

AUSTRALIAN
BRANDENBURG
ORCHESTRA

HAYDN MOZART + FRIENDS

CLASSIC MASTERS MEET MODERN MAESTROS



JOY.

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PROGRAM NOTES

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name.

Haydn to Leopold Mozart, 1785

By the time Wolfgang Mozart burst onto the European scene as a child prodigy in the 1760s, Joseph Haydn and Christian Cannabich were already young men establishing their musical careers. Both men were to make a strong mark on the development of music in the eighteenth century. Haydn would become known as 'the father of the symphony' and one of the most outstanding composers of the late eighteenth century, while Cannabich as leader of the acclaimed Mannheim orchestra was influential in shaping modern orchestral practice. Both befriended Mozart at significant points in his life, although both would outlive their brilliant younger contemporary.

On hearing of Mozart's death, Haydn wrote to their mutual friend Michael Puchberg: 'for some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world'.

CHRISTIAN CANNABICH (1731–1798)

Sinfonia in E-flat major

Allegro
Andante
Presto

When Mozart and his mother travelled to Paris in 1777, they planned a lengthy stop-over in the German city of Mannheim. Here the ruler, the Elector Carl Theodor, maintained an orchestra with so many exceptional players that the English music historian Charles Burney described it as having 'more solo players and good composers ... than perhaps ... any other orchestra in Europe; it is an army of generals, equally fit to plan a battle, as to fight it'. The Mannheim orchestra was celebrated throughout Europe, and Mozart's father Leopold called it 'undeniably the best in Germany'. If ever there was a place where Mozart's talent would be recognised and amply rewarded, surely it would be here, where not a day went by without music. Once or twice a week the court would gather for tea and cards, while being entertained with symphonies and concertos. The Elector hosted 'Gala Days', court celebrations for name days and birthdays, which involved a mass, two operas, ballets, and a concert, while the Carnival season in January and February saw more operas, concerts, and regular masked balls. All the music was newly composed for these occasions. The musicians' work did not stop even during the summer holidays, when they were required to go with the Elector to his residence at Schwetzingen. It had its own theatre where operas and other shorter staged works were regularly performed.

The director of the orchestra at that time was Christian Cannabich, whose father had also been a member of the orchestra and had

taught the Elector the flute. Cannabich himself joined the orchestra as a violinist at the age of twelve, and as a young man was sent by the Elector to refine his technique in Italy. He became joint concertmaster in 1759, and director of instrumental music for the court in 1774, a position he held for the rest of his life. Cannabich was a virtuoso violinist, but it was his skill in training the orchestra that was truly exceptional, and under his direction it gained its highest accolades. According to the German musicologist Christian Schubart, who heard them in the mid 1770s, 'No orchestra in the world has ever performed music better than the one in Mannheim'. Cannabich, he wrote, 'has invented a totally new bowing technique and possesses the gift of holding the largest orchestra together by nothing more than the nod of his head and the flick of his elbow. He is really the creator of the coordinated execution characteristic of the Palatine orchestra. He is the inventor of all those magical devices that are now admired by the whole of Europe'.

Cannabich and Mozart became good friends during the five months that Mozart and his mother lingered in Mannheim, although that was only partly in the hope of a position at court. He had fallen in love with the singer Aloysia Weber, and it was only at his father's severe urging that he was able to tear himself away. Meanwhile, he wrote to Leopold that he was at Cannabich's house every day, having lunch with Cannabich and giving piano lessons to his daughter. Cannabich introduced him to the Elector and other important people, and organised for him to perform at court, but no job eventuated. Mozart's timing in this as well as the rest of the trip was off: the Elector was in the process of moving his court to Munich, having just become ruler of that region as well as of Mannheim, and was reducing

the size of his musical establishment. Cannabich was obliged to move with him, without his family and at his own expense despite thirty-five years in the Elector's service.

Cannabich was now director of the merged Munich and Mannheim orchestras, but he also had to conduct opera performances, subscription concerts, and weekly performances at court – on the same salary he had received at Mannheim. He even had to ask for money for firewood so that practices could be held at his home. One of the operas that he worked on was Mozart's *Idomeneo*, in 1778.

As a composer, Cannabich is best known for the ballets he wrote for the court theatre at Mannheim, and for eighty symphonies, most of which he wrote for the Mannheim orchestra.

What to listen for

A sinfonia was a short concerted piece in three movements, the forerunner of the modern symphony. Composers including Cannabich who wrote for the Mannheim orchestra in the middle of the eighteenth century came to be known as the Mannheim school, as they shared a similar style and used devices for which the orchestra was famous. These included striking dynamic effects, abrupt or very extended crescendo passages, thrilling rhythmic devices and swift ascending passages (known as the Mannheim rocket). All these features can be heard in the outer movements of this sinfonia. The Mannheim orchestra was also famous for its outstanding wind players and this sinfonia makes full use of them both to add colour and variety to the orchestral sound and as featured soloists, often in pairs.

JOSEPH HAYDN (1732–1809)

Cello Concerto in C major, H VIIIb:1

Moderato
Adagio
Finale (Allegro molto)

Haydn was born in humble circumstances in a small market town in Austria. His musical talent was recognised early and from the age of seven or eight he became a choirboy at the Stephansdom, the main cathedral in Vienna. After leaving the choir when his voice broke at the age of sixteen, he eked out a living for a number of years as a teacher and accompanist, but was fortunate to be mentored in composition by one of the most famous composers and singing teachers of the time, Nicola Porpora. This association led to his gaining the position of deputy music director to Prince Paul Anton Esterházy in 1761, with his contract stipulating that he would be promoted to music director when the position became available, that is to say, when the current incumbent died. That happened in 1766, and Haydn remained employed by the Esterházy family, one of the most wealthy and powerful families in Hungary, for the rest of his life.

During the first half of the 1760s, Haydn worked hard to establish and consolidate his position at the Esterházy court. The job was enormous: even though he was deputy music director he was responsible for all music except choral music, and for the professional and personal conduct of the musicians. Additionally he was to provide instruction in singing, look after the musical archives and the instruments, and perform as both leader and soloist 'because [he] is competent on various instruments'. He was also 'obligated to

compose such works of music as His Highness may demand', and over the next five years this equated to some twenty-five symphonies, about thirty concertos for a range of solo instruments, numerous smaller instrumental works, several large-scale vocal works for celebratory occasions, and a setting of the *Te Deum*.

At this time the musical ensemble was small, only thirteen to fifteen players, but many of them were virtuosos, and the concertos were designed to show off their talents. Among them was the cello virtuoso Joseph Franz Weigl, for whom Haydn composed this concerto in 1765. As Weigl was the only cellist in the orchestra, he played both the solos and the bass line in the *tutti* sections. Haydn led the orchestra while playing second violin.

While the existence of this concerto was known from Haydn's own catalogue of his works, the music was believed lost until 1961, when a manuscript copy was discovered in the National Museum in Prague.

What to listen for

The concerto is vividly contrived to show off the abilities of the soloist, ranging from lyrical song-like beauty in the central slow movement to astonishing flights of virtuosity in the brilliant *Finale*. Note the 'secret' entry of the soloist in the second and third movements, where the solo line suddenly emerges from the orchestral texture. This was a device also used by Mozart and Boccherini, and was intended to surprise and entertain the audience. The small orchestra and the use of single strings in the solos bring out the delicate balance between the soloist and the large group of players, while providing clarity of detail within the solo sections, almost like chamber music.

In these performances with the Australian Brandenburg Orchestra, Rob Nairn will be playing a copy of the violone that belonged to the Esterházy family at the time of the first performance of the concerto. The violone, also known as the double bass viol, was the direct ancestor of the double bass.

INTERVAL

WOLFGANG AMADEUS MOZART (1756–1791)

Harmoniemusik based on the opera *Die Entführung aus dem Serail* K. 384

Overture
'Durch Zärtlichkeit und Schmeicheln'
'Frisch zum Kampfe! Frisch zum Streite!'
'Ich baue ganz auf deine Stärke'
'Ha, wie will ich triumphieren'

In July 1781, after Mozart was literally kicked out of the Prince-Archbishop of Salzburg's service (with a boot to the backside), he chose to stay in Vienna to try to make his way as a freelance composer and performer. His first opera for Vienna, *Die Entführung aus dem Serail* (The Abduction from the Seraglio) premiered a year later. It was a huge success, with forty performances. The plot centred around the rescue of a virtuous European woman from a supposed fate worse than death in a Turkish harem, and the exoticism of the story and Mozart's 'Turkish' music struck a chord with popular taste. In his letters to his father Mozart mentions 'the loud shouts of *Bravo!* during the arias', and that 'people are quite crazy about the opera – it really feels good to have this kind of applause'.

It was about *Die Entführung* that the Emperor Joseph II was famously alleged by Mozart's first biographer to have said, 'too beautiful for our ears, my dear Mozart, and vastly too many notes'. Mozart is supposed to have replied, 'just as many as are necessary, your Majesty'.

Four days after the premiere, Mozart wrote to his father:

[...] it is no small task that lies ahead of me now, for by Sunday week I must have set my opera for *Harmonie* – otherwise someone else will beat me to it and get the profits instead of me. I have also to make a new symphony – how will that be possible! – you cannot believe how difficult it is to set a work like this for *Harmonie*, so that it will fit the wind instruments and at the same time, not lose its effect.

From about the middle of the mid eighteenth century it had been customary for aristocrats to employ a small band of wind players, known as a *Harmonie*, to provide background music at dinner or outdoors. If the players were servants or regimental musicians, as was often the case, the quality of playing was not high, but in 1782 Emperor Joseph II started his own *Harmonie* with eight of the best wind players in Vienna. This not only immediately raised the standard but led to the formation of similar professional bands in Vienna and elsewhere, as having one's own *Harmonie* became instantly fashionable. New music was required for them, hence Mozart's haste to cash in on this lucrative market. The vast majority of this *Harmoniemusik* was arrangements of operas, ballets and later on symphonies, such that by the 1830s about 10,000 titles had been published, almost all theatre music, and most of this was arranged

not by the original composers but by the players themselves. The arrangements aimed to give as much of the effect of the original piece as possible, however in an era when there were no recordings and the notion of copyright was still to be fully developed, the arranger was not under any requirement to conform to the composer's intentions.

Composers wrote some original *Harmoniemusik* which was not an arrangement of something else. Mozart re-used popular tunes from his own opera *The Marriage of Figaro* as well as some by other well known Viennese composers for one of the best known pieces of *Harmoniemusik*: the music which accompanies the dinner in the last act of *Don Giovanni*.

Two weeks after the date of his letter, Mozart sent his father the new symphony he had promised to compose (the *Haffner*, K. 385). On the same day, a Viennese impresario advertised a public performance of 'the recently arranged *Harmoniemusik* from Herr Kapellmeister Mozart's new opera', but did not give the arranger's name. No record of the existence of such a work was known until 1983, when a score was discovered at Donaueschingen in Germany. Although the evidence is not conclusive, this appears to be by Mozart, and is the score which the Australian Brandenburg Orchestra will use in this concert series.

What to listen for

By Mozart's time, a *Harmonie* usually consisted of eight players, two each of oboes, clarinets, horns, and bassoons, and this score is for those instruments. It is in sixteen movements, although only five will be performed in this concert series: the Overture and four other movements based

on arias sung by different characters. We have Mozart's own comments about two of them, from a letter to his father written while he was working on the opera. The overture, he wrote, 'is very short with alternate fortes and pianos, the Turkish music always coming in at the fortes'. The last of the five movements performed in this concert is based on an aria sung by the comic character Osmin, the guard of the harem. According to Mozart, 'Osmin's rage is rendered comical by the accompaniment of the Turkish music ... for just as a man in such a towering rage oversteps all the bounds ... and completely forgets himself, so must the music forget itself too'.

WOLFGANG AMADEUS MOZART (1756–1791)

Concerto No. 4 for Horn in E-flat major, K. 495

Allegro maestoso
Romance (Andante cantabile)
Rondo (Allegro vivace)

Mozart composed four concertos for his friend Joseph Leutgeb, a fine horn player who Mozart had known as a child in Salzburg and who had moved to Vienna at about the same time as Mozart did. It is thought that Haydn's horn concerto was written for Leutgeb, and Haydn's wife was godmother to Leutgeb's daughter.

When Mozart's wife Constanze was away from Vienna in 1791, Mozart often stayed or dined with Leutgeb. They obviously had a sense of humour in common judging from the autograph scores of the concertos, on which Mozart wrote an often very crude running commentary in Italian, mocking Leutgeb's ability to play what he had written. He

addresses Leutgeb as 'Signor Ass', then goes on [this translation has been somewhat sanitised]:

Breathe a little [rests in the music] – let's go, let's go – this bit goes the best – not finished yet? Ah you disgusting pig! Oh how graceful you'll be! – Darling! – ass! – ha ha ha! Breathe! [rests in the horn part over a pause]. Oh you bastard – more bravura? Bravo! –finished? Thank heavens – enough, enough!

Mozart completed this concerto, the second for Leutgeb, in June 1786, the same year in which he wrote the opera *The Marriage of Figaro*. (The numbering of his horn concertos is not chronological). Intriguingly, Mozart wrote the score using different coloured inks – red, green, blue and black – although why he did this is open to debate. It could have been a joke, or a colourful wedding present for Leutgeb, who was not long married, but more likely it was code relating to the dynamics the soloist was to use. He used all four colours for the slow middle movement, while the final *Rondo* is in red and black only. Some sections of Mozart's original autograph score have been lost, and the work has been recreated based on copies made after his death.

What to listen for

The horn in this period was essentially a metal tube with a mouthpiece, with no keys or valves to help the player form the different notes. Instead the player manipulated the natural harmonics of the tube through a subtle combination of breath pressure, lip control and (from the middle of the eighteenth century) 'stopping' the bell of the instrument with the right hand. Even the modern valve horn is one of the more difficult orchestral

instruments to play, so it is no surprise that the valveless horn presents a special challenge.

Mozart's solo concertos have much in common with his operatic arias, as he used the solo instrument to convey drama and emotion, while at the same time demonstrating the player's virtuosity. The first movement is the longest and most formal. It is followed by a movement which he titled *Romance*, in which the horn plays long sustained lyrical lines. The final movement is a bouncy *Rondo* in which the main theme alternates with contrasting episodes which recall the horn's association with hunting.

COMPOSERS' LIVES AND CAREERS

1731	Cannabich born
1732	Haydn born
1740s	Cannabich joins Mannheim orchestra at 12 years old; Haydn a choirboy at St Stephen's Cathedral Vienna
1756	Mozart born
1759	Cannabich appointed joint concertmaster of Mannheim orchestra
1761	Haydn assistant music director for Prince Paul Esterházy; Mozart learns first piano piece
1763	Mozart and his family tour Europe – he plays for Louis XV of France and George III of England
1765	Haydn composes cello concerto
1766	Haydn music director for the Esterházys, required to live at their palace in Hungary for most of the year; the Mozarts return home after 3 years away
1772	Haydn writes 'Farewell' symphony; Mozart employed by the Archbishop of Salzburg
1774	Cannabich appointed director of instrumental music at Mannheim
1777	Mozart travels with his mother to Paris via Mannheim; falls in love with Aloysia Weber and meets Cannabich
1778	Cannabich director of merged Munich and Mannheim orchestras
1781	Mozart's opera <i>Idomeneo</i> premieres in Munich; he is dismissed by the Archbishop of Salzburg; he is now a freelance musician in Vienna
1782	Mozart marries Constanze Weber; first opera for Vienna <i>Die Entführung aus dem Serail</i>
1785	Mozart dedicates quartets to 'my dear friend Haydn'
1786	Mozart composes horn concerto no. 4; premiere of <i>The Marriage of Figaro</i>
1790	Haydn gains independence from Esterházys; Mozart invites him to rehearsals of opera <i>Così fan tutte</i> in Vienna
1791	Haydn travels to England for concert series & stays 18 months; Mozart dies
1792	Haydn composes 'Surprise' Symphony; gives Beethoven lessons
1794	Haydn returns to England for second concert season
1798	Premiere of Haydn's oratorio <i>The Creation</i> ; Cannabich dies
1809	Haydn dies

CONTEMPORARY EVENTS

1731	First woman appointed university teacher at Bologna
1732	George Washington born
1740s	Vivaldi dies
1756	King of Prussia forces peasants to grow potatoes
1759	Handel dies
1761	George III of Great Britain crowned
1763	Last witch burnt at the stake in Salzburg
1765	Uffizi Gallery in Florence opened to the public
1766	Ferocious wolf attacks occur in France; a French nobleman is tortured and beheaded for not saluting a Roman Catholic procession
1772	Steps taken in Britain to end slavery; nitrogen discovered
1774	Louis XVI becomes King of France
1777	Third voyage of Captain James Cook; death of last native speaker of the Cornish language
1778	La Scala opera house opens in Milan
1781	Publications by Immanuel Kant, Jean-Jacques Rousseau, Samuel Johnson; serfdom abolished in Bohemia; Los Angeles founded by Spanish settlers
1782	Paganini, Italian violinist and composer, born
1785	Louis XVI signs a law that handkerchiefs must be square
1786	Uranium discovered; threshing machine invented
1790	Feudal rights abolished in France; first lifeboat built
1791	Louis XVI and Marie Antoinette intercepted at Varennes and returned to Paris, later to be guillotined
1792	France proclaimed a republic
1794	Reign of Terror ends in France
1798	Jenner publishes work on smallpox vaccination
1809	Mendelssohn, Charles Darwin born