



Nimbus Records

# MOZART

Symphony No.41 in C 'Jupiter'  
Piano Concerto No.20 in D minor  
Serenata Notturna in D  
Symphony No.40  
Basset Clarinet Concerto  
Eine kleine Nachtmusik

THE HANOVER BAND

*directed by Roy Goodman*  
Christopher Kite, *fortepiano*  
Colin Lawson, *basset clarinet*

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## DISC ONE

	<b>Symphony No. 41 in C major K.551 'Jupiter'</b>	<b>33.47</b>
1	I Allegro vivace	10.38
2	II Andante cantabile	10.44
3	III Menuetto: allegretto	3.28
4	IV Finale: molto allegro	8.56
	<b>Piano Concerto No. 20 in D minor K.466</b>	<b>29.34</b>
5	I Allegro	13.35
6	II Romance	7.47
7	III Allegro assai	8.12
	<b>Serenata Notturna in D major K.239</b>	<b>12.47</b>
8	I Marcia- maestoso	4.03
9	II Menuetto	4.10
10	III Rondo- allegretto	4.34
	<b>Total playing time</b>	<b>76.08</b>

## DISC TWO

	<b>Symphony No 40 in G minor, K.550</b>	<b>27.48</b>
1	I Molto Allegro	7.25
2	II Andante	9.42
3	III Menuetto: Allegretto	3.36
4	IV Allegro assai	7.05
	<b>Basset clarinet Concerto in A, K.622</b>	<b>28.53</b>
5	I Allegro	12.50
6	II Adagio	7.17
7	III Rondo: Allegro	8.46
	<b>'Eine kleine Nachtmusik', K.525</b>	<b>21.52</b>
8	I Allegro	5.42
9	II Menuetto: Allegretto	3.36
	K.498a - arr. by Jonathan Del Mar	
10	III Romance: Andante	5.03
11	IV Menuetto: Allegretto	2.07
12	V Rondo: Allegro	5.24
	<b>Total playing time</b>	<b>78.48</b>

Disc One recorded at All Saints' Church, Tooting, London  
K551 November 24, 1989, K466 and K239 April 11-12, 1990.

Disc Two recorded at All Saints' Tooting, December 12-14, 1989.

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# WOLFGANG AMADEUS MOZART

(1756-1791)

Symphony No.41 in C major, K.551 'Jupiter'

Piano Concerto No.20 in D major, K.466

Serenata Notturna in D, K.239

Symphony No.40 in G minor, K.550

Basset Clarinet Concertoin A, K622

Serenade in G: 'Eine kleine Nachtmusik', K.525

1776 was a year of miracles in the life of Wolfgang Amadeus Mozart, aged twenty. It included the Piano Concerto in B flat K. 238, the *Serenata Notturna*, wind band divertimenti, church sonatas, the Concerto for three pianos K. 242, the big *Litaniae de venerabili altaris sacramento* K. 243, the Piano Concerto in C K. 246, the Divertimento in F for horns and strings K. 247, the *Offertorium de venerabili sacramento* 'Venite, populi' K. 260, the large-scale Haffner Serenade in D K. 250, the Divertimento for oboe, horns and strings in D K. 251, the piano Trio ip. B flat K. 254, 2 arias with orchestra K. 255 and 256, and the impressive 'Credo Mass' in C, K. 257 - apart from other, smaller works and movements. It was an impressive gathering. The standard of this music was also extremely high, often verging on the truly great, as in the Haffner Serenade (his first great orchestral work) and the church music.

The enchanting *Serenata Notturna* was composed, as the date on the autograph (Bibliothèque de l'Institut de France) informs us, in January of our year of miracles. The autograph's title is partly in the hand of Leopold Mozart, 'Serenada [sic] Notturna' and then in Wolfgang's hand 'di Wolfgango Amadeo Mozart, nel Gianao [sic] 1776.' It is scored for two small orchestras, the first of which comprises two solo violins and double bass, the other of two violins, viola, violoncello and kettledrums. It is one of the few times that Mozart used kettledrums without trumpets. There is no

slow movement and the work consists of an opening march, a minuet and trio (the trio scored for the two solo violins, viola and double bass) and a 'Rondeau Allegretto' with a miniature slow movement followed by a quick kind of folk dance inserted into the basic frame. It is one of Wolfgang's best-loved serenades and one to delight the heart and mind: a *pièce d'occasion* of the finest kind.

On 11 February 1785 several significant events took place in Vienna, where Mozart was now living with his wife Constanze and small child Carl in a handsome flat in the Domgasse, in the shadow of St Stephen's Cathedral.

1. Mozart applied to join the Society of Musicians, or Tonkünstler-Societät, membership of which would qualify his widow and children for a comfortable pension in the event of his death. In his petition Mozart regretted that he could not at the moment produce his baptismal certificate, but promised to have it sent for. In the event he never produced that document so that Constanze Mozart, in her bitter need in 1792, could count on no assistance from the organisation.

2. At 1 pm, Leopold Mozart and a young pupil arrived in the city, to stay with his son and family until 25 April. The letters he wrote to his daughter and son-in-law in St Gilgen provide the most vivid and accurate description of Mozart's way of life and his concerts.

3. Joseph Haydn became an Entered Apprentice in the Freemasons' Lodge 'Zur wahren Eintracht' ('True Concord'), Vienna's élite Lodge with a large and influential group of Brothers. Haydn's initiation had been postponed from 28 January (because he had been in Hungary). Mozart had appeared on the previous date, but this time he was prevented from attending because he was giving the first performance of his D minor Piano Concerto at his first subscription concert in the Mehlgrube (New Market).

Leopold had travelled in the worst sort of winter weather - snow, ice and slippery roads - which was to continue while he was in Vienna. In his first letter to St

Gilgen, completed on 16 February, he writes:

That your brother has fine quarters *with all the necessary decorations* [probably furniture, curtains, screens, etc.] you may gather from the fact that he pays 480 fl. [*recte*, 460 fl.] rent [p.a.]. That same Friday [11 February] we drove at 6 o'clock to his first subscription concert, where there was a vast concourse of people of rank. Each person pays one souverain d'or [13 1/2 gulden] or 3 ducats for the 6 Lenten concerts. It is in the Mehlgrube; for the use of the room he pays only *one half a souverain d'or*. The concert was incomparable, the orchestra excellent, apart from the symphonies there was a singer from the Italian theatre who sang 2 arias. Then came a *new, superb piano concerto by Wolfgang*, which the copyist was still writing out when we arrived, and your brother had not even found time to play through the Rondeau because he had to supervise the copying. Saturday evening [12 February] H[err] *Joseph Haydn* and the 2 Barons Tindi [Anton and Bartholomäus, Freiherrn von Tinti; Anton was resident Salzburg minister in Vienna; both were members of Haydn's Lodge] were with us, the new quartets [K.458, 464, 465] were performed, but only the 3 *new ones* which he has added to the other 3 we already have; they are perhaps a little easier, but excellently composed. H: Haydn said to me: '*I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by reputation: he has taste and moreover the greatest possible knowledge of the science of composing.*' On Sunday evening in the theatre [Burgtheater] there was the academy concert of the Italian singer [Luisa or Aloysia] Laschi [Mozart's Countess in *Figaro* of 1786], who is leaving for Italy.

She sang 2 arias, there was a violoncello concerto; a tenor and a bass each sang an aria, and *your brother played the marvellous Concerto which he wrote for Paradis and sent to Paris* [possibly no. 18 in B flat (K. 456), written for the blind pianist Maria Theresia von Paradies, who had been in Salzburg in the summer of 1783]. I was only 2 boxes away from the rather pretty Princess [Elisabeth] of Württemberg [later married to Archduke Francis] and had the

pleasure of hearing all the exchanges of the instruments so clearly that tears of joy came in my eyes.

When your brother left the stage, the Emperor, with hat in hand, paid his compliments and, leaning over, called out 'bravo, Mozart!' - When he came out to play, he was welcomed with applause. - Yesterday we didn't go the theatre - for there is an academy concert every day. Just now I began to feel the effects of the cold during the trip. Even on Sunday evening I drank elder-flower tea before the academy concert and dressed very warmly: on Monday I had tea again in bed, stayed in bed until 10 o'clock, drank tea again in the afternoon and this morning as well: - then a doctor came, secretly arranged by your sister-in-law, to my bedside, took my pulse and said it was good, and then proceeded to prescribe what I was taking anyway. This evening there is another concert in the theatre, - your brother will again play a concerto. I am now feeling much better, and will drink another good portion of elder-flower tea. I shall bring with me several new pieces by your brother. The *little* [son] *Carl* is rather like your brother. I found him in very good health - but children have teething problems from time to time - and yesterday he wasn't so well - today he's better again. The child is otherwise very pleasant; for he is most friendly, and laughs as soon as you address him: I only saw him cry once, but he began to laugh right away afterwards. - Now he has teething troubles again.<sup>1</sup>

<sup>1</sup> Translation from the author's book *Mozart: The golden years, 1781-1791*, London, Thames & Hudson 1989, p. 125.

The Piano Concerto in D minor K. 466 has always been regarded as the touchstone of its *genre*. It contains elements of opera, both serious and comic, and juxtaposes high drama with intimate music of chamber-like proportions. But much of the first movement puts forth a sense of foreboding and fear. The unsettled mood - almost a kind of dark warning - is established by the syncopations and growling bass line. What must the Viennese have thought of this extraordinary music, so different from anything they had heard for many years? - not, in fact, since the great wave of

minor-key music of the late 1760's and early 1770's: mainly Haydn, of course, with his famous minor-key symphonies, sonatas and string quartets from Opus 20: but also other composers, such as J.B. Vanhal, imitating Haydn with a whole series of symphonies in minor keys; and the young Mozart himself, with Symphony No. 25 in G minor K. 183.

If the first movement is ominous, even 'dangerous' music, the mood abruptly switches for the beginning of the slow movement, marked 'Romance' and deriving, like the slow movement of Haydn's Symphony No. 85 'La Reine' of the same year, from a French folk-song-like melody (implied in Mozart, literal in Haydn - 'La gentille et jeune Lisette'). But even this idyll is rudely shattered by the middle section, another extremely turbulent section in the minor, where the piano moves across its entire gamut in restless, thrusting triplets. The Finale returns to the nervous brilliance of the concerto's beginning, but tempered with this great effort of *Sturm und Drang* are the *buffa* like operatic exchanges when the music modulates to the relative major. The end moves firmly into D major and a triumphant end to the greatest piano concerto hitherto composed after Bach.

In the summer of 1788, Mozart composed three symphonies, in E flat, G minor and C major, the choice of keys dictated by the first three symphonies of Haydn's Paris series, just published in Vienna in the order C major, G minor, E flat (Nos. 82-84). It is now thought that all three were intended for a subscription series that Mozart gave in the Casino in Vienna that year.

It was the great impresario Johann Peter Salomon who christened the final part of this trilogy 'The Jupiter'. Salomon had come to Vienna in 1790 to engage, if possible, both Mozart and Haydn; but in the event he persuaded Haydn to come with him to England, and it was agreed that Mozart should follow another year.

So it is fitting to preserve the connection between the eighteenth century's greatest impresario and music's greatest genius by means of that which many consider the eighteenth century's greatest Symphony: K. 551 in C.

It is rooted in tradition - Mozart's music always is: the use of C major as the key of Princes, archbishops, of coronations (*La clemenza di Tito* is in C), of abbeyes and



*Applausus* cantatas for masses for prelates (Haydn's *Applausus Cantata* of 1768), of great solemn masses for festive occasions. Trumpets and drums in this key have a rich and sonorous character, less brilliant than D and not so mellow as (say) B flat. Haydn had composed countless C major symphonies in C for festive occasions, and the very sound represented all those things to the audiences. So although the fugal Finale is one of the great tours-de-force of its kind in the history of music, its arrival on the C major scene was not, perhaps, entirely unexpected. The audience would have been immediately reminded of the Credo theme in the Sunday Mass he or she had just attended, because the first four notes of the *cantus firmus* are literally 'Credo in unum Deum' - and that in itself is significant, since Mozart was a much more deeply religious man than secular twentieth-century critics give him credit as possessing - but everyone would have thought also of the splendid fugues that were traditionally used for the close of the Gloria ('In gloria Dei patris, Amen'); and for the close of the Credo ('Et vitam venturi saeculi, Amen' - another hint as to what motivated this incredible music, 'world without end' and 'life everlasting, resounding down the centuries', like the trumpets and drums that hurl the 'Jupiter' bolts into our twenty-first century); and most of all, the end of the Ordinary, 'Dona nobis pacem', the wish of every civilised human being, under threat when Mozart wrote this Symphony in the midst of a cruel, unprofitable and inflation-making war between Austria and the Ottoman Empire. So perhaps the conclusion of the Mass, 'Ite Missa est' is also the unwritten but perhaps deeply considered conclusion to Mozart's symphonic life: the blessing that the priest confers on the faithful after Mass, and Mozart's blessing too, with the 'Jupiter' Symphony, on a deeply-threatened and fragile world.

© H.C. Robbins Landon  
Chateau Foncoussieres, 1990s

To Franz Roth, Prague

December 1787

*"If I could only impress on the soul of every friend of music, on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive! (for this is how I understand them, how I feel them) - why then the nations would vie with each other to possess such a jewel within their frontiers. Prague should hold him fast - but should reward him, too; for without this, the history of great geniuses is sad indeed, and gives but little encouragement to posterity to further exertions; and unfortunately this is why so many promising intellects fall by the wayside. It enrages me to think that this incomparable Mozart is not yet engaged by some imperial or royal court! Forgive me if I lose my head; but I love the man so dearly. I am &c.*"

*Joseph Haydn.* "

Curiously enough, on December 6th, 1787, Count Orsini-Rosenberg (Director of the Vienna Court Opera) requested official confirmation of Emperor Joseph II's verbal appointment of Mozart as 'Court Chamber Musician' (Kammermusicus). In the postscript of a letter Mozart sent some time later to his sister Nannerl he says "P.S. to answer you concerning the point about my engagement, the Emperor has taken me into his chamber,... *for the time being* at only 800 fl., but no other member of the chamber receives *as much*". In reality however the post was relatively insignificant, certainly in terms of the kind of music officially required of Mozart. But 1787 was preeminently the year of *Don Giovanni*, commissioned for Prague (where *Figaro* had been even more popular than in Vienna) and eventually first performed there on October 29th. In the summer, when he was busy with Act II of the opera Mozart somehow found time to write a work which has become one of his most popular - though its origins are curiously enigmatic. In his thematic catalogue the piece is entered as follows:- 'Eine kleine Nachtmusik', consisting of an Allegro, Menuetto and Trio, Romance, Menuetto and Trio, and Finale. 2 violini, viola and Bassi. 10 August 1787'. We have no record of a commission or any occasion when it was performed, but it is clearly a work intended for entertainment, and at night. Such performances were

often arranged in Vienna. In 1781 Mozart wrote "At 11 o'clock at night I was serenaded with a 'Night Music' for 2 clarinets, 2 horns and 2 bassoons - and of my own composition". The 'Little Night Music' was possibly intended for solo strings as far as can be deduced from catalogue and autograph, but its gestures however are generally not those of music for a sophisticated, intimate chamber - they are often rhetorically orchestral in guise, even open-air in character, and the doubling of cello by double bass reinforces such an impression.

(This recording uses multiple strings but suitably reduces to a solo texture in the trio of the 'second' minuet.)

The 'missing' minuet also underlines the divertimento provenance. Serenade-like works traditionally had two minuets, one on either side of a slow movement. The more serious genres of symphony and quartet dispensed with one and this explains why the minuet in many such works of the 1760s, 70s and 80s is a 'movable' movement - placed second as in Mozart's G minor String Quintet K.516 of 1787, or (more customarily) third as in the G minor Symphony K.550 of 1788. The autograph of 'Eine kleine Nachtmusik' reveals that the first minuet was pulled out, so that when the score was first published in 1827 it had only four movements. Alfred Einstein has written as follows:- "I do not know who suppressed the first Minuet. My guess is that the Minuet of the half- apocryphal Clavier Sonata K-Anh. 136, (K.498a) originally doubtless a quartet movement, should be transposed back to G major (from B flat) and interpolated in the Serenade; we would then surely have the Serenade once more in its original form". This is what Jonathan Del Mar has done, and re-orchestrated the movement for The Hanover Band. It must be stressed however that Einstein's 'guess' is purely conjectural and that his delightful hypothesis - whereby the once lost Minuet came temporarily into the possession of the Leipzig publisher Thonus, who then transposed and transcribed it for piano for inclusion in a 'Sonata by Mozart' the first movement of which Constanze had sent him after her husband's death and the rest of which was completed for publication by the Cantor of Leipzig's Thomaskirche, A.E. Muller, and passed off under his name, the score of the minuet then disappearing again! - is a neatly inspired suggestion seemingly unsupported by much concrete

evidence. The movement certainly has Mozartean traits (the minuet more so than the Trio) and is reminiscent in places, as Einstein suggests, of the string quartet minuets (eg. K.387, in G and K.464 in A). In texture and substance it is somewhat hybrid but although it may not be definitively convincing, its inclusion certainly restores Mozart's original and intended structural balance to the work. And despite the complications surrounding the origins of 'Eine kleine Nachtmusik' the result as we know it is delightfully uncomplicated. As H. C. Robbins Landon has written: "this might, quite simply, be considered the most beautiful piece of occasional music ever written, hence its enduring appeal".

On May 7th 1788 *Don Giovanni* was given its Viennese première. On the 15th the Archduchess Elisabeth wrote "... in the last few days they have put on a new opera by Mozart, but it did not enjoy much success". A fascinating report of a party thrown by a Viennese aristocrat after the première later appeared in the *Allgemeine Musikalische Zeitung*:-

*"Most of the musical connoisseurs of Vienna were present, also Joseph Haydn. Mozart was not there. There was much talk about the new work. After the fine ladies and gentlemen had talked themselves out, some of the connoisseurs took up the work. They all admitted that it was the valuable work of a versatile genius and was of an endless imagination; but for one it was too full, for another too chaotic, for a third too unmelodic, for a fourth it was uneven, etc. In general one cannot but admit that there is something true in all these opinions. Everyone had spoken by now only - not Father Haydn. At last they asked the modest artist for his opinion. He said, with his usual fastidiousness: 'I cannot settle the argument. But one thing I know' - he added very energetically - 'and that is that Mozart is the greatest composer that the world now has'. The ladies and gentlemen were silent after that".*

Although Mozart had enjoyed a spectacular triumph in Vienna from 1782-6, his golden heyday was now in decline. As the report above indicates, even connoisseurs found his development difficult to follow. In his *Memoirs* Lorenzo da Ponte (librettist of *Figaro*, *Don Giovanni* and, in 1789, *Così fan tutte*) ascribes such observations to the Emperor himself, even though, as H.C. Robbins Landon has proved, he could never

in fact have attended any of the performances! "And what did the Emperor say?' He said That opera is divine; I should venture that it is more beautiful than *Figaro*. *But such music is not meat for the teeth of my Viennese!* The Viennese were certainly fickle and Mozart found it difficult in 1788-90 to attract audiences for subscription concerts or subscribers for publications. He increasingly began to borrow money from his fellow Freemasons. Mozart was proposed a member of the Lodge 'Zur Wohlthätigkeit' (Beneficence) on December 5th 1784 and he was initiated as an Entered Apprentice on December 14th. This lodge had only been founded in February 1783. Freemasonry was very popular in Vienna in the 1780s though the craft was merely tolerated by the authorities. Both Joseph Haydn and Leopold Mozart also joined after Mozart himself. Nevertheless in December 1785 the Emperor ordered that the number of Viennese lodges be reduced from around eight to no more than three. Mozart's lodge fused with others to become the principal Viennese lodge 'Zur neugekrönten Hoffnung' (New Crowned Hope). But no less aristocratic a figure than Prince Nicolaus Esterhazy (Haydn's patron) also belonged to the Lodge and the painting of 'Zur gekrönten Hoffnung' (identified by H. C. Robbins Landon) on this booklet cover shows the Prince as Master of Ceremonies in the foreground (sword upright, left hand open) with Mozart seated in earnest discussion in the far right corner. This painting depicts a scene which can be dated 1790, following painstaking research into Viennese Lodge lists by Professor Robbins Landon and Else Radant. Mozart was by then in desperate straits, as a letter written in July 1788 (when he was working on the great G minor Symphony) to fellow Mason Michael Puchberg begins to indicate:-

*'Dearest Friend and Brother of the Order,*

*Owing to great difficulties and complications my affairs have become so involved that it is of the utmost importance to raise some money on these two pawnbroker tickets. In the name of our friendship I implore you to do me this favour; but you must do it immediately. Forgive my importunity, but you know my situation...'*

Another letter to Puchberg in 1788 reminds him that the sum of eight ducats is still owed, cannot be repaid and Mozart goes on to ask for a further 100 gulden. He then

adds, tantalisingly: '*but only until next week (when my academies in the Casino begin)... by then my subscription money must necessarily have come in, and I can then quite easily repay you 136 gulden with warmest thanks. I take the liberty of offering you 2 tickets which I ask you as a Brother to accept without any payment, since in any case I shall never be able adequately to recompense the friendship you have shown to me...*'

This is tantalising because the Casino academies are otherwise undocumented. The letter, undated other than 1788, was rather randomly assigned to June, but Robbins Landon believes that it must have been written a few months later. This could then supply a vital link hitherto thought missing. Mozart would have needed much new material for a series of academies and between mid-June and mid-August he completed three large-scale symphonies - K.543 (26 June), K.550 (25 July) and K.551 (10 August). The romanticized myth would have it that these were written for no reason and that Mozart never heard them. But he was always a pragmatic musician and so it seems quite possible that the symphonies were intended for this series (the Piano Concerto in C (K.503) and the previous Symphony in D (K.504) for instance had been written for '4 academy concerts in the Casino', in Vienna's Trattner- hoff in December 1786, the Symphony subsequently immortalised following its triumphant reception in Prague on January 19th 1787). So for his new series in 1788 he would have had 3 new symphonies, the Piano Concerto in D (K.537, completed in February) and it is now known from Alan Tyson's study of the autograph watermarks that the final piano concerto (K.595) was in fact drafted in short score (his usual practice) in 1788 but that he left it in this *particella* until 1791, when an opportunity arose to complete it for a benefit concert in March for the clarinetist Joseph Bähr. It may then be that the projected series of Casino concerts in 1788 was cut short and that audiences were scarce. In any case it has now been proved that some of Mozart's difficulties arose from a general financial crisis affecting the Austrian population as a whole and which certainly contributed to the curtailed concert activity in Vienna - the disastrous and expensive war which broke out in 1788 between Austria and the Ottoman Empire.

The G minor Symphony was scored originally for 1 flute, 2 oboes, 2 bassoons, 2 horns and strings and then revised - the oboe parts simplified and 2 clarinets added.

Robbins Landon has again shown that the watermarks of the revisions are contemporary with the rest of the score and so must have been made for a further performance following the première. It also seems likely that this was the symphony which Salieri conducted at concerts of Vienna's Tonkünstler-Societät (a charitable Society of Musicians) on 16th and 17th April 1791, since the list of performers points to a scoring to which this symphony alone conforms. It is in all respects an exceptional work. The very opening - a murmured accompaniment in the violas and an extended upbeat superimposed - is a confounding of expectation which research has shown to be unique in 18th century symphonism. At the same time, what Schumann fancifully termed its 'Grecian lightness and grace' and Robbins Landon its 'frantic and anguished neuroticism' are conveyed by means of an immaculate (and doubtless subconscious) 'Golden Section' construction. The indefatigable Robbins Landon has pointed out that Mozart probably knew Haydn's six great 'Paris' Symphonies of 1785-6. Artaria published the first three in Vienna in 1787 in the order 82, 83, 84 - C, G minor and E flat. Mozart's three were written in the order E flat, G minor and C. The choice of E flat (the flat submediant) for the slow movement, while unusual in itself, in fact extends a tradition which can be traced back as least as far as Haydn's G minor Symphony, No.39 (1767) - an archetypally 'Sturm und Drang' work of implacable intensity, complete with four horns. Mozart took the spirit, key-scheme and four horns for his G minor Symphony K.183 of 1773. Haydn's G minor 'Paris' Symphony (1785), Mozart's G minor String Quintet (1787) and the present symphony all have E flat slow movements and Mozart originally intended that the symphony should have four horns too. Where Haydn in the 1780's was loath to stay in the minor mode for the whole of a work, Mozart maintains the tension to the very end of the symphony, through the tense Minuet (its Trio a tranquil respite) and energetically contrapuntal finale. Mozart's 'Storm and Stress' in this later work however is not a reflection of a general trend as in the earlier G minor symphony but a deeply personal expression whose moments of terror mirror the desperation of his own life, just as the glimpses of transcendent consolation plumb different depths, embodying the same visionary humanity as his operatic masterpieces.

The Tonkünstler-Societat documentation for April 1791 lists as members of the orchestra 'Clarinetti;/Stadler/Stadler jun'. Anton Stadler was the most distinguished clarinetist in Vienna and in 1789 Mozart wrote his celebrated Quintet for him. Stadler was also a Freemason and a very close friend of Mozart's. He had been with him in Prague in the autumn of 1791 when *La Clemenza di Tito* was premièred there on September 6th - the Coronation Day of Emperor Leopold II of which the opera formed part of the official celebrations. The clarinet and basset horn had prominent obbligato roles in the opera and Stadler remained in Prague after Mozart returned to Vienna for the première of *The Magic Flute* on September 30th. Mozart now composed a special Concerto for Stadler to play at his own Benefit Concert in Prague on October 16th. On October 7th Mozart wrote to Constanze, who was in Baden for one of her regular cures:- *'Now my biography:- right after you sailed off I played two games of billiards with Hr.von Mozart (who wrote the opera at Schikaneder's). Then I sold my nag for 14 ducats. Then I had Joseph the First (Mozart's manservant) bring a black coffee, and enjoyed a marvellous pipe of tobacco; then I orchestrated almost the whole Rondo for Stadler, in the meantime there arrived a letter from Stadler in Prague; At 5.30 I went out the Stubenthor and took my favourite walk along the Glacis to the theatre;- what do I see? - what do I smell? Don Primus (his servant) with the Carbonadeln - che gusto! I eat to your health - it's just striking llo' clock; perhaps you 're asleep already?'*

As with the last Piano Concerto (K.595) the Clarinet Concerto was based on an earlier sketch - in this case a Concerto in G for basset horn from 1789 of which 199 bars were written. Stadler played both clarinet and basset horn and was also playing a new instrument - the basset clarinet. The orchestral backdrop for the Concerto omits both oboes and clarinets, thus allowing a softer blend of flutes and bassoons as woodwind support for the basset clarinet. The soloist on this disc, Colin Lawson, has written of the instrument as follows:- "The most obvious feature of the basset clarinet was an extended range to low (written) C, sounding A in the lowest space of the bass clef and thus producing as the bottom note the hitherto unavailable tonic. Contemporary evidence indicates that this (lost) basset clarinet was modelled on the basset horn, with the extension contained in a box comprising three parallel tubes and culminating



in a metal bell. Accordingly, the Cambridge maker Daniel Bangham has constructed an instrument for me closely related to Viennese basset horns of the period, rather than simply lengthening the tube, the solution which has been adopted by other makers of both modern-system and boxwood basset clarinets. His design also introduces features from other contemporary clarinets, such as the curved barrel and slightly angled middle joint, which in combination markedly enhance the physical balance of the instrument.

The first mention of the extended clarinet is with reference to a performance by Stadler in 1788. The instrument was described as having been invented by Theodore Lotz, a well-known clarinetist and instrument maker who in 1788 was appointed an instrument maker accredited to the Court. How much part Stadler shared in the invention of the instrument is not known but later, and especially after Lotz's death in 1792, full credit was given to (or claimed by) Stadler himself.

The Concerto was only published in 1801, ten years after Mozart's death, in an arrangement for a normal clarinet in A (lowest note written E sounding C sharp) since the basset clarinet never gained widespread currency. This is the version that is so well-known today. It is unknown who made the arrangement but obviously a number of alterations had to be made. In order to avoid the lowest four notes in the original, whole passages have been transposed up an octave and connecting passages rewritten or else the shape of passages changed, so as to eliminate the occasional low notes. I have reconstructed the solo part for this recording, applying my own research into the source to the existing Bärenreiter edition."

Whereas Mozart had composed hardly anything in 1790, when his situation was at its darkest, 1791 saw an extraordinary spate of creative energy. Even though the two concertos (piano and clarinet) had already been started in 1788 and 1789 their completion took place alongside two full-scale and highly-contrasted operas, a string quintet, small choral works and the *Requiem* torso. But on top of this his official court post of Kammermusicus drew from him an astonishing 40 dances-minuets, German dances, contredanses, ländler - all immaculately crafted and

lavish in invention. His financial situation, as H.C. Robbins Landon has shown\*, was on the upturn, and despite the paranoia which seemed to develop in relation to the *Requiem* it has also been suggested that both physical and mental decay were exacerbated by extreme and exceptional weather conditions in Vienna. Could he then have survived?

The complications surrounding myth and fact do indeed have some bearing on our understanding and appreciation of the Clarinet Concerto. It proved to be Mozart's instrumental swansong and so has been heard retrospectively as a particularly poignant work - a fragile tapestry of regret, resignation and longing. In that - like the G minor Symphony it reflects something of his personal pain and despair - these qualities are certainly profoundly present; but the true tragedy is that such moments are filtered through alongside music of the deepest joy and exuberance as also the most sublime tranquility and peace. As Robbins Landon has said so memorably of the Clarinet Quintet - "The music smiles through the tears".

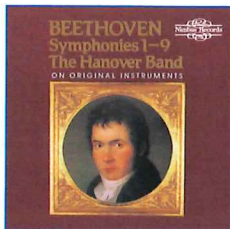
Fellow Freemason Baron Gottfried van Swieten saw to it that Mozart was given some kind of funeral. After a small service in St Stephen's Cathedral, the body was taken quickly to a suburban Viennese cemetery unattended by the tiny funeral party - he was put in a pauper's grave with no record of its location. Perhaps Mozart should have settled in Prague after all: the memorial service held there on December 14th (nine days after he died) was reported in the *Pressburger Zeitung* on Christmas Eve 1791 - '*All the bells of the Parish church were rung for half an hour, and almost the entire city streamed towards the square, so that the Wälscher Platz could hardly accomodate all the carriages nor could the large church, which can house nearly 4000 persons contain all the admirers of the transfigured...*'"

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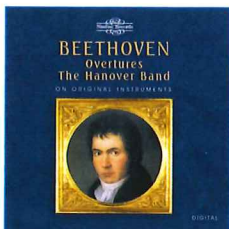
\* See H.C.Robbins Landon '1791-Mozart's last year' (Thames and Hudson and Flamingo) and 'Mozart-The Golden Years' (Thames and Hudson)



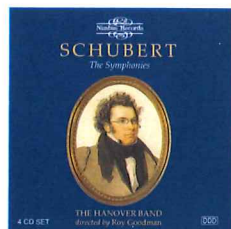
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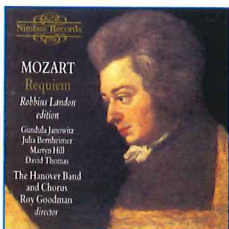
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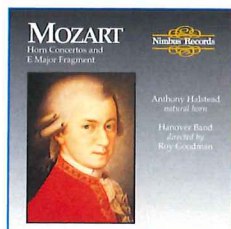
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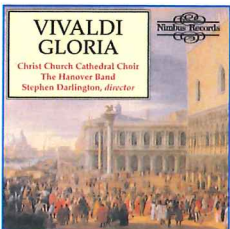
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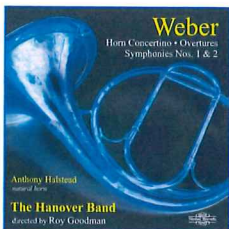
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NI 7062



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NI 7093/4

# MOZART

Christopher Kite, *fortepiano*  
Colin Lawson, *basset clarinet*

## THE HANOVER BAND

*directed by Roy Goodman*



### DISC ONE

- 1 - 4 Symphony No. 41 in C major K.551 'Jupiter' 33.47
- 5 - 7 Piano Concerto No. 20 in D minor K.466 29.34
- 8 - 10 Serenata Notturna in D major K.239 12.47

Total playing time 76.08

### DISC TWO

- 1 4 Symphony No 40 in G minor, K.550 27.48
- 5 7 Basset clarinet Concerto in A, K.622 28.53
- 8 12 'Eine kleine Nachtmusik', K.525 21.52

Total playing time 78.48



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