

*Contemporaries
of
Mozart*

COLLECTION

Symphonies

Krommer

Stamitz

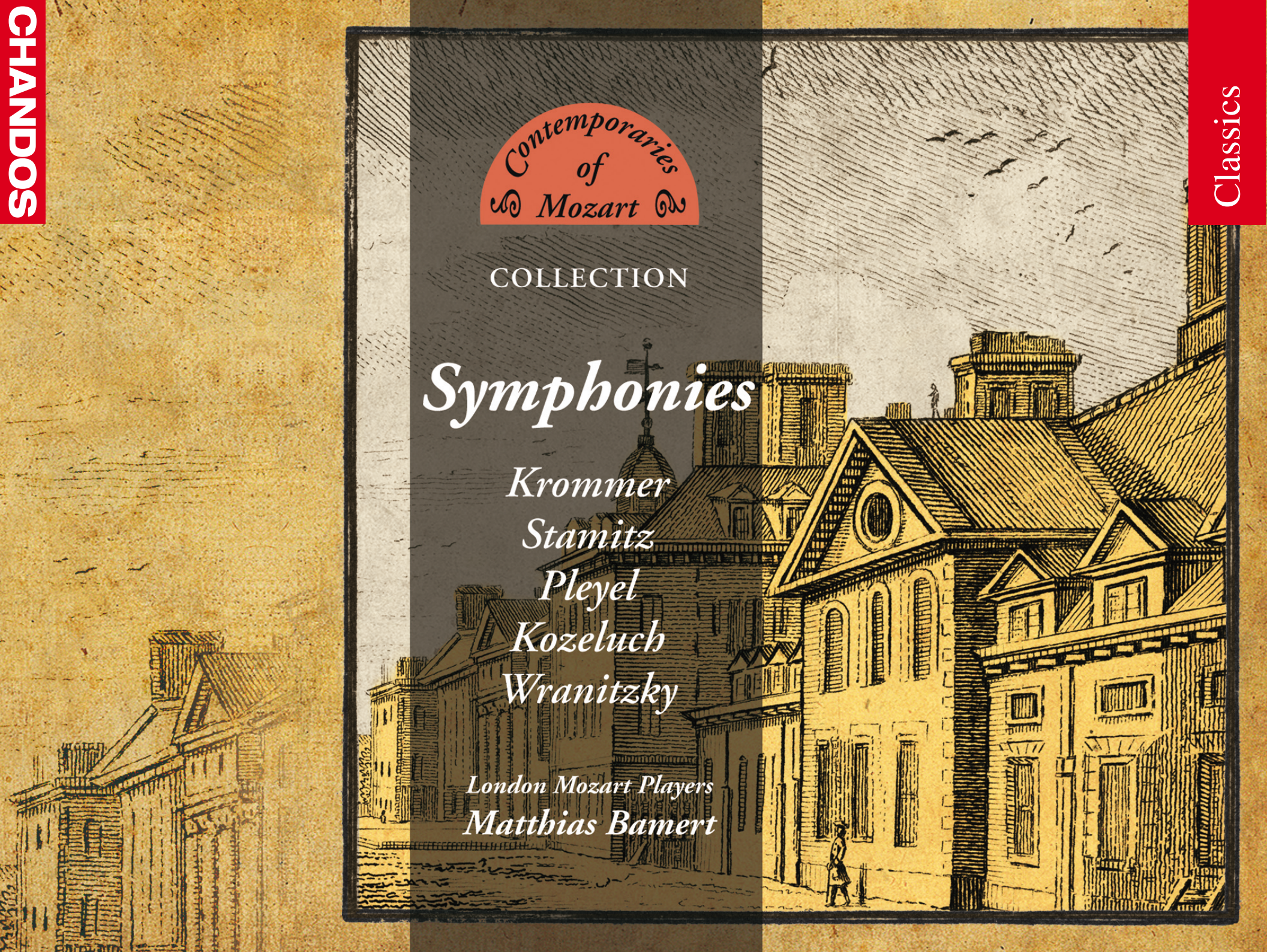
Pleyel

Kozeluch

Wranitzky

London Mozart Players

Matthias Bamert





Contemporaries of Mozart Collection

COMPACT DISC ONE

Franz Krommer (1759 – 1831)

	Symphony in D major, Op. 40*	28:03
1	I Adagio – Allegro vivace	9:27
2	II Adagio	7:23
3	III Allegretto	4:46
4	IV Allegro	6:22

	Symphony in C minor, Op. 102*	29:26
5	I Largo – Allegro vivace	5:28
6	II Adagio	7:10
7	III Allegretto	7:03
8	IV Allegro	6:32
	TT 57:38	

COMPACT DISC TWO

Carl Philipp Stamitz (1745 – 1801)

	Symphony in F major, Op. 24 No. 3 (F 5)	14:47
1	I Grave – Allegro assai	6:16
2	II Andante moderato –	4:05
3	III Allegretto/Allegro assai	4:23

Symphony in C major, Op. 13/16 No. 5 (C 5)			16:33
4	I	Grave – Allegro assai	5:49
5	II	Andante grazioso	6:07
6	III	Allegro	4:31
Symphony in G major, Op. 13/16 No. 4 (G 5)			13:35
7	I	Presto	4:16
8	II	Andantino	5:15
9	III	Prestissimo	3:58
Symphony in D major ‘La Chasse’ (D 10)			16:19
10	I	Grave – Allegro	4:05
11	II	Andante	6:04
12	III	Allegro moderato – Presto	6:04
			TT 61:35

COMPACT DISC THREE

Ignace Joseph Pleyel (1757 – 1831)

Symphony in C major, Op. 66 (B 154)			23:10
1	I	Adagio – Allegro	10:16
2	II	Adagio	4:23
3	III	Menuetto e Trio. Allegretto	3:25
4	IV	Tempo giusto	4:59

Symphony in G major, Op. 68 (B 156)			24:19
5	I	Allegro vivace assai	7:02
6	II	Adagio	7:24
7	III	Menuetto e Trio	3:43
8	IV	Rondo. Allegro	6:03
Symphony in D minor (B 147)			22:45
9	I	Maestoso – Allegro con spirito quasi presto	8:21
10	II	Adagio	4:40
11	III	Menuetto e Trio. Allegretto	5:21
12	IV	Rondo. Allegro	4:18
			TT 70:27

COMPACT DISC FOUR

Leopold Kozeluch (1747 – 1818)

Symphony in D major			18:08
1	I	Adagio – Allegro	5:13
2	II	Poco adagio	5:07
3	III	Menuetto e Trio. Vivace	2:44
4	IV	Presto con fuoco	5:01

Symphony in G minor			17:47
5	I	Allegro	7:04
6	II	Adagio	5:40
7	III	Presto	5:00

	Symphony in F major	20:56
8	I Allegro molto	6:30
9	II Poco adagio	4:54
10	III Menuetto e Trio. Allegretto	4:25
11	IV Presto	5:01
	TT 56:59	

COMPACT DISC FIVE

Paul Wranitzky (1756 – 1808)

	Symphony in D major, Op. 36	21:42
1	I Adagio – Allegro molto	6:54
2	II Russe. Allegretto – Minore – Maggiore	5:29
3	III Polonese – Trio	3:12
4	IV Finale: Largo – Rondo. Allegro	5:56

	Symphony in C minor, Op. 11	18:47
5	I Grave – Allegro assai	6:28
6	II Adagio	3:57
7	III Menuetto. Allegretto – Trio	2:49
8	IV Presto	5:22

	Grand Characteristic Symphony for the Peace with the French Republic, Op. 31	30:32
	in C major	
9	I The Revolution. Andante maestoso – Allegro molto –	4:51
10	English March – [Tempo primo] –	2:18
11	March of the Austrians and Prussians: Tempo di marcia. Maestoso – Più allegro, tempo primo	4:06
12	II The Fate and the Death of Louis. Adagio affettuoso, con sordini – [] –	2:57
13	Funeral March – []	3:58
14	III English March: Tempo di marcia. Movibile –	0:58
15	March of the Allies –	1:20
16	The Tumult of a Battle. Allegro	2:44
17	IV The Prospects of Peace. Andante grazioso –	1:55
18	Rejoicing at the Achievement of Peace. Allegro vivace	5:09
	TT 71:13	

London Mozart Players

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Contemporaries of Mozart Collection

COMPACT DISC ONE

Krommer: Symphonies
Franz Krommer was born (as František Vincenc Kramář) at Kamenice u Třebíče in Moravia on 27 November 1759 (not quite four years after Mozart); he was the son of an innkeeper, Jiří Kramář, who later became Mayor of Kamenice. Between 1773 and 1776 he studied the violin and the organ with his uncle, Antonín Matthias Kramář, in Turán (near Brno), and became organist there about 1777. In 1785 he went to Vienna, and a year later joined the orchestra of the Duke of Styrum at Simontornya in Western Hungary, as a violinist. In 1790 he was appointed *Kapellmeister* of the cathedral at Pécs, also in Western Hungary, and two or three years later entered the musical establishment of Prince Grassalkovich de Gyarak. Krommer returned to Vienna in 1795, and became *Kapellmeister* to Duke Ignaz Fuchs in 1798. In 1808 he applied, unsuccessfully, for a position as a violinist in the Hofkapelle, but some time after 1810 he was given the post of *Kammertürbüter* (Chamberlain) to the Emperor Franz I, and in

this capacity accompanied him to Paris, Milan, Verona, Padua, and Venice. Three years later he succeeded his compatriot Leopold Kozeluch as the last official director of chamber music and court composer to the Habsburg emperors, and retained the position until his death in Vienna on 8 January 1831 (just over three years after Schubert's death).

Krommer was one of the most successful and influential of the many Czech composers active in Vienna at the turn of the eighteenth century. The extent of his reputation is indicated by the rapid spread of his published compositions in reprints and arrangements, by German, French, Italian, Danish, and even American publishers, and by his honorary membership of musical institutions in Vienna, Innsbruck, Paris, Milan, Venice, and Ljubljana. His 300-odd works include half a dozen symphonies, a score of concertos (mainly for wind instruments), more than seventy string quartets, and a large quantity of other chamber music for strings and for winds.

Symphony in D major, Op. 40
Krommer composed at least nine symphonies,

of which five were published by the firm of Jean/Johann André in Offenbach, near Frankfurt am Main, between 1798 and about 1820; two others ('No. 6', dated 1823, and 'No. 9', dated 1830) exist in manuscript, and a further two ('No. 7' and 'No. 8') are lost. The earlier of the two recorded here, 'No. 2' in D, Op. 40, was published in 1803, with a dedication to a 'Monsieur P. Bernard', and is scored for strings, flute, and pairs of oboes, clarinets, bassoons, horns, trumpets, and timpani. It opens with an impressive slow introduction in D minor, very reminiscent of Mozart's *Don Giovanni*. The most salient feature of the first subject of the main *Allegro vivace* into which this leads is a rising octave scale (initially in D major, the movement's main key), which has two distinct off-shoots: a succession of *staccato* chords on the full orchestra, and a gentler, *legato* idea on the strings. A discussion of these three elements in combination leads to an attractive second subject, in A, presented in dialogue between woodwinds and strings. A substantial development section, which brings into play the two subsidiary elements of the first subject as well as the second subject, is followed by a recapitulation that is fairly regular except for the fact that it does not begin with a formal restatement of the opening flourish.

The *Adagio*, in A, begins with an elegant, Mozartian theme on the strings, which sounds as if it is going to form the basis of a set of variations. But a contrasting, un-melodic episode, in A minor and for full orchestra (less, for the time being, trumpets and timpani), intervenes, and from this point on these two contrasting factors are alternated and combined in free, rhapsodic style, perhaps with some 'programmatic' significance of which we are not aware.

The third movement is a rather Beethovenian scherzo (masquerading as a minuet), full of pounding triplet fanfares, but not without a sense of humour; it frames a wistful, waltz-like trio, in G, mostly lightly scored, for flute, bassoon, and strings. The festive finale begins with a vivacious theme on the strings, balanced, after a vigorous *tutti*, by a catchy second subject, shared, as is its counterpart in the first movement, between woodwinds and strings. The four-note (two long notes, two short) motif which propels the first *tutti* and persists throughout the second subject, figures prominently in the development.

Symphony in C minor, Op. 102
The Symphony 'No. 4' in C minor, Op. 102 is not dated, but was probably composed

towards the end of the second decade of the nineteenth century; it is dedicated to Count Rudolph Wr̃bna, Councillor and Grand Chamberlain to the Emperor of Austria, and scored for an orchestra similar to that used in ‘No. 2’, but with the addition of a second pair of horns and three trombones. The slow introduction is longer and more substantial than that of ‘No. 2’ and establishes the predominantly serious mood of the *Allegro vivace*, which is cast in C minor even though the light-hearted air of the second subject, a bubbling tune in the relative major, E flat, is in sharp contrast with the sombre main theme, with its Schubertian *tremolo* patterns in the accompaniment. The movement ends in an unequivocal C major. The *Adagio*, in A flat major, is in ternary form, with a substantially varied reprise. The outer sections are based on a mellow, expansive theme entrusted predominantly to the strings, while the (thematically related) central episode is a dramatic interlude beginning in F minor, which leaves its mark on the last part of the movement.

The *Allegretto*, in C minor, is again a true scherzo, although not so designated. It is more solid than its counterpart in ‘No. 2’, and notable for its perceptive wind writing; its ‘trio’, in C major, is also symphonic in stature.

Although the finale – which is in sonata form, with a brief but busy development, though only one real theme – is cast in C major, it contains passages to which the trombones impart an air of undeniable majesty; yet the perky, Rossinian theme on which it is based keeps on turning up, as though refusing to allow the symphony to end on a solemn note.

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COMPACT DISC TWO

Stamitz: Symphonies

Carl Philipp Stamitz was born in Mannheim in 1745 (the exact date is not known, but he was baptised on 8 May). His father was Johann Wenzel Anton (Jan Václav Antonín) Stamitz (1717 – 1757), who was born in Německý Brod in Bohemia, studied at the Jesuit Gymnasium in Jihlava (a silver-mining town in Moravia, where Mahler was to go to school) and at the University in Prague, and entered the court orchestra of the Elector Palatine, Carl Philipp, in Mannheim probably in 1741, as a violinist. In 1746, four years after Carl Philipp had been succeeded by his son Carl Theodor, Johann Stamitz was appointed *Konzertmeister*, and during the next ten years brought the Mannheim

orchestra to such a peak of perfection that Dr Charles Burney was moved to describe it (in 1772) as ‘an army of generals’.

Carl, Johann’s elder surviving son, studied with his father and, after his death, with other members of the court orchestra, including Christian Cannabich, Ignaz Holzbauer, and Franz Xaver Richter. He was one of the second violins in the orchestra from 1762 to 1770, in which year he moved to Paris, where he was appointed court composer and conductor to the Duc de Noailles and where he and his younger brother, Anton, born in 1750, were regular performers in the Concert spirituel (both were equally proficient on the violin and the viola). In 1779 or 1780 Carl moved to The Hague where, between 1782 and 1784, he appeared, primarily as a violist, at twenty-eight concerts given at the court of William V, Prince of Orange. Between 1788 and 1790 he performed in Hamburg, Lübeck, Magdeburg, Leipzig, Berlin (where, in 1786, he and Johann Adam Hiller directed a performance of Handel’s *Messiah*), Dresden, Prague, Halle, Nuremberg, and Kassel. He married Maria Josepha Pilz some time before 1789, and they had four children, all of whom died in infancy. Stamitz spent his last years in Jena, as *Kapellmeister* and teacher at the University, but most of his ambitious plans

for further concert tours came to nothing, and he died in Jena on 9 November 1801, ten months after his wife.

Carl Stamitz’s compositions include more than fifty symphonies, nearly forty *symphonies concertantes* (most of them with two solo instruments: two violins, violin and cello, or violin and viola), some forty solo concertos (for violin, clarinet, flute, and bassoon), and a huge body of chamber music for strings and for winds, both separately and in combination. The earliest symphonies date from Stamitz’s years in Mannheim, the last from 1791, the year of Mozart’s death. A thematic catalogue of forty-eight of the symphonies was included in the volume of *Denkmäler der Tonkunst in Bayern* devoted to the Mannheim symphonists, edited by Hugo Riemann and published in Leipzig by Breitkopf & Härtel in 1902, in which they are listed (together with twenty-two *symphonies concertantes* and two *Orchesterquartette*) numerically according to key.

Symphony in F major, Op. 24 No. 3

The first of the four symphonies recorded here, in F (F 5 in Riemann’s catalogue) is the third of a set of three published in 1784 as Op. 24 by Burchard Hummel in Amsterdam and The Hague, and is scored for strings, two

oboes, and two horns. The first movement, in sonata form, is prefaced by a short but spacious slow introduction which exerts some influence on the outline of its busy first subject. A shapely subsidiary theme in C is presented by the strings, and there is a rather free ‘development’ section which draws mainly on the first subject. The second movement, in condensed sonata form, is set in an elegiac D minor, but with a strong bias towards F major; it leads straight into the finale, a bucolic rondo with a *minore* episode shortly before the end.

Symphony in C major, Op. 13 / 16 No. 5
The next two symphonies were published in a set of six in London in 1777 by M. Dall as Op. 13, and in Paris by Jean-Georges Sieber as Op. 16. The Symphony in C, Op. 13 / 16 No. 5 (Riemann C 5) is scored for the same forces as Op. 24 No. 3 and, like it, begins with an introduction marked *Grave*, of virtually the same length as its counterpart, but grander in style, as befits the imposing *Allegro assai* into which it leads and which has a beguiling second subject, in G, featuring the two oboes; there is a token ‘development’ of fewer than thirty bars, but a reference, *in tempo*, to the slow introduction towards the end of the recapitulation. The slow movement,

in C minor (but with, again, a pronounced inclination towards its relative major), is in binary form, with repeats (only the first of which is observed in this performance). The finale is a lively sonata-form *Allegro* in 3 / 8 metre, in which the subsidiary theme is once more given to the oboes, in thirds.

Symphony in G major, Op. 13 / 16 No. 4
The Symphony in G, Op. 13 / 16 No. 4 (Riemann G 5) is scored for strings, two flutes, and two horns and is the only one of the four recorded here to dispense with a slow introduction; instead, it launches straight into a genial *Presto*. The compact exposition introduces two not dissimilar waltz-like themes in quick succession, and there is a surprisingly substantial development section of nearly eighty bars, as well as some classic examples of the famous ‘Mannheim *crescendo*’. This is followed by an elegant *Andantino* in D for strings, and by a bustling *Prestissimo* finale.

Symphony in D major ‘La Chasse’
The Symphony in D (Riemann D 10), placed last on this disc, is the earliest of the four in the date of its publication (and presumably of its composition). It was issued by Sieber in Paris in 1772, as ‘Simphonie de chasse’

(Hunting Symphony), and is scored for strings, two oboes, two horns, two trumpets, and timpani. The hunting atmosphere is vividly conveyed in the first movement (prefaced by a short but dignified slow introduction), an exuberant 6 / 8 *Allegro*, full of whooping horn calls and chattering oboes, and even more so in the finale, again in 6 / 8 but marked *Presto*. They are separated by a genteel *Andante* in A for strings and horns, in the form of a slow rondo, with a *minore* episode.

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COMPACT DISC THREE

Pleyel: Symphonies

Some quartets have just appeared, by a certain Pleyel, a pupil of Joseph Haydn. If you don’t know them, try to get hold of them, it’s worth the trouble. They are very well written and very agreeable; you will immediately recognise the hand of his teacher. Well, it will be a lucky day for music if, when the time comes, Pleyel should replace Haydn.

So wrote Mozart, never lavish in his praise of other composers, to his father on 24 April 1784. Pleyel can hardly be said to have replaced Haydn, but he was successful and

prolific: Rita Benton, to whose monumental thematic catalogue (Pendragon Press, New York, 1977) I am much indebted, has shown that during his lifetime the works of Pleyel were issued in some 2000 editions by about 250 publishers in more than fifty cities in England and North America, and Charles van den Borren, writing in 1927, asserted that around 1800, Pleyel was ‘undeniably’ the most popular composer in all Western Europe. His works include forty-one symphonies, fourteen concertos and *symphonies concertantes*, numerous smaller orchestral pieces, and a huge amount of chamber music: sixteen string quintets, more than seventy string quartets, fifty trios, and more than sixty duos with piano.

Ignaz Josef Pleyel, who later changed this to the French equivalent, Ignace Joseph, was born in Ruppersthal, near Vienna, on 18 June 1757, and died in Paris on 14 November 1831. He is said to have studied with the Bohemian composer Johann Baptist Vanhal (who lived in Vienna more or less permanently from 1761 until his death in 1813) and about 1772 became Haydn’s pupil and lodger in Eisenstadt. The marionette opera *Die Fee Urgele* by Pleyel was performed at Eszterháza in 1776 and he composed the overture for Haydn’s marionette opera

Die Feuersbrunst, produced at Eszterháza at about the same time. He also probably composed the *Feldparthie* for wind octet, previously ascribed to Haydn, the second movement of which, a set of variations on a theme entitled ‘Corale St Antonii’, Brahms chose as the basis of his famous Variations, Op. 56a.

The first appointment that Pleyel received seems to have been that of *Kapellmeister* to his early patron, Count Erdödy, a relation of Haydn’s employer, Prince Nicolaus Esterházy. In the early 1780s he went to Italy, and his opera *Ifigenia in Aulide* was produced for the first time on 30 May 1785 at the Teatro San Carlo in Naples. He had been appointed assistant to Franz Xaver Richter, *Kapellmeister* at Strasbourg Cathedral, in 1784, and succeeded him on his death five years later. He stayed in Strasbourg until December 1791, when he went to conduct William Cramer’s ‘Professional Concerts’ in London, where he remained until May 1792 and met again his old friend and teacher, Haydn. He returned to Strasbourg that year, and, with the proceeds of his London concerts, bought the Château d’Itenwiller at Eichhoffen, some twenty miles south-west of the city. Early in 1795, however, he settled in Paris and opened a music shop; he established

a publishing house which issued a beautifully engraved edition of all Haydn’s string quartets (with a dedication to Bonaparte) in 1801 and published some four thousand other works before its closure in 1834, three years after the death of its founder; and opened a piano factory, the management of which was later taken over by his son, Camille.

Symphony in C major, Op. 66

The first of the three symphonies recorded here, the Symphony in C major, dates from 1803 (the year of Beethoven’s *Eroica* Symphony!) and was published, as Op. 66, for the first time in 1829 by André of Offenbach; it is scored for strings, flute, and pairs of oboes, bassoons, horns, trumpets, and timpani. A spacious *Adagio*, permeated by imposing dotted rhythms, prefaces the first movement. This is a busy *Allegro* ostensibly in conventional sonata form, with two main themes, both of which are introduced with delicate scoring. However, the modulating development section is so taken up with the first subject and its continuation that the recapitulation begins with the *second* subject (hitherto ignored) and the jaunty first subject only makes a token reappearance twenty bars before the end. The slow movement, in F major and without trumpets and drums, is based on a shapely,

ceremonial theme, presented by muted strings, which is repeated in different settings rather than in a series of true variations. The two remaining movements are a springy, Haydnesque *Menuetto* with a waltz-like Trio, in F major, featuring the flute, and a colourful rondo finale that is not quite so innocent and carefree as its jolly refrain suggests; note particularly its central episode, begun in A minor by the flute.

Symphony in G major, Op. 68

The Symphony in G major was written in 1804 and first published in 1838 by André as Op. 68; it is scored for strings, two flutes, two oboes, bassoon, and two horns. The airy main theme of the first movement is set off by an elegant second subject, in D major. Both themes (especially the initial phrase of the first subject) are used in the long development section which is followed by a considerably varied recapitulation. The *Adagio*, in C major, is in two sections, the second of which elaborates, rather than develops, the material presented in the first; the movement is notable for its warm, lyrical character, and for the prominence given to the five woodwind instruments, which are even provided with an elaborate written-in cadenza. Next comes a purposeful *Menuetto*, with a Trio that, like

the one in the Symphony in C major, features a solo flute – here mostly with pizzicato string accompaniment. The finale is a Rondo whose refrain is in the style of a country dance (in 6/8 and complete with drone bass) that could almost have come out of a Gilbert and Sullivan operetta; there is a beguiling *minore* episode, featuring the first oboe, linked to a return of the refrain by a dramatic transition to which reference is made towards the end of the movement.

Symphony in D minor

The Symphony in D minor was written in 1791 and performed at one of the ‘Professional Concerts’ in the Hanover Square Rooms in London. It was published a year later by André and is scored for strings, flute, two oboes, bassoon, two horns, two trumpets, and timpani. The first movement is prefaced by a short but tense slow introduction reminiscent of Mozart’s *Don Giovanni* (1787); the *Allegro* which follows is cast in D major (which is really the symphony’s basic key), yet it carries more than a hint of D minor gravity and drama; an urgent first subject – it can hardly be called a theme – briefly finds contrast in a lyrical second subject introduced by the first violins; both elements play their part in the

development. The *Adagio* (without trumpets and drums) contrasts an elegiac statement in D minor with an ingratiating one in F major, rather in the manner of a slow rondo. The dashing *Menuetto* in D major frames an unusually elaborate and extended Trio in the same key. It is followed by an ebullient concluding Rondo, with a Haydnesque refrain in D major and a *minore* episode beginning delicately with prominent woodwinds and ending with a vociferous *tutti*; the refrain returns rather like a miniature flute concerto.

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COMPACT DISC FOUR

Kozeluch: Symphonies

Leopold Kozeluch was born on 20 June 1747 at Velvary in Bohemia, some twenty miles north-west of Prague (and no distance from the hamlet of Nelahozeves, where Antonín Dvořák was to be born nearly a century later). He was baptised as Jan Antonín, but about 1773 adopted the name of Leopold to distinguish himself from his cousin and teacher, Jan Antonín Kozeluch, who was born in Velvary in 1738 and held the post of *Kapellmeister* of St Vitus's Cathedral in Prague from 1784 until his death in 1814.

After receiving his basic musical training at school in his native village he read law at the university in Prague, but continued his musical studies with his cousin and with Mozart's friend, the composer and pianist František Xaver Dušek (1731 – 1799). Several of his ballets and pantomimes were successfully performed in Prague between 1771 and 1778, in which year he moved to Vienna, where he quickly established himself as a composer, pianist, and teacher, numbering among his pupils the blind pianist Maria Theresia von Paradis, Archduchess Elisabeth of Württemberg (later the first wife of Emperor Franz II), and the Emperor's daughter Marie-Louise, who was to become Napoleon's second wife. By 1781 he had sufficient repute in the Imperial capital to be able to decline the invitation to succeed Mozart as court organist to the Prince-Archbishop of Salzburg, and in 1792 he was appointed Imperial Chamber Conductor and Court Composer. In 1785 he had founded his own publishing house, later to be managed by his younger brother, Antonín Tomáš, under the name *Musikalisches Magazin*. His compositions were also published more or less simultaneously by other houses, and his business contacts included English publishers such as John Bland, Robert Birchall, and Lewis, Houston & Hyde; Kozeluch also worked

closely with George Thomson of Edinburgh on arrangements of Scottish, Welsh, and Irish folksongs. He died in Vienna on 7 May 1818.

In the fourth and last volume of his *General History of Music*, published in 1789, Dr Charles Burney described Kozeluch as:

an admirable young composer of Vienna, whose works were first made known in England by the neat and accurate execution of Mademoiselle Paradis... in 1785. And his productions have since greatly increased in number and in favour. They are in general excellent, abounding with solidity, good taste, correct harmony; and the imitations of Haydn are less frequent than in any other master of that school.

Apart from an early oratorio, *Moisè in Egitto*, most of Kozeluch's works for church and stage (which include six operas) have not survived, and his achievement must be judged by his purely instrumental compositions: symphonies and concertos, chamber music (duos, trios, quartets), and piano pieces (including some fifty sonatas). Of the eleven symphonies now authentically ascribed to him are the three recorded here (all scored for strings and pairs of oboes, bassoons, and horns), of which the autograph scores are lost but which were first published under the composer's own imprint in Vienna, and therefore obviously with his authority and blessing, early in 1787 – the

year of *Don Giovanni* – and soon after in Leipzig and Paris.

Symphony in D major

The Symphony in D is one of only two symphonies by Kozeluch to begin with a slow introduction, in this case a short but arresting *Adagio*. It prefaces a sonata-form *Allegro* in lively 6 / 8 metre with, exceptionally, no repeat of the exposition, whose second subject, presented by the strings alone, encloses an episode in F(!); there is a vigorous development section based on the first subject. The second movement, in A, is a slow rondo, with a shapely refrain and two contrasting episodes that venture into minor keys. A strapping *Menuetto* frames a Trio in which the horns are silent, the first oboe doubles the first violins, and the bassoons double the cellos and basses. In the spirited sonata-form finale the second subject is virtually an extension of the first; the dramatic development, based on the first subject, leads into the recapitulation via a succession of Haydnesque pauses.

Symphony in G minor

The key of G minor produced a handful of remarkable symphonies in the second half of the eighteenth century, at least partly

under the influence of the pre-romantic *Sturm und Drang* (Storm and Stress) movement in German literature: by Haydn (No. 39, c. 1776–77), J.C. Bach (Op. 6 No. 6, 1770), two by J.B. Vanhal (1771 and after), Mozart (No. 25, 1773 and No. 40, 1788); and, yes, Kozeluch (1787) – his only one in a minor key. It has no minuet, and in the outer movements the two horns are crooked in G and B flat, in order to provide wider harmonic scope. The two themes of the opening *Allegro* are closely related in shape but contrasted in mood: one nervous, the other (in B flat in the exposition but in G minor in the recapitulation) lyrical. The soft sustained line for the violas in bars 14–15 and 115–19 and for the bassoons in bars 41–50 and 147–57 suggests the influence of Mozart. The development is unusual in making use of both subjects, and as in the Symphony in F (see below) there is a substantial coda. The eloquent *Adagio* in E flat major is in condensed and modified sonata form, with a central ‘episode’ rather than a development section as such, but with a sonata-form key-scheme (tonic–dominant in the exposition, tonic in the recapitulation). The concluding *Presto*, again in sonata form, has the tense, agitated spirit of the first movement, but is shorter, and sparer, in texture.

Symphony in F major
The Symphony in F begins with a substantial *Allegro molto* in sonata form, offering two very similar themes, both of which are derived from the broad eight-bar ‘introduction’ in octaves – not repeated literally in the recapitulation which follows the widely modulating development. The movement ends with a coda that brings the wind instruments into unexpected prominence. Next comes an ornate, delicately scored *Poco adagio*, in B flat and in sonata form but with no repeat of the exposition; a development that separates the various components of the main theme leads to a varied recapitulation. A stately *Menuetto* encloses a gentle Trio in which the winds are silent, except for the first bassoon which doubles the violins an octave lower. The busy sonata-form finale has an unusually appealing second subject which, however, plays no part in the largely contrapuntal development.

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COMPACT DISC FIVE

Wranitzky: Symphonies
Pavel Vranický was born in the small Moravian town of Nová Říše on 30 December 1756

(the same year as Mozart), the second son of land-owning innkeepers who also operated a postal service. He studied singing, organ, violin, and viola at the Premonstratensian monastery grammar school in Nová Říše and, later (1770–71), in Jihlava (where Mahler was to spend his boyhood nearly a century later), twenty miles north of Nová Říše and fifty north-west of Brno; he subsequently studied theology in Olomouc, fifty miles north-east of Brno. Like many of their Czech contemporaries, both he and his younger brother Antonín (1761–1820), who was also trained as a musician, gravitated to Vienna, germanising their names to Paul and Anton Wranitzky. Pavel arrived in that city in about 1776 and entered the theological seminary where he also served as choirmaster. He continued his musical studies, this time with Joseph Martin Kraus, *Kapellmeister* to the Swedish court in Stockholm, who visited Vienna in 1783.

Early in 1784 he was appointed music director for Count Johann Baptist Esterházy, and in October 1785 became director of the newly formed orchestra of the Kärntnerthortheater in Vienna, moving down the road to the Burgtheater two years later. He maintained his association with the orchestras of both these institutions until his death on

26 September 1808, when he was succeeded by his brother, Anton. He befriended Mozart, whose last German opera, *Die Zauberflöte* (1791), was at least partly influenced by Wranitzky’s first opera, *Oberon, König der Elfen* (1789). The two composers belonged to the same Masonic Lodge, ‘Zur gekrönten Hoffnung’, and after the death of Mozart in 1791 Wranitzky helped his widow, Constanze, with negotiations for publishing his music. Though there is no evidence that Wranitzky had ever studied under Haydn, he was certainly on friendly terms with that illustrious colleague, who insisted that he should direct the performances in 1799 and 1800 of *Die Schöpfung*; and Beethoven asked him to conduct the first performance of his First Symphony in 1800. His own compositions comprise more than twenty stage works, including ten operas; fifty-one symphonies (listed, with *incipits*, details of movements, and scoring, and of publication and manuscript sources, in Milan Poštolka’s invaluable but elusive twenty-eight-page *Thematic Catalogue*, published in Prague in 1967); at least fifty-six string quartets; and a large amount of other orchestral and chamber music.

Symphony in D major, Op. 36
The Symphony in D major was published in

Offenbach am Main by André in about 1799 as Op. 36, with a dedication to, among others, Archduke Joseph, Palatine of Hungary. It is scored for strings and pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and timpani. Its first movement is prefaced by an *Adagio* whose grand, stately opening and conclusion are set off by a tender episode for the strings. The main theme of the sonata-form *Allegro molto*, beginning quietly on the strings and continuing in a festive *tutti*, is pure *opera buffa*; there is a dramatic and colourful development section and the movement is crowned by a jubilant coda. The second movement, in A major and entitled *Russe*, is in ternary form and based on a gavotte-like theme; after a stern middle section in A minor follows a varied reprise of the A major section and a short coda, played here in slightly faster tempo. The third movement is a racy and exuberant *Polonese* in D; it frames a slower and gentler Trio in G with prominent flute and cello, the strings playing *sul ponticello*. Like the first movement, the Finale begins with a solemn slow introduction, but scored only for double woodwinds and horns. It prepares the way for a jolly, and later dramatic, Rondo in 6/8, notable, once more, for its perceptive scoring which contrasts and combines strings and winds.

Symphony in C minor, Op. 11

The Symphony in C minor, published by André in 1791 as Op. 11, and by Imbault in Paris in 1792, is scored for strings, flute, and pairs of oboes, clarinets, bassoons, horns, trumpets, and timpani. A short but impressive *Grave* leads into a fine, turbulent *Allegro assai* first movement in concise sonata form, with a modulating development section. The second movement is a predominantly gentle, even chamber-musical, sonata-form *Adagio* in E flat major and 2/4 time, without clarinets and timpani. The third movement is a *Menuetto* in C minor in the usual two repeated sections: the first rather severe in character, the second more playful and waltz-like; the dancing Trio is in the relative major key, E flat, and brings the wind instruments into prominence. The finale, in C major and, like the first movement, in economical, monothematic sonata form, is festive in character and again brings the wind instruments to the fore; there is an adventurous, widely modulating development. If Mozart had written a symphony in C minor, this could surely be it!

Grand Characteristic Symphony for the Peace with the French Republic, Op. 31

The *Grand Characteristic Symphony for the*

Peace with the French Republic was published in Augsburg by Gombert in 1797 as Op. 31, together with arrangements for piano trio and for string quintet. It is the most remarkable of the three symphonies recorded here, not only because of its programmatic subject but also because it is so brilliantly scored for string orchestra, rather than the full classical orchestra for which Wranitzky wrote with such mastery. The work, a musical portrait of the French Revolution (1789–94) and war with Austria, is in four ‘movements’, each subdivided into shorter, contrasting sections. The first movement begins with ‘The Revolution’, an *Andante maestoso* in a solemn C minor, which leads to a fierce, syncopated *Allegro molto* with a gentle subsidiary theme in E flat major; this is followed by a brief and remarkably gentle ‘English March’ in C major, after which the music of ‘The Revolution’ returns; the third section begins with a pompous ‘March of the Austrians and Prussians’ in E flat major and ends with another return to C minor and the music of ‘The Revolution’. The second movement begins with ‘The Fate and the Death of Louis’, marked *Adagio affettuoso, con sordini*, a tender, chamber-musical E flat major tribute to Louis XVI, who had married Maria Antonia (Marie Antoinette), daughter

of Empress Maria Theresia, in 1770, and who was guillotined on 21 January 1793; the Queen was unnecessarily sent to the guillotine on 16 October that year. This section is followed by a dramatic passage which in turn leads to a ‘Funeral March’ in C minor, concluding with two vivid crashes of the guillotine; the movement ends with a return to the eloquent tribute to the French King. The third movement begins with the ‘English March’ heard earlier, here greatly enlivened; it is followed by a grandiloquent ‘March of the Allies’, also in C major, and the remainder of the movement is devoted to a vivid depiction of ‘The Tumult of a Battle’, an *Allegro* in the same key. The fourth movement begins *Andante grazioso* with a portrayal of ‘The Prospects of Peace’ and ends *Allegro vivace* with an exuberant and extended musical account of ‘Rejoicing at the Achievement of Peace’ in C major. A projected performance of the symphony in Vienna was proscribed by an Imperial resolution, dated 20 December 1797, which objected to the provocative nature of the work’s title.

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The UK’s first chamber orchestra, the **London Mozart Players** was founded by

Harry Blech in 1949 and is regarded as one of the finest ensembles of its kind, bringing together outstanding musicians to perform music of the highest quality. Particularly renowned for its definitive performances of the core classical repertoire, it engages innovatively with music of all eras and has given many world premieres, especially of works by British composers. Its international reputation has attracted many distinguished conductors and the orchestra recently appointed Gérard Korsten as its fifth Music Director, for a three-year term starting in September 2010. Supported by Croydon Council, the London Mozart Players has been Resident Orchestra of Fairfield and the London Borough of Croydon since 1989. It performs at major London venues and is Orchestra in Association of The Anvil in Basingstoke, Turner Sims Concert Hall in Southampton, Wellington College, Portsmouth Grammar School, and Trinity School in Croydon. Touring regularly, it is a frequent performer at the Rheingau Music Festival in Germany and has recently visited Spain, Belgium, France, and Ireland; a tour through Germany is planned for 2010. The London Mozart Players has made numerous recordings and its discography for Chandos includes piano concertos by Hummel and

Mozart with Howard Shelley and the continuing acclaimed series 'Contemporaries of Mozart' with Matthias Bamert, which numbers more than twenty CDs. www.lmp.org

Since serving as Resident Conductor alongside the then Music Director Lorin Maazel with The Cleveland Orchestra, **Matthias Bamert** has been Music Director of the Swiss Radio Orchestra and Malaysian Philharmonic Orchestra, Principal Guest Conductor of the Royal Scottish National Orchestra, and Associate Guest Conductor of the Royal Philharmonic Orchestra. As Music Director of the London Mozart Players for seven years he masterminded the hugely successful recording series 'Contemporaries of Mozart' on Chandos; in 1999, the year of its fiftieth anniversary, he brought the orchestra to the BBC Proms, Vienna, and the Lucerne Festival, and in January 2000 returned with it to Japan. He has worked frequently with the Philharmonia Orchestra, London Philharmonic Orchestra, BBC Symphony Orchestra, BBC Philharmonic, City of Birmingham Symphony Orchestra, Pittsburgh Symphony Orchestra, Orchestre national de France, and NHK Symphony Orchestra, Tokyo. As Director of the Glasgow contemporary music festival Musica

Nova (1985–90), he became known for his innovative programming, a gift further manifested during his tenure as Director of the Lucerne Festival (1992–98), when he oversaw the opening of a new concert hall, instituted a new Easter Festival and a new piano festival,

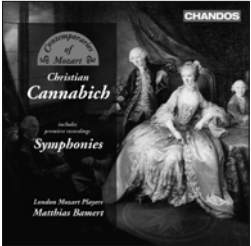
and increased the festival's activities several times over. Matthias Bamert has conducted the world premiere of works by Toru Takemitsu, John Casken, James MacMillan, and Wolfgang Rihm, and recorded more than eighty CDs, many of which have won international prizes.

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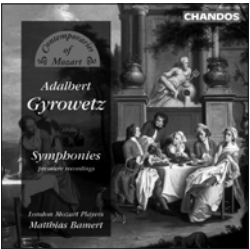
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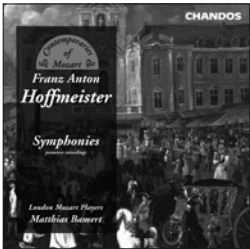
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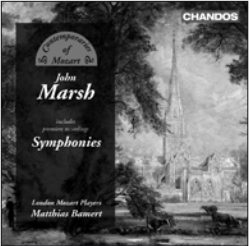
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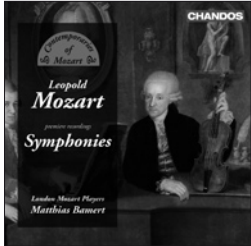
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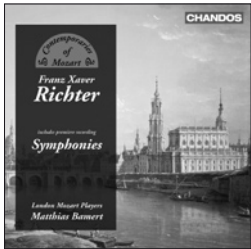
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