentioned rondò for Vitellia towards the end of the opera, "Non più di fiori," in which the basset horn is used to noble and glorious effect. The appearance of the autograph score bears out the expectation aroused by what was said earlier about the prior existence of the aria: its main *Allegro* seems to predate the rest of the number, with the opening *Larghetto*, and the concluding orchestral bridge passage leading via a march to the following choral scene, being respectively newly composed or revised. Further evidence about the order in which Mozart wrote the individual numbers is provided by his indication in the Catalogue that the opera consisted of "24 pezzi"; the march (No. 4) and Titus's second aria (No. 8), not included in Mozart's consecutive numbering of the 26 items in the autograph, were obviously last-minute additions, as is confirmed by Tyson's paper analysis.

The singers for the opera were mainly unfamiliar to Mozart — only the Titus, Antonio Baglioni, the original Ottavio in "Don Giovanni," was known to him and could thus safely have his arias written in advance of the rehearsal period. The castrato Domenico Bedini (Sextus; interestingly, the earliest sketches for his music are in the tenor clef) and the prima donna Maria Marchetti-Fantozzi (Vitellia) were engaged by Guardasoni in Italy; what would have struck contemporaries as a second castrato role, Annus, was taken by the soprano Carolina Perini (who had also sung at the imperial and royal luncheon on the day of the opera's première). The cast was completed by Signora Antonini (Servilia)

and the distinguished bass Gaetano Campi (Publius). Though Mozart himself directed the opening performances the level of musical preparedness can hardly have been very high since, apart from Vitellia's rondò, nothing from the opera can have been available in Prague before Mozart's arrival on 28 August, accompanied by his wife and Süßmayr, just nine days before the first performance. An anecdote tells of Mozart pacing up and down in the Duschek villa on the eve of the première, unable to think how to begin the overture, while messengers kept arriving from the theatre and demanding the missing music, until Frau Duschek cried, "Then for heaven's sake begin it with the cavalry march!" — advice which he is said to have promptly followed, with the immediate and familiar result: a proud, courtly and (for all the haste) marvellously worked-out introduction to the opera.

Reports about the early performances are mixed but it is clear that it very soon began to catch on with theatre managements and the general public — during its first decade it came second only to "Don Zauberflöte," and in the first 30 years of the nineteenth century second only to "Don Giovanni," in the number of printed editions. It was the first Mozart opera to be performed in London (2 March 1806), and it was given widely and frequently throughout Europe. An indication of the special regard in which it was held in the composer's circle is that it was several times chosen by his widow for concert performances for the benefit of her two orphaned sons; she and her sister Aloysia Lange both

Mozart

sang in some of these performances. The comparative simplicity of the music, its graceful and elegiac tone, may be felt to have endowed it with a suitably exalted valedictory quality. As Alexander von Kleist wrote, soon after hearing the opera in

Prague, "The music is by Mozart, and entirely worthy of its master; here it is with his andantes that he particularly pleases, where his melodies are so beautiful as to entice the angels down to earth." The modern listener will surely agree.

Mozart

Synopsis

Bernd Delfs

ACT ONE

Vitellia, daughter of the deposed Roman Emperor Vitellius, who believes she has a legitimate claim to the throne, is planning an attempt on the life of the present Emperor Titus because he has not chosen her as his consort. The patrician Sextus is devoted to her and she chooses him as the instrument of her plan. At first Sextus refuses to take part in such a scheme, believing Titus to be the very model of a noble ruler. Nevertheless, Vitellia wins him over by a promise of marriage. Before dawn, Titus is to be struck down by the plotters in the burning Capitol. But when Annius relates the surprising news that Titus has broken off from his beloved Berenice, Vitellia, again hopeful, orders Sextus to delay the assassination plan. Vitellia leaves, and Annius begs Sextus to help him to gain the Emperor's consent to his betrothal to Servilia (Sextus' sister). Sextus agrees, as his friend, to do him this favour.

In the Forum the people of Rome have assembled to pay homage to the Emperor. In token of the people's respect and love for him, Publius hands over to him the spoils of the conquered provinces, destined for the building of a new temple. Titus modestly declines, speaking of the distress and misery in the surrounding towns and villages, caused by a fresh eruption of Vesuvius. His first duty, he says, is to relieve the people's suffering.

When the crowd disperses, Titus is left alone with Sextus and Annius. To their astonishment, he announces his intention to marry Servilia that very day. True to his promise to support his friend's cause, Sextus begins to speak; but to his surprise he is interrupted by Annius, who wishes Titus joy, without making his own wishes known.

Ordered by Titus to break the news to Servilia, Annius goes to his beloved and tries to explain to her the necessity of their mutual renunciation. But in Servilia's view the only solution is to speak openly to the Emperor. She thanks Titus for the great honour of being chosen by him, but confesses that her heart has for long belonged to Annius and that, even if she were to share the imperial crown, she could never forget him. If Titus, in spite of this confession, still wished to make her his wife, she would not oppose his wishes. Overcome by the maiden's honesty, Titus yields her hand to Annius.

Meanwhile, Vitellia has heard of the honour proposed for Servilia, and presses Sextus to carry out her plan immediately; the Capitol is not yet burning, the avenging blow has not yet been struck — how, then, can Sextus dare to enter his presence? In spite of his qualms of conscience, he is roused by Vitellia's anger, and the renewed prospect of making her his wife finally makes him decide to act.

Mozart

Vitellia, exulting in her soon to be accomplished vengeance, is stunned to learn that Titus, having given up Servilia, has chosen Vitellia herself to be the Empress. Tortured by remorse, she seeks to avert the catastrophe; but, since Sextus is already on his way to the Capitol, she can no longer influence the course of events.

Cries of horror from the crowd put an end to her uncertainty. The conspirators have acted, the Capitol is burning, there is growing fear for the Emperor's life. Finally Sextus returns, seeking refuge, and tells the waiting Vitellia that he himself struck the fatal blow.

ACT TWO

Annius tells the astonished Sextus that Titus has survived the attack. As the reason for the conspiracy is still not known, Vitellia advises Sextus to flee. But it is already too late; Publius appears with guards and disarms the still confused Sextus in spite of his resistance, telling him that it was not the Emperor he struck, but Lentulus, dressed in the Emperor's clothes. Lentulus, however, was not fatally wounded, and named Sextus as his assailant. With an allusion to the reasons for his deed, Sextus takes leave of the now distraught Vitellia.

The people give thanks for the Emperor's fortunate escape. Meanwhile, the Senate is already in session for the trial of Sextus. Titus assumes that the hearing can only prove Sextus innocent, since he cannot believe his true friend capable of conspiring against him. But Publius comes from the Senate with the news that Sextus has confessed his guilt, and that the death sentence awaits only Titus' signature. The Emperor has the traitor brought before him, with reconciliation in mind; but when Sextus stubbornly refuses to answer his questions on the grounds for the conspiracy, Titus has him taken off to the arena.

Meanwhile, Vitellia has finally decided to reveal herself to Titus as the instigator of the plot. In front of the Colosseum, where the crowd already awaits the execution of the traitors, she throws herself at the feet of Titus and confesses her guilt; she alone deserves punishment, for the blind distortion of her love. She has been driven to seek vengeance by mistaking the Emperor's kindness for love, and by her disappointment at his choosing another. Titus has the chains struck from Sextus and the other conspirators, and pardons all those whom love has led astray.

Mozart

422 544-2

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Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 2.07'41''

422 544-2 PME 2

ADD PG 892

Wolfgang Amadeus Mozart

LA CLEMENZA DI TITO

Opera seria, KV 621

Tito Vespasiano	Stuart Burrows
Vitellia	Janet Baker
Servilia	Lucia Popp
Sesto	Yvonne Minton
Annio	Frederica von Stade
Publio	Robert Lloyd

Chorus and Orchestra of the
Royal Opera House, Covent Garden

John Constable, cembalo

Sir Colin Davis

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PHILIPS

COMPLETE MOZART EDITION

Mozart

LA FINTA GIARDINIERA





- | | | | |
|---|----------|-------|----|
| 1 | Overtura | 4'39" | 68 |
|---|----------|-------|----|

ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTENo. 1 Introduzione

- | | | | |
|---|-------------------------|-------|----|
| 2 | Che lieto giorno | 5'29" | 68 |
|---|-------------------------|-------|----|

Sandrina, Serpetta, Ramiro, il Podestà, Nardo

Recitativo

- | | | | |
|---|---------------------------------|-------|----|
| 3 | Viva, viva il buon gusto | 2'06" | 72 |
|---|---------------------------------|-------|----|

Il Podestà, Ramiro, Serpetta, Nardo, Sandrina

No. 2 Aria

- | | | | |
|---|--------------------------------|-------|----|
| 4 | Se l'augellin sen fugge | 4'15" | 76 |
|---|--------------------------------|-------|----|

Ramiro

Recitativo

- | | | | |
|---|---------------------------------------|-------|----|
| 5 | Presto, Nardo, Serpetta andate | 2'30" | 78 |
|---|---------------------------------------|-------|----|

Il Podestà, Serpetta, Nardo, Sandrina

No. 3 Aria

- | | | | |
|---|-------------------------------------|-------|----|
| 6 | Dentro il mio petto io sento | 5'47" | 84 |
|---|-------------------------------------|-------|----|

Il Podestà

Recitativo

- | | | | |
|---|---------------------------|-------|----|
| 7 | Della nemica sorte | 3'36" | 86 |
|---|---------------------------|-------|----|

Sandrina, Nardo, Ramiro

Mozart



No. 4 Aria

- [8] **Noi donne poverine** 3'53" 92
Sandrina

Recitativo

- [9] **Sarei felice appieno** 1'06" 94
Ramiro

Recitativo

Io per me non capisco
Nardo

No. 5 Aria

- [10] **A forza di martelli** 3'05" 96
Nardo

Recitativo

- [11] **Mia cara nipotina** 1'44" 96
Il Podestà, Arminda, Serpetta

No. 6 Aria

- [12] **Che beltà, che leggiadria** 3'49" 104
Il Contino

Recitativo

- [13] **Sposa, Arminda, mio sole** 3'30" 104
Il Contino, Arminda, il Podestà, Serpetta

No. 7 Aria

- [14] **Si promette facilmente** 4'54" 112
Arminda

Mozart



Recitativo

- [15] **Che dite, signor Conte** 2'11" 114
Il Podestà, il Contino

No. 8 Aria

- [16] **Da Scirocco a Tramontana** 4'23" 118
Il Contino

Recitativo

- [17] **Evviva, evviva i consoli Romani** 0'52" 118
Il Podestà

Recitativo

In questa casa non si può più stare
Serpetta

No. 9a Cavatina

- [18] **Un marito, oh Dio, vorrei** 2'56" 120
Serpetta

Recitativo

Come in questa canzone
Nardo

Recitativo

- [19] **Bravo, signor buffone** 1'08" 122
Serpetta, Nardo

No. 10 Aria

- [20] **Appena mi vedon** 3'23" 126
Serpetta

Mozart



No. 11 Cavatina

[1] **Geme la tortorella**

Sandrina

5'03" 128

Recitativo

[2] **Io son la tortorella**

Sandrina, Arminda

2'54" 128

Recitativo

Vi son io

Il Contino, Arminda, Sandrina

No. 12 Finale

[3] **Numi! che incanto è questo**

Il Contino, Sandrina

3'38" 134

Ecco il liquor, prendete

Arminda, Ramiro, il Contino, Sandrina

[4] **Che silenzio! fan lunari**

Il Podestà, Sandrina, il Contino, Ramiro, Arminda

3'34" 140

Che tratto è questo

Il Podestà, Serpetta, Nardo

[5] **Ma voi, che pretendete**

Sandrina, il Contino, il Podestà, Nardo, Arminda, Ramiro

7'22" 146

Mozart

ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

Recitativo

[6] **Non fuggirmi spietata - Ah che son disperato!**

Ramiro, Arminda, il Contino

3'15" 156

No. 13 Aria

[7] **Vorrei punirti indegno**

Arminda

4'02" 164

Ma voi che pretendete

Sandrina, il Contino, Serpetta, il Podestà, Nardo, Arminda, Ramiro

Recitativo

[8] **Ah costei non è donna**

Il Contino, Serpetta

2'51" 164

Recitativo

Quanto lo compatisco

Serpetta, Nardo

No. 14 Aria

[9] **Con un vezzo all'italiana**

Nardo

3'15" 172

Recitativo

[10] **Costui mi dà piacere**

Serpetta

3'19" 174

[Recitativo]

Che strano caso è il mio!

Sandrina, il Contino

Mozart



No. 15 Aria

- 11 **Care pupille belle** 7'11" 182

Il Contino

Recitativo

- 12 **Va, Conte disgraziato** 1'53" 184

Il Podestà, Sandrina

No. 16 Aria

- 13 **Una voce sento al core** 6'56" 188

Sandrina

Recitativo

- 14 **Ah che son stato un sciocco!** 2'23" 190

Il Podestà, Arminda, Ramiro

No. 17 Aria

- 15 **Una damina, una nipote** 3'43" 196

Il Podestà

Recitativo

- 16 **Sappi Arminda, ben mio** 0'53" 196

Ramiro, Arminda

Recitativo

Eppur dalla costanza

Ramiro

No. 18 Aria

- 17 **Dolce d'amor compagna** 5'17" 200

Ramiro

Mozart



Recitativo

- 1 **Credimi nipotina** 4'57" 202

Il Podestà, Arminda, Serpetta, il Contino

[Recitativo]

Io lo difendo

Sandrina, il Podestà, Arminda, Serpetta, il Contino

No. 19 Recitativo e Aria

- 2.1 **Ah non partir... m'ascolta** 6'53" 218

Il Contino

- 2.2 **Già divento freddo** 218

Il Contino

Recitativo

- 3 **Oh poveretto me!** 2'03" 220

Nardo, Ramiro, il Podestà, Serpetta

Recitativo

Va pur, ma questa volta

Serpetta, Nardo

No. 20 Aria

- 4 **Chi vuol godere il mondo** 4'45" 226

Serpetta

No. 21 Aria

- 5 **Crudeli, oh Dio! fermate** 3'37" 228

Sandrina

Mozart

Recitativo

Dove son! che m'avvenne!

Sandrina

No. 22 Cavatina

- [6] **Ah dal pianto, dal singhiozzo**

Sandrina

Recitativo

Ma qui niuno m'ascolta

Sandrina

No. 23 Finale

- [7] **Fra quest'ombre**

Il Contino, Nardo, Sandrina, Arminda, il Podestà, Serpetta

Recitativo

- [8] **Qui fermate amici il piede**

Ramiro, il Podestà, Arminda, il Contino, Serpetta, Nardo, Sandrina

Andantino

- [9] **Mio Tirsì, deh senti le dolci sirene**

Sandrina, il Contino, il Podestà, Ramiro, Arminda, Serpetta, Nardo

Mozart

ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

Recitativo

- [10] **Sentimi, Nardo mio**

Serpetta, Nardo

Recitativo

Dovrò dunque languire...

Nardo, il Contino

No. 24 Aria e Duetto

- [11] **Mirate che contrasto**

Nardo, il Contino, Sandrina

Recitativo

- [12] **Oh, l'ho pensata bene**

Il Podestà, Serpetta

Recitativo

Vedete che sfacciata

Il Podestà, Arminda, Ramiro

No. 25 Aria

- [13] **Mio padrone, io dir volevo**

Il Podestà

Recitativo

- [14] **Ramiro, orsù, alle corte**

Arminda, Ramiro

Mozart



Recitativo

E giunge a questo segno

No. 26 Aria

15 Va pure ad altri in braccio

Ramiro

3'28" 272

No. 27 Recitativo e duetto

16.1 Dove mai son!

Sandrina, il Contino

11'58" 274

Duetto

16.2 Tu mi lasci?

Il Contino, Sandrina

278

Andantino

16.3 Lei mi chiama?

Il Contino, Sandrina

280

Recitativo

17 Ma nipote, mia cara

Il Podestà, Nardo, Arminda, Ramiro, Serpetta, il Contino, Sandrina

1'51" 284

No. 28 Finale, Coro

18 Viva pur la Giardiniera

Sandrina, Serpetta, Arminda, Ramiro, il Contino, il Podestà, Nardo

1'34" 288

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 3.25'27"

422 533-2 **PME** 3

ADD **PG** 893

Wolfgang Amadeus Mozart

LA FINTA GIARDINIERA

Dramma giocoso, KV 196

Podestà	Ezio di Cesare
Sandrina	Julia Conwell
Il Contino Belfiore	Thomas Moser
Arminda	Lilian Sukis
Don Ramiro	Brigitte Fassbaender
Serpetta	Jutta-Renate Ihloff
Nardo	Barry McDaniel

Mozarteum-Orchester Salzburg

Jean-Pierre Faber, cembalo

Leopold Hager

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Mozart

LE NOZZE DI FIGARO





[1]	Sinfonia	4'04"	104
ATTO PRIMO/ACT ONE/ERSTER AKT/PREMIER ACTE			
No. 1 Duetto			
[2.1]	Cinque... dieci... venti...	3'29"	104
Susanna, Figaro			
Recitativo			
[2.2]	Cosa stai misurando		106
Susanna, Figaro			
No. 2 Duetto			
[3.1]	Se a caso Madama	5'05"	108
Figaro, Susanna			
Recitativo			
[3.2]	Or bene, ascolta		110
Susanna, Figaro			
No. 3 Cavatina			
[4.1]	Se vuol ballare	3'37"	116
Figaro			
Recitativo			
[4.2]	Ed aspettaste il giorno		118
Bartolo, Marcellina			

No. 4 Aria

- [5.1] **La vendetta** 3'51" 120

Bartolo

Recitativo

- [5.2] **Tutto ancor non ho perso** 120

Marcellina, Susanna

No. 5 Duettino

- [6.1] **Via, resti servita** 3'44" 124

Marcellina, Susanna

Recitativo

- [6.2] **Va là, vecchia pedante** 126

Susanna, Cherubino

No. 6 Aria

- [7] **Non so più cosa son, cosa faccio** 2'47" 132

Cherubino

Recitativo

- [8] **Ah, son perduto!** 3'30" 132

Cherubino, Susanna, Il Conte, Basilio

No. 7 Terzetto

- [9.1] **Cosa sento! tosto andate** 5'14" 144

Il Conte, Basilio, Susanna

Mozart

Recitativo

- [9.2] **Basilio, in traccia tosto** 150

Il Conte, Susanna, Cherubino, Basilio

No. 8 Coro

- [10.1] **Giovani liete** 4'59" 154

Contadini, Contadine

Recitativo

Cos'è questa commedia?

Il Conte, Figaro, Susanna

No. 9 Coro

Giovani liete

Contadini, Contadine

Recitativo

- [10.2] **Evviva!** 160

Figaro, Susanna, Basilio, Cherubino, Il Conte

No. 10 Aria

- [11] **Non più andrai** 3'45" 163

Figaro

Mozart



ATTO SECONDO/ACT TWO/ZWEITER AKT/DEUXIÈME ACTE

No. 11 Cavatina

- [12] **Porgi, amor, qualche ristoro** 3'55" 165

La Contessa

Recitativo

- [13] **Vieni, cara Susanna** 5'12" 168

La Contessa, Susanna, Figaro

Recitativo

Quanto duolmi, Susanna

La Contessa, Susanna, Cherubino

No. 12 Arietta

- [14.1] **Voi che sapete** 3'52" 180

Cherubino

Recitativo

- [14.2] **Bravo! che bella voce!** 182

La Contessa, Susanna, Cherubino

No. 13 Aria

- [15] **Venite... inginocchiatevi...** 3'14" 186

Susanna

Mozart

CD 2 422 813-2



Recitativo

- [1] **Quante buffonerie!** 3'39" 190

La Contessa, Susanna, Cherubino, Il Conte

Che novità!

Il Conte, La Contessa

No. 14 Terzetto

- [2.1] **Susanna, or via, sortite** 4'09" 202

Il Conte, La Contessa, Susanna

Recitativo

- [2.2] **Dunque, voi non aprite?** 206

Il Conte, La Contessa

No. 15 Duetto

- [3.1] **Aprite, presto, aprite** 2'42" 210

Susanna, Cherubino

Recitativo

O guarda il demonietto!

Susanna

- [3.2] **Tutto è come io lasciai** 214

Il Conte, La Contessa

Mozart

No. 16 Finale

- [4] **Esci, ormai, garzon malnato**
Il Conte, La Contessa

7'45" 218

Susanna!... Signore!

Il Conte, La Contessa, Susanna

- [5] **Signori, di fuori**

8'53" 232

Figaro, Il Conte, Susanna, La Contessa

Ah! signore... signor

Antonio, Il Conte, La Contessa, Susanna, Figaro

- [6] **Voi signor, che giusto siete**

3'37" 258

Marcellina, Basilio, Bartolo, Il Conte, Susanna, La Contessa, Figaro

ATTO TERZO/ACT THREE/DRITTER AKT/TROISIÈME ACTE

Recitativo

- [7] **Che imbarazzo è mai questo!**
Il Conte

2'30" 264

Via, fatti core

La Contessa, Il Conte, Susanna

No. 17 Duetto

- [8.1] **Crudel! perché finora**

3'35" 270

Il Conte, Susanna

Mozart

Recitativo

- [8.2] **E perché fosti meco**
Il Conte, Susanna

272

No. 18 Recitativo ed Aria

- [9.1] **Hai già vinta la causa!**

4'51" 276

- [9.2] **Vedrò mentr'io sospiro**

278

Il Conte

Recitativo

- [10] **Andiamo, andiam, bel paggio**

0'38" 278

Barbarina, Cherubino

No. 20 Recitativo ed Aria

- [11.1] **E Susanna non vien!**

6'15" 280

- [11.2] **Dove sono i bei momenti**

280

La Contessa

Recitativo

- [12] **È decisa la lite**

2'04" 282

Don Curzio, Marcellina, Figaro, Il Conte, Bartolo

No. 19 Sestetto

- [13.1] **Riconosci in questo amplesso**

6'35" 288

Marcellina, Figaro, Bartolo, Don Curzio, Il Conte, Susanna

Mozart

Recitativo

13.2 **Eccovi, o caro amico**

Marcellina, Bartolo, Susanna, Figaro

Io vi dico

Antonio, Il Conte

14.1 **Cosa mi narri!**

La Contessa, Susanna

No. 21 Duetto

«Che soave zefiretto...»

La Contessa, Susanna

Recitativo

14.2 **Piegato è il foglio**

Susanna, La Contessa

No. 22 Coro

15.1 **Ricevete, padroncina**

Contadinelle

Recitativo

15.2 **Queste sono, Madama**

Barbarina, La Contessa, Susanna

Eh cospettaccio!

Antonio, La Contessa, Susanna, Il Conte, Cherubino, Barbarina

Signor... se trattenete

Figaro, Il Conte, La Contessa, Susanna, Antonio

Mozart

No. 23 Finale:

Marcia

16 **Ecco la marcia**

Figaro, Susanna, Il Conte, La Contessa

Allegretto

Amanti costanti

Coro di contadine

Fandango

17 **Eh già, solita usanza**

Il Conte, Figaro

Allegretto

Amanti costanti

Coro

Mozart



ATTO QUARTO/ACT FOUR/VIERTER AKT/QUATRIÈME ACTE

No. 24 Cavatina

- [1] **L'ho perduta** 1'41" 326
Barbarina

Recitativo

- [2] **Barbarina, cos'hai?** 2'37" 326
Figaro, Barbarina, Marcellina

Madre... Figlio

Figaro, Marcellina

Presto, avvertiam Susanna

Marcellina

No. 25 Aria

- [3] **Il capro e la capretta** 4'01" 334
Marcellina

Recitativo

- [4] **«Nel padiglione a manca»** 2'04" 334
Barbarina

È Barbarina

Figaro, Basilio, Bartolo

Ha i diavoli nel corpo

Basilio, Bartolo

Mozart

No. 26 Aria

- [5] **In quegli anni** 3'58" 340
Basilio

No. 27 Recitativo ed Aria

- [6.1] **Tutto è disposto** 4'28" 342
[6.2] **Aprire un po' quegli occhi** 342
Figaro

Recitativo

- [7] **Signora, ella mi disse** 0'58" 344
Susanna, Marcellina, La Contessa, Figaro

No. 28 Recitativo ed Aria

- [8.1] **Giunse alfin il momento** 5'08" 348
[8.2] **Deh vieni, non tardar** 348
Susanna

Recitativo

- [9] **Perfida! e in quella forma** 0'35" 350
Figaro, Cherubino, La Contessa

No. 29 Finale

- [10] **Pian pianin le andrò** 5'57" 350
Cherubino, La Contessa, Il Conte, Susanna, Figaro

Mozart



4215143



- | | | | | |
|----|--|----------------------------|-------|-----|
| 11 | Tutto è tranquillo e placido | RAYMOND ART/QUATRIÈME ACTE | 5'41" | 362 |
| | Figaro, Susanna | | | |
| | Pace, pace, mio dolce tesoro | | | |
| | Figaro, Susanna, Il Conte | | | |
| 12 | Gente, gente, all'armi | RAYMOND ART/QUATRIÈME ACTE | 4'54 | 374 |
| | Il Conte, Figaro, Don Curzio, Basilio, Antonio, Bartolo, Susanna | | | |

Mozart

PHILIPS

COMPLETE MOZART EDITION

Total playing-time: 2.54'40"

422 540-2 PME 3

ADD PG 893

Wolfgang Amadeus Mozart

LE NOZZE DI FIGARO

Opera buffa, KV 492

Il Conte di Almaviva	Ingvar Wixell
La Contessa di Almaviva	Jessye Norman
Susanna	Mirella Freni
Figaro	Wladimiro Ganzarolli
Cherubino	Yvonne Minton
Marcellina	Maria Casula
Bartolo	Clifford Grant
Basilio	Robert Tear
Don Curzio	David Lennox
Barbarina	Lilian Watson
Antonio	Paul Hudson

BBC Symphony Orchestra and Chorus

John Constable, cembalo

Sir Colin Davis

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COMPLETE MOZART EDITION

Mozart

L'OCA DEL CAIRO
LO SPOSO DELUSO





L'OCA DEL CAIRO

No. 1 Duetto

- [1] **Così si fa** 3'50" 54

Auretta, Chichibio

Recitativo

- [2] **Auretta mia, Chichibio, vi saluto** 1'56" 58

Calandrino, Auretta, Chichibio

No. 2 Aria

- [3] **Se fosse qui nascoso** 3'06" 62

Auretta, Chichibio

Recitativo

- [4] **Buon pro', Signori** 0'20" 64

Chichibio, Auretta, Calandrino

No. 3 Aria

- [5] **Ogni momento dicon le donne** 1'00" 66

Chichibio

Recitativo

- [6] **O pazzo, pazzissimo Biondello** 2'25" 68

Don Pippo, Auretta

No. 4 Aria e Terzetto

- [7] **Siano pronte alle gran nozze** 5'02" 72

Don Pippo, Auretta, Chichibio

Mozart



- Recitativo
 [8] **L'ultima volta al fin** 0'31" 76
 Biondello
- No. 4a Aria
 [9] **Che parli, che dica** 2'36" 76
 Biondello
- Recitativo
 [10] **Ma parmi là in quel lato** 0'20" 78
 Biondello
- No. 5 Quartetto
 [11] **S'oggi, oh dei, sperar mi fate** 6'35" 78
 Celidora, Biondello, Lavina, Calandrino
- No. 5a Duetto
 [12] **Ho un pensiero nel cervello** 2'57" 84
 Chichibio, Aretta
- No. 6 Finale
 [13] **Su via putti, presto, presto!** 13'25" 86
 Calandrino, Biondello, Lavina, Celidora, Aretta, Chichibio, Don Pippo, Coro

Mozart



LO SPOSO DELUSO

- [14] Ouvertura 4'58" 98
- No. 1 Quartetto
 [15] **Ah, ah che ridere!** 5'05" 98
 Pulcherio, Bocconio, Bettina, Don Asdrubale
- No. 2 Aria No. 1
 [16] **Nacqui all'aria trionfale** 3'46" 104
 Eugenia
*Completed and orchestrated by/Vervollständigt und orchestriert von
 Complété et orchestré par/Completata e orchestrata da:
 ERIK SMITH*
- No. 3 Aria No. 2
 [17] **Dove mai trovar quel ciglio?** 4'03" 104
 Pulcherio
*Completed and orchestrated by/Vervollständigt und orchestriert von
 Complété et orchestré par/Completata e orchestrata da:
 ERIK SMITH*
- No. 4 Terzetto
 [18] **Che accidenti!** 3'20" 106
 Bocconio, Don Asdrubale, Eugenia

Mozart

Total playing-time: 1.05'39"

422 539-2 PME

DDD PG 924

Wolfgang Amadeus Mozart

L'OCA DEL CAIRO

Dramma giocoso per musica, KV 422

Pippo — Dietrich Fischer-Dieskau
 Celidora — Edith Wiens
 Biondello — Peter Schreier
 Calandrino — Douglas Johnson
 Lavina — Pamela Coburn
 Chichibio — Anton Scharinger
 Aurette — Inga Nielsen

Kammerorchester
 «Carl Philipp Emanuel Bach»

Peter Schreier

LO SPOSO DELUSO

Opera buffa, KV 430

Bocconio — Clifford Grant
 Eugenia — Felicity Palmer
 Asdrubale — Anthony Rolfe Johnson*
 Pulcherio — Robert Tear
 Bettina — Ileana Cotrubas

London Symphony Orchestra

Sir Colin Davis



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PHILIPS

COMPLETE MOZART EDITION

Mozart

BASTIEN UND BASTIENNE



Wolfgang Amadeus Mozart

(1756-1791)

BASTIEN UND BASTIENNE

KV 50/46b

Singspiel in einem Akt

in one act · en un acte · in un atto

Libretto · Livret:

Friedrich Wilhelm Weiskern,

Johann H.F. Müller & Johann Andreas Schachtner

after/nach/d'après/da

«Les amours de Bastien et Bastienne»

by/von/de/di

Marie-Justine-Benoîte Favart,

Charles-Simon Favart & Harny de Guerville

2 LIEDER:

Die Zufriedenheit, KV 349/367a

(Johann Martin Miller)

Komm, liebe Zither, KV 351/367b

(Anon.)

Mozart

Members of the · Mitglieder der · Membres des · Membri dei

WIENER SÄNGERKNABEN:

Bastienne

Dominik Orieschnig

eine Schäferin · a shepherdess
une bergère · una pastorella

Bastien

Georg Nigl

ihr Geliebter · her beloved
son amant · il suo innamorato

Colas

David Busch

ein vermeintlicher Zauberer · a supposed magician
un faux magicien · un presunto mago

2 Lieder

Dominik Orieschnig

Mozart

Wiener Symphoniker

Ernst Würdinger

Harpsichord · Cembalo · Clavecin · Clavicembalo

UWE CHRISTIAN HARRER

Direction of dialogues · Dialogregie
Dialogues dirigés par · Regia dei dialoghi

Polly Kügler

Walter Würdinger

Mandolin · Mandoline · Mandolino

(KV 349 & 351)

This recording is based on
Der Aufnahme liegt folgende Werkausgabe zugrunde
Cet enregistrement est réalisé d'après
Registrazione basata sull'edizione musicale:

Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,
Bärenreiter-Verlag, Kassel:
BASTIEN UND BASTIENNE
Ed. Rudolph Angermüller

Mozart



BASTIEN UND BASTIENNE

- | | | | |
|-------|--|-------|----|
| [1] | Intrada | 1'55" | 50 |
| | <u>No. 1 Aria</u> | | |
| [2.1] | Mein liebster Freund hat mich verlassen | | |
| | Bastienne | | 50 |
| | Dialog | | |
| [2.2] | Bastien flieht mich! Der Treulose! | 2'25" | 50 |
| | Bastienne | | |
| | <u>No. 2 Aria</u> | | |
| [3] | Ich geh jetzt auf die Weide | 1'34" | 52 |
| | Bastienne | | |
| [4.1] | No. 3 Colas' Auftritt | | |
| | Entry of Colas | | 52 |
| | Entrée de Colas/Entrata di Colas | | |
| | Orchestra | | |
| | <u>No. 4 Aria</u> | | |
| [4.2] | Befraget mich ein zartes Kind | 1'56" | 52 |
| | Colas | | |
| | Dialog | | |
| [5] | Guten Morgen, Herr Colas! | 2'16" | 54 |
| | Bastienne, Colas | | |

Mozart



No. 5 Aria

- | | | |
|------------|---|----------|
| 6.1 | Wenn mein Bastien einst im Scherze | 58 |
| | Bastienne | |
| | Dialog | |
| 6.2 | O, die Edelfrau vom Schloß | 2'54" 60 |
| | Colas, Bastienne | |

No. 6 Aria

- | | | |
|------------|--|----------|
| 7.1 | Würd ich auch, wie manche Buhlerinnen | 60 |
| | Bastienne | |
| | Dialog | |
| 7.2 | Gib dich zufrieden! | 2'45" 60 |
| | Colas, Bastienne | |

No. 7 Duetto

- | | | |
|------------|--------------------------------------|----------|
| 8.1 | Auf den Rat, den ich gegeben | 62 |
| | Colas, Bastienne | |
| | Dialog | |
| 8.2 | Na, versteck dich, Bastienne! | 2'18" 64 |
| | Colas | |

No. 8 Aria

- | | | |
|------------|------------------------------------|----|
| 9.1 | Großen Dank dir abzustatten | 66 |
| | Bastien | |

Mozart



Dialog

- [9.2] *Es freut mich, daß du endlich zu dir selber kommst*

2'01" 66

Colas, Bastien

No. 9 Aria

- [10.1] *Geh! du sagst mir eine Fabel*

68

Bastien

Dialog

- [10.2] *Möglich! Trotzdem hat sie bereits...*

1'59" 68

Colas, Bastienne

No. 10 Aria

- [11.1] *Diggi, daggi*

70

Colas

Dialog

- [11.2] *Ist die Hexerei zu Ende?*

1'53" 70

Bastien, Colas

No. 11 Aria

- [12.1] *Meiner Liebsten schöne Wangen*

72

Bastien

Dialog

- [12.2] *Bastienne! Ja, warum redest du nicht?*

3'24" 74

Bastien, Bastienne

Mozart



No. 12 Aria

- 13.1 **Er war mir sonst treu und ergeben**

Bastienne

74

Dialog

- 13.2 **Aber schau, Bastienne!**

Bastien, Bastienne

2'49" 76

No. 13 Aria

- 14 **Geh hin! - Ich will mich in die Stadt begeben**

Bastien, Bastienne

6'13" 76

No. 14 Recitativo

- 15.1 **Dein Trotz vermehrt sich durch mein Leiden?**

Bastien, Bastienne

78

Dialog

- 15.2 **Und sollte ich wohl ein solcher Narr sein**

Bastien, Bastienne

1'09" 80

No. 15 Duetto

- 16 **Geh! Herz von Flandern!**

Bastienne, Bastien

6'05" 80

No. 16 Terzetto

- 17 **Kinder! Kinder!**

Colas, Bastien, Bastienne

3'35" 88

Mozart



2 LIEDER:

Die Zufriedenheit, KV 349/367a

18 Was frag ich viel nach Geld und Gut

3'12"

90

Komm, liebe Zither, KV 351/367b

19 Komm, liebe Zither, komm

1'54"

92

Mozart

"Operetta... in German" Mozart's First German Singspiel

Siegfried Saak

In the judgement of Wolfgang Hildesheimer, the Mozart biographer, "Bastien und Bastienne" is not the work of an infant prodigy but that of a 12-year-old genius. In fact this lively one-acter, which Leopold Mozart described in the catalogue of his son's early works as an "operetta... in German," shows Mozart not so much finding his feet in the field of opera as making his first independent contribution to the genre of the German *Singspiel*.

In general terms, a *Singspiel* is a stage work, usually of a cheerful nature, punctuated mainly by popular airs. It is characterised by spoken dialogue, songs, arias, duets, trios and small ensembles. This musical genre developed side by side with opera, its development culminating in the second half of the eighteenth century. Its importance in the history of music is as a progenitor of German Romantic opera and of operetta. The starting-points for the development of the *Singspiel* in the eighteenth century were the English "Beggar's Opera" by Gay and Pepusch, who set out to parody high-flown operatic procedure, and the French vaudeville comedies, impromptu pieces interspersed with popular songs, which were the early forerunners of *opéra comique*.

The creation of the German *Singspiel* is credited to Johann Adam Hiller (1728-1804), who achieved striking success in Leipzig in 1766 with a German version of the ballad opera "The Devil to Pay" ("Der Teufel ist los") by the Irish dramatist Charles Coffey. Viennese *Singspiel*, an offshoot of Viennese improvised burlesque or "German comedy," developed from the satirical parodies and magical comedies of the 1730's, the music for which included not only racy popular songs but also arias and ensembles. Any of these pieces would have contained up to a dozen musical numbers.

Joseph Haydn was following this tradition in 1751 when he wrote his German *Singspiel* "Der krumme Teufel," and its continuation "Der neue krumme Teufel" in 1758, to librettos by the actor Felix von Kurz-Bernardon. *Singspiel* in Vienna was also influenced in equal measure by Italian *opera buffa* and French *opéra comique*. The tumultuous rise of *Singspiel* in Vienna caused Emperor Joseph II to found a Viennese National *Singspiel* in 1778 under the auspices of the National Theatre, opening with "Die Bergknapen" by Ignaz Umlauff. Other important figures in Viennese *Singspiel* were Karl Ditters von Dittersdorf ("Doktor und Apotheker"),

Mozart

Ferdinand Kauer ("Das Donauweibchen"), Johann Schenk ("Der Dorfbarbier") and Wenzel Müller ("Die Teufelsmühle" and "Die Zauberzither"). Mozart had a great success in 1782 with his *Singspiel* "Die Entführung aus dem Serail," and in 1791 his "Die Zauberflöte" elevated the genre to heights which could not be surpassed.

Genesis of the Work

Mozart had written the first part of the sacred *Singspiel* "Die Schuldigkeit des ersten Gebots" in Salzburg as early as 1767, the same year as the Latin intermezzo "Apollo et Hyacinthus." The substantial comic opera "La finta semplice" had been composed in Vienna just before "Bastien und Bastienne" in 1768, though it was first performed not in Vienna, as planned, but in Salzburg and not until the following year.

Although the historical record is not altogether clear, it suggests that "Bastien und Bastienne" was composed in response to a commission from the celebrated doctor and experimenter in magnetism Franz Anton Mesmer (1734-1815), who ran a large household, having gained an entry into Viennese society by marrying Maria Anna von Eulenschenk, the daughter of a patrician family. Some Mozart biographies claim that he had the work performed in the theatre in his garden in the autumn of 1768. Against this, however, is the fact that the open-air stage was not completed by 1768. A performance at Mesmer's house in the country seems more probable. At all events, there is no evidence that it was played even once in Vienna that year. The first

historically authenticated performance of this *Singspiel* did not take place until 2 October 1890 at the Architektenhaus in Berlin.

The libretto is derived from Jean-Jacques Rousseau's interlude "Le devin du village," which had appeared in Paris in 1752; perhaps because of its novelty value — it was in fact a counterpart to the Italian comic intermezzos favoured at the time — it became a great operatic success, remaining in the repertoire until 1864. As with all highly successful operas, the work was soon taken up by others. Harny de Guerville and Marie-Justine-Benoîte Favart were the authors of a parody of Rousseau's play entitled "Les amours de Bastien et Bastienne," performed on 26 September 1753 at the Théâtre aux Italiens in Paris. The point of the parody lay essentially in transferring Rousseau's rather Arcadian figures into crude rustic surroundings and replacing original melodies with popular tunes.

From Paris, "Les amours de Bastien et Bastienne" had already reached Vienna by 1755 and was performed there again in 1757, 1761 and 1763. In 1764 it was turned into German by Friedrich Wilhelm Weiskern (1710-1768), an actor, translator and topographer who lived in Vienna. The texts for Nos. 11-13, as Weiskern reveals in his translation, were the work of the actor Johann H.F. Müller. This was the libretto on which Mozart based his composition, but he also incorporated a verse adaptation by Johann Andreas Schachtner, a trumpeter at the Salzburg court, who was a close friend of the Mozart family (Leopold was a witness at his wed-

Mozart

ding). Most of the numbers in the piece are set to the Weiskern/Müller text, while Nos. 2, 5, 7 and 10 are combinations of Weiskern/Müller and Schachtner. Numbers 4 and 12 follow Schachtner's text.

It is no longer possible to establish which dialogues formed the basis of the original version, as the dialogues are not reproduced in any of the sources, including the autograph score (formerly in the Prussian State Library in Berlin, lost after the Second World War, and now in the Jagiellonen Library in Cracow).

Later (probably in 1770) Mozart wrote secco recitatives for a performance which presumably never took place, replacing the spoken dialogue with Schachtner's verses, to very much more vivid and impassioned effect. Unfortunately only the first and second scenes are supplied with recitatives, so it is impossible on aesthetic grounds to perform the work with the extant recitatives, and the present recording keeps to Weiskern's prose script. It is still uncertain whether the remaining recitatives were lost or whether Mozart stopped composing them after the second scene, either because the projected performance was abandoned at this juncture or because he rejected the composition, sensing perhaps that the recitatives were in fact bringing the *Singspiel* too close to *opera buffa*. It is still an interesting episode, however, as it shows the composer experimenting creatively with elements from the diverse spheres of opera and *Singspiel*.

The libretto reveals links with Mozart's later

operas. Colas, for instance, is somewhat reminiscent of Don Alfonso, the philosopher figure in "Cosi fan tutte" (1790), and in the reference to the "noble lady from the castle" some of Mozart's biographers have found an inkling of the social criticism which comes through in "Le nozze di Figaro" (1786).

The Music

As befits a work in the nature of a *Singspiel*, Mozart dispenses with the Italian *sinfonia* in three sections, which was then customary as an opening number, and replaces it with a brief *Intrada*, as in "Apollo et Hyacinthus," the Latin opera he had written as an exercise. The piece is in G major and has only one theme, which is repeated twice with slight variations, leading into the peroration, which is also built on thematic material. The orchestra consists essentially of strings and continuo, supplemented by horns and oboes, though these rarely do more than add colour. In all probability the fact that the main motif in the theme is identical with the start of the heroic theme of Beethoven's "Eroica" Symphony is purely coincidental; at all events Beethoven is not known to have ever turned his attention to the score of "Bastien und Bastienne."

In the manuscript the singing parts are written for soprano (Bastienne), tenor (Bastien) and bass (Colas). In the present recording they are taken by boys' voices (two trebles and alto), emphasising the naïve, childlike quality of the libretto. As Mozart used the alto clef to notate Colas's part in the recitatives discussed earlier, the distribution of

Mozart

voices preferred here seems to be historically legitimate as well.

The protagonists of this piece, sometimes accurately described as "puppets" by Mozartian writers, hardly begin to display any individual development. Bastienne perhaps comes closest, however; in her arias feelings of amorous lament, abandonment, sorrow, grief and pain give way to melancholy remembrance of times past, suddenly interrupted in turn by questioning why her lover has become dazzled by another woman when she herself has given everything to him. In her affliction she turns to the idea of finding herself another admirer as well, yet in the same breath she has to admit to herself that she still loves Bastien and wants to remain faithful to him. In the inevitable quarrel with Bastien she seems reproachful, mocking when she interjects "Enjoy your cold bath" in the accompanied recitative No. 14, and dismissive in aria No. 13. Reconciliation and rejoicing are held back until the duet No. 15 and the closing trio.

The arias, all in binary form, are fashioned with song-like simplicity, which helps greatly towards understanding the words. Textual repetitions serve to emphasise or intensify the effect, but sometimes too they occur for purely musical reasons when melodic material is being thematically developed. An emotional change often coincides with a change of metre, or sometimes with a change of tempo.

The entry of Colas is signalled by the strings imitating a bagpipe tune which adds a pastoral

touch, for the action takes place in the country. Colas is not a sinister magician but rather a good-natured philanthropist with a twinkle in his eye, willing to practise his supposed art for the good of the lovers, as he explains at once in his first aria "When a sweet child asks me." However, that does not stop him suitably alarming Bastien by consulting his weird book of magic in the aria worded "Diggi, daggi, shurry, murry." Though it hints at a secret meaning, the text of this C minor aria consists of a splendidly nonsensical babel of made-up words and fragments of various languages. It makes a remarkable contrast to the music's dark minor tonality, with the tempestuous, headlong violin runs and the grave mode of delivery. It is just this contrast which gives the aria its singularly comic effect.

The figure of Bastien is hardly distinguishable from that of Bastienne in terms of musical characterisation. One might see this as a weakness of conception. However, Mozart may perhaps have consciously tried to make the two parts similar in order to bring out the couple's closeness in spite of any animosity. This is supported by the fact that when the two lovers threaten each other with trying to find new respective partners, the scene is musically realised by an aria in two sections, which are sung first by Bastien and then by Bastienne. At the end of the duet of reconciliation (No. 15) the two of them find themselves joined together by the text as well in beautiful, serene thirds and sixths. The finale is cast as a trio. The words show Colas in a strange light; modesty seems at all events not to be one of his

Mozart

greatest virtues when he lets the young couple know that they owe their new-found happiness to his magic powers and then joins without ado in the praises which the two of them lavish upon him: "Oh, hang it all, what an excellent fellow!" Here again, as in many other places, the music conceals so much weakness in the libretto.

The Action

Bastienne, a shepherdess, is suffering because her lover Bastien has deserted her. She asks Colas, who is supposed to have magic powers, for advice and help in her distress. Colas's verdict is that Bastien is not unfaithful but has just temporarily succumbed to the enticements and gifts of the "noble lady from the castle." He advises Bastienne to adopt a flirtatious manner herself as a pretence to win back her lover. Bastien, who soon comes to Colas full of remorse, is at first shocked by the news that Bastienne has turned her attentions to a new admirer in the meantime, but is then informed after a magic ritual that he will see his beloved again. Soothsaying and guile do their work, the two lovers are reconciled and hymn Colas's praises.

Two Songs with Mandolin

Wolfgang Amadeus Mozart is acknowledged as a master of the German song with accompaniment, although his songs are mainly occasional pieces, composed for some fortuitous external reason. The two songs "Die Zufriedenheit" and "Komm, liebe Zither" were probably written in 1780-81 in Munich, where Mozart stayed while he completed the score of "Idomeneo," which he had started in Salzburg, and prepared the opera for its first performance (in the Court Theatre on 29 January 1781).

"Die Zufriedenheit" sets a text by Johann Martin Miller (1750-1814) consisting of six stanzas, four of which are sung here. Mozart also composed a version of this song with piano accompaniment, though it is not known when it was written and its melodic line departs somewhat from the version with mandolin. "Komm, liebe Zither" is dedicated to the Munich instrumentalist Lang. One copy of the manuscript now preserved in Marburg (having formerly been in the Prussian State Library in Berlin) bears the inscription "For Herr Lang — by Mozart 1780." Lang played the horn in the Munich orchestra. The song has two stanzas, by an anonymous poet.

Translation: Robert Jordan

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 52'32"

422 527-2 **PME**

DDD PG 924

Wolfgang Amadeus Mozart
BASTIEN UND BASTIENNE

Singspiel, KV 50

Wiener Sängerknaben:

Bastienne	_____	Dominik Orieschnig
Bastien	_____	Georg Nigl
Colas	_____	David Busch

Direction of dialogues: Polly Kügler

Wiener Symphoniker

Ernst Würdinger, cembalo

Uwe Christian Harrer

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COMPLETE MOZART EDITION

Mozart

ZAIDE

DER SCHAUSPIELDIREKTOR



**ZAIDE**

- [1] **Sinfonia in G, KV 318 (Overture)**

8'19" 74

ERSTER AKT/ACT ONE/PREMIER ACTE/ATTO PRIMONo. 1 Lied

- [2] **Brüder, laßt uns lustig sein**

Vorsänger, Drei andere Sklaven

0'59" 74

No. 2 Melologo

- [3] **Unerforschliche Fügung**

Gomatz

6'30" 76

Monolog

- [4] **Noch nie war mir vergönnt**

Zaide

0'41" 78

No. 3 Arie

- [5] **Ruhe sanft, mein holdes Leben**

Zaide

5'52" 80

Monolog

- [6] **Ah! So gut habe ich noch nie geschlafen**

Gomatz

0'30" 80

Mozart

	No. 4 Arie		
7	Rase, Schicksal, wüte immer Gomatz	3'56"	80
	Dialog		
8	<i>Nichtswürdiger Sklave</i> Zaide, Gomatz	1'47"	82
	No. 5 Duett		
9	Meine Seele hüpf't vor Freuden Zaide, Gomatz	2'24"	84
	Dialog		
10	<i>Unglückseliger!</i> Allazim, Gomatz	1'10"	86
	No. 6 Arie		
11	Herr und Freund! Gomatz	3'47"	88
	Monolog		
12	<i>Weit weiche ich von meiner Pflicht</i> Allazim	0'33"	88
	No. 7 Arie		
13	Nur mutig, mein Herze Allazim	4'16"	90

Mozart

	Dialog		
14	<i>Eilt, Gomatz, ihr wißt den Weg!</i> Allazim, Gomatz, Zaide	0'17"	90
	No. 8 Terzetto		
15	O selige Wonne! Zaide, Gomatz, Allazim	6'17"	90
	ZWEITER AKT/ACT TWO/DEUXIÈME ACTE/ATTO SECONDO		
	No. 9 Melologo		
16	Zaide entflohen! Soliman, Osmin	2'58"	94
	Arie		
17	Der stolze Löw' Soliman	5'18"	98
	Monolog		
18	<i>Nun, so wären wir den Allazim los!</i> Osmin	0'18"	98
	No. 10 Arie		
19	Wer hungrig bei der Tafel sitzt Osmin	3'20"	98

Mozart



- Dialog
 [1] *Da steht ihr also vor mir* 0'32" 102
 Soliman, Zaide
- No. 11 Arie
 [2] *Ich bin so böß' als gut* 5'55" 102
 Soliman
- Monolog
 [3] *Weshalb muß ich im dunklen Kerker schmachten?* 0'13" 104
 Zaide
- No. 12 Arie
 [4] *Trostlos schluchzet Philomele* 6'54" 104
 Zaide
- Dialog
 [5] *Hört, Zaide, ich werde euch die Freiheit schenken* 0'42" 104
 Soliman, Zaide
- No. 13 Arie
 [6] *Tiger! wetze nur die Klauen* 4'41" 106
 Zaide
- Dialog
 [7] *Nun zu dir, Allazim* 0'24" 108
 Soliman, Allazim

Mozart



- No. 14 Arie
 [8] *Ihr Mächtigen seht ungerührt* 4'27" 108
 Allazim
- Dialog
 [9] *Es ist umsonst* 1'20" 108
 Soliman, Allazim
- No. 15 Quartett
 [10] *Freundin! stille deine Tränen* 6'30" 112
 Gomatz, Allazim, Soliman, Zaide
- Dialog
 [11] *O großer Soliman* 1'09" 114
 Allazim, Soliman
- [12] *March in D, KV 335 No. 1* 3'04" 114

DER SCHAUSPIELDIREKTOR

- [13] *Ouvertüre* 12'55" 116
- No. 1 Ariette
 [14] *Da schlägt die Abschiedsstunde* 4'14" 116
 Mme Herz
- No. 2 Rondo
 [15] *Bester Jüngling* 3'15" 118
 Mlle Silberklang

Mozart



No. 3 Terzett

16 Ich bin die erste Sängerin

Mlle Silberklang, Mme Herz, M. Vogelsang

No. 4 Schlußgesang

17 Jeder Künstler strebt nach Ehre

Mlle Silberklang, Mme Herz, M. Vogelsang, Buff

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 2.06'42"

422 536-2 P M E 2

ADD PG 892

Wolfgang Amadeus Mozart

ZAIDE (DAS SERAIL)

Deutsches Singspiel, KV 344

Zaide _____ Edith Mathis
Gomatz _____ Peter Schreier
Allazim _____ Ingvar Wixell
Sultan Soliman _____ Werner Hollweg
Osmin _____ Reiner Süß
Vorsänger _____ Armin Ude

Staatskapelle Berlin
Bernhard Klee

DER SCHAUSPIEL- DIREKTOR

Komödie mit Musik, KV 486

Buff _____ Clifford Grant
M. Vogelsang _____ Anthony Rolfe Johnson*
Mme Herz _____ Ruth Welting
Mlle Silberklang _____ Ileana Cotrubas

London Symphony Orchestra
Sir Colin Davis

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COMPLETE MOZART EDITION

Mozart

DIE ENTFÜHRUNG
AUS DEM SERAIL



Wolfgang Amadeus Mozart
(1756-1791)

DIE ENTFÜHRUNG AUS DEM SERAIL

The Abduction from the Serail · L'Enlèvement au sérail · Il ratto dal serraglio

KV 384

Deutsches Singspiel in drei Aufzügen
in three acts · en trois actes · in tre atti

Libretto: Johann Gottlieb Stephanie Jnr

after/nach/d'après/da

Christoph Friedrich Bretzner

Mozart

Selim

Curd Jürgens

Bassa · Pasha · Pacha · Pascià

Konstanze

Christiane Eda-Pierre

Geliebte des Belmonte · beloved of Belmonte
Constance, fiancée de Belmonte · Costanza, amante di Belmonte

Blonde

Norma Burrowes

Mädchen der Konstanze · maid to Konstanze
servante de Constance · Biondina, cameriera di Costanza

Belmonte

Stuart Burrows

Pedrillo

Robert Tear

Bedienter des Belmonte und Aufseher über die Gärten des Bassa
Belmonte's servant and overseer of the Pasha's gardens
serviteur de Belmonte et gardien des jardins du Pacha
servitore di Belmonte e guardiano dei giardini del Pascià

Osmin

Robert Lloyd

Aufseher über das Landhaus des Bassa · Overseer of the Pasha's villa
gardien du palais du Pacha · Osmino, guardiano della villa del Pascià

Mozart

Dialogues/Dialogue/Dialoghi:
RENATE PICHLER (Konstanze) · FRIEDHELM PTOK (Belmonte)
PIA WERFEL (Blonde) · FRANZ RUDNIK (Pedrillo) · HERBERT WEICKER (Osmin)

Direction of dialogue/Dialogregie/Dialogues dirigés par/Regia dei dialoghi:
Michael Weckler

John Alldis Choir

Academy of St Martin in the Fields

Leader/Konzertmeisterin/Premier violon/Primo violino:
Iona Brown

Musical assistant/Musikalische Assistenz/Assistance musicale/Assistenza musicale:
John Barker

German language coach/Sprachliche Beratung
Répétiteur d'allemand/Consueza linguistica:
Hilde Beale

SIR COLIN DAVIS

Mozart



- | | | |
|-----|-----------|----------|
| [1] | Ouvertüre | 4'13" 64 |
|-----|-----------|----------|

ERSTER AUFZUG/ACT ONE/PREMIER ACTE/ATTO PRIMONo. 1 Arie

- | | | |
|-----|--|----------|
| [2] | Hier soll ich dich denn sehen
Belmonte | 2'27" 64 |
|-----|--|----------|

Dialog

- | | | |
|-----|--|----------|
| [3] | <i>Aber wie soll ich in den Palast kommen?</i>
Belmonte | 0'06" 64 |
|-----|--|----------|

No. 2 Lied und Duett

- | | | |
|-----|--------------------------------------|----------|
| [4] | Wer ein Liebchen hat gefunden | 6'45" 66 |
|-----|--------------------------------------|----------|

Verwünscht seist du samt deinem Liede!

Belmonte, Osmin

Dialog

- | | | |
|-----|---|----------|
| [5] | <i>Allah sei Dank!</i>
Osmin, Pedrillo | 0'22" 74 |
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- [6] **Solche hergelaufne Laffen** 5'12" 76
Osmin

Dialog

Was bist du nur für ein Mensch!

Pedrillo

Erst geköpft, dann gehangen

Osmin

Dialog

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Pedrillo, Belmonte

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- [8] **Konstanze, dich wiederzusehen** 4'56" 82

O wie ängstlich, o wie feurig

Belmonte

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Dialog

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Selim, Konstanze

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- [11] **Ach ich liebte, war so glücklich** 5'10" 86
Konstanze

Dialog

- [12] **Undankbare!** 2'05" 86

Selim, Konstanze

Ihr Schmerz, ihre Tränen

Selim, Pedrillo, Belmonte, Osmin

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- [13] **Marsch! Trollet euch fort!** 2'20" 92
Osmin, Belmonte, Pedrillo

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Blonde

Dialog

- [15] **Ei seht doch mal** 1'38" 94
Osmin, Blonde

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Osmin, Blonde

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[18] **Traurigkeit ward mir zum Lose**

5'32" 102

Konstanze

Dialog

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0'44" 104

Selim, Konstanze

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[20.1] **[Introduktion]**

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[20.2] **Martern aller Arten**

104

[20.3] **Doch du bist entschlossen**

106

Konstanze

Dialog

[21] **Kein Bassa, keine Konstanze mehr da?**

1'21" 106

Blonde, Pedrillo

No. 12 Arie

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2'38" 110

Blonde

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Dialog

[1] **Ah, daß es schon vorbei wäre!**

0'15" 112

Pedrillo

No. 13 Arie

[2] **Frisch zum Kampfe**

3'23" 112

Pedrillo

Dialog

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1'26" 112

Osmin, Pedrillo

No. 14 Duett

[4] **Vivat Bacchus! Bacchus lebe!**

2'26" 116

Pedrillo, Osmin

Dialog

[5] **Hör, Alter, trink nicht zu viel**

1'31" 116

Pedrillo, Osmin, Belmonte, Konstanze

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Belmonte

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6'38" 122

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4'37" 130

Konstanze, Blonde, Belmonte, Pedrillo

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Dialog		
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Dialog		
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Dialog		
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Bassa Selim lebe lange		

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Music and Drama

“Die Entführung aus dem Serail”

Anna Amalie Abert

Once Mozart had thrown off the yoke of his service to the Archbishop of Salzburg and embraced Viennese musical life with ardent enthusiasm in March 1781, one of his chief concerns was to gain an entry into one of the Vienna opera houses. His most recent operatic successes had been achieved in the field of Italian types of opera with “La finta giardiniera” and “Idomeneo,” performed in Munich in 1775 and the beginning of 1781. As things stood he could not expect a similar commission in Vienna, but an opportunity surprisingly quickly presented itself of writing a German opera for the “German National Singspiel.” He received this welcome commission from the director Gottlieb Stephanie the Younger (1741-1800), who also adapted the libretto for him. This was the Singspiel (i.e. a comic opera in German with spoken dialogue) “Belmonte und Constanze oder Die Entführung aus dem Serail,” by the Leipzig writer Christoph Friedrich Bretzner (1748-1807), which had recently been performed in Berlin to music by Johann André (1741-1799).

In the eighteenth century it was not unusual for the same text to be set by different composers almost simultaneously, either unmodified or, as here, somewhat revised. Some two years earlier Mozart

himself had used material very much on the same lines as “Die Entführung” when composing an unfinished Singspiel later entitled “Zaide” (K. 344) after the chief character. The *opéra comique* “La rencontre imprévue” (1764) by Christoph Willibald Gluck (1714-1787) and “L’incontro improvviso” (1775), a *dramma giocoso* by Joseph Haydn (1732-1809) also revolve around related material. The story of the unrequited love of an oriental potentate for a western lady imprisoned in his harem, her ill-fated abduction by her lover and the magnanimous pardon granted to the guilty couple was thus, as it were, in the air at the time and appeared in the most diverse types of opera. The figures carrying the story were largely stereotypes: the noble pair of serious lovers, steadfast in adversity, the sturdy and inventive pair of cheerful servants, the guard or guards of the harem, watching over the prisoners, and their proud, generous master. In Bretzner’s Singspiel the characters were indeed in this mould.

Mozart’s Part in Fashioning the Text

In general, texts would chiefly be revised in order to fit the particular circumstances of a new performance, without reference to dramatic coherence; whether or to what extent the composer would take

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a hand in this cannot usually be established. This makes Mozart's statements in letters written while he was composing "Die Entführung" all the more startling. They contain fundamentally important observations on operatic aesthetics, such as the sentence: "Best of all is when a good composer, who understands the theatre and himself has something to offer, and a clever poet come together, like a true phoenix." But what they reveal in particular is, on the one hand, that it was Mozart himself who set the guidelines for Stephanie's revision and, on the other, that in doing this he was seeking at least partly to give greater depth to the characters and thereby more life to the action. Thus, for instance, he writes to his father on 26 September 1781 concerning the younger Stephanie: "He is actually arranging the libretto for me — just as I want it, in fact — to a hair." This letter goes on to give precise information on the part Mozart played in fashioning the text. Although regard for the singer, the outstanding bass Johann Ignaz Ludwig Fischer (1745-1825), also contributed to the expansion of the role of Osmin, the essential aim was to raise this figure far above any stereotype and turn him into a living character who could be contrasted with Belmonte and Constanze, the pair of lovers surrounded by a fairy-tale aura. Of these two it was Belmonte with whom the composer was particularly taken. Instead of a single aria he obtained four in the revision, showing his role as an ardent fairy-tale prince for the first time in its true light.

One disadvantage of the work is that so important a figure as the Pasha Selim appears only in a speaking

role and is thus not subject to Mozart's skill in characterisation. Even though this may have been determined on purely practical grounds by the lack of a suitable performer — a singer was originally provided for — it nevertheless goes to show that at that time Mozart was so glad to be able to write an opera that he was prepared to compromise; later he would hardly have permitted the flow of the musical drama to be interrupted in this way.

Altogether, however, having written 12 previous dramatic works, he had before him here for the first time a libretto prepared just as he liked it. His part in the construction of the libretto as a whole and his musical interpretation in detail do clearly show that here for the first time Mozart the dramatist had joined the musician on an almost equal footing. From now on music and drama formed a single entity for him — he felt responsible for both in the same measure.

The Music

In this composition Mozart strove to characterise the protagonists by exploiting the wide variety of styles typical of the German Singspiel. Thus the numbers sung by the serious pair of lovers, with their *da capo* forms and especially their wealth of coloratura, are often reminiscent of *opera seria*. This is particularly true of Constanze's celebrated coloratura aria No. 11, "Märtern aller Arten," a concerto for voice and four solo instruments which gives the impression of a virtuoso interpolation, and of Belmonte's aria No. 17, "Ich baue ganz auf deine Stärke," both being pieces in which the young

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composer's exuberance had evidently eluded the constraint of the dramatist. These contrast very sharply with the numbers in which the composer managed to imbue Italian *bel canto* with a quite personal German song-like quality. This is the case particularly in Constanze's aria No. 10, "Traurigkeit ward mir zum Lose," which grows out of an expressive recitative with orchestral accompaniment, and points forward through its minor tonality to Pamina's lament from "The Magic Flute," "Ach, ich fühl's, es ist verschwunden," which is similarly in G minor; it is equally true of "Hier soll ich dich denn sehen," the simple, wistful song of Belmonte when he first appears, and of his aria No. 4, "O, wie ängstlich, o wie feurig," which Mozart described as his "favourite aria," and in which he elevated intense tone-painting into the direct expression of the deepest feelings. The same mature Mozartian song-like manner also pervades the love duet No. 20.

Unlike the emotional emphasis in the reflections of the pair of lovers, the numbers for the pair of servants represent more the simple world of reality. Accordingly Mozart now comes closer to the language of *opera buffa* and *opéra comique*, which is more appropriate for these characters. In her first aria, "Durch Zärtlichkeit und Schmeicheln" (No. 8, marked *Andante grazioso*!) Blonde gives the surly Osmin a lesson in which the attitudes of the courteous and the domineering lover are set against each other with palpable clarity in contrasting musical images. In her second aria, "Welche Wonne, welche Lust" (No. 12), her cheerful prattling gives uninhibited expression to her delight

at the impending abduction. At all events her lover Pedrillo is rather more "sicklied o'er with the pale cast of thought"; after all, he bears most of the responsibility for the abduction. Thus in the aria "Frisch zum Kampfe" (No. 13) he seems torn between a willingness to risk everything, symbolised by the martial broken triads, and the countervailing reluctance of his timid nature, which is often characteristic of servant types, as expressed in the subdued "Nur ein feiger Tropf verzagt." Mozart's ability to draw characters on several levels is particularly clearly demonstrated in Pedrillo's romance No. 18, "Im Mohrenland gefangen war." This simple strophic song is intended to signal the start of the abduction without arousing suspicion, but the strings' pizzicato accompaniment, imitating a mandolin, the tonality which mysteriously changes colour as it wavers between major and minor, and the odd manner in which the postlude dies away make it at the same time a symbol of Pedrillo's anxiety and nervous tension and a vehicle for the whole of the strange atmosphere before the catastrophe.

The Central Figure: Osmin

All the figures in this opera are to a greater or lesser extent musically delineated as individual personalities through particular characteristic numbers, but none so consistently or so unmistakably as Osmin, "overseer of the Pasha's country house." There is no longer anything of the stereotype about him and he may justly be described as Mozart's first wholly personal character. He presents himself extravagantly as such right at the outset of the first act

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in his song "Wer ein Liebchen hat gefunden" (No. 2), which leads into the duet with Belmonte, and the following aria No. 3, "Solche hergelaufne Laffen." The very fact that, while picking figs, he introduces himself by a little song in the minor, with, what is more, an accompaniment which is tellingly varied in the three verses, indicates the hidden depths of the lascivious old eunuch. He first reveals himself in all his arrogant narrow-mindedness in the aria, particularly with the delicious "Ich hab' auch Verstand," and then he shows his outrageousness and barbarity in the two codas ("Drum, beim Barte des Propheten" and "Erst geköpft, dann gehangen"), with the breathless, comically brief repeated figures, and the added instruments providing the typical colouring of "Turkish" music. Mozart describes these passages in an illuminating letter in these terms: "A man who is so violently angry goes beyond all order, moderation or purpose, he is beside himself — so the music too must now be beside itself." But, as a Classicist, he immediately adds that passions must "never be expressed to the point of nausea," and the music must "never offend the ear even in the most horrible situations," but must "nevertheless at the same time give pleasure, and so always remain music." It is surely no accident that it should have been an aria for this very character who was so close to his heart that brought from him statements of such fundamental importance. Osmin's aria of triumph, "Ha, wie will ich triumphieren" (No. 19), is filled with the same spirit, for it brings, as it were, satisfaction of the desires felt from the beginning.

The Ensembles

Osmin also shows himself to be the most important character, at least for Mozart, by the number of ensembles in which he takes part. These are all *buffo* ensembles in a wide variety of forms, but they are basically dramatic scenes, in which Mozart characterises the protagonists through their reactions to each other. In the duet No. 2 Belmonte is so taken aback by Osmin's boorish tone that he largely falls in with it, while in the trio No. 7 the two young men again adopt the old man's tone but use it finally to drive him into a corner. He becomes quite small in the duet with Blonde (No. 9), in the first part of which she makes fun of him by imitating him, while in the second section she confidently sets a suave, independent melody against his uncomprehending, ponderous meditation in the minor key "O Engländer! Seid ihr nicht Toren," and finally puts him to flight in the third with some robust *buffo* patter. In "Vivat Bacchus!" the "Drinking Duet" with Pedrillo (No. 14), it is Pedrillo who holds the whip hand from the start, since he has the bottle Osmin wants.

He sets the tone, even though it is with a tune adjusted to Osmin's "Turkish" music by the use of the piccolo and of a repetitive bass-drum figuration, and then cleverly makes the old man forget his scruples by proposing the innocuously cheerful toast "Es leben die Mädchen," so that Osmin finally breaks forth in praise of Bacchus, only now with the full percussion section of the "Turkish" orchestra.

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In the quartet No. 16, the Act II finale, in which Osmin takes no part, Mozart's facility for simultaneous characterisation comes to light for the first time in its true colours, especially in the alienation and reconciliation of the two couples, which was his own original idea. The central four-part *Andantino* in A, "Wenn unsrer Ehre wegen," is the first instance of the mature Mozart's ability to see fallible human activity for a short while in the light of eternity and to resolve it into pure harmony. The same spirit also informs the number before the final chorus, the general ensemble *con ritornello*, "Nie werd' ich deine Huld verkennen," which bears the title "Vaudeville" in accordance with the custom of the time. In matching verses, each rounded off with a four-part refrain but with a different accompaniment for each strophe, the four who have been pardoned give thanks one after the other to the Pasha. Osmin, on the other hand, is still unable to control his lust for revenge; though he begins with the strophic melody he goes off into the "Erst geköpft, dann gehangen" from his second aria, with full "Turkish" accompaniment, and runs out in a fury. This inspires the others to a brief introspection in a most intense four-part setting, performed *sotto voce*, from which Constanze elegantly leads back into the refrain — a musically impressive scene which has just the one dramatic drawback that the recipient of this tender tribute is musically silent. However, the opera ends in his own sphere with a chorus of Janissaries which, like the chorus No. 5, is a perfect embodiment of the "Turkish" music so

popular at the time, with its uninterrupted headlong motion, its particularly straightforward melodic structure and harmony, and especially its strident instrumentation founded on a great deal of percussion. The overture itself immediately leads right into this sound-world. Belmonte, whose opening song, transposed into the minor, provides the middle section of the overture, thus seems here to be as yet completely overwhelmed by a hostile world, though at the end he owes his happiness to the humaneness of that world.

Weber: A Culmination

The key position which "Die Entführung" occupies in Mozart's output, between a purely musical mastery and his maturity as a musical dramatist, has never been described in more felicitous terms than those of Carl Maria von Weber (1786-1826), in many ways a kindred spirit, who wrote (in an introduction to the opera on 11 June 1818): "I think I see in it what every man feels about the happy years of his youth, a time of blossoming which can never be recaptured in the same way, and where if shortcomings are removed irretrievable charms also vanish. Indeed, I make so bold as to express the opinion that in 'Die Entführung' Mozart had attained maturity in artistic experience and that thereafter only experience in the world could do anything further. After operas like 'Figaro' and 'Don Giovanni' the world was entitled to expect others from him, but with the best will in the world he could never write another 'Entführung'."

Mozart

Synopsis

Bernd Delfs

Background: The Spanish nobleman Belmonte Lostados, son of the Commandant of Oran, has been separated from his beloved Constanze as a result of an attack by pirates. He has taken ship to Turkey, whither Constanze has been transported, together with Blonde, her maid, and Blonde's friend Pedrillo, Belmonte's servant. All three have been sold into slavery, and are prisoners of the mighty Pasha Selim. Against her will, Constanze has been chosen by Selim as his favourite, and he is trying, by threats and by pleading, to make her consent to be his wife. Till now Constanze has steadfastly resisted his wooing.

ACT ONE

When Belmonte enters the Pasha's gardens, the first person he meets is the malicious Osmin, steward of the Pasha's harem, a Moslem and a passionate hater of Christians. Belmonte's curious inquiries about the way to the Pasha's house meet with a churlish rebuff; not till he meets Pedrillo, his former servant, does he find out that he has reached his goal. He is filled with excitement to learn that the Pasha's pleasure boat is expected back at any minute, and that his Constanze will be at Selim's side.

As Selim and Constanze enter, to a jubilant chorus of Janissaries, Belmonte withdraws. Once again the Pasha entreats his slave to yield him her heart. With a reference to her separation from her former lover, she asks for another day for reflection. Belmonte is now introduced by Pedrillo to the Pasha as a skilled architect who wishes to offer his talents for approval. Selim looks favourably on Belmonte, and tells Pedrillo to see to his accommodation. Even Osmin's stubborn opposition cannot now keep Belmonte out of the house.

ACT TWO

Blonde's quick tongue is well able to keep at bay the importunate Osmin, who for long has been harrasing her; as a free-born Englishwoman she demands from him the kind of treatment due to a lady. Meanwhile, Constanze is consumed by longing for Belmonte, for she still knows nothing of his arrival, or of her abduction planned for that very night. When, at the end of the stipulated day's grace, the Pasha, more impatient than ever, insists on her answer and threatens her, in the event of her refusal, with "torture of every kind" ("Martern aller Arten"), she tells him that, to keep faith with her beloved, she would not shrink from death. Blonde has meantime learned from Pedrillo that Belmonte

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has come to the rescue, and that on the stroke of midnight the ladders will be at their windows. Osmin will be rendered *hors de combat* by a drug in his drink. Overjoyed, Blonde goes to tell Constanze the news.

Pedrillo persuades the at first reluctant Osmin to drink some Cyprus wine, in which he has mixed the drug. In spite of his religious scruples the churlish steward enjoys the drink, and joins Pedrillo in a high-spirited hymn of praise to the god Bacchus. In the end Osmin can scarcely manage to stagger into the house. The way is now free for the first meeting of the two couples after the long separation. Overcome, Belmonte takes Constanze in his arms, and Pedrillo is happy to see his Blonde for once without the presence of Osmin. Constanze dispels any doubts Belmonte may have had about her faithfulness, while Blonde has a "striking" answer to Pedrillo's doubts on the same subject. The general reconciliation ends with the words "Long live love! Let us hold it alone dear, and let nothing fan the flame of jealousy."

ACT THREE

At midnight Pedrillo gives the agreed signal by singing a Moorish ballad. Almost immediately Belmonte and Constanze escape from the house; but when Pedrillo attempts to rescue Blonde, Osmin, who has sobered up, is informed by a slave of what is going on, and immediately sets the guards on the fugitives. The noise in the courtyard has awakened the Pasha, and Osmin, who with malignant joy already sees heads rolling in the sand, brings the prisoners before him. To add to their misfortunes, the lord of the harem now recognises in Belmonte the son of his bitterest enemy, who not only robbed him of his fortune, but was instrumental in having him expelled from Spain. When the Pasha withdraws to consider the fate of the fugitives, Constanze and Belmonte prepare for an apparently inevitable death, but the judgement comes as a surprise — the Pasha sets them all free. To him, he tells Belmonte, it gives greater satisfaction to return good for evil than to balance one crime against another. To Constanze he says that he wishes she may never regret her refusal of the offer of his heart. They all pay homage to his noble nature, and rejoice in their newly-restored freedom.

Translation: Robert A. Jordan

Mozart

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COMPLETE MOZART EDITION

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Wolfgang Amadeus Mozart
DIE ENTFÜHRUNG AUS DEM SERAIL

Deutsches Singspiel, KV 384

Selim	Curd Jürgens
Konstanze	Christiane Eda-Pierre
Blonde	Norma Burrowes
Belmonte	Stuart Burrows
Pedrillo	Robert Tear
Osmin	Robert Lloyd

John Alldis Choir
Academy of St Martin in the Fields
Sir Colin Davis

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Mozart

DIE GÄRTNERIN AUS LIEBE



Wolfgang Amadeus Mozart

(1756-1791)

DIE GÄRTNERIN AUS LIEBE

The Gardener in Love · La jardinière par amour · La giardiniera per amore

KV 196

Dramma giocoso in drei Akten

in three acts · en trois actes · in tre atti

Libretto: Giuseppe Petrosellini

German translation/Deutsche Übersetzung

Version allemande/Versione in tedesco:

Johann Franz Joseph Stierle d.Ä. (?)

Mozart

Podestà

Gerhard Unger

Don Anchise

Amtshauptmann von Lagonero, verliebt in Sandrina · Mayor of Lagonero,
in love with Sandrina · Podestat de Lagonero, amoureux de Sandrina
Podestà di Lagonero, amante di Sandrina

Sandrina

Helen Donath

eigentlich Gräfin Violante Onesti, jetzt als Gärtnerin in Diensten des Podestà
in reality Countess Violante Onesti, now in the service of the Podestà as a gardener's
maid · La marquise Violante Onesti, amante du comte Belfiore, passant pour morte et
déguisée en jardinière sous le nom de Sandrina · La Marchesa Violante Onesti, amante
del Contino Belfiore, creduta morta, sotto nome di Sandrina, in abito di giardiniera

Belfiore

Werner Hollweg

Graf, verlobt mit Arminda, aber früher verliebt in Violante
a count, betrothed to Arminda, but formerly in love with Violante
comte, fiancé d'Arminda, mais auparavant amoureux de Violante
conte, fidanzato di Arminda, ma prima amante di Violante

Arminda

Jessye Norman

eine Edelfrau aus Mailand, zuerst Geliebte des Ramiro und jetzt Braut des Grafen
Belfiore · a gentlewoman of Milan, first in love with Ramiro and now betrothed
to Count Belfiore · dame noble de Milan, auparavant amoureuse de Ramiro et
maintenant fiancée du comte Belfiore · gentildonna milanese, prima amante
del Cavaliere Ramiro, ed ora promessa sposa al Contino Belfiore

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Don Ramiro

Tatiana Troyanos

Ritter, Geliebter der Arminda, von ihr verlassen
a nobleman, in love with Arminda, but deserted by her
Chevalier, amoureux d'Arminda et abandonné d'elle
Cavaliere, amante di Arminda, dalla stessa abbandonato

Serpetta

Ileana Cotrubas

Kammermädchen des Podestà, in ihn verliebt
maid of the Podestà and in love with him
femme de chambre du Podestat, amoureuse de celui-ci
cameriera del Podestà, innamorata del medesimo

Nardo

Hermann Prey

eigentlich Roberto, Diener der Violante; als Gärtner in Diensten des Podestà,
verliebt in Serpetta · in reality Roberto, servant to Violante; as gardener in the service
of the Podestà, in love with Serpetta · en vérité Roberto, valet de Violante; au service
du Podestat comme jardinier, amoureux de Serpetta · in realtà Roberto, servo di
Violante, che si finge giardiniere al servizio del Podestà; amante di Serpetta

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Libretto/Libretto

Credits

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Chor des Norddeutschen Rundfunks

Chorus master/Einstudierung/Chef des chœurs/Maestro del coro:

Helmut Franz

Musical assistance/Musikalische Assistenz/Assistance musicale/Assistenza musicale:

Günter Hertel

Direction of dialogue/Dialogregie/Direction des dialogues/Regia dei dialoghi:

Fritz Schröder-Jahn

Sinfonieorchester des Norddeutschen Rundfunks

HANS SCHMIDT-ISSERSTEDT

Co-production with Norddeutscher Rundfunk

Mozart



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A New Development in Opera Buffa

"Die Gärtnerin aus Liebe"

Rudolph Angermüller

In December 1773 "La finta giardiniera," a *dramma giocoso* in three acts by Pasquale Anfossi (1727-1797), was staged in the Teatro delle Dame in Rome. The text was by Abate Giuseppe Petrosellini (1727-c. 1799), who was a papal chamberlain and a member of several academies. He wrote librettos for major theatres in Rome, which were set to music by composers such as Niccolò Piccinni, Carlo Franchi, Pasquale Anfossi, Giovanni Paisiello, Domenico Cimarosa and Antonio Salieri. It was for Paisiello that he produced his most famous libretto, "Il barbiere di Siviglia," in 1782. Petrosellini's writing was regarded as being clever and stylish, yet his librettos lack the psychological refinement which was to lead to Romantic theatre. From a literary point of view, the libretto of "La finta giardiniera" belongs to the genre of bourgeois drama.

Mozart's "La finta giardiniera" is based on Petrosellini's text for Anfossi's *dramma giocoso*. If the two scripts are compared, it becomes clear that the Salzburg maestro must have had access to the Roman libretto, for it was basically this text, with some cuts in the recitatives of the second and third acts and the omission of two arias in the third act, that he set to music.

The myth that Ranieri de' Casabigi (1714-1795) was the librettist of "La finta giardiniera" began with Joseph Mantuani (1860-1933), custodian of the music section of the court library at Vienna. His sources are not known. But the identity of Mozart's librettist is revealed in Anfossi's libretto, which I discovered in 1976. In a foreword to this text, those involved in the production — including the *prima donna* and *primo uomo*, the composer, the impresario and the librettist — write that they had already won popular acclaim with the opera "L'incognita perseguitata" in 1772. We know that Anfossi and Petrosellini provided the music and text for this *dramma giocoso*. From this it may be concluded that Petrosellini was the librettist of Anfossi's, and therefore also of Mozart's "La finta giardiniera."

The Origins of the Work

In the summer or autumn of 1774 Mozart was commissioned to write an opera for the carnival in Munich. Parts of "La finta giardiniera," particularly the recitatives, were begun in Salzburg. On 6 December 1774 Wolfgang and his father Leopold travelled to Munich. They stayed with Johann Nepomuk von Pernat (1734-1794), a councillor and canon whom they had befriended. The first person the Mozarts visited was the theatre manager Count

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Anton von Seeau (1713-1799), who was director of the theatre in Munich and staged Italian and German opera in the old court theatre beside the Salvatorkirche. During December Mozart got to know the personnel of the theatre, who treated him with great courtesy. On 14 December Leopold Mozart wrote to his wife in Salzburg that Wolfgang's opera would be rehearsed before Christmas, and that he thought it would have its first performance on 29 December. But on 28 December we learn from Leopold that the first rehearsal had only taken place that day, and that the première was fixed for 5 January 1775. The singers would then have time to learn their parts better. If they knew the music properly, they could play their parts with greater security. But the première of "La finta giardiniera" did not take place on 5 January. We can only guess what the reasons for the postponement might have been — more rehearsals may have been required than had originally been expected; or they may have wished to see first "Orfeo ed Euridice," the official carnival opera composed by Antonio Tozzi (c. 1736-after 1812); or perhaps it was decided to wait in deference to the prince-archbishop of Salzburg, Count Hieronymus Colloredo, who was coming to Munich. We are given a new date for the première by Leopold Mozart: Wolfgang's opera was to be performed on 13 January. Then on 11 January Mozart wrote to his mother: "We are all three quite well, thank God. I cannot write much, for I must go to a rehearsal now. Tomorrow is my final rehearsal, and on Friday the thirteenth it goes on stage. Mama must not worry, everything will be fine."

Mozart was heavily involved in the production, but did not conduct. The orchestra was apparently "large but quite disorderly." It probably consisted of about 25 men, although the exact composition is not known. All that we know for certain is that the part of Sandrina was played by Rosa Manservigi. The poet and musician Daniel Schubart praised her voice and musicality, and Charles Burney, who had heard her in Munich in the summer of 1772, wrote "her figure is pleasing; her voice not strong, but melodious; there is nothing vulgar in her manner; she stays in tune, and never offends the ear."

The Première and Early Performances

On Saturday 14 January 1775 Mozart wrote a vivid report of the première of "La finta giardiniera": "Thanks be to God! My opera was staged yesterday, the thirteenth; and it was so well received that I cannot possibly describe the commotion to Mama. First of all the theatre was so full that many people had to be turned away. After every aria there was a frightful racket of clapping and cries of 'Viva Maestro.' Her Highness the Electress [Maria Anna Sophie, daughter of the Elector Friedrich August III of Saxony, wife of the Elector Maximilian III Joseph] and the Dowager [Maria Anna Walpurgis (1724-1780), sister of Maximilian III Joseph, the widow of the Elector Friedrich Christian of Saxony (died 1763)], who were sitting opposite me, also congratulated me. Between the end of the opera and the beginning of the ballet, when it is usually quiet, there was nothing but clapping and cries of bravo, stopping and starting again, and so it went on. After that I went with my Papa to a chamber through

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which the Elector and the whole court must pass, and I kissed the hands of the Elector and Electress and all the nobility, who were all very gracious. Early today His Grace the Bishop of Chiemsee [Count Waldburg-Zeil] sent a message congratulating me on the fact that the opera impressed everyone so much . . . The opera is to be put on again this coming Friday [20 January], so my presence is most necessary — otherwise the opera would be unrecognisable — for they have strange ways here.”

Schubart, who was present at the première or one of the following performances, wrote of Mozart's first opera: “I have also heard an *opera buffa* by the wonderful genius Mozart. It is called ‘La finta giardiniera.’ Here and there the flame of genius flickers, but it has not yet become the calm, peaceful altar flame which climbs towards heaven in clouds of incense. If Mozart's development has not been forced like a hothouse plant, then he is destined to become one of the greatest composers that ever lived.”

On 16 January the Archbishop of Salzburg came to Munich. He did not see Mozart's opera there, but saw Tozzi's “Orfeo ed Euridice” in the Residenz-theater. On 18 January Leopold Mozart wrote a colourful report of the reception Mozart's opera received in Bavaria's metropolis: “You [meaning his wife] will hear, or have even heard already, in my last letter and other letters to Salzburg, and now from Herr [Joseph Franz Xaver] Geschwender [Geschwendtner (1740-1810), City Councillor and merchant] that the opera met with general ap-

proval. Imagine how embarrassed His Grace must have been to hear the praise of all the Electoral ladies and gentlemen and the entire nobility, and to receive all the ceremonial congratulations they offered him. He was so embarrassed that he could not answer them, but simply nodded his head and raised his shoulders. We haven't spoken with him yet, for he is still being inundated with the compliments of the nobility. He arrived at about half past six in the evening, just when the big opera [“Orfeo ed Euridice”] began, and entered the Electoral loge. It would take too long to describe the rest of the ceremonies. The Archbishop [Colloredo] will not hear Wolfgang's *opera buffa*, for the days are fixed and it will take place on a Friday. This Friday is impossible because it is the anniversary of the deceased Bavarian Emperor [Karl VII (1697-1745), the father of the Elector Maximilian III Joseph, who died on 20 January 1745]. And who knows whether it will be possible to perform it on the following Friday, the twenty-seventh, for the second female singer [probably Teresina Manservisi] is very ill. I am sorry that so many people from Salzburg came as it were in vain. At least they saw the big opera.”

The second performance of “La finta giardiniera” took place on 2 February, not in the Salvator-theater, but at a masked entertainment in the Redoutensaal. It was attended by Duke Christian IV of Zweibrücken, Duke Karl III August of Zweibrücken and Elector Karl Theodor of the Palatinate, who had just returned from the election of Count Gianangelo Braschi as Pope Pius VI (1775-1799) in Rome.

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After the repeat performance Leopold Mozart wrote to his wife: "Wolfgang's opera has been performed again, but it had to be cut because of the singer who was ill. One could write a great deal about that singer — she was dreadful." The third and last performance took place in Munich on 2 March. Among those present was the Elector Maximilian III Joseph.

On 12 November 1778 Mozart wrote to his father from Mannheim: "Do you know what 'that damned fellow Seeau' said here? That my *opera buffa* was booed off the stage at Munich! Unfortunately however he said it in a place where I am too well known!"

The German Version • Adaptations

In the autumn and winter of 1779-80 Mozart worked on a German adaptation of "La finta giardiniera." The Italian text was probably translated by the *buffo* bass Johann Franz Joseph Stierle (1741-after 1807), a member of Böhm's troupe of actors, who played serious old men, tyrants and fathers. Mozart shortened parts of the second and third acts and replaced the recitatives with dialogue. In May 1780 Böhm's troupe, who were playing in Augsburg from 28 March until 19 May, performed the German version of "La finta giardiniera" under the title "Die verstellte Gärtnerin." A second performance took place in Augsburg on 17 or 18 May. Böhm then staged the work in Frankfurt on 2 April 1782 under the title "Sandrina oder Die verstellte Gärtnerin," followed by another performance in German on 12 September. Further

eighteenth-century performances of the German version took place in Frankfurt (1789), Prague (10 March 1796) and Oels-Schlesien (25 February 1797).

In the nineteenth century "La finta giardiniera" was rarely performed. In 1891 Richard Kleinmichel (1846-1901) produced a German adaptation in Leipzig and in 1891 Max Kalbeck (1850-1921) and Johann Nepomuk Fuchs (1842-1899) provided the work with a new text and dialogues for Vienna. This century has seen further adaptations. In 1911 Oscar Bie reduced it to one act. Rudolf and Ludwig Berger (or Bamberger) produced a new German version of "La finta giardiniera" for Mainz in 1915. Then in 1917 Anton Rudolph provided a new script and dialogues, and from this F. Harrison Dowd translated the work into English as "The Love Game" around 1927. In 1928 Siegfried Anheisser produced "Die Gärtnerin aus Liebe," a two-act version for radio. Karl Schleifer's score of "La finta giardiniera," with the orchestra enlarged in accordance with the Oels autograph and with text and scenery revised by Ernst Legal and Hans Henny Jahnn, appeared in Hamburg and Berlin in 1956. A further German version, with music and scenery arranged by Bernhard Paumgartner, appeared in 1965. The 1978 edition in the new *Mozart-Ausgabe* (edited by Rudolph Angermüller and Dietrich Berke) was the first to make it possible to perform the opera in both Italian and German.

The multiplicity of adaptations was due to difficulties with the sources. After Mozart's death only

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the autograph of the second and third acts were found among his papers. The first act was already missing shortly after his death, indeed it may have been lost even during his lifetime. In May 1881 the old *Mozart-Ausgabe* published the musical numbers of the first act, with German words only. Thus it was impossible to perform the opera: the Italian version could not be staged because the text of the first act and all the recitatives were missing, while the German version lacked the original dialogues. The research of Robert Münster of Munich and his work on the new *Mozart-Ausgabe* were particularly helpful in the reconstruction of both authentic versions. The editorial team of the new *Mozart-Ausgabe* managed to trace a three-volume copy of the score from around 1800 in the Mährische Museum in Brünn. This contained Italian and German texts, as well as providing the complete Italian recitatives. Then in 1976 Anfossi's "La finta giardiniera" turned up in Rome. In the mid 1960's Robert Münster discovered an original German libretto under the title "Die verstellte Gärtnerin" in the Bavarian State Library. This made it possible to reconstruct the complete dialogue of the German version. With this libretto belongs a three-volume copy of the score from around 1800, which is held in the Austrian National Library. This contains only the self-contained numbers with German text, following their cues in the German dialogue, which conform with the libretto discovered by Münster.

The Characters: Music and Text

In "La finta giardiniera/Die Gärtnerin aus Liebe" Mozart moves a long way towards a distinctive

musical language of his own. In the melody, harmony and rhythm there are already glimpses of the great Viennese operas. Mozart is working here with a text which marks a new development in *opera buffa*. There are both *seria* and *buffa* roles, each demanding characteristics of their own. He is dealing with a bourgeois drama in the style of Diderot, which should offer its audience an emotional palette encompassing both the serious and the light-hearted. This emotional range enriches *opera buffa* both in its forces and in its forms, so that it no longer has to follow a set pattern. This opened the way for Mozart to write an opera full of diversity.

The forms of the arias allotted to the individual characters and the situations they find themselves in are diverse. Thus we find the strophic song, the two-part repeated aria (AA¹), the aria of two contrasting parts (AB), the rondo and the three-part *da capo* aria (ABA). Two-part arias are reserved particularly for the *buffa* parts. Accompanied recitatives are employed only at decisive moments and are reserved for the principal characters.

The Podestà (governor), Serpetta and Nardo belong entirely to the world of the *commedia dell'Arte*. The Podestà corresponds to the Pantalone figure of earlier opera, the buffoon who is made a fool of, falling in love with a girl he cannot have. He is moreover a caricature of an official, like the foolish village mayor who was a favourite character of improvised comedy and *opera buffa*. It is admittedly unusual that Mozart wrote the part for a tenor, since the Podestà is unmistakably de-

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scended from the *buffo* bass. In the instrumental aria "Zu meinem Ohr erschallet" (No. 3) Mozart achieves a perfect correspondence between music and text. The characteristics of individual instruments — flute, oboe, viola, timpani, trumpet, double-bass and bassoon — are employed to reflect the Podestà's state of mind. The highly effective aria "Wie? Was? ein Fräulein? und meine Nichte?" (No. 17) is virtually a preliminary exercise for Bartolo's "La vendetta" in "Le nozze di Figaro" (No. 4). The Podestà appears distressed in "Nun, mein Herr? Ich wollt' es sagen" (No. 25). In this aria the independent orchestral writing is striking and Mozart portrays the Podestà's agitation by not allowing him to bring any phrase or thought to completion.

Serpetta, worthy successor of the *serva padrona*, is a saucy coquette, full of spite and jealousy, but she is in fact a mere stereotype, lacking the individuality of the later Mozart soubrettes. Her arias are marked by a superficial, mischievous and sometimes conventional tone. "Sobald sie mich sehen" (No. 10) brings to mind Despina's "Una donna a quindici anni" ("Cosi fan tutte," No. 19), and in "Wer will die Welt genießen" (No. 20) there are already hints of "Le nozze di Figaro," but in Serpetta Mozart has not yet achieved a Susanna.

Nardo, the honest fool, displays romantic tendencies in the gigue-like aria "Der Hammer zwingt das Eisen" (No. 5), and makes it clear that he is incapable of handling the perversity of women. Mozart demands the skills of an actor, indeed of a

polyglot, in the aria "Nach der welschen Art und Weise" (No. 14), in which Nardo first presents himself as a love-sick Italian, then pays homage to Serpetta with a richly ornamented French minuet and finally attempts to win her heart with a stiff-legged *anglaise*.

Mozart paints the figure of Sandrina in varying shades. Thus in the aria "Wir Mädchen sind sehr übel dran" (No. 4) she seems a buffoon, mischievous and superficial, with no real cares. Here she is more like Zerlina than Sandrina. The stylish allegorical aria "Ferne von ihrem Neste" (No. 11) has a feeling of confidentiality, even intimacy, with sentimental traits which point ahead to the Mozart of the late operas. The rondo aria "Es ertönt und spricht ganz leise" (No. 16) seeks to portray the contrast between goodness and inner conflict described in the text. Both elements are sharply outlined, one in the style of Blonde, the other in *opera seria* style. The deeply pathetic lament scene "Ach, haltet, Barbaren" (No. 21) is in the genre of *opera seria*. Here Sandrina is seen as a heroine in the grand style; this is underlined by the resigned minor-key character of the piece. The two-part cavatina which follows this scene, "Ach! vor Tränen, Schluchzen, Seufzen" (No. 22), with its declamatory vocal line and restless orchestral accompaniment, also ends in despair. Both pieces, which lend an integral continuity to the second act, are beyond the scope of *opera buffa*; seriousness, not to be interpreted here as parody, gains the upper hand, betraying the character's true disposition, and her current emotional state.

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Sandrina's counterpart, Count Belfiore, is a cavalier figure. His first aria, the love aria "Welch ein Reiz in diesem Bilde" (No. 6), has the lyrical qualities characteristic of Belmonte; this aria is not so far removed from Tamino's "Portrait" Aria. That his feelings for Sandrina are more genuine than his feelings for Arminda is made quite clear in the aria "Lass mich ins Auge dir schauen" (No. 15). The Count's recitative and aria "Verweil doch und hör mich" — "Schon erstarren meine Glieder" (No. 19) is a parody; here his crazy behaviour seems comical. The duets of Sandrina and the Count "Nur mutig, tapfer, Freund" (No. 24) and "Du mich fliehen!" (No. 27) are highly effective, one of the most poetic moments being the awakening of the two lovers to the sound of sweet music. A *sinfonia* marked *dolce* leads from the world of dreams back into reality.

The characteristics of the other couple, Arminda and Ramiro, are quite different. Arminda is capricious and spiteful, sometimes even cruel. Something of the bitter quality of her passion is conveyed in the G minor aria in *opera seria* style, "Um dein Straf zu fühlen" (No. 13), which brings to mind Elektra in "Idomeneo," composed five years later. In her first aria "Wenn die Männer sich verlieben" (No. 7), Arminda is more crafty and coquettish.

Ramiro, the prototype of the faithful and idolising lover, is a relic of *opera seria*, a role in the castrato vein, with *da capo* arias rich in coloratura. His allegorical aria "Scheu ist das freie Vöglein" (No. 2) remains serious throughout. The *larghetto*

aria "Ach, schmeichelhafte Hoffnung" (No. 18), difficult to execute and expressing great depth of feeling, is centred totally on his love for Arminda. There are flashes of fury in his agitated C minor aria "Wenn ich auch von dir verlassen" (No. 26).

The finales of the first and second acts transcend contemporary *opera buffa*. (The first finale is 530 bars long, the second 478). In these finales Mozart transforms his characters into real people. The first finale, though not contrapuntal in conception, is symphonic in dimensions, and paves the way for the two finales of "Le nozze di Figaro." Here Mozart shows an awareness of mood; he individualises stereotyped situations, making them throb with vitality, while his characters become living, feeling people who make no secret of their emotions.

"La finta giardiniera" did not find its way into the *opera buffa* repertoire of the eighteenth century. In Munich the piece was shelved after three performances. In Paris too, where Mozart stayed from March to September of 1778, "La finta giardiniera" failed to become part of the repertoire, although contemporary Italian *opere buffe* were performed there regularly. Compared with Anfossi's work, which Mozart would certainly have known and which was performed all over Europe, Mozart's was a nine-day wonder. Was greater value attached at that time to a set routine, such as that followed by Anfossi, or were Mozart's inventiveness and imagination too alien to his contemporaries, his absorption in psychology and drama too absurd?

Mozart

Synopsis

Rudolph Angermüller

The action takes place on the Lagonero estate, on the Black Sea.

Background: The Marchioness Violante Onesti has been wounded by her lover in a jealous attack. The Count thinks he has killed the Countess and flees. Violante sets out with her servant Robert to search for the Count. Both are taken on as gardeners by the Podestà (governor) of the Black Sea, she under the name of Sandrina, he as Nardo. The Podestà quickly falls in love with the beautiful gardener, neglecting his housekeeper Serpetta, whose favour Nardo tries in vain to win. Staying with the Podestà as his guest is the knight Ramiro, the former lover of the Podestà's niece.

ACT ONE

The inhabitants of the Black Sea are awaiting Arminda, whose engagement is to be celebrated with a great feast. Each expresses his or her feelings: Ramiro confesses to the Podestà that he is tormented by unrequited love, while Sandrina ponders her fate, and Nardo sees himself scorned by Serpetta. The Podestà dismisses Nardo and Serpetta so that he can declare his love to Sandrina. She evades him, with the help of the jealous Serpetta. Sandrina tells Nardo that she wants to leave the Black Sea in order to escape the Podestà's pursuit. — Ramiro laments the infidelity of women, Sandrina the

faithlessness of men. Nardo, head over heels in love with Serpetta, is disheartened by her rebuffs. — Arminda, who has just arrived, is greeted by Belfiore. The Count and the Podestà praise Arminda's tenderness and beauty, her charm and intelligence. — Serpetta no longer wishes to stay in the Podestà's house because Arminda gives her too much to do. — Sandrina laments her fate. Arminda tells the supposed gardener that she is going to marry Belfiore. Sandrina faints with the shock. Arminda calls on Belfiore to help, and leaves the unconscious Sandrina to his care while she fetches her smelling salts. On returning she meets her former lover, Ramiro. The four lovers recognise one another and are greatly embarrassed. The Podestà, who has hurried to the spot, demands an explanation — in vain, for he is abandoned by both couples. Serpetta, who wishes to make the Podestà jealous, tells him that she has seen Belfiore and Sandrina embracing one another tenderly. He withdraws in order to observe the couple. Belfiore tries to make Sandrina identify herself as Violetta. At first she denies it, then she forgets herself and reproaches him for his infidelity. As he falls repentant at her feet, Arminda and Ramiro enter. All rush on stage, hurling accusations at Belfiore and Sandrina. Belfiore is deeply embarrassed: he does not know whether he should choose Sandrina or Arminda. General confusion.

Mogart

ACT TWO

Ramiro accuses Arminda of favouring the Count because she is ambitious. Belfiore searches for Sandrina. When he sees Arminda, he pretends that it was her he was looking for, but he is caught out in his lies. Furious, she leaves him, though she insists that she still loves him. Serpetta advises the Count to beg Arminda for forgiveness and kiss her hand. She yields to Nardo, who has wooed her in the Italian, French and English manner. — Sandrina is discovered in the garden by Belfiore, whom she cannot help loving still. She heaps reproaches on him. He begs her to revive her old love for him. But she tells him that she is merely communicating the feelings of Violetta, whom she knew. Bewildered, he excuses himself tenderly, and attempts to kiss her hand. But he grasps instead the hand of the eaves-dropping Podestà, who has crept up on them. The Podestà reproaches Sandrina, then tells her that he loves her, while she tries to evade him. — Ramiro appears with a document which identifies Belfiore as the murderer of the countess Violante. He requests the Podestà to institute an investigation. The Podestà declares that Arminda's wedding must be postponed, giving Ramiro new hope. The Podestà interrogates the Count, who makes contradictory statements, thus strengthening the suspicion that he is the murderer. — Sandrina comes to defend the Count. She explains that she is the Countess Violante, and that she was not killed, only wounded. No one believes her. When she is alone with the Count he starts to tell her all over again that he loves her. She tells him that she only claimed to be Violante in order to save him. Belfiore is bewildered

and perplexed. — Serpetta announces that Sandrina has fled, but divulges to Nardo that Arminda has had her taken to a hidden place in the nearby forest so that she will be unable to hinder the marriage to Belfiore. — Sandrina is in despair. She seeks safety in a cave. Belfiore, who is being followed by Nardo, and the Podestà come looking for Sandrina. Meanwhile Arminda and Serpetta wish to make sure that she is in the forest. In the darkness the Podestà comes upon Arminda and Belfiore upon Serpetta, and both imagine they are speaking to Sandrina. Only Nardo perceives her. Ramiro appears with torches. He is determined to wrest Arminda's hand from Belfiore. They all recognise one another. Embarrassment and mutual reproaches ensue. Sandrina and the Count lose their reason, and imagine that they are mythical Gods.

ACT THREE

The Count and Sandrina attack Nardo, but he cunningly escapes them. — The Podestà sends Serpetta away, and likewise Arminda, who wants to be married to the Count, and Ramiro, who is demanding Arminda's hand. — Belfiore and Sandrina have fallen asleep in the garden. When they awaken, their madness has passed. They recognise each other, and Sandrina listens to his declaration of love. — Arminda is willing to give her hand to Ramiro. Serpetta decides on Nardo. Only the Podestà is left: he does not wish to marry until he has found another Sandrina.

Translation: Mary Adams

Mozart

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COMPLETE MOZART EDITION

Total playing-time: 3.01'16"

422 534-2 P M E 3

Wolfgang Amadeus Mozart

ADD PG 893

DIE GÄRTNERIN AUS LIEBE

Dramma giocoso, KV 196

Singspiel version of «La finta giardiniera»

Podestà	Gerhard Unger
Sandrina	Helen Donath
Graf Belfiore	Werner Hollweg
Arminda	Jessye Norman
Don Ramiro	Tatiana Troyanos
Serpetta	Ileana Cotrubas
Nardo	Hermann Prey

Chor und Sinfonieorchester des Norddeutschen Rundfunks

Hans Schmidt-Isserstedt

Co-production with Norddeutscher Rundfunk
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COMPLETE MOZART EDITION

Mozart

DIE ZAUBERFLÖTE



Wolfgang Amadeus Mozart
(1756-1791)

DIE ZAUBERFLÖTE

The Magic Flute · La Flûte enchantée · Il flauto magico
KV 620

Eine deutsche Oper in zwei Aufzügen
in two acts · en deux actes · in due atti

Libretto: Emanuel Schikaneder

Mozart

Sarastro

Kurt Moll

Tamino

Peter Schreier

Sprecher

Theo Adam

Speaker · Orateur · Oratore

Zweiter Sprecher

Armin Ude

Second Speaker · Deuxième Orateur · Secondo Oratore

Königin der Nacht

Luciana Serra

Queen of the Night · Reine de la nuit · Regina della notte

Pamina

Margaret Price

ihre Tochter · her daughter · sa fille · sua figlia

Erste Dame

Marie McLaughlin

First Lady · Première Dame · Prima Damigella

Mozart

Zweite Dame

Ann Murray

Second Lady · Deuxième Dame · Seconda Damigella

Dritte Dame

Hanna Schwarz

Third Lady · Troisième Dame · Terza Damigella

Erster Knabe

Frank Höher*

First Boy · Premier Garçon · Primo Genio

Zweiter Knabe

Michael Diedrich*

Second Boy · Deuxième Garçon · Secondo Genio

Dritter Knabe

Friedemann Klos*

Third Boy · Troisième Garçon · Terzo Genio

Ein altes Weib (Papagena)

Maria Venuti

The Old Woman · La vieille femme · Una vecchia

Papageno

Mikael Melbye

Mozart

Monostatos

Robert Tear

a Moor · ein Mohr · un Maure · un Moro

Erster geharnischter Mann Reiner Goldberg

First Armoured Man · Premier homme en armure · Primo Armigero

Zweiter geharnischter Mann Heinz Reeh

Second Armoured Man · Deuxième homme en armure · Secondo Armigero

* Members of the Dresden Kreuzchor · Mitglieder des Dresdner Kreuzchors

Membres du Kreuzchor de Dresde · Membri del Kreuzchor di Dresda

Chorus Master · Einstudierung · Chef des chœurs · Maestro del coro:

Ulrich Schicha

Mozart

Dialoge/Dialogues/Dialoghi

Sarastro: Wolfgang Dehler

Tamino: Jörn Weber

Sprecher: Gerhard Paul

Zweiter Sprecher: Justus Fritsch

Erster Priester: Rudolf Donath

Zweiter Priester: Jochen Kretschmer

Dritter Priester: Joachim Zschocke

Königin der Nacht: Regina Jeske

Pamina: Elke Wieditz

Erste Dame: Astrid Bloß

Zweite Dame: Barbara Trommer

Dritte Dame: Marylou Poolmann

Ein altes Weib (Papagena): Ellen Hellwig

Papageno: Mikael Melbye

Monostatos: Michael Tellcke

Erster Sklave: Joachim Albrecht Goette

Zweiter Sklave: Bodo Wolf

Dritter Sklave: Hans Klima

Erste Stimme: Wolfgang Kühne

Zweite Stimme: Hans-Joachim Loschnitz

Arrangement and direction of dialogues · Dialogeinrichtung und Regie

Adaptation et direction des dialogues · Adattamento e regia dei dialoghi:

Joachim Herz

Mozart

Rundfunkchor Leipzig

Chorus Master/Einstudierung/Chef des chœurs/Maestro del coro:
Jörg-Peter Weigle

Staatskapelle Dresden

Musical assistant/Musikalische Assistenz
Assistance musicale/Assistenza musicale:
David Syrus

SIR COLIN DAVIS

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DIE ZAUBERFLÖTE
Ed. Gernot Gruber, Alfred Orel

Co-production with Deutsche Schallplatten GmbH, Berlin

Mozart



- [1] Ouvertüre 7'12" 100

ERSTER AUFZUG/ACT ONE/PREMIER ACTE/ATTO PRIMO

No. 1 Introduction

- [2] **Zu Hilfe! Zu Hilfe!** 6'58" 100

Tamino, Drei Damen

Dialog

Wo, bin ich?

Tamino

Nr. 2 Arie

- [3] **Der Vogelfänger bin ich ja** 2'58" 106

Papageno

Dialog

- [4] **He da!** 4'11" 108

Tamino, Papageno, Drei Damen

Nr. 3 Arie

- [5] **Dies Bildnis ist bezaubernd schön** 3'54" 120

Tamino

Dialog

- [6] **Rüste dich mit Mut und Standhaftigkeit** 1'29" 122

Drei Damen, Tamino

Mozart



Nr. 4 Rezitativ und Arie

- [7] **O zittere nicht, mein lieber Sohn** 5'26" 128
Zum Leiden bin ich auserkoren

Königin der Nacht

Dialog

Betäuben mich meine Sinne?

Tamino

Nr. 5 Quintett

- [8] **Hm! hm! hm! hm!** 6'37" 130

Papageno, Tamino, Drei Damen

Dialog

- [9] **Haha... Pst... Was soll denn das Lachen?** 1'23" 138

Drei Sklaven, Monostatos

Nr. 6 Terzett

- [10] **Du feines Täubchen, nur herein** 1'58" 144

Monostatos, Pamina, Papageno

Dialog

- [11] **Mutter! Mutter!... Bin ich nicht ein Narr** 3'34" 146

Pamina, Papageno

Nr. 7 Duett

- [12] **Bei Männern, welche Liebe fühlen** 3'02" 156

Pamina, Papageno

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Nr. 8 Finale I

- [1] **Zum Ziele führt dich diese Bahn** 1'50" 158

Drei Knaben, Tamino

- [2] **Die Weisheitslehre dieser Knaben** 1'50" 158

Tamino, Chor

- [3] **Wo willst du kühner Fremdling hin?** 6'11" 160

Sprecher, Tamino, Chor

- [4] **Wie stark ist nicht dein Zauberton** 3'13" 168

Tamino

- [5] **Schnelle Füße, rascher Mut** 3'16" 170

Pamina, Papageno, Monostatos, Chor

- [6] **Es lebe Sarastro! Sarastro lebe!** 1'56" 174

Chor, Papageno, Pamina

- [7] **Herr, ich bin zwar Verbrecherin** 5'34" 176

Pamina, Sarastro, Monostatos, Tamino, Chor

- [8] **Wenn Tugend und Gerechtigkeit** 1'08" 182

Chor

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ZWEITER AUFZUG/ACT TWO/DEUXIÈME ACTE/ATTO SECONDO

9 Nr. 9 Marsch der Priester

2'53" 184

Dialog

10 Ihr, eingeweihte Diener

3'26" 184

Sarastro, Drei Priester

Nr. 9a Der dreimalige Akkord

Dialog

Sarastro dankt euch

Sarastro, Sprecher

Nr. 10 Arie mit Chor

11 O Isis und Osiris

2'54" 188

Sarastro, Chor

Dialog

12 Papageno! Wo denkst du, daß wir uns befinden?

2'52" 190

Tamino, Papageno, Sprecher, Zweiter Sprecher

Nr. 11 Duett

13 Bewahret euch vor Weibertücken

1'30" 196

Sprecher, Zweiter Sprecher

Dialog

He, Lichter her!

Papageno, Tamino

Mozart

Nr. 12 Quintett

14 Wie? Wie? Wie?

3'11" 198

Drei Damen, Papageno, Tamino, Chor

Dialog

15 Heil dir, Jüngling

1'07" 206

Sprecher, Zweiter Sprecher, Papageno, Pamina, Monostatos

Nr. 13 Arie

16 Alles fühlt der Liebe Freuden

1'18" 208

Monostatos

Dialog

17 Zurück!

2'21" 208

Königin der Nacht, Pamina, Monostatos

Nr. 14 Arie

18 Der Hölle Rache kocht in meinem Herzen

2'53" 214

Königin der Nacht

Dialog

19 Morden soll ich?

1'16" 214

Pamina, Monostatos, Sarastro

Nr. 15 Arie

20 In diesen heil'gen Hallen

4'09" 220

Sarastro

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- Dialog
[21] *Hier seid ihr euch beide allein überlassen* 2'41" 222
Sprecher, Zweiter Sprecher, Papageno, Tamino, Altes Weib
- Nr. 16 Terzett
[22] *Seid uns zum zweiten Mal willkommen* 1'39" 230
Drei Knaben

Mozart

CD 3 422 823-2



- Dialog
[1] *Tamino, wollen wir nicht speisen?* 1'42" 232
Papageno, Pamina, Tamino
- Nr. 17 Arie
[2] *Ach, ich fühl's* 4'12" 234
Pamina
- Dialog
[3] *Nicht wahr, Tamino, ich kann auch schweigen* 0'42" 234
Papageno, Tamino
- Nr. 18 Chor
[4] *O Isis und Osiris, welche Wonne!* 3'12" 236
- Dialog
[5] *Prinz, dein Betragen war bis hieher männlich* 0'52" 236
Sarastro, Pamina, Tamino
- Nr. 19 Terzett
[6] *Soll ich dich, Teurer, nicht mehr sehn?* 3'36" 238
Pamina, Sarastro, Tamino
- Dialog
[7] *Tamino! Willst du mich denn gänzlich verlassen?* 1'40" 244
Papageno, Zwei Stimmen, Zweiter Sprecher

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Nr. 20 Arie

- [8] **Ein Mädchen oder Weibchen** 4'19" 246
Papageno

Dialog

- [9] *Da bin ich schon, mein Engel* 1'38" 248
Altes Weib, Papageno, Zweiter Sprecher

Nr. 21 Finale II

- [10] **Bald prangt, den Morgen zu verkünden** 6'11" 252
Drei Knaben, Pamina

- [11] **Der, welcher wandelt diese Straße voll Beschwerden** 9'37" 260
Erster und zweiter geharnischter Mann, Tamino, Pamina

- [12] **Wir wandelten durch Feuersgluten** 3'32" 264
Pamina, Tamino, Chor

- [13] **Papagena! Papagena! Papagena!** 8'04" 266
Papageno, Drei Knaben, Papagena

- [14] **Nur stille, stille, stille, stille** 5'18" 272
Monostatos, Königin der Nacht, Drei Damen

Die Strahlen der Sonne vertreiben die Nacht

Sarastro, Chor

Mozart

Creative Tensions, Recreated Sources

“Die Zauberflöte”

Peter Branscombe

An important motif in “Die Zauberflöte” — though one ignored by commentators who see in the opera the perfection of Austria’s brief Enlightenment under Joseph II — is human cruelty. This takes on many forms, and is reflected in all the major characters except Pamina (whose attempted suicide is more understandable when she is identified as its most innocent and long-suffering victim). It would be misguided to see the serpent as cruel (though it reduces the arrowless Tamino to a state of physical and psychological collapse), whether we regard his confrontation with it as primarily a test of his bravery and hunting skill (as is the case in Terrasson’s “Sethos” novel), or as symbol of his first frightened exposure to the mystery of his sexuality. Is the punishment meted out to Papageno by the Three Ladies his just deserts for lying (at least for accepting credit for a deed he knows he has not performed), or is there a streak of cruelty behind the imposition of the diet of stones and water, and the padlock to his mouth? Certainly there is no doubt in our minds when the Ladies tell of Pamina’s abduction: “a powerful, evil demon... this tyrant” is how we hear Sarastro described, as Tamino’s febrile imagination works on the Ladies’ description of the abductor. The negative characterisation of Sarastro appropriately

reaches its climax in music, as the Queen in the slow section of her first aria tugs at Tamino’s (and our) heart-strings, before the hard, dazzling coloratura of the *Allegro moderato* inspires her young conscript hero to rescue the defenceless Pamina. In the quintet of farewells (No. 5) Papageno adds popular rumour to what we have already heard about Sarastro (he is “like a tiger... would have me plucked and roasted and fed to the dogs”).

When the scene changes to the environs of Sarastro’s temple, we find little immediate cause to question our assumptions: in a dialogue scene (cut in this recording) we find three slaves gleefully discussing Pamina’s escape from her cruel persecutor, the lustful blackamoor and slavemaster, Monostatos. Their delight turns to redoubled woe at the sight of the recaptured Pamina, and in the following trio (No. 6) the heroine, in chains, is saved from the Moor’s second attempt at rape only by the timely arrival of Papageno.

It is with the scenic transformation that precedes the first finale that we first realise that we have allowed ourselves to be misled as to the nature of good and evil in the cosmology of the opera. Just as we learned with the hero that his rescue from the ser-

Mozart

pent, and the mission on which he so readily allowed himself to be persuaded to embark, were seemingly "good," so now it is through his eyes (and above all, through Mozart's music) that we perceive the need for a revaluation of our initial impressions. At the sight of the temples of Wisdom, Reason and Nature, and with the advice of the Three Boys echoing in his mind, he divines that the place he has come to is not what he had been led to expect ("The gates show, the pillars show that prudence and labour and arts live here; where activity is enthroned and idleness in retreat, vice cannot easily hold sway"). This is the point in the story at which it used to be maintained (and still sometimes is) that, disturbed by the success of Joachim Perinet's and Wenzel Müller's Singspiel "Kaspar der Fagottist," which superficially tells the same tale, Schikaneder and Mozart hastily decided to reverse the values and have an evil Queen and a good High Priest who "rescued" her daughter.

Tamino strengthens his resolve — though he is already aware, as we have just seen, of a potentially disastrous contradiction — by telling himself that his "purpose is noble and true and pure," namely to rescue Pamina from the "cowardly villain"; however, within a few bars he is answering the Old Priest's enquiry by claiming that he is seeking "love and virtue" — Pamina has been driven to the back of his mind, where also his desire for revenge lurks ("revenge only on the villain"). The most important lesson the young prince has to learn is that the major issues in life — love and virtue, guilt and innocence — are seldom straightforward; and it is expressed in

the most original and forward-looking music (accompanied recitative and arioso) that Mozart perhaps ever composed. The young man is left with his doubts ("When will the light strike my eyes?" etc.), though he is cheered by the ambiguous, disembodied reply, "Soon . . . or not at all!" That shortly thereafter, when Tamino has expressed his gratitude that Pamina is still alive, and has, like Orpheus, charmed the wild beasts and birds with his playing, he and Pamina chase in vain after the sound of flute and panpipe, could be looked on as another cruel trick, an acoustic kind of *Schadenfreude*.

The arioso dialogue between Sarastro and Pamina confirms the anti-feminist bias that the Old Priest has already revealed to Tamino ("So a woman has beguiled you? A woman does little, chatters a great deal"). The priestly community is not totally misogynistic — not least because Mozart requires sopranos and altos for the climaxes of the two finales; but at this stage in its development (or reversible decline?) the community of the temple looks upon woman as an inferior creature ("A man must guide your [i.e. women's] hearts, for without him all women tend to step outside their sphere of activity"). Not only woman stands in need of correction, as we immediately see: for Monostatos, already exulting in the reward for diligence that he expects from Sarastro for the recapture of Pamina and the Birdman, is calmly sentenced instead to 77 strokes on the soles of his feet ("Ah my lord, that was not the reward I expected!" — "Do not thank me. I am only doing my duty!").

Mozart

Much has been written and spoken about the morality of rites of initiation, Masonic as of other kinds. We need not delay to consider whether the tests to which Tamino and Papageno are exposed have an element of cruelty, since they — the one willingly, the other very reluctantly — are told what they are letting themselves in for. But the effect on Pamina of these trials is devastating. That, despite her "captivity," she knows little about Sarastro is clear from the negative way in which she speaks of him to Papageno in I, 14. Small wonder, then, that she is driven from blissful hope to stark despair, incipient madness and an attempt at suicide. Pamina knows from Sarastro's words at the end of Act I that Tamino and Papageno are to be led into the Temple of Trials for purification, but it becomes clear that she is given no idea of the nature of these trials. When we next see her, asleep in the moonlit garden, it is to another and baser trial that she is exposed: Monostatos's third attempt at rape. This time she is saved by her mother, but she can count on no support from her, both because the Queen's own might has been severely restricted since her late husband bequeathed the Sevenfold Circle of the Sun to Sarastro, and because the task imposed on her by her mother, to kill Sarastro, repels her morally and physically. She is thereupon exposed to a blackmail attempt from Monostatos, and when she refuses to yield, she is saved from death only by the intervention of the all-knowing Priest of the Sun (whose dismissal of the Moor shows a generosity for which his earlier pronouncements had hardly prepared us). Though he tells her that her future happiness with Tamino is dependent on the latter's courage

and steadfastness, he does not tell her that the Prince must keep silence — hence her uncomprehending grief in the dialogue preceding her G minor aria, and especially in the aria itself. What makes matters yet worse for her is that even Papageno, hitherto hardly the most diligent of seekers after initiation, is too busy enjoying the repast provided by the Three Boys (as well as belatedly aware that his own future, perhaps even his survival, depends on holding his tongue) to answer her questions.

The last stages of Pamina's tribulations are at hand. She is led in to receive what Sarastro calls Tamino's "farewell" of her. In view of her state of mind it is surely needlessly cruel of him to try and convey in this way the fact that henceforth — after the ensuing final trials — the couple will not again be separated. The bassoon *ostinato* figure that runs through much of the trio (No. 19) may well be intended to convey as *idée fixe* Pamina's obsessive concentration on the approach of death, to the extent that she does not comprehend Sarastro's assurance that she and Tamino will "see each other again with gladness," and that he loves her just as much as she loves him, and will be her faithful companion for ever. These words of comfort are vain, as is made clear when the Three Boys have to save her from suicide in the opening section of the second finale. Before the lovers are re-united the Two Men in Armour recognise the uniqueness of Pamina: "A woman unafraid of darkness and death is worthy and will be consecrated" — something that, we infer, has never previously been granted to a woman.

Mozart

Her rise to pre-eminence is perfectly demonstrated by the fact that she, the daughter of the flute's maker, leads the Prince through the final part of trials. Then, in the few bars of duetting that hero and heroine are given in this most spare and concentrated of scores, they reflect that they have passed safely through the fire and shall, with the flute's continued help, pass through the waters.

Papageno alone now has still to suffer, and he blames himself for Papagena's absence, not having managed to keep silence during his trials. Following Pamina's example he too plans suicide. (Schikaneder, the first Papageno as well as the impresario and librettist, awarded himself the largest part in the work; he was keen to share the limelight with the heroine, singing the famous duet with her in Act I, and parodying her suicide scene musically as well as dramatically in the second finale; it is also of note that Pamina is Schikaneder's (and Mozart's) most splendid contribution to the magic rescue-opera genre — she has only the most shadowy of predecessors in the sources to which we shall shortly be turning.) Like Pamina, Papageno too is saved from suicide by the Three Boys. The representatives of darkness make one last attempt on the temple before plunging, defeated, into eternal night; and the forces of goodness and light hymn Osiris and Isis for granting strength, that beauty and wisdom may be crowned with an eternal crown.

What are the sources of this complex and many-layered story? — For Schikaneder's originality, such as it was, lay rather in serendipic selection and

arrangement than in fecundity of inspiration. Traditional wisdom has it that at an advanced stage of composition Mozart and Schikaneder felt themselves constrained to invert good and evil, scared by the success of Perinet's and Müller's "Kaspar der Fagottist" in the rival Leopoldstadt Theatre. This unpretentious satirical farce is a dramatisation of the story "Lulu, oder Die Zauberflöte" from Wieland's collection, "Dschinnistan" (1789). In broad outline the story of "Die Zauberflöte" is certainly quite close to this tale. Yet the richness and mysterious, problematic depths of Schikaneder's libretto deny indebtedness to anything as trivial as the tale of Prince Lulu. And sure enough, far more plausible sources may be adduced. "Dschinnistan" is certainly not to be dismissed as unimportant — the model for Monostatos occurs in one story, the familiar motif of hero falling in love with heroine's portrait in another, the Three Boys occur in a third, the Egyptian atmosphere and some visual details in yet another.

The oldest, and surely the most surprising, source for "Die Zauberflöte" is an Old French Arthurian romance, Chrétien de Troyes's "Yvain," or "Le Chevalier au Lion," which probably dates from the late 1170's. Two separate incidents seem to have been conflated to form the opening scenes of the opera. Prince Iwain (to give him his German name which, as we shall see, was the one familiar to Viennese intellectuals in the 1780's) is found lying unconscious in a forest clearing by three ladies, and after they have revived him is taken to a nearby castle, the mistress of which requires his aid. In a

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separate, and earlier, incident in the romance, the prince meets a mysterious figure whose dress is fashioned from the skins of the wild creatures over which he claims total control, who boasts of his great strength, and yet who identifies himself as a man. But is it not absurd to claim that Schikaneder had knowledge of Old French literature? No, since Yvain, originally translated into German by Hartmann von Aue in about 1200, was edited, with parallel modern German translation, and published in Vienna in 1786-87 by K.J. Michaeler, custodian of the University Library, leading member of the Masonic lodge "True Concord" that Mozart regularly attended, and co-editor of the "Journal für Freymaurer, which furnished a further source for the opera. Space does not permit the listing of further similarities between Michaeler's edition of "Iwain" and the libretto of "Die Zauberflöte," though they confirm the plausibility of the claim. Nor is it possible (or necessary) to do more than mention the hardly compelling resemblance some commentators see between the opera and Gieseke's plagiarised libretto for Wrangitzky's opera "Oberon, König der Elfen," first performed at Schikaneder's theatre nearly two years before "Die Zauberflöte." The story of "Oberon" is derived, incidentally, from another Old French romance, "Huon de Bordeaux." Any resemblance between the stories can easily be accounted for in terms of the almost universal admiration for Wieland's verse epic "Oberon" of 1780 (Mozart owned a copy of a reprint from the following year).

An earlier stage work of Mozart that deserves mention is "Thamos, König in Ägypten," a score of incidental music — five orchestral numbers and three choruses — composed in the mid and late 1770's. The story has broad similarities with that of "Die Zauberflöte," it even has a tiny musical pre-echo of the later opera — and, above all, its atmosphere, both musical, ritual and dramatic, points forward to the late masterpiece. Mozart was not a Mason at the time he wrote "Thamos," but its author, Tobias, Freiherr von Gebler, was to be Master of Mozart's new lodge, "New-crowned Hope," in 1786, and the spirit of Masonry may be felt in the play.

The two most important sources of Masonic influence on the opera are a French novel and a Viennese essay. "Sethos," by the Abbé Jean Terrasson, dates from 1731; it is a rambling but fascinating account, purportedly translated from an old Greek source about Ancient Egypt, of the education, initiation and travels of young Prince Sethos; several incidents may be directly traced in the libretto: the prince's task of ridding the mountain lands of a great serpent; his initiation by earth and air, fire and water; the text of Sarastro's "O Isis und Osiris," and the chorale of the Men in Armour, are derived from hymns in the novel (Schikaneder had Matthias Claudius's translation of 1777 before him, to judge from the linguistic similarities). There are also similarities of detail, visual, musical and atmospheric. The essay that has left its mark on the libretto is "Über die Mysterien der Aegyptien," which appeared in 1784 in the first number of the Viennese

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Masons' own journal. This lengthy treatise is by the man who used to be considered the model for Sarastro, Ignaz von Born (he was also the instigator of the journal). It leans heavily on Classical authors — Diodorus Siculus, Herodotus, Plutarch, the Apuleius of "The Golden Ass" — and it contains verbal pre-echoes of Schikaneder's text. It is particularly revealing about the practices of Vienna's Masons, and parallels may be drawn with the action of the opera.

As we have seen, numerous works both ancient and modern have left their mark on "Die Zauberflöte"; if Schikaneder like an inspired magpie gathered together and assembled heterogeneous elements, we can be sure that Mozart had a hand in the final libretto — not just because it was his habit to do so as we know from family correspondence about earlier works, but because Schikaneder, in the preface to one of his later Singspiels, stated with pride that he had "assiduously planned and carried the opera through with the late Mozart."

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Synopsis

Rudolph Angermüller

ACT ONE

The theatre is a rocky place, overgrown here and there with trees; there are hills on both sides, and a round temple. — Tamino is being pursued by a serpent. Three veiled ladies armed with javelins rescue the unconscious young man. Reluctantly they leave the handsome youth to report the incident to their mistress, the Queen of the Night. The merry Papageno, who procures birds for the Queen of the Night, comes upon the awakening Tamino. The returning ladies punish him for lying to Tamino and claiming that it was he who had killed the monster. At the command of the Queen of the Night they bring Tamino a portrait of her daughter Pamina, which enchants him. — The mountains part, and the theatre is transformed into a resplendent chamber. — The Queen promises Tamino that if he rescues her daughter, who is being held prisoner by Sarastro, she will give him Pamina's hand. — The theatre is again transformed into its original appearance. — As a protection against danger Tamino receives from the ladies a magic flute, and Papageno, who is to be his mountain guide, a miraculous chime of bells. Three boys will show them the way to Sarastro's palace. — A magnificent Egyptian chamber. — In the palace Monostatos, a Moor, has foiled Pamina's attempt to escape. He hopes to make her compliant, but runs away at the sight of Papageno, who has arrived ahead of

Tamino and tells Pamina about him. — *The theatre is transformed into a grove. Right at the back of the stage is a beautiful temple, bearing the words "Temple of Wisdom"; from this temple colonnades lead to two other temples, the one on the right bearing the words "Temple of Reason," the one on the left, "Temple of Nature."* — Tamino has reached the temple. A voice informs him that Sarastro rules here. The escape of Pamina and Papageno is checked by Monostatos; only the bells protect them from him. In the presence of Sarastro, who enters with his entourage and a triumphal carriage drawn by six lions, the two lovers meet for the first time. He orders that the Moor be punished and that Tamino and Papageno be brought to the temple of trial; Pamina he brings with him into the sanctuary.

ACT TWO

The theatre is a palm grove; all the trees are of silver, the leaves of gold. Eighteen thrones stand on a bed of leaves; on each throne is a pyramid and a huge black horn inlaid with gold. The largest pyramid and the biggest trees are in the centre. — Sarastro explains to the gathered priests that he abducted the daughter of the tyrannical Queen of the Night only in order to keep her for Tamino, for whom she was destined by the gods, and whom he intends to admit to the Consecrated Band. Tamino must now prove himself in the prescribed Trials of Steadfastness,

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Constancy and Courage. Meanwhile the Queen of the Night tries to persuade her daughter to murder Sarastro. The lustful Moor, creeping up once more on Pamina, overhears the plans of her mother; she is banished by Sarastro, who plots no revenge. Papageno, who breaks the silence enjoined upon him when his curiosity is aroused by the banter of an old woman, contents himself with food and drink. He is unfit to be consecrated, and would prefer to take the old woman than live a life of self-denial. And as though in reward for this, she is transformed into the young Papagena. — *The theatre is transformed into a small garden.* — The three boys prevent the disconsolate Pamina from committing suicide, and lead her to Tamino. — *The theatre is transformed into two great mountains: in one there is a waterfall, which rushes and roars; the other belches fire. In each mountain a grill has been made*

through which fire and water are glimpsed; where the fire burns the horizon is bright red, and where the water is black clouds rest. Rocks can be seen, each rock having an iron gate. — To the sounds of the magic flute Tamino and Pamina pass through the deathly caverns of fire and water; they have survived their ordeals. — *The garden.* — Papageno gets his Papagena; both want lots of children. — A last onslaught by the Queen of the Night, who has allied herself with the Moor, is thwarted. — *The theatre transforms itself into a sun.* — Sarastro brings together the lovers, Tamino and Pamina, both dressed in priestly garments. "Strength has triumphed, rewarding Beauty and Wisdom with an everlasting crown!"

Translation: Mary Adams

Mozart

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Mozart

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Wolfgang Amadeus Mozart

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DIE ZAUBERFLÖTE

Eine deutsche Oper, KV 620

Sarastro	Kurt Moll
Tamino	Peter Schreier
Sprecher	Theo Adam
Zweiter Sprecher	Armin Ude
Königin der Nacht	Luciana Serra
Pamina	Margaret Price
Erste Dame	Marie McLaughlin
Zweite Dame	Ann Murray
Dritte Dame	Hanna Schwarz
Drei Knaben	Boys of the Dresden Kreuzchor
Ein altes Weib (Papagena)	Maria Venuti
Papageno	Mikael Melbye
Monostatos	Robert Tear
Erster geharnischter Mann	Reiner Goldberg
Zweiter geharnischter Mann	Heinz Reeh

Direction of dialogues: Joachim Herz

Rundfunkchor Leipzig

Director: Jörg-Peter Weigle

Staatskapelle Dresden

Sir Colin Davis

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