

A Mozart Evening in Vienna

**Vienna Mozart Orchestra
Konrad Leitner**



Wolfgang Amadeus Mozart (1756 - 1791)

Aus der Oper "Die Entführung aus dem Serail", KV 384
From the opera The Abduction from the Seraglio, K. 384

Ouvertüre/Overture

Arie des Blondchens/Blondchen's Aria

"Durch Zärtlichkeit . . "

Aus der Oper "Don Giovanni", KV 527
From the opera Don Giovanni, K. 527

Canzonetta des Don Giovanni/Don Giovanni's Canzonetta

"Deh, vieni alla finestra"

Duett Don Giovanni-Zerlina:/Duet of Don Giovanni and Zerlina

"Là ci darem la mano"

Eine kleine Nachtmusik, KV 525
Serenade in G, K. 525

1. Allegro

Konzert für Klavier Nr. 21, C-Dur, KV 467
Piano Concerto No. 21 in C major, K. 467

2. Andante

3. Allegro vivace assai

Symphonie Nr. 41, "Jupiter", KV 551
Symphony No. 41, Jupiter, K. 551

1. Allegro vivace

Konzert für Violine, A-Dur, KV 219
Violin Concerto in A major, K. 219

3. Rondo: Tempo di Menuetto

Aus der Oper "Don Giovanni", KV 527

From the opera Don Giovanni, K. 527

Arie des Leporello - Registerarie/Leporello's Catalogue Song:

"Madamina ! "

Aus der Oper "Don Giovanni", KV 527

From the opera Don Giovanni, K. 527

Arie der Zerlina/Zerlina's Aria

"Vedrai, carino"

Aus der Oper "Die Zauberflöte", KV 620

From the opera The Magic Flute, K. 620

Arie des Papageno/Papageno's Aria

"Ein Mädchen oder Weibchen"

Alla turca (Orchesterbearbeitung)

Rondo alla turca (orchestral arrangement)

Wolfgang Amadeus Mozart was born in Salzburg in 1756, the son of a court musician who, in the year of his youngest child's birth, published an influential book on violin-playing. Leopold Mozart rose to occupy the position of Vice-Kapellmeister to the Archbishop of Salzburg, but sacrificed his own creative career to that of his son, in whom he detected early signs of precocious genius. With the indulgence of his patron, he was able to undertake extended concert tours of Europe in which his son and his elder sister Nannerl were able to astonish audiences. The boy played both the keyboard and the violin and could improvise and soon write down his own compositions.

Childhood that had brought signal success was followed by a less satisfactory period of adolescence largely in Salzburg, under the patronage of a new and less sympathetic Archbishop. Mozart, like his father, found opportunities far too limited at home, while chances of travel were now

restricted. In 1777, when leave of absence was not granted, he gave up employment in Salzburg to seek a future elsewhere, but neither Mannheim nor Paris, both musical centres of some importance, had anything for him. His Mannheim connections, however, brought a commission for an opera in Munich in 1781, and after its successful staging he was summoned by his patron to Vienna. There his dissatisfaction with his position and the denial of opportunities for advancement resulted in a quarrel with the Archbishop and dismissal from his service.

The last ten years of Mozart's life were spent in Vienna in precarious independence of both patron and immediate paternal advice, a situation aggravated by an imprudent marriage. Initial success in the opera-house and as a performer was followed, as the decade went on, by increasing financial difficulties. Yet this was the period of his greatest achievement, in the theatre, in chamber music and in the series of piano concertos he wrote for his own performance and his final symphonies. In 1791 things seemed about to take a turn for the better, in spite of the lack of interest at the court of the new Emperor. Prague commissioned a coronation opera, *La clemenza di Tito*, and with the actor-manager Emanuel Schikaneder there was a new and successful German opera for Vienna, *The Magic Flute*, both works staged in the autumn. Mozart died after a short illness early in December.

The German opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) won Mozart his first operatic success in Vienna, when it was staged at the Burgtheater in July, 1782, with the encouragement of the Emperor Joseph II, who wanted to establish German opera in the city. The story concerns the attempts by the hero Belmonte to rescue his beloved Constanze from the power of the Turkish Pasha Selim, a man of great magnanimity, who eventually releases her and her English maid Blondchen, in spite of the wrongs done him by Belmonte's father. The Overture finds an immediate place for what was identified in Mozart's time as Turkish music, indicated principally by triangle, cymbals and bass drum. The maid Blondchen has been entrusted

to the palace overseer Osmin for whom she is more than a match. At the beginning of the second act of the opera she tells him how he ought to treat a European girl, with tenderness and coaxing.

The opera *Don Giovanni*, alternatively titled *Il dissoluto punito* (The Rake Punished) was written for Prague, a city that had always welcomed Mozart, and was first staged there at the end of October, 1787. The story, dramatised in the early 17th century by Tirso de Molina, tells of the fate of Don Juan, whose adventures in seduction lead to the murder of the father of one of his victims. The statue of the murdered man, seen at night in a graveyard, comes to life and accepts Don Juan's invitation to dinner, only to drag him down into the flames of Hell.

The canzonetta *Deh vieni alla finestra, o mio tesoro*, (O come to the window, my treasure) is a serenade, and a particularly heartless one, sung after Don Giovanni has just tricked his former mistress Donna Elvira into mistaking his servant Leporello for his master. An equally famous excerpt from the opera is Don Giovanni's *Là ci darem la mano*, as he takes the hand of the peasant-girl Zerlina, whom he intends to seduce on the day of her wedding. Don Giovanni's servant Leporello, descendant of a long line of complaining servants in European drama, opens the opera with an account of the hardships he suffers. The famous catalogue aria, in which he lists Don Giovanni's amorous conquests, recorded in the note-book he carries, is sung to console Donna Elvira, whose love Don Giovanni has enjoyed and rejected. In *Vedrai, carino* Zerlina soothes her injured lover, Masetto, who has been beaten by Don Giovanni, disguised as Leporello, an assault that is to have further dramatic consequences.

The *Magic Flute*, if not the last of Mozart's operas in order of composition, was the last to be staged, and was running at the time of his death in 1791. The story of the opera, with a libretto by Emanuel Schikaneder, the first Papageno, is one of initiation, with obvious debts to the initiatory rites of freemasonry that Mozart himself had undergone first in 1784. The ordeals

undergone by the hero Tamino, before he can be united with his Pamina, have a comic parallel in the trials undergone by the comic bird-catcher, Papageno, before he finds his Papagena. In the aria *Ein Mädchen oder Weibchen* (Papageno wants a girl or a little wife), Papageno accompanies himself on a magic glockenspiel and his efforts are rewarded by the sudden appearance of an ugly old woman by his side, later happily revealed as the charming little Papagena that he had wanted.

The famous *Serenade in G major, K. 525, Eine kleine Nachtmusik*, was completed on 10th August, 1787, a few months after the death of Mozart's father in Salzburg. Designed for a string quintet, the *Serenade* has proved an equally valuable addition to the string orchestra repertoire. The following year, 1788, brought Mozart's last three symphonies, written down in the space of a few weeks during the summer, presumably with an eye to possible subscription concerts when the season began. The last of the three, the *Symphony in C major*, later known as the *Jupiter*, marks the end of Mozart's achievement in the genre.

The ten years spent in Vienna provided the occasion for a magnificent series of piano concertos, written by Mozart for his own use or occasionally for the use of his pupils in public subscription concerts. The *Piano Concerto No. 21 in C major, K. 467*, was completed on 9th March 1785, a companion and counterpart to the ominous *D minor Concerto*, committed to paper a month earlier. The second movement of the *C major Concerto* has won an additional audience since its use in the film *Elvira Madigan*.

In the 1770s in Salzburg Mozart concentrated largely on the violin, an instrument on which he could, in his father's opinion, have been as great a virtuoso as any. His first paid employment in Salzburg was as *Konzertmeister* of the court orchestra, and in 1775 he wrote a series of violin concertos, for his own use or for his colleagues. The last of the five violin concertos written in 1775, the *Concerto in A major, K. 219*, was completed on 20th December. Its last movement, prodigal in its melodic invention, includes a "Turkish" episode

in the characteristic key of A minor. The Alla turca movement that concludes the present collection is an orchestral arrangement of a movement from a piano sonata and is comparable in key and style to other versions of the music of the Turkish janissaries.

The Vienna Mozart Orchestra

The Vienna Mozart Orchestra was founded in 1986 by young musicians from various orchestras and chamber ensembles in Vienna with the aim of performing music from the Viennese Classical Period, with particular emphasis on the music of Mozart. The Orchestra has in its repertoire all the symphonies of Mozart and the various concertos for violin, piano and wind instruments. A special feature of concerts given by the Vienna Mozart Orchestra is the use of historical costumes by the players and the presentation of programmes very much in the style of the academies or concerts of Mozart's time, in which movements of symphonies might be interspersed with operatic arias.

Konrad Leitner

Konrad Leitner studied in Vienna and his first engagement was with the Vienna State Opera. He has served as an assistant at the Salzburg and Bayreuth Festivals and in the former as accompanist in song recitals. He enjoys a busy career as a conductor at home and abroad, including work for radio and for television. Since 1987 he has been employed as a conductor by the Vienna Volksoper, where he has directed *The Merry Widow*, *Tiefland*, *Gasparone* and *The Magic Flute*, with the first and last of these at the State Opera during the summer season. In 1989 he conducted performances of *The Merry Widow* and *The Gypsy Baron* in Japan and in 1990 he conducted Mozart's *Die Entführung aus dem Serail* in Marrakesh. He has served as conductor and pianist with the Vienna Mozart Orchestra since 1986 and in 1988 toured with the orchestra in Japan.

Donna Robin

Donna Robin has enjoyed a varied career in the opera-house and in the concert-hall, with a repertoire ranging from the Baroque to the 20th century. She studied in Los Angeles with Elisabeth Parham and after winning the Loren Zachary International Competition in 1975 sang Zerbinetta at Graz Opera in the original version of the Richard Strauss opera *Ariadne auf Naxos* staged there. Since then she has appeared at the opera-houses of Düsseldorf, Dresden, East Berlin, Hamburg, Hanover, Munich, Barcelona, Los Angeles and New York, and at the Vienna State Opera. She has appeared in concert performances in Europe with Heinz Holliger, Sir Neville Marriner, Christoph von Dohnányi and many other distinguished conductors. Donna Robin is well known for her performances in Mozart operas and has appeared on more than a hundred occasions with the Vienna Mozart Orchestra in Austria and in Japan. She is married to the composer, violinist and conductor René Staar.

Andrea Martin

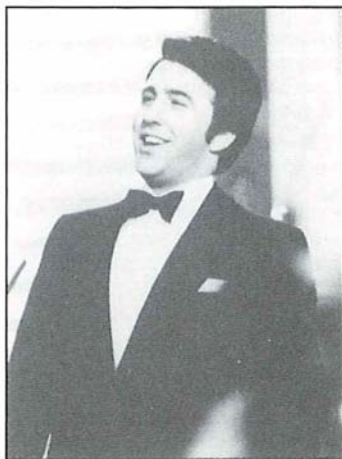
The baritone Andrea Martin studied in Vienna and in Rome under the most distinguished teachers and began his operatic career in Austria with the Vienna Chamber Opera in Klagenfurt, Salzburg and Graz, and in Germany in Hagen and Munich. He appeared as Dr. Malatesta in *Don Pasquale* in Treviso in 1979 and after winning various prizes in international competitions sang at the major Italian opera-houses, appearing abroad in Barcelona, Lisbon, Paris and the United States of America. His career has brought appearances in North and South America and in the Far East and his many less usual recordings include rôles in operas by Donizetti and Salieri.

Ludwig Müller

Ludwig Müller was born in Leoben in 1964 and started to learn the violin at the age of five, continuing his maturer study of the instrument in Graz and in Vienna. He was leader of the Austrian Youth Symphony Orchestra and since 1986 has been leader of the Vienna Chamber Orchestra, under Philippe Entremont, and of the Vienna Mozart Orchestra. As a member of the Soloists of the Vienna Chamber Orchestra, the Bell' Arte Ensemble of the Vienna Symphony Orchestra and the Vienna Arcus Ensemble he has toured widely, with appearances at international music festivals. His recordings and work for radio include appearances as soloist and artistic director of the Vienna Chamber Orchestra.



Donna Robin



Andrea Martin

Wolfgang Amadeus Mozart, 1756 in Salzburg geboren als Sohn des bekannten Violinpädagogen und erzbischöflichen Vizekapellmeisters Leopold Mozart, zeichnete sich schon in frühester Kindheit durch die Fähigkeit aus, Instrumente wie Klavier und Violine ohne gezielten Unterricht zu lernen und zu improvisieren und Musik zu erfinden, noch bevor er Noten schreiben konnte. Um mit diesem Wunderkind und der älteren Tochter Nannerl, einer guten Pianistin, Konzertreisen machen zu können, gab Leopold Mozart seine gesicherte Existenz in Salzburg auf. Mehrere Jahre seiner Kindheit verbrachte Mozart auf Reisen zwischen europäischen Fürstenhöfen und Musikzentren, wo er regelmäßig seine Zuhörerschaft entzückte.

Die folgenden Jahre als jugendlicher Musiker in Salzburg waren weniger befriedigend. Der Dienst am Hofe des neuen Erzbischofs, der wenig Verständnis für Kunst und offenbar keinerlei Begriff von der Genialität seines jungen Hofmusikers hatte, ließ Mozart kaum Möglichkeiten zur Entfaltung, und nach einem heftigen Streit kam es zum Zerwürfnis mit dem Erzbischof. Mozart quittierte den Dienst in Salzburg, und nachdem er sich vergeblich um Anstellung in Mannheim und Paris bemüht hatte, übersiedelte er nach Wien.

Hier war Mozart völlig auf sich gestellt, ohne den Rat des Vaters oder die Unterstützung durch einen Dienstherrn. Anfänglichen Erfolgen im Opernhaus und als Interpret folgten immer größer werdende finanzielle Schwierigkeiten. In den letzten Jahren seines Lebens war Mozart beständig in Schulden. Dennoch war dies die Periode seiner größten Schaffenskraft mit Bühnenwerken, Kammermusik, einer Reihe von Klavierkonzerten und den letzten Sinfonien. 1791 schien es, als würde sich seine finanzielle Misere zum Besseren wenden, trotz des offensichtlichen Desinteresses am kaiserlichen Hof. So schrieb er als Auftragswerk für die Krönung in Prag "La clemenza di Tito", und in Zusammenarbeit mit dem Schauspieler und Theaterdirektor Schikaneder entstand "die Zauberflöte" für Wien. Bald nach den Uraufführungen beider Werke im Herbst 1791 starb Mozart nach kurzer Krankheit im Dezember.

"Die Entführung aus dem Serail", 1782 mit kaiserlicher Förderung im Burghtheater uraufgeführt, war Mozarts erster Opernerfolg in Wien. Der Schauplatz, der Palast des türkischen Bassa Selim, in dem zwei europäische Mädchen gefangengehalten werden, entsprach dem Zeitgeschmack. In der Ouvertüre kommt Mozart diesem Geschmack entgegen durch den Einsatz von Triangel, Becken und großer Trommel, die das Publikum damals mit türkischer Musik assoziierte.

Eines der beiden Mädchen, Blondchen, steht unter der Obhut des Palastaufsehers Osmin. Am Anfang des 2. Akts versucht sie ihm in ihrer Arie klarzumachen, wie europäische Mädchen behandelt sein wollen.

Mozart schrieb "Don Giovanni" für Prag, wo die Oper 1787 zur Aufführung kam. Das Schicksal des Frauenhelden Don Juan wird besiegelt, als er den Vater einer der von ihm verführten Frauen ermordet und später das steinerne Standbild des Ermordeten zu einem Gelage einlädt. Das Standbild wird lebendig, erscheint bei dem Fest und überantwortet den reuelosen Wüstling en Flammen der Hölle.

In seiner Canzonetta versucht Don Giovanni, ein neues Opfer zu einem Liebesabenteuer zu überreden, während er in dem Duett das Bauernmädchen Zerlina umschwärmt, die er am Tage ihrer Hochzeit zu verführen sucht.

In der berühmten Registerarie erfährt man von Don Giovannis Diener Leporello von den Liebesabenteuern seines Herrn. Mit der Aufzählung versucht Leporello Donna Elvira zu trösten, die ebenfalls von Don Giovanni geliebt und dann verstoßen wurde. In ihrer Arie "Verdrai, carino" beruhigt Zerlina ihren Geliebten Masetto, der vom verkleideten Don Giovanni geschlagen und verletzt wurde.

"Die Zaubeflöte" kam als letzte von Mozarts Opern auf die Bühne und wurde noch zur Zeit seines Todes aufgeführt. Die Geschichte hat offensichtliche Bezüge zu den Riten der Freimaurer-Loge, der Mozart angehörte. Der Held Tamino muß sich Prüfungen unterziehen, bevor er die Hand seiner geliebten

Pamina erhalten kann, und in einer komischen Parallel-Handlung hat der Vogelfänger Papageno eine Reihe von Abenteuern zu bestehen, bevor er seine Papagena findet. In seiner Arie beschreibt Papageno das Mädchen seiner Träume und begleitet sich dabei auf seinem zauberischen Glockenspiel.

Die berühmte Serenade G-dur, KV 525 mit dem Beinamen "Eine kleine Nachtmusik" entstand 1787. Ursprünglich für Streichquintett vorgesehen, hat sich das Werk schnell einen Platz in der Orchesterliteratur erobert. Im folgenden Jahr schrieb Mozart innerhalb von wenigen Wochen die drei großen Sinfonien, deren letzte in C-dur mit dem Beinamen "Jupiter-Sinfonie" für Mozart den Abschluß und gleichzeitig den Höhepunkt in dieser Gattung darstellt.

In den Siebzigerjahren in Salzburg konzentrierte sich Mozart stark auf die Violine. Sinlieflich hatte er sein erstes Engagement am Hofe des Erzbischofs als Konzertmeister begonnen. Die Violinkonzerte des Jahres 1775, darunter das A-dur-Konzert KV 219, waren möglicherweise für seinen eigenen Gebrauch vorgesehen. Im 3. Satz gibt es auch eine "türkische" Episode.

Der Satz "Alla turca", der am Ende der vorliegenden Zusammenstellung erklingt, stammt aus einer Klaviersonate und spielt, zusammen mit ähnlichen Stücken, die Eigenart der türkischen Janitscharenmusik wider.

In den zehn Jahren in Wien verlagerte sich Mozarts Interesse auf das Klavier als Soloinstrument. Seine Klavierkonzerte, darunter auch das Konzert D-dur, KV 467 aus dem Jahre 1785, waren für den Gebrauch in Abonnementskonzerten vorgesehen, in denen Mozart selbst oder seine Schüler als Solisten auftraten.

Ulrich Spratte



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STEREO

A Mozart Evening in Vienna

Donna Robin, Soprano • Andrea Martin, Baritone
Ludwig Müller, Violin
Vienna Mozart Orchestra
Konrad Leitner, Piano and Conductor

DDD

Playing
Time:
66'02"

A Mozart Evening in Vienna

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|---|---|---|--|
| Die Entführung aus dem Serail, K. 384 | | Symphony No. 41 in C Major, K. 551 "Jupiter" | |
| 1 | Overture (5:38) | 8 | I. Allegro vivace (7:56) |
| 2 | Aria "Durch Zärtlichkeit..." (Blondchen) (3:21) | | |
| Don Giovanni, K. 527 | | Violin Concerto No. 5 in A Major, K. 219 | |
| 3 | Canzonetta "Deh, vieni alla finestra" (Don Giovanni) (1:53) | 9 | III. Rondeau: Tempo di Menuetto (9:07) |
| 4 | Duet "Là ci darem la mano" (Don Giovanni - Zerlina) (3:03) | Don Giovanni, K. 527 | |
| Eine kleine Nachtmusik, K. 525 | | 10 | Catalogue Aria "Madamina!" (Leporello) (5:39) |
| 5 | I. Allegro (5:35) | 11 | Aria "Vedrai, carino" (Zerlina) (3:10) |
| Piano Concerto No. 21 in C Major, K. 467 | | Die Zauberflöte, K. 620 | |
| 6 | II. Andante (6:14) | 12 | Aria "Ein Mädchen oder Weibchen" (Papageno) (3:54) |
| 7 | III. Allegro vivace assai (6:53) | 13 | Alla Turca (Orchestral Arrangement) (3:02) |

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in Vienna from 9th to 13th February, 1990.

Producers: Karol Kopernicky
Hubert Geschwandtner

Music Notes: Keith Anderson

Cover: Vienna Mozart Orchestra



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