MOZART,

MADE IN MANCHESTER,

SYMPHONIES AND ARIAS | VOLUME 1

CHANDOS



Symphony No. 36 'Linz'
Symphony No. 40
Misera, dove son!
Al desio di chi t'adora

Ying Fang soprano

Gábor Takács-Nagy

Manchester Camerata



Engraving, 1858, by Johann August Eduard Mandel (1810 – 1882) after drawing by Dora Stock (1759 – 1832) / Mary Evans Picture Library / INTERFOTO / Sammlung Rauch

Wolfgang Amadeus Mozart, 1789

Wolfgang Amadeus Mozart (1756 – 1791)

Symphonies and Arias, Volume 1

Misera, dove son!, KV 369 (1781)* **7:38**
in E flat major • in Es-Dur • en mi bémol majeur
Recitative and Aria
Scena from *Ezio* (c. 1728) by Pietro Metastasio (1698 – 1782)
for Soprano and Orchestra
Edited by Richard W. Sargeant Jr
À la Comtesse de Paumgarten Veuve

1	Recitative. 'Misera, dove son!'. Andante sostenuto –	3:11
2	Aria. 'Ah! non son' io che parlo'. Andante sostenuto –	2:29
3	'Non cura il ciel tiranno'. Allegro	1:57

Symphony [No. 36], KV 425 'Linz' (1783, revised c. 1784 – 85) **29:59**
in C major • in C-Dur • en ut majeur

4	Adagio – Allegro spiritoso	10:28
5	Andante	8:39
6	Menuetto – Trio – Menuetto da capo	3:25
7	Presto	7:25

	Al desio di chi t'adora, KV 577 (1789)*	**7:46**
	in F major • in F-Dur • en fa majeur	
	Rondo for Soprano and Orchestra	
	Addendum (No. 28a) to *Le nozze di Figaro*, KV 492 (1786)	
8	[Recitative.] 'Giunse al fìn il momento'. Allegro vivace assai –	1:30
9	[Aria.] 'Al desio di chi t'adora'. Larghetto –	3:43
10	'Ah! ch'omai più non resisto'. Allegro	2:31
	Symphony [No. 40], KV 550 (1788 – 91)	**27:14**
	in G minor • in g-Moll • en sol mineur	
	Final Version	
11	Molto Allegro	6:57
12	Andante	9:57
13	Menuetto. Allegretto – Trio – Da capo Menuetto	3:49
14	Allegro assai	6:28
		TT 72:37

Ying Fang soprano*
Manchester Camerata
Caroline Pether leader
Gábor Takács-Nagy

Mozart, Made in Manchester

'Mozart, Made in Manchester' has become a flagship project for Manchester Camerata, eliciting five-star reviews, national and international radio support, international tours, and more than three million streams online. Since starting the project, in 2016, with its Music Director, Gábor Takács-Nagy, the orchestra has performed and recorded all Mozart's piano concertos, played by Jean-Efflam Bavouzet, and all the horn concertos, with Martin Owen. Its performances of this repertoire, led by Takács-Nagy, have been celebrated as some of the most vivid and insightful readings of Mozart's work available. Now, with the continuation of this much-loved project, Manchester Camerata presents symphonies and arias by Mozart, joined by the most gifted Chinese soprano of her generation, Ying Fang.

Mozart: Symphonies and Arias, Volume 1

Introduction

The contribution made by Wolfgang Amadeus Mozart (1756 – 1791) to human joy, both in his short lifetime and in the 235 years since his death, is inestimably large. His *œuvre* shows extraordinary achievements in every vocal and instrumental genre current in his time, from his sublime masses to his lewd catches and clever canons. Three decades before his birth, the 'new simplicity', or *galant*, revolution had commenced: counterpoint became less significant, melody became simpler, and symmetry began to rule at all levels, from motives and phrases to entire movements. Mozart inherited this legacy and infused it with an emotional depth which had perhaps been lacking at times. By the now standard numbering he wrote forty-one symphonies, beginning with KV 16, at the age of eight, and completing the task with the final three, which were all written in 1788, three years before his death, in December 1791. A few early symphonies on this list are now considered spurious, but more could be added to it by including some early opera sinfonias and works which began as such, or as serenades, later being transformed into symphonies.

Symphony [No. 36] in C major, KV 425 'Linz'

In July 1783 Mozart and his new wife, Constanze, left Vienna for Salzburg, to meet his family. In October they returned, stopping in Linz. On 31 October Mozart wrote to his father that a performance opportunity on 4 November had arisen, and as he had no symphony with him, he had to write one! The couple enjoyed the hospitality of Count Thun, so it may have been the count's orchestra which played the new symphony. Unsurprisingly, Mozart revised it, probably before its next performance, in Vienna, on 1 April 1784.

The Linz orchestra must have been substantial, as this symphony requires the 'full' classical orchestration: that is, trumpets and drums as well as pairs of oboes, bassoons, and horns. The first powerful chord in the *Adagio* introduction would have silenced the chattering public in Linz. Mozart must have been determined to make an impression, as the rhythmic figure in the first three *forte* bars is arresting and unusual: a double over-dotting. That is, the second note is very short, and crushed up against the third. Typically for Mozart, these three bars, having served their

function, are followed by a contrasting soft, lyrical passage. Here we find a good example of a technique which Mozart had begun to develop in the piano concertos of the early 1780s, and which became a hallmark of his mature style: the imaginative use of the soloistic and ensemble capabilities of the woodwind instruments. Among the melodic lines of the introduction, we hear the descending chromatic fourth, a poignant rhetorical figure which was as effective here as it was in the early baroque, when it was first named: *passus duriusculus*. The introduction finishes as it began, with a strong chord in dotted rhythm. This allows the main *Allegro*, as always in sonata form, to commence with its first subject announced softly and mysteriously by the strings alone, the bassoons quietly supporting the bass line. It is restated in *forte* by the full orchestra ten bars later. The second theme is not very different from the first, but contrast is provided by a quiet, slower third theme. Both first and second subjects are accompanied by running quavers in the second violins or lower strings. In the development, this figure turns out to be more important than the original themes, and the coda is also based on it.

The *Andante* seems at first to be a charming pastorale in the appropriate key of F major. The entry of the brass and timpani a few bars later is the first surprise, as these were hardly ever used in classical slow movements, much less in F major. The movement then turns out to be a complex, at times dramatic extended composition in sonata form. The development is largely based on a new theme, and most of it inhabits dark, minor tonalities. The following thoughts about the use of the timpani in this movement are necessarily speculative, but quite plausible, given the known propensity of Mozart for tailoring his works for the ensemble or singer for whom he was writing. These tuned drums are normally restricted to the movements in the tonic key, that is the first movement, the minuet, and the finale. There are always two of them, tuned to the tonic and dominant pitches. Mozart probably did not expect to find a third drum, or one tunable to F for the slow movement, but instead of omitting the two which he had already employed, he retained them with the C and G tuning from the first movement, in C. So there is no drum available to reinforce the tonic F, but both drums are used to add weight to the sections of the movement where dominant (C major) harmony prevails.

The *Menuetto* has a strong, march-like character akin to that of the first movement – except that it is of course in three-four time.

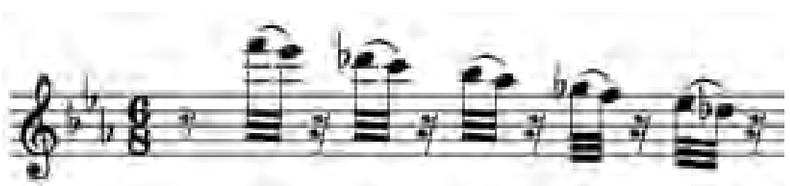
The Trio reminds us of the original dance which gave this central minuet section its name. Lightly scored, it commences with solos on oboe and then bassoon accompanied by the strings, becoming a true trio in the final canonical section with both soloists. Fast and brilliant, the *Presto* finale is in full sonata form, but each section is very short. In the second subject area Mozart playfully hints at a double fugue – an idea which would become fully fledged in the more massive finale of his final symphony, KV 551 – but then abandons it before it has time to mature.

Symphony [No. 40] in G minor, KV 550
Mozart dated the Symphony in G minor 25 July 1788 in his catalogue. There is no confirmation of a performance during his lifetime, but his letters and the existence of an early set of parts which were probably for his own use suggest that it may have been performed in Vienna in the autumn of 1788. Mozart made two revisions, almost certainly in preparation for, or in response to, a performance. The first involved reassigning in the *Andante* four bars (29 – 32) of tiny figures in the strings to the flute, oboe, and bassoon. The second was more significant: he added two clarinets to the score, and rewrote the oboe parts to accommodate the new entrants. This included transferring the slow movement oboe solo in the first revision to the clarinet. This latest version of the symphony is presented here.

The classical symphony typically commenced with a strong statement, and relatively few such symphonies are in minor keys. Here Mozart breaks two conventions: it starts quietly, and with a gentle first theme in G minor. The transition to the second theme involves a couple of *forte* passages, and that theme is also soft, but without the urgent quaver movement of the first subject. The necessary contrast is also provided texturally: whereas the first theme is enunciated fully over thirteen bars entirely by the strings, the second is exchanged playfully and unpredictably between the string and woodwind sections. The development is a harmonic marvel, but its idiosyncrasies are presented so smoothly that they can easily escape notice. After a brief modulatory passage, it commences with the first theme in F sharp minor, a semitone below that of the original occurrence, but actually a harmonically distant key. Based entirely on the first subject, it settles briefly in E minor before moving gradually to the expected dominant transition passage leading to the recapitulation. This section has its own tiny

development subsection, based of the three strongly articulated rising arpeggio notes which occur at the end of the first theme.

The *Andante* is also in sonata form. Its first subject comprises several quite different thematic cells, of which the first – six repeated notes – seems uninspiring and turns out not to be the most important. That privilege belongs to the little revised motive mentioned above in relation to the first revision. The listener will certainly recognise it if I describe it as tiny mice nibbling away at the other tunes. Example 1 shows it as it appears in the flute part of the final revision. There is no transition to the second subject, just an abrupt change of mood, but the 'mice' motive unifies the two, and indeed the entire movement.



Example 1. Mozart, KV 550, Second Revision, Andante, Bar 29, Flute

Mozart is often less innovative in his minuet-and-trio movements, and this one is in the standard ternary form, commencing boldly but without surprises. As usual in the case of Mozart, the *Menuetto* section is in two parts, the second being longer, with a hint of development before the recapitulation. The 'development' contains a couple of slightly chilling dissonant screeches in the violins, and the recapitulation is far from exact, adding a canonical element for four bars. For the Trio Mozart again returned to something like the original baroque instrumentation of the genre: he omitted the newest members of the orchestra, the clarinets. There are never exactly three voices present, but the impression throughout is one of two wind instruments over a bass line, quite baroque.

Too fast to be a march, the sonata-form finale seems at first designed to please those many patrons who did not like unnecessary complexity. The first theme contains typically Mozartian dynamic contrasts, but alternating so swiftly, and with repetitions, that they leave the listener a little breathless. The second theme is calmly announced by the upper strings, and repeated in a charming duet for clarinet and bassoon. The development starts with highly dramatic and unpredictable octaves. It soon becomes another pseudo-fugue, this time on three subjects, one of them made up of simple but effective long notes in the horns. Here again, the relationship to the finale of the 'Jupiter' Symphony, KV 551, is noticeable.

Misera, dove son! in E flat major, KV 369
In 1780 and 1781, Mozart was in Munich to prepare the première of his new *opera seria*, *Idomeneo*. During this time, he composed three concert arias, including KV 369. The autograph is dated 8 March 1781, and carries a dedication to Countess Paumgarten, who had consistently supported him in Munich. This does not imply that she sang it; the dramatic and technical demands would suggest that it was intended for a professional soprano rather than an aristocratic amateur. The text is taken from Metastasio's *Ezio*, an *opera seria* which was set by many composers including Handel – but not Mozart. Fulvia's monologue unfurls in three sections: a recitative, a main aria marked *Andante sostenuto*, and a dramatic *Allegro* finale in which Fulvia begs for death.

Al desio di chi t'adora in F major, KV 577
On 28 February 1788 Mozart wrote to his father, Leopold, '...for I love an aria to be as accurately tailored to a singer as a well-made suit'.[1] Piercing assessments of the abilities and qualities of both singers and instrumentalists abound in his letters, and he often composed for specific musicians. For the Viennese revival, in August 1789, of *Le nozze di Figaro*, he composed two new arias for the new Susanna, Adriana Ferrarese del Bene, who had a fine technique over a wide range. This one replaces the Act IV aria 'Deh vieni, non tardar'. It is also in F major and the performance of it recorded here retains the original preceding recitative, 'Giunse al fin il momento'. 'Al desio di chi t'adora' is in rondo form. The gentle *Larghetto* opening does not hint at the virtuosity to follow, and this is not restricted to the voice: in scoring for the unusual combination of two basset horns (tenor clarinets), two bassoons, and two horns plus strings, Mozart gives fast intricate passages to all the wind instruments. The 'B' section even concludes with a beautiful transitional passage in which the voice is accompanied only by the wind instruments.

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Praised by *The New York Times* as 'indispensable at the Met in Mozart' and by the *Financial Times* for 'a voice that can stop time, pure and rich and open and consummately expressive', the Chinese soprano **Ying Fang** has appeared on the world's finest operatic stages, among them Wiener Staatsoper, The Royal Opera, Covent Garden, The Metropolitan Opera, Lyric

[1] "... den ich liebe daß die aria einem sänger so accurat angemessen seÿ, wie ein gutgemachts kleid."

Opera of Chicago, San Francisco Opera, Opéra national de Paris, De Nationale Opera, Amsterdam, Bayerische Staatsoper, Opernhaus Zürich, and Opéra de Lille. Her roles include signature portrayals of Ilia (*Idomeneo*), Pamina (*Die Zauberflöte*), Susanna (*Le nozze di Figaro*), and Zerlina (*Don Giovanni*), as well as Sophie (*Der Rosenkavalier*), Poppea (*Agrippina*), Cleopatra (*Giulio Cesare*), Adina (*L'elisir d'amore*), Euridice (*Orfeo ed Euridice*), and Nannetta (*Falstaff*). On the concert stage, she has appeared with leading orchestras such as the San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Wiener Philharmoniker, Boston Symphony Orchestra, Chicago Symphony Orchestra, New York Philharmonic, NHK Symphony Orchestra, Orchestre Métropolitain, and Orchestra of St Luke's in repertoire that includes Handel's *Messiah*, Mozart's Requiem and Mass in C minor, Mahler's Symphonies Nos 2, 4, and 8, Bach's Mass in B minor and St John Passion, Beethoven's Symphony No. 9, Bruckner's Mass No. 3 in F minor, Brahms's *Ein deutsches Requiem*, and Orff's *Carmina Burana*. A native of Ningbo, China, Ying Fang is the recipient of the Martin E. Segal Award, Hildegard Behrens Foundation Prize, Rose Bampton Award of The Sullivan Foundation, Opera Index Award, and First Prize at the International Vocal Competition of the Gerda Lissner Foundation. In 2009, she became one of the youngest singers to win one of China's most prestigious awards – the China Golden Bell Award for Music.

Manchester Camerata is the UK's most relentlessly pioneering orchestra, constantly innovating and redefining what an orchestra can be. Whether performing with Pet Shop Boys live on MTV to more than 300 million people worldwide, or touring international concert halls with the greats of classical music, the orchestra exists to transform lives through exceptional music. Led by its Music Director, Gábor Takács-Nagy, and joined by its artistic partners, it plays everything from award-winning classical works to orchestral raves, from Sufi music to Christmas gospel favourites. Proud to be Classic FM's only partner in Greater Manchester, it believes in the transformative power of music – on and off the concert platform. Its groundbreaking work on music, health, and wellbeing has led it to host the UK's first Centre of Excellence for Music and Dementia, which reaches thousands with its award-winning Music in Mind programme.

The orchestra is a fierce champion for the future of its art form. Its Camerata 360° Ruth Sutton Fellowship programme, an

Association of British Orchestras Award-winner, develops the talents and skills of the next generation of musicians in the North, setting new standards by equipping them with skills in all the ways in which music can have an impact. It achieves all this from its home, the stunning Monastery, in Gorton, working closely with the local area, engaging with schools, youth zones, and care homes to create social connections across the community.

At the heart of all the work of Manchester Camerata is an orchestra of exceptional musicians. Led by Caroline Pether, the players are known for their incisive empathy, which they apply to every aspect of their work. They break down barriers and make orchestral music more accessible, connecting with people from all walks of life and creating new ways for the public to engage with the art form. The orchestra consistently questions, challenges, and celebrates what it is possible for an orchestra to achieve. It does not expect to find an answer or an end-point – this is a positive – but will keep pushing the envelope. Find out more at www.manchestercamerata.co.uk

Born in Budapest, **Gábor Takács-Nagy** is considered one of today's most authentic exponents of Hungarian music. He was awarded the Liszt Prize in 1982 and in 2017 the prestigious Béla Bartók-Ditta Pásztory Prize. In March 2021 he received the Érdemes Művész award for Artist of Merit, presented by the Hungarian government to artists of long service to Hungarian national culture, and in December that year the Prima Primissima Prize, reserved for artists, athletes, and representatives of scientific life, culture, and education for their performances and exemplary human qualities and values. From 1975 to 1992 he was founding member and leader of the acclaimed Takács Quartet. In 1996 he founded the Takács Piano Trio and in 1998 established the Mikrokosmos String Quartet, which received the Excellentia Award of the magazine *Pizzicato* for its 2008 recording of the complete cycle of Bartók's quartets.

In 2002, he turned to conducting and in 2007 became Music Director of the Verbier Festival Chamber Orchestra. He has been Music Director of Manchester Camerata, one of the UK's leading chamber orchestras, since September 2011, and has been Principal Guest Conductor of the Budapest Festival Orchestra since September 2012. Until August 2021, he was Professor of String Quartet at the Haute École de Musique, in Geneva, and in June 2012 was awarded honorary membership of the Royal Academy of Music, in London. In

May 2023, Gábor Takács-Nagy released a box set of all nine of Beethoven's symphonies, recorded live between 2009 and 2022 with the Verbier Festival Chamber Orchestra.



Rebecca Everett

Manchester Camerata and Gábor Takács-Nagy

Misera, dove son!
Fulvia

1 Misera, dove son! L'aure del Tebro
Son queste ch'io respiro?
Per le strade m'aggiro
Di Tebe e d'Argo? O dalle greche sponde,
Di tragedie feconde,
Le domestiche furie
Vennero a questi lidi,
Della prole di Cadmo, e degli Atridi?
...
Là, d'un monarca ingiusto
L'ingrata crudeltà m'empie d'orrore;
D'un padre traditore
Qua la colpa m'agghiaccia;
E lo sposo innocente ho sempre in faccia.
Oh immagini funeste!
Oh memorie! Oh martiro!
Ed io parlo, infelice, ed io respiro?
Ah no!
...
2 Ah! non son' io che parlo,
È il barbaro dolore
Che mi divide il core,
Che delirar mi fa.

3 Non cura il ciel tiranno
L'affanno, in cui mi vedo:
Un fulmine gli chiedo,
E un fulmine non ha.

from *Ezio* (c. 1728), Act III, Scene 12
by Pietro Metastasio (1698 – 1782)

Unhappy one, where am I!
Fulvia

Unhappy one, where am I! The airs of the Tiber,
Is it those that I breathe?
Do I walk through the streets
Of Thebes and Argos? Or did, from the Greek shores
Of fruitful tragedies,
The domestic furies
Come to these beaches,
Offspring of Cadmus, and of the Atreides?
...
There, an unjust monarch's
Ungrateful cruelty fills me with horror;
Of a traitorous father,
Here the guilt chills me;
And my innocent husband I always see before me.
O dismal images!
O memories! O torture!
And I speak, I unhappy one, and breathe?
Ah, no!
...
Ah! It is not I who speaks,
It is the brutal pain
Which breaks my heart in two,
Which makes me delirious.

Tyrannical heaven does not cure
The anguish in which I see myself:
I ask heaven to strike me with a bolt of lightning,
But of bolts of lightning it has none.

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Al desio di chi t'adora
Aria
Susanna

8 Giunse al fin il momento
Che godrò senza affanno
In braccio all'idol mio. Timide cure!
Uscite dal mio petto,
A turbar non venite il mio diletto!

Oh! come par che all'amoroso foco
L'amenità del loco,
La terra e il ciel risponda,
Come la notte i furti miei seconda!

9 Al desio di chi t'adora,
Vieni, vola, oh mia speranza!
Morirò se indarno ancora
Tu mi lasci sospirar.

Le promesse, i giuramenti,
Deh! rammenta, oh mio tesoro!
E i momenti di ristoro,
Che mi fece Amor sperar!

10 Ah! ch'omai più non resisto
All'ardor che il sen m'accende.
Chi d'amor gli affetti intende,
Compatisca il mio penar.

?Lorenzo Da Ponte (1749 – 1838)

To the desire of the one who loves you
Aria
Susanna

At last the moment arrives
Which I shall enjoy, without anguish,
In the arms of my idol. Bashful worry!
Depart from my breast,
Do not return to disturb my delight!

Oh! how to the fire of love
The charm of this place,
The earth, and the sky responds,
How night aids my secret designs!

To the desire of the one who loves you
Come, fly, oh my hope!
I shall die if, still in vain,
You leave me sighing for you.

The promises, the vows,
Pray! Remember them, oh my treasure!
And the moments of revival
For which Love made me hope!

Ah! how I now can no longer resist
The ardour which my heart ignites.
May those who know the pangs of love
Show compassion with my suffering.

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Wolfgang Amadeus Mozart (1756 – 1791)

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CHANDOS DIGITAL CHSA 5393

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