

MHS 827179X



WOLFGANG A. MOZART

Concerti for Wind Instruments



Neil Black, *Oboe*

Michael Chapman, *Bassoon*

Claude Monteux, *Flute*

Alan Civil, *Horn*

Academy of St. Martin-in-the-Fields

Neville Marriner, *Director*

Wolfgang A. Mozart

(1756-1791)

Concerti for Wind Instruments

The popularity of concerto forms during the era of Haydn and Mozart gives clear evidence of the emergence of instrumental music as the primary means of musical expression in the second half of the 18th century. After centuries of subordination to the vocal arts, the abstract qualities of instrumental music were gradually transformed during the baroque era into a wordless language based upon the doctrine of affections—a theory of musical aesthetics by which standard musical procedures caused a listener to experience specific emotional reactions. Gradually, the stereotyped figures of passions gave way to individual expression of sentiments and emotions through musical ideas of greater originality. To composers in the classic era, the ambiguous language of pure instrumental music provided the ideal medium to convey the imprecise and indefinable qualities of human feelings, while the self-imposed discipline of sonata and concerto forms allowed for a fine balance between artistic freedom and universal validity.

Few composers have enriched the concerto repertoire like Wolfgang Amadeus Mozart. His contributions to this form remain unsurpassed in their amazing variety, quantity, and quality. Mozart produced his first concerto in 1767, at age 11, in Salzburg under the careful supervision of his father. These modest early works (K. 37, 39-41) are nothing more than arrangements of keyboard sonatas by Schobert, Raupach, Eckard, Honauer, and C.P.E. Bach. The practice of transcribing existing works of music was not forbidden by copyright laws in the 18th century. Instead, it was an accepted tradition by which young musicians gained first-hand knowledge of style, form, harmony, instrumentation, counterpoint, and, ultimately, the craft of musical composition. In 1771, Mozart made similar studies (K. 107) of three sonatas by J.C. Bach, the youngest son of Johann Sebastian and a highly successful composer who had befriended the Mozarts during their 15-month tour of England in 1764-65.

During a trip to Vienna in 1768, Mozart composed what is thought to be his first completely original work in concerto form. This was the Concerto for trumpet (K. 47, now lost) which he conducted before the imperial court on December 7, during the dedication ceremonies of the Weissenhauskirche, along with his own festal Mass setting, *Missa solmnis*, K. 139. Other examples of Mozart's early concerto style are found in serenades and divertimenti from the 1770s where inner movements are arranged by tempo with contrasting concertante parts for violin, oboe, flute, or horn.

The Concerto in B-flat major for bassoon and orchestra, K. 191 is regarded as one of the first original Mozart concerti extant today (following the Con-

certo for piano in D major, K. 175 and the Concerto for two violins, K. 190). It is, in fact, the only one of five concerti that Mozart wrote for bassoon which has not been lost. For many years Mozart scholars believed this work was the result of a commission from Baron Thaddäus von Dürnitz, a wealthy dilettante. But since the work, dated June 4, 1774, was written six months before the composer could have met the aristocratic patron, there is general agreement now that the work was intended for a touring virtuoso or someone employed at the Salzburg court; official documents suggest the names Heinrich Schulz or Melchior Sandmayr.

Prior to Mozart, the bassoon repertoire consisted of solo works by: French composers, such as Françoise Devienne, Michel Corrette, and Joseph Bodin de Boismortier; the Germans Fasch, Felix Reiner, Müthel, Graupner, Graun, and G.W. Ritter; and some 40 concerti by Antonio Vivaldi. However, there are no clues to suggest that Mozart needed or used any of these works as models. That the composer possessed a remarkable grasp of the expressive possibilities found in the timbre and technique of almost any musical instrument is immediately apparent in K. 191, an eloquent showpiece which to this day remains the most significant and impressive work in the entire bassoon repertoire.

The Concerto in C for oboe, K. 314 was probably written early in 1777, just before Mozart's eventful journey to the important musical centers of Mannheim and Paris. Many biographical details recorded in Mozart's correspondence with his father, who dutifully remained at his post in Salzburg and constantly issued long letters filled with instructions and unsolicited advice. Highlights of the trip included visits to the piano shop of the Augsburg builder Johann Andreas Stein and the elector's court at Munich, where Mozart's request for gainful employment was politely refused. Arriving at the lavish Mannheim court of the Elector Carl Theodor on October 30, the young composer met such celebrities as Konzertmeister Christian Cannabich, Kapellmeister Ignaz Jakob Holzbauer, and the flutist J.B. Wendling.

Settling in Mannheim for the winter of 1777-78, Mozart met one other flutist, the wealthy Dutch amateur, Willem Britten de Jong. "De Jean," as he appears in Mozart's letters, requested some flute pieces for his own entertainment: three quartets and three modest concerti. To fulfill this commission, which carried a stipend of 200 florins, Mozart wrote the concerto in G, K. 313 early in 1778. Describing his efforts to complete this assignment he complained in a letter to his father: "Here I do not have one hour of peace. I can only compose at night,

and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to write for an instrument which I cannot endure." Despite these difficulties, Mozart did manage to complete two more of the promised works: the Andante in C, K. 315 and a Concerto in D. It is assumed that the former was intended as the central movement of a conventional concerto in three parts, while the latter was actually a revised version of the previously mentioned work for oboe, K. 314 which was originally written for Giuseppe Ferlendis, a native of Bergamo who entered the service of the Salzburg Archbishop in 1775.

After 1781, the year of the composer's unpleasant expulsion from the Salzburg court, Mozart continued to utilize the concerto form as a means of displaying his own extraordinary skills as a pianist. The impressive series of 19 piano concerti written in Vienna represent his greatest achievement in instrumental music. In a letter to his father (December 28, 1782) he expressed unqualified satisfaction with a set of three works written in 1782-83, which could be aptly applied to almost any of his works in this form: "These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

All of Mozart's works for solo horn and orchestra are a byproduct of his friendship with the Austrian virtuoso Joseph Leutgeb, a relationship which began with the latter's appointment to the Salzburg court orchestra in 1763 and continued until the composer's death. Leutgeb was so anxious to acquire music for his instrument that he composed a number of horn concerti himself. His reputation as an expert player spread throughout Europe after his visits to Vienna, Paris, and Milan between 1767 and 1773.

The four horn concerti, which exist in varying states of completion and historical uncertainty, were all written during the final decade of the composer's life. The details of contemporary performances remain unknown. For many years scholars believed the Concerto in D, K. 412 was written in 1782, but the British musicologist Alan Tyson has recently established the correct date as 1791.

As in all of his wind concerti, Mozart shows great sensitivity to the characteristics and limitations of

the valveless horn. Although these works were apparently designed as simple musical diversions, they demonstrate the composer's careful exploitation of the instrument's high, limited register, its penetrating power, and its latent ability to produce supple, eloquent melodies.

Michael Keeley

The 18th-century composer of instrumental music was usually a performer, and when he wrote a concerto it was normally in order to perform it himself. He could not make a living simply by composing, but, as long as he remained fashionable, he might attract a paying public by promising the performance of a new concerto (Mozart wrote his violin concerti and all but two of his piano concerti initially for himself). Later on he might publish them, but in Mozart's case only seven of his 23 piano concerti were published in his lifetime.

When Beethoven composed his violin concerto, he shattered this practice and founded the great line of 19th-century violin concerti. The composer-pianist, however, survived at least until Bartók. The unusual thing about Mozart's wind concerti is that they were written for other people to perform: either patrons like the flutist De Jean (a rich Dutchman) and the Duc de Guines or friends like Stadler and Leutgeb. They do not form one of the most important fields in Mozart's output, yet none of the instruments represented has had written for it a better concerto by any other composer: indeed very few concerti can even be compared. Also, as we shall see, this small field offers a surprising number of problems concerning origin and authenticity.

In 1777 Mozart wrote a concerto for Giuseppe Ferlendi, first oboist to the Archbishop of Salzburg. No autograph MS has survived, but there is a bundle of parts in the Mozarteum, Salzburg, of an oboe Concerto in C which is practically identical (save for the key and for various figurations characteristic of one instrument or the other) with Mozart's flute Concerto in D, K. 314. It is now generally assumed, with a high degree of probability, that this is the Ferlendi Concerto, which Mozart certainly took on his journey to Mannheim in 1777. Needing to produce several flute concerti there and finding little inclination for the task, he may have written out this Concerto in the key of D, changing the solo part where it had to be adapted for the flute. This much is conjecture, and if it is correct the oboe version would then be the original one (although flutists have every reason to be delighted with their D major Concerto too). The situation is complicated, however, by the mention of a flute concerto by Mozart in Shiederhof's diary for July 1777. It is doubtful, therefore, whether we shall ever know the true history of these works.

Mozart's first real surviving concerto (ignoring the simple Concertone for two violins, K. 190) is that for piano in D, K. 175, followed the year after, in June 1774, by the Bassoon Concerto, K. 191. We do not know for whom it was written, nor what became of the other bassoon concerti he is believed to have composed. K. 191 reveals all the characteristics of the Mozart concerto: its form; the

lyricism allied to brilliance which never descends to virtuosity for its own sake; and the shape of its melodies.

The opening Allegro is a close relation not only of some concerto allegri (especially that of the violin Concerto in the same key, K. 207), but also to many a florid aria, from "Mitridate" to "Tito." This is, of course, the clue to the form of the classical concerto—it started life as nothing more than an Italian aria. The aria already consisted of the initial ritornello introducing the two contrasting subjects in the tonic, the solo entry with the main subject or perhaps with a long held note (like the oboe Concerto), followed by the subjects in the usual sonata-form keys, these being linked by solo runs and orchestral comments. In fact, one can put together a very passable concerto by taking three arias out of, say, "Mitridate"—an Allegro, a Larghetto, and a 3/8 finale—and giving the vocal part to an instrument of suitable range, perhaps a viola for tenor arias. Indeed, in the absence of castrato singers, many of these florid solo parts could be dealt with far more capably by instruments than by voices.

The second movement opens with one of Mozart's favorite phrases: he first wrote it down in his London sketchbook when he was eight, but its most distinguished appearance is as "Porgi amor" in *Figaro*. The third movement is a minuet in a form common in Haydn but rare with Mozart, the rondo variation. The leaps of great intervals, used so tellingly in Mozart's dramatic vocal music, are also important features of this concerto.

The beautiful Andante movement in C, K. 315 is all that Mozart completed of the third of three flute concerti commissioned in 1775 by De Jean. Soon after Wolfgang had set out on the first important journey he ever made without his father, the latter sent him detailed instructions (October 15, 1777). In brief: "As soon as you arrive anywhere, choose a good copyist and make him produce sets of parts of half-a-dozen of your symphonies or divertimenti. The first violin parts should be copied in your house (for fear of his making off with the whole work). Meanwhile seek out the noblemen of those parts, at least those who love music and have their own orchestras, and present them with one of these sets. They ought to make you a generous present." Usually this turned out to be a snuff box! Mozart once had occasion to remark that he now had several of these but no money to pay his bills. We can note Wolfgang's fatal impatience with this necessity for paying court to the nobility in a letter written three days later, in which he describes an imaginary gathering of duchesses and countesses with expressive names, of which the only translatable (or printable!) one is Prince Sowtail.

When he arrived in Mannheim, he received the splendid commission already referred to briefly in connection with the Andante, K. 315. Through the good offices of the flutist of the Mannheim orchestra, the wealthy De Jean offered him 200 guilders to write him "three easy little concertos and a couple of quartets for the flute" (December 10, 1777). This was certainly better than bowing to the nobility in the hope of a present. By December 18,

Mozart had almost finished a quartet for this "true philanthropist." But on February 14 he complained to his father that De Jean had paid him only 96 guilders, since two concerti and three quartets had already been delivered.

His father answered furiously (February 23, 1778), treating his 22-year-old son like a naughty schoolboy: "So you got only 96 guilders instead of 200? Why? Because you were only supposed to write two concerti and three quartets? How many were ordered, since you were paid only half? Why did you lie to me?"—and so on.

Leopold Mozart may appear to us across the years like a cold Polonius, but the fact is that this journey without him was a disaster. Indeed, Mozart's final financial decline was to date from his father's death. The 18th century was the beginning of a legal establishment of authors' rights, which has finally come close to an equitable system in our own days. Meanwhile, the musician who wished to stay alive needed all kinds of unlovable characteristics, with which Leopold was much more generously endowed than his son.

The two concerti which De Jean received were the D major, probably an arrangement of the oboe Concerto in C already discussed, and a new one in G. As previously mentioned, the third concerto was begun but only the Andante (K. 315) was completed. When we consider that De Jean had allegedly asked only for "drei kleine, leichte und kurze concertin" (three little, easy, short concertini), he got, in one sense, more than he had bargained for. Mozart's flute concerti were perhaps more difficult and altogether bigger than any written before them. It is even possible that De Jean's dissatisfaction with Mozart was not so much because too few concerti were delivered but because he could not play the ones that were!

By this time we find Mozart leaving behind the work of even his best contemporaries, like J.C. Bach, in a number of subtle respects, though the essential concerto form remained the same. The inevitability of the melodic continuation, ensured by the inner and intangible relationship of all the parts of a movement, was a long way from the string of unrelated ideas that made up many a contemporary's movements. Then there is a harmonic richness with tinges of the minor, rare in the tonic-dominant orientated music of the time. With Mozart the figurations of the solo instrument and of the orchestral ritornelli appear freshly minted; even where clichés are employed, they seem quite fresh in their new contexts. But the "true philanthropists" did not notice all this. He paid Mozart his 96 guilders and locked the compositions away in the wrong trunk, which was packed away in Mannheim instead of going to Paris.

Although the horn had come into concerted music from the hunting field before 1700, its use had always been confined to the natural harmonics, which indeed were all that the orchestral player had to produce until the advent of the valve horn early in the 19th century. The virtuoso technique of producing other notes and of improving the tuning of the natural harmonics by inserting the right

hand into the bell was evolved in the 1760s. Mozart had known well the famous virtuoso Jan Stich (or Giovanni Punto, as he translated his name). But the immediate inspiration for his concerti, and for the horn Quintet, was his friend and fellow Freemason Ignaz Leutgeb, a horn virtuoso from Salzburg who had settled down to sell cheese in Vienna. In the constant pecuniary difficulties of his last years Mozart called on Leutgeb for help in more than one pathetic appeal that has come down to us; before then Mozart was his benefactor, writing concerti for him and making him the butt of his exuberant sense of humor. The MS of the D major Rondo bears a string of remarks in colored inks: "Rondo a Lei Signor Asino, Animo—presto...Coraggio...bestia...o che stonatura...Ah! ohime...bravo poveretto...non finisci nemo...Ah Porco infame...oh come sie grazioso...respirare...grazia al Ciel! Basta basta!" But with the usual Mozartean irony, the music is as skillfully and lovingly composed as any.

Mozart appears to have composed, at least in part, no less than seven horn concerti:

1. The fragment of a first-movement Allegro in E-flat (representing the opening ritornello plus about 40 bars of horn solo) and the Rondo in E-flat, K. 371, written in 1781. The Rondo is complete in the horn part, but the orchestral score is confined to the first page and then various details. It has been completed by, among others, Alan Civil himself, and it is his version which is here recorded. Like the finale of the horn Quintet, this is in 2/4 time, unlike the 6/8 "hunting" rhythm of the other three rondos;

2. A first-movement Allegro in D, K. 412. This survives in a complete autograph and is dated 1782; it is for strings with two oboes and two bassoons;

3. A finale Allegro in D, K. 514. This is dated 1787, and is for strings with oboes only. These two movements (K. 412 and K. 514) are always played together as a two-movement concerto, a musically satisfactory if historically unsound combination;

4. The Concerto in E-flat, K. 417 of 1783;

5. The Concerto in E-flat, K. 447 of about the same time;

6. The Concerto in E-flat, K. 495 of 1786;

7. The fragment of a fine first-movement Allegro in E, K. 494a (with a complete opening ritornello but then the solo horn part for a mere 26 bars). This was probably written in 1787-89.

This was the period of the great piano concerti. In their less ambitious way, the horn concerti are worthy of them. Mozart exploits the bravura runs available to the virtuoso, the fanfares and galloping finales of hunting origin, and above all, the elegiac quality in the legato melodies of the most romantic of instruments. Formally, the concerti resemble the piano concerti, but being about half the length, the development sections are brief and the finales are not the full sonata-rondos of Mozart's other mature concerti.

From notes by Erik Smith

Neil Black did not originally intend to follow a musical career and took a degree in history at Oxford University before he began playing professionally in 1956. From 1958 to 1960 he

Wolfgang A. Mozart (1756-1791) *Concerti for Wind Instruments*

SIDE 1

Concerto in C Major for Oboe, K. 314

(Cadenzas: Neil Black)

1. Allegro aperto
2. Adagio non troppo
3. Rondo (Allegretto)

Neil Black, Oboe

SIDE 2

Concerto in B-flat Major for Bassoon, K. 191

(Cadenzas: E. Jancourt)

1. Allegro
2. Andante ma adagio
3. Rondo (Tempo di minuetto)

Michael Chapman, Bassoon

4. Andante in C Major for Flute and Orchestra, K. 315

(Cadenza: Claude Monteux)

Claude Monteux, Flute

SIDE 3

Concerto in D Major for Horn, K. 412

1. Allegro
2. Rondo (Allegro)

Concerto in E-flat for Horn, K. 495

(Cadenzas: Alan Civil)

3. Allegro moderato
4. Romanza (Andante)
5. Rondo (Allegro vivace)

Rondo in E-flat Major for Horn, K. 371 (Completed by Alan Civil)

(Cadenza: Alan Civil)

6. Allegro
- Alan Civil, Horn

SIDE 4

Concerto in E-flat Major for Horn, K. 447

(Cadenza: Alan Civil)

1. Allegro
2. Romance (Larghetto)
3. Allegro

Concerto in E-flat Major for Horn, K. 417

4. Allegro maestoso
5. Andante
6. Rondo

Alan Civil, Horn

Academy of St. Martin-in-the-Fields
Neville Marriner, Director

was principal oboist with the London Philharmonic Orchestra, but thereafter he devoted himself to chamber music, solo performance, recording, and teaching. As a soloist he has appeared



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at the Edinburgh, Bath, Cheltenham, and Harrogate Festivals and at the Promenade Concerts in London. He has been professor of oboe at the Royal Academy of Music since 1960.

Born in London in 1934, Michael Chapman first took up the bassoon at school, studying later at the Royal College of Music under Archie Camden and privately with Vernon Elliot. He played with the London Philharmonic Orchestra from 1959 until 1962 when he went to Italy on an Arts Council scholarship to study with Enzo Muccetti at the "A. Boito" Conservatory in Parma. He was awarded the Italian State Diploma with maximum points before he returned to England in 1964, when he joined the Northern Sinfonia Orchestra. Since then he has performed regularly as a soloist in concerts, recitals, and broadcasts.

The distinguished flutist and conductor, Claude Monteux, son of the late Pierre Monteux, was born in Brookline, Massachusetts in 1920 but studied in France till the age of 17. As a flutist he has appeared throughout Europe and America, occasionally performing the dual role of soloist and conductor, and in command performance at the White House. After three years as conductor of the Columbus (Ohio) Symphony Orchestra, he became permanent conductor and musical director of the Hudson Valley Philharmonic Society and in this capacity received the New York State Award in 1968 for his work in building the society's orchestra to the highest professional standards. In addition Claude Monteux has guest-conducted many of Europe's leading orchestras and has won wide respect as a teacher in both the United States and Canada.

Alan Civil was born in Northampton and studied the horn with Aubrey Brain and Willi von Stemm in Hamburg. He is widely known as a soloist through his many broadcasts, recordings, and concerts. His recordings with such conductors as Klemperer and Kempe have been widely acclaimed. Having been principal horn with the Royal Philharmonic Orchestra under Sir Thomas Beecham from 1953-55, he took up the position of co-principal with the late Dennis Brain in the Philharmonic Orchestra, whose principal horn he became in 1957. He later left to become principal horn with the BBC Symphony Orchestra. Alan Civil is currently a professor at the Royal College of Music.

The Academy of St. Martin-in-the-Fields was founded as a string group in 1959 to provide music at midday concerts in the famous London church whose name the orchestra bears. Since then their numbers have grown and their repertoire widened from Italian baroque concerti through the classical and romantic composers to the music of our own day. Their fame has become worldwide through their many recordings, for which they have won the highest honors, including the Dutch Edison Award for three years in succession.

Neville Marriner is the director of the world famous chamber orchestra, the Academy of St. Martin-in-the-Fields, which was founded in 1959. From 1956 to 1969 Marriner was a member of the London Symphony Orchestra where he became leader of the second violins. He studied the violin at the Royal College of Music, and became a conducting pupil of Pierre Monteux. In 1969 he was appointed conductor of the Los Angeles Chamber Orchestra with which he made a very successful tour of Europe in 1974. Since then he has appeared with, among others, the London Symphony Orchestra, Royal Philharmonic and New Philharmonia Orchestras, and the Boston Symphony Orchestra. Neville Marriner's repertoire is a vast one, ranging from the baroque to Elgar, Bartók, Britten, and Stravinsky.

Timings:

Side 1: 7:32, 7:45, 5:47/21:10
Side 2: 7:00, 5:52, 4:04, 5:54/22:59
Side 3: 4:32, 3:27, 8:10, 4:23, 3:39, 5:39/30:05
Side 4: 6:44, 4:30, 3:11, 6:20, 4:00, 3:26/28:26

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