



W.A. MOZART

Clavier-Concerte 8, 28 & 12

ORCHESTRA

Anima Eterna

Jos van Immerseel - *fortepiano*



CHANNEL CLASSICS

D I G I T A L

man glaubt, derjenige hätte es selbst componirt, der es spielt" (zodat je zou denken dat de speler de componist zelf is - brief 17 januari 1778).

Alex de Vries schreef in mei 1964:

"Nederigheid is noodzakelijk om te leren. Maar autoriteit is noodzakelijk om op een overtuigende en overtuigende wijze te communiceren met de onstuitbare kracht van de onweerlegbaarheid". Met andere woorden, wanneer we Mozart al te plechtig en al te voorzichtig op afstand willen houden, kunnen we leerling-tovenaar worden. En Dukas vertelde ons reeds wat voor ellende een dergelijke status oplevert.

JOS VAN IMMERSEEL

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1945. Born in Antwerp, Belgium.
1963. Piano-diploma from Royal Conservatory of Antwerp (Prof. Eugeen Traey).
1963. Laureat "Internationaler. Musikwettbewerb München", piano sightreading.
1964-68. Studying composition, voice, and conducting (Daniël Sternefeld).
1964-68. Organizes and leads "Collegium Musicum Antverpiense".
1967. Organ diploma from the Royal Conservatory Antwerp (Prof. Flor Peeters).
1967-74. Leads the vocal ensemble "Alma Musica".
1967. Begins research on historical instruments (among others Museum Vleeshuis).
1972. Harpsichord diploma from the Royal Conservatory Antwerp (Prof. Kenneth Gilbert).
1973. First Laureaat from the "Concours International de Clavecin de Paris".
1973. Becomes Harpsichord professor at the Royal Conservatory of Antwerp.
1977. Conducts first opera production (Monteverdi's Orfeo).
1980. Guest teaching at 'Schola Cantorium Basiliensis'.
1982-85. Artistic Director of the Sweelinck Conservatory of Amsterdam.
1984. First tour of Japan.
1985. Creation of Anima Eterna
1989. Founder and artistic director of the Antwerp piano congress.

MARC DESTRUBÉ

Marc Destrubé was born in 1955. In Toronto Canada he studied violin with David Zafer and Steven Staryk, Sandor Végh in Salzburg, and Norbert Brainin in London. Since 1977 he has been concentrating on the performance practice of barok and classical music using period instruments playing with the best ensembles in Europe and America. He is a founding member of the "Tafelmusik" of Toronto, member of the Leonhardt Consort, Ricercar Ensemble, the English Consort, and guest concertmaster with the Academy of Ancient Music. Marc is also a member of the 18th Century Orchestra and concertmaster with the Orchestra Anima Aterna.

CONCERTO 8 C DUR KV 246

"Lützwow-concerto"

Composed in Salzburg, April 1776.
Mozart is 20 years old.

1777. October, Munich. "I then played the Concerto in C, in B flat, and in E flat."

1778. January, Mannheim. "Before dinner he (= Abbé Vögler) blundered his way through my concert at sight. The first movement went Prestissimo, the Andante allegro, and the Rondeau really Prestississimo".

1778. February, Mannheim. "And then I must go tomorrow, since our domestic Nymph, Mlle. Perron, my most Honourable scholarette,

is scheduled to make a complete hash of the Arch-countessian Lützwovian Concerto at the French Academy (concert society) which is accustomed to meet every Monday".

1778. September, Paris. "I would then offer three Concerti, those for the Jenomy[sic] women, Litzau [Lützwow], and the one in B flat to the engraver who engraved the Sonates for me, for cash". [The engraver was Sieber, and publication never took place].

1782. April, Vienna. "I would also like to ask you, when you have the chance - but the sooner the better - to send me my Concerto for Countess Lützwow, the one in C".

1800 (circa). First posthumous publication, André Offenbach.

CONCERTO 28 (= RONDO) D MAJOR KV 382

Composed in Vienna, presumably in February 1782.
Mozart is 26 years old.

1872. March, Vienna. "At the same time I am also sending you the last piece (Rondo) which I composed for the concerto in D, and which produced such an uproar here. I accompany it with a request for you to guard it like a treasure - and not to let any one - including Marchand and his sister - have it to play - I wrote it especially for myself - and no one else but my beloved sister is allowed to perform it.

1783. March, Vienna. "But the people would not stop applauding, and I had to play the Rondeau a second time, - it was a regular downpour of clapping".

1785. First publication Boyer, Paris.

Note: Mozart wrote this Rondo as a new finale for Concerto 5 in D major (CD CCS 0590).

CONCERTO 12 A MAJOR KV 414

Composed in Vienna, Autumn 1782.
Mozart is 26 years old.

1782. December, Vienna. "The Concerti exactly hit the middle point between too easy and too difficult - they are quite brilliant - pleasant to listen to, of course, without becoming empty. Here and there - only experts will truly enjoy them, but still, in a way - so that laymen must feel satisfaction with them - without knowing why...."

1783. April, Vienna. "...Piano Concerti...which can be performed with full orchestra, or with (strings), oboe and horn— or also with a quartet.

1785. First publication Artaria, Vienna.

MUSIC AND RHETORIC

As we saw in "Concerning the musical information in Mozart's scores" (text accompany CD CCS 0590), the information which is still available to us from surviving scores is insufficient for the attainment of even a conscientious, let alone an interesting performance.

What channels of information, then, are open for the present-day musician? In the first place, there is information to be gained from iconography about the use of instruments, playing positions, concert halls, social customs, etc. The Schubert iconography, for example, reveals that his songs were sung in a small room, for a limited circle of listeners. One possible conclusion could be that there are so few forte indications and so many pianissimi in Schubert's song manuscripts, that the singer was apparently able virtually to tell a story, even to whisper. Indeed, the singer of that time did not have to sing above the sound of a (modern) grand piano, nor did he have to fill a (large) concert hall with sound. Various bits of evidence can lead to a rethinking of performance practice in similar situations, such as a recording session. The singer need not shout for the microphone, and as a result he can give a more authentic reproduction of Schubert's intentions than if he were singing in a large concert hall. Yet iconographic information alone is not sufficient to tell us what type of voice

Schubert imagined for certain of his songs, what he meant by a "crescendo", the extent to which he conceived of the piano as an equal partner in the music, if he preferred a more Italianate style or a more German one, etc.

In addition, visual artists frequently allowed their imaginations unbridled reign, repainting certain scenes until they looked "right".

Iconography is of little use concerning the piano concerti of Mozart. The only assumption which can be made, and a guarded one at that, is that Mozart played from the score.

Another channel of information is presented by contemporary written accounts from the artist. In Mozart's case, there are the letters, many of which have survived. At the same time, it is known how many letters were lost; and in those which survive, there is no way of telling which passages are true, which are fanciful, and which are outright lies (out of kindness we will assume that the lies were "white").

In addition, we do not know the meanings hidden behind the sentences (and in Mozart's letters these were often of a diplomatic nature). It is difficult, if not impossible, to determine if an event which is mentioned represents an actual situation, an intrigue, an adventure, an incident, or a

course of events, a coincidence, a chance occurrence, or simply a story. Even Mozart's words can be misleading: anyone acquainted with the work of the composer will have difficulty in agreeing with Mozart's assertion that Muzio Clementi had neither expressive power nor taste.

Yet another channel is offered by eyewitness accounts or opinions of contemporaries. Are they information, explanations, rumours, remarks, warnings, notes, legends, myths, sketches, fantasies, or simply "commentary"? And what was the level of intellect and perceptivity of the writer?

History, indeed, is no more than the summarising of a number of "facts" about which it is assumed - or actually decided - at a given moment, that they represent the truth. The interpretation of these "facts" is then given form according to the currently valid norms.

These norms are often no more than institutionalised phenomena. This makes the tone even more serious, but it also leads to plans and rules. And if these rules are broken or the plans are departed from, the panic - justified or not - is the result.

History, then, says more about the writer or the group to which he belongs, and about the time during which the history is or was written, than it does about the actual past.

On top of that, the untying of philological knots is no easy task!

Music presents an extra problem: the original performances were different every time, and performance then had a completely different significance than it does today!

Actually, there are only three disciplines which can help us to understand a score:

- 1 a professional acquaintance with historical instruments which resemble those of the period and the local situation of the composer.
- 2 learning to improvise and compose in the language of the composer.
- 3 practical and sensitive control of rhetoric, including the standardised languages of musical figures (*Figurenlehre*) and affects (*Affektenlehre*).

Much has been written about the relationship between rhetoric and music; in the 18th century primarily by German-speaking writers, in the 20th century first by Germans, then by Americans and Dutch-speaking writers, and most recently by the French.

Yet the practical application of this knowledge, and even more a consciously rhetorical style of performance is still relatively uncommon among presentday

musicians. The importance of rhetoric and rhetorical figures is all too frequently underestimated. According to Quintilian, rhetoric replaces everyday modes of expression with a new, artistically greatly enriched mode of expression.

According to Gottsched, however, the rhetorical figure is the only way to express feelings. The truth of this statement in relation to music is sufficiently well-known. It is confirmed in various ways by the writings of numerous 18th century musicians: Mattheson, Scheibe, C.P.E. Bach, Türk. It is demonstrated in the actual compositions of the great masters. Indeed, the great composers are distinguished from their mediocre colleagues not so much by their knowledge of rhetoric (for this knowledge was the common property of most educated citizens in the 18th century), but by the virtuosity and creativity with which they made use of their rhetorical awareness.

The rhetorician's art was the model for a musical discourse. Composers and performers found a source of inspiration in the techniques of verbal rhetoric. And for imaginative geniuses like Mozart, the art of *Inventio*, *Dispositio*, *Elaboratio*, and above all *Decoratio* was a veritable gold mine. Mozart was able to produce brilliant constructions using simple themes, and it is clear that he did so by means of the technique of *Loci Topici*. This is why

modern formal analyses never really fit Mozart's works, and are continually being revised. And as performers we have great difficulty with "interpretation" if we do not know enough about the rules of Elocutio (elocution). Rhetorical awareness, however, enables us to come closer to the composer and gain a better sense of the material. This has far-reaching, but logical consequences for the sustaining of pitches (far more varied than the score can indicate), the degree of loudness or softness for each pitch or chord as demanded by the context of internal dynamics, and the treatment of rhythm. Not only these, but also the sense of height, depth, space, introversion, extroversion, timing, etc. acquire an extra dimension, while the powers of imagination and observation are continually exercised at the same time.

The study of rhetoric was general in the 18th century in both its verbal (oratory, theatre) and musical (instrumental, vocal, operatic) branches, as well as in movement (gesture, mime, dance, ballet), and the pictorial arts (painting, sculpture, architecture). Properly studied, rhetoric was not, and is not, an inflexible science or doctrine; it is living art based on intuition and experience.

The study of rhetoric gives us a sense of the natural laws contained within music; we are less helpless in the face of the

unpredictabilities of scientific investigation, less hobbled by a score, less inhibited by tradition or prevailing fashion. All these new freedoms can bring us closer to the kind of music-making which Mozart expected from a sight-reading musician: "So that one believes that the person playing it is the one who composed it" - (letter of 17 January 1778).

In 1964, Alex de Vries wrote: "Humility is necessary in order to learn. But authority is necessary for convinced and convincing communication which has the unswerving force of the incontrovertible". In other words, if our attitude towards Mozart is too ceremonious and carefully distant, then we are reduced to the status of the sorcerer's apprentice. And Dukas has already shown where that leads us.

JOS VAN IMMERSSEEL

translation: David Chapiro

C o l o p h o n

Production *Channel Classics Studio*

Producer *T.A. Diehl*

Recording engineers *C. Jared Sacks & Bert van der Wolf*

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Text *Jos van Immerseel*

Fortepiano *Christopher Clarke after Walter*

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CCS 0690



W.A. MOZART

Clavier-Concerte 8, 28 & 12

ORCHESTRA

Anima Eterna

Clavier-Concert 8 KV 246 in C

[1] Allegro Aperto 7'40"

[2] Andante 7'32"

[1] Rondeau

Tempo di Menuetto 6'57"

Clavier-Concert 28 KV 382 in D

Rondo

[1] Allegretto Grazioso

Adagio - Allegro 9'07"

Clavier-Concert 12 KV 414 in A

[1] Allegro 9'28"

[1] Andante 8'15"

[1] Allegretto 6'44"

Total time 56'53"

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