

ONE HUNDRED TWENTY-SIXTH SEASON

Chicago Symphony Orchestra**Riccardo Muti** Zell Music Director**Yo-Yo Ma** Judson and Joyce Green Creative Consultant

Thursday, June 8, 2017, at 8:00

Friday, June 9, 2017, at 1:30

Saturday, June 10, 2017, at 8:00

Tuesday, June 13, 2017, at 7:30

Manfred Honeck Conductor
Regula Mühlemann Soprano
Paul Lewis Piano**Music by Wolfgang Mozart**Overture to *La clemenza di Tito*, K. 621*Exsultate, jubilate*, K. 165

Allegro

Andante—

Vivace

REGULA MÜHLEMANN

Piano Concerto No. 27 in B-flat Major, K. 595

Allegro

Larghetto

Allegro

PAUL LEWIS

INTERMISSION*Laudamus te* FROM *Mass in C Minor*, K. 427

REGULA MÜHLEMANN

Vorrei spiegarvi, oh Dio!, K. 418

REGULA MÜHLEMANN

Symphony No. 35 in D Major, K. 385 (*Haffner*)

Allegro con spirito

[Andante]

Menuetto

Presto

These performances are generously sponsored by the Randy L. and Melvin R. Berlin Family Fund for the Canon.

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Wolfgang Mozart

Born January 27, 1756; Salzburg, Austria

Died December 5, 1791; Vienna, Austria

Overture to *La clemenza di Tito*, K. 621



La clemenza di Tito is Mozart's farewell to opera, although he did not think of it that way. It was composed quickly—most of it in just three weeks—for the coronation of Leopold II as king of Bohemia in Prague, where *Don Giovanni* had

taken the city by storm following its premiere there just four years earlier. But, despite some magnificent individual numbers that are often performed today, the opera itself has largely faded from view. *La clemenza di Tito* is one of two operas Mozart wrote in the last year of his life—*The Magic Flute*, a singspiel—a German opera with spoken dialogue; and *La clemenza di Tito*, an opera seria—a fading breed of serious opera rooted in ancient history. The libretto for *La clemenza di Tito*, drawn from the work of Pietro Metastasio, focuses on the Roman Emperor Titus and his generous clemency of those who plot against his life and his throne.

In late August 1791, Mozart and his wife Constanze traveled to Prague for the coronation ceremonies and the first performance of *La clemenza di Tito*. Mozart entered the completed work in his catalog on September 5—the day before the coronation. The premiere was not a success, either with the public or with the

royalty for whom it was written (sitting through it at the end of a very long day of celebrations). The Empress Maria Louisa famously offered her opinion: “una porcheria tedesca”—(German swinishness). However, Franz Niemetschek, who wrote the first biography of Mozart, found the entire score heavenly. “There is a certain Grecian simplicity, a still sublimity,” he wrote, “which strikes a sensitive heart gently but none the less profoundly.” Later audiences came around to understand its many beauties, although it has never rivalled the most popular Mozart operas at the box office. Even the brief but brilliant and festive overture—a reminder that it was written for a coronation—is still something of a rarity in concert halls (the Chicago Symphony Orchestra did not play it until 1944, and has only performed it a handful of times since).

Niemetschek said that the composer was often sick during his two weeks in Prague: “His color was pale and his expression sad.” But he was still himself, more or less, until October, when his symptoms grew worse and the end was near. After Mozart's death, Constanze became *La Clemenza di Tito*'s greatest champion. On December 29, 1794, she mounted a benefit performance at the Kärtnerter Theatre in Vienna, where the opera had not yet been heard. It was given again in Vienna in March, this time at the Burgtheater, where a rising star in Vienna's music scene, Ludwig van Beethoven, played a concerto by Mozart during the interval between acts. ■

Above: Mozart, silverpoint drawing by Dora Stock, 1789

COMPOSED

1791

FIRST PERFORMANCE

September 6, 1791; Prague, Bohemia

INSTRUMENTATION

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings

APPROXIMATE PERFORMANCE TIMING

5 minutes

FIRST CSO PERFORMANCES

February 24 and 25, 1944, Orchestra Hall. Hans Lange conducting

July 13, 1950, Ravinia Festival. Antal Doráti conducting

MOST RECENT

CSO PERFORMANCES

June 26, 1983, Ravinia Festival. James Levine conducting

April 24, 1989, Orchestra Hall. Michael Morgan conducting

Wolfgang Mozart

Exsultate, jubilate, K. 165



The most celebrated singers of the eighteenth century were castratos. Each year in Italy, as many as 4,000 boys submitted themselves to back-street surgeons, hoping that, in exchange for the promise of complete manhood, they

might achieve acclaim and fortune on the opera stage for their celestial, prepubescent voices. When the great historian Dr. Charles Burney went to Italy in 1770, the medical profession denied all knowledge of this thriving black-market business and parents were too ashamed of their complicity and greed to admit anything. Burney met sixteen aspiring castratos at the Naples conservatory alone—they roomed upstairs, in the warmest quarters, to protect their delicate young voices. Castratos were the reigning stars of every opera house, and among the most beloved in Italy at the time was Venanzio Rauzzini.

When Mozart arrived in Milan on November 4, 1773—this was the third and last trip he made with his father—his baggage contained the unfinished score of his opera *Lucio Silla*, which he was writing for Rauzzini.

Sometime in the days following the opera's premiere on December 26—it started three hours late and lasted six—Mozart composed this motet, *Exsultate, jubilate*, to showcase Rauzzini's celebrated virtuosic technique in rapid runs and daredevil jumps, his perfect high notes, and his heavenly tone.

Mozart called *Exsultate, jubilate* a motet—it is a sacred work with a Latin text—but its form more closely resembles that of a concerto for voice and orchestra. It is above all a display piece: two fast and florid movements frame a gracious, lyrical andante. The middle movement begins with a brief recitative and concludes with a cadenza, which allowed Rauzzini to show off unencumbered by the orchestra. The final Alleluia is among the first of Mozart's works to achieve lasting popularity. As the rage for castratos began to wane early in the nineteenth century—the last of the line actually lived till the first years of the twentieth century—this brilliant motet became the natural province of the greatest sopranos, though one can scarcely imagine what Rauzzini would have thought of his Alleluia as sung by Deanna Durbin in the 1939 Hollywood film, *100 Men and a Girl*. ■

Above: **Mozart at the keyboard, at fourteen, as painted by Saverio dalla Rosa. Verona, Italy, 1770**

COMPOSED

January 1773

FIRST PERFORMANCE

January 17, 1773; Milan, Italy

INSTRUMENTATION

solo voice, two oboes, two horns, organ, strings

APPROXIMATE PERFORMANCE TIME

16 minutes

FIRST CSO PERFORMANCES

December 13 and 14, 1918, Orchestra Hall. May Peterson as soloist, Eric DeLamarter conducting (Alleluia)

June 28, 1951, Ravinia Festival. Alyne Dumas Lee as soloist, William Steinberg conducting

February 9, 1954, Orchestra Hall. Hilde Gueden as soloist, Bruno Walter conducting

MOST RECENT

CSO PERFORMANCES

January 15, 16, 17, and 20, 1998, Orchestra Hall. Renée Fleming as soloist, Christoph Eschenbach conducting

July 9, 2010, Ravinia Festival. Arianna Zukerman as soloist, Pinchas Zukerman conducting

EXSULTATE, JUBILATE

Exsultate, jubilate
o vos animae beatae,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis
in exspectata quies.
Undique obscura regnabat nox;
surgite tandem laeti,
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Alleluia.

Exult, rejoice,
O you blessed souls,
singing sweet hymns;
responding to your song,
the skies sing psalms with me.

The friendly daylight shines,
both clouds and storms have now fled;
for the righteous
an unexpected calm has come.
Everywhere dark night reigned;
rise up at last in gladness,
you who were afraid until now,
and joyfully present to the happy dawn
handfuls of lilies.

Thou crown of virgins,
give us peace,
thou, ready to give comfort
wherever a heart sighs.

Alleluia.

Wolfgang Mozart

Piano Concerto No. 27 in B-flat Major, K. 595



Mozart was the greatest pianist of his time, yet we have very little idea of what it was like to be in the audience when he performed. We can hear Brahms playing his own music on record—the sound is faint and scratchy, but we can tell how he

shaped a phrase, how he let a melody flow, how much give-and-take he allowed in the tempo—but no one can tell us how Mozart sounded. There are, of course, the stories of Mozart as a child performer: how he could sight-read, improvise, and play with a facility denied most musicians of any age; how he excelled at the stunts his father devised—playing with a cloth draped over the keys, for example—to amuse royalty. But once the

child prodigy matured into a true genius—a more unsettling commodity—and abandoned entertainment for art, it becomes difficult to put our finger on precisely what set Mozart's playing apart from all others.

The eyewitness reports are uniformly enthusiastic but short on facts. We don't know how he looked when he sat at the keyboard—whether he leaped at the keys, as the movies suggest, with adolescent delight. There's scarcely one comment as revealing as Mozart's own about a colleague: "She stalks over the clavier with her long bony fingers in such an odd way." There are other vivid remarks scattered throughout his letters about pianists who grimaced and flopped about while playing, or distorted the music with freewheeling use of rubato, and he once advised his sister to play with "plenty of expression, taste, and fire"—characteristics that apparently governed his own

Above: **Mozart, from the unfinished portrait by his brother-in-law Joseph Lange, ca. 1790**

performances. There's one particular phrase of his—"it should flow like oil"—that has helped musicians recognize that discretely picking at Mozart's notes is all wrong. But of technical matters, there's very little; on one occasion Mozart wrote to his father that "everyone is amazed that I can always keep strict time. What the people cannot grasp is that in 'tempo rubato' in an adagio, the left hand should go on playing in strict time." Few musicians whose opinions we might still value have left us detailed descriptions. Muzio Clementi, the famous pianist who was once pitted against Mozart in a contest, later recalled simply that he "had never heard anyone perform with such spirit and grace." Mozart realized his concertizing was a digression, anticipating—as too few of his contemporaries did—the day when he would be known instead for the music he wrote. "I would rather neglect the piano than composition," he told his father in February 1778, "for with me the piano is a sideline, though, thank God, a very good one." Indeed, it was his best source of income for many years, and the neighbors regularly watched, sometimes as often as every other day, while his piano was lowered from his window and carted off to his next engagement.

But by 1791, the last year of his life, Mozart was no longer in great demand as a performer, and he had virtually stopped writing music to play in concert. His own catalog tells the story: between February 1784 and December 1786 he entered twelve piano concertos, but there are none listed in 1787, just one in 1788, and one again in 1791. The B-flat major concerto from that final year is the last piece he played in public.

This concerto was entered in the catalog on January 5, 1791. Mozart introduced it on March 4, at a concert organized

by the clarinetist Joseph Bähr, which included an appearance by Aloysia Weber Lange, who was Mozart's first love, a former pupil, and now his sister-in-law. (Her husband painted the famous unfinished portrait of Mozart.) We don't know how the work was received. Like two earlier piano concertos in B-flat, this last one is lyrical and intimate rather than grand or dramatic. Here Mozart seems to have found a new clarity that only heightens the expressive quality of the music. The writing has the directness of speech, the simplicity of folk song, and an emotional depth possible only in the greatest art. Though the music begins radiantly in B-flat major—with the accompaniment alone, as the G minor symphony (K. 440) does—Mozart frequently turns to the minor mode. The effect is, as in life itself, that sunlight brings shadow; we know joy only by experiencing sorrow as well.

The first two movements in particular understand the complexity of both life and art. Mozart's mastery of detail and technique is so assured that the main theme of the Larghetto returns, little changed, as the second theme of the finale, without calling attention to the fact. The finale is more cheerful, though not entirely carefree. The main theme is similar to the melody of "Sehnsucht nach dem Frühlinge," a lovely song which is listed immediately after the concerto in Mozart's own catalog:

Come, sweet May, and turn
the trees green again,
and make the little violets
bloom for me by the brook.

But Mozart was to enjoy only one more springtime. ■

COMPOSED

1791; entered in catalog on January 5, 1791

FIRST PERFORMANCE

March 4, 1791; Vienna, Austria. The composer as soloist

INSTRUMENTATION

solo piano, one flute, two oboes, two bassoons, two horns, strings

CADENZAS

Mozart

APPROXIMATE PERFORMANCE TIME

31 minutes

FIRST CSO PERFORMANCES

February 22, 1944, Orchestra Hall. Artur Schnabel as soloist, Hans Lange conducting

August 11, 1973, Ravinia Festival. Alicia de Larrocha as soloist, Lawrence Foster conducting

MOST RECENT CSO PERFORMANCES

June 26, 2005, Ravinia Festival. Richard Goode as soloist, James Conlon conducting

October 31, November 1, 2, and 3, 2013, Orchestra Hall. Emanuel Ax as soloist, Bernard Haitink conducting

MOZART BY NUMBERS

Although a rare plant bears his name, the esteemed botanist Ludwig Alois Ferdinand Ritter von Köchel is remembered today for leaving the single first letter of his last name to Mozart scholarship. One can scarcely study piano as a child without noticing the mysterious K. 545 printed after the Sonata in C major, the one Mozart himself labeled “for beginners,” to the perpetual consternation of determined young fingers.

Köchel’s catalog appeared in 1862; he had been collecting information and tracking down music for more than a decade. Although he studied law at the University of Vienna and later specialized in mineralogy and botany, it was his lifelong devotion to Mozart, tempered by his methodical mind and a predisposition to taxonomy that led to the most important work of his career: the first systematic attempt to catalog the output of a major composer. Köchel assigned a number, gave the opening musical line, listed instrumentation, and provided information about the autograph and any printed editions for each piece he thought authentic, from K. 1, a childhood harpsichord piece, to K. 626, the Requiem left unfinished at Mozart’s death. (This week’s program spans nearly the entirety of Mozart’s career, from K. 165 to K. 621.)

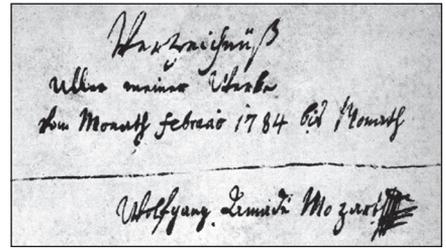
Although Köchel’s catalog has since been challenged and updated, it is still the most convenient way to grasp how much music Mozart composed in his brief lifetime. And it clearly confirms the popular image of Mozart busily writing music day in, day out, at his desk, in the carriage, even while out bowling with friends. We know from examining his sketches that Mozart wrote with apparent ease, or that by the time he got it on paper, it was already figured out; there is little of the awful, messy struggle to bring a phrase of music to life that we regularly find in Beethoven’s manuscripts.

Mozart’s letters, too, make it clear he never suffered from writer’s block; certainly he had slow months, and at other times, worked at a most unreasonable pace, but overall there is an amazing, steady flow of notes. Musicologist Leo Schrade once commented that Mozart wrote nearly the same amount in every four-year

period, although numbers alone do not explain the miracle of the mid-1780s, when Mozart produced a dozen piano concertos, *The Marriage of Figaro*, *Don Giovanni*, most of his songs, many works of chamber music, a symphony, a horn concerto, and several incidental pieces including *Eine kleine Nachtmusik*—a lifetime’s workload in a matter of months. (The relative constancy of his output makes it possible, for those who delight in number games, to determine, with a fair degree of accuracy, Mozart’s age at the time of any composition by dividing the K. number by twenty-five, then adding ten; it works only for K. numbers over 100.)

The Mozart family started what Köchel later finished. In 1768, Leopold Mozart, always sharp and ambitious regarding his son’s career, made a list “of all the things that this twelve-year-old youngster composed since his seventh year.” In February 1784, Wolfgang began his own “Catalog of all my Works,” as he called it, though in fact it chronicles only the last six and three-quarters years of his life and does not include arrangements or pieces he thought unworthy. Still, it is the first such systematic document by a major composer—Haydn, for example, kept a list that does not even include dates—and it remains an invaluable source. Mozart’s book neatly records, on the left-hand page, the date, title, and instrumentation for each of his works, with the opening musical phrase inscribed on two staves on the facing page.

Mozart began with the E-flat major piano concerto composed for Barbara Ployer, the one Ludwig Köchel would later mark as the 448th work of his career. We have no way of knowing why he decided, at that point in his life, to begin keeping track, although just one month later he also began a careful account of his finances. (Constanze took over the ledger a year later and soon gave it up entirely.) From then on, sometimes on a daily basis, he entered each piece as he finished it. On the last page, in fairly frenzied handwriting, Mozart lists *The*



In 1784, Mozart made up his mind to put his works in order.

Magic Flute, *La clemenza di Tito*, the Clarinet Concerto, and finally the little Masonic Cantata dated November 15, 1791. The next fifteen pages, already ruled to receive more musical incipits, are blank.

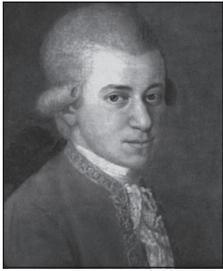
Köchel was not even born when Mozart died. By the time he started the task of collecting and ordering Mozart’s scores, sometime around 1850, Mozart was not as highly valued as today; musicians knew and played only a handful of works. Perhaps not even Köchel suspected he would count as high as 626. Köchel would probably delight at the scientific nature of more recent Mozart research, even though it has thrown his numbering into disarray.

Ludwig Köchel is survived by a handful of fastidious scholars who have left their names to musical research—Otto Erich Deutsch to Schubert’s catalog; Anthony van Hoboken to Haydn’s; even another K., for Ralph Kirkpatrick, who numbered all the keyboard sonatas by Domenico Scarlatti. Köchel also was responsible for organizing the first complete edition of Mozart’s music, and for handpicking an editorial board that included both Joseph Joachim and Johannes Brahms. And although that project, too, has been superseded, it was indispensable to a previous era’s understanding of Mozart. When Köchel died in 1877, the publication was barely off the ground. Brahms’s edition of Mozart’s Requiem had appeared only the month before, and that is the music that was played at Köchel’s funeral, the work he taught us to remember as K. 626.

—P.H.

Wolfgang Mozart

Laudamus te FROM Mass in C Minor, K. 427



The *Laudamus te* comes from one of music's greatest unfinished works, Mozart's Mass in C minor. The story begins with Wolfgang's marriage to Constanze Weber, which his father Leopold famously tried to stop, no doubt encouraging

Wolfgang all the more in his decision. (The tale is further complicated—anticipating the sister-swapping plot of *Così fan tutte*—by the fact that Wolfgang initially preferred Constanze's sister Aloysia, who jilted him and married the artist Joseph Lange, the painter of the most famous portrait of the composer.) Wolfgang and Constanze were married on August 4, 1782, at Saint Stephen's Cathedral in Vienna (Leopold's formal written consent, sent from Salzburg, didn't reach the couple until the day after the wedding), putting an end to Leopold's campaign, but opening a long chapter of hard-fought reconciliation between father and son.

On January 4, 1783, when Wolfgang wrote to his father in Salzburg, he mentioned “the score of half a mass, which is still lying here waiting to be finished.” That fragment, the beginning of what would have been Mozart's largest and most

impressive setting of a sacred text, is the Mass in C minor. We know that Mozart led the first performance of this work in Salzburg the following October, but we can't be sure that he ever finished the score. The premiere was given during the couple's long-promised, often-delayed trip to Salzburg, where peace negotiations with Leopold were no doubt bolstered by Constanze's singing of the magnificent soprano solos in Wolfgang's new mass—sublime, deeply expressive music that was almost certainly written especially for her. Wolfgang's sister Nannerl wrote in her diary, without further comment, that she attended the performance on October 23 “in which my sister-in-law sings solo.” Obviously, Leopold was there too, and although we know his opinion of many things, there's no record of what he thought of his son's important new work, or even of Constanze's singing, in tremendously challenging music.

Constanze's role in the score is considerable. Mozart knew that Constanze could sing this music—some of the phrases are lifted from a vocal exercise he had written for her a couple of years earlier. The florid aria, *Laudamus te*, drawn from the Gloria, is particularly unrelenting in its challenges, and it encompassed a two-octave range and an arsenal of effects, including ornaments, scales, and arpeggios. ■

LAUDAMUS TE

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise you. We bless you.
We worship you. We glorify you.

Above: a detail from the Mozart family portrait by Johann Nepomuk della Croce, 1780

COMPOSED
1782–83

FIRST PERFORMANCE
October 23, 1783; Salzburg, Austria.
The composer conducting

INSTRUMENTATION
solo soprano, two oboes, two horns,
organ, strings

**APPROXIMATE
PERFORMANCE TIME**
5 minutes

FIRST CSO PERFORMANCES
January 19 and 20, 1956, Orchestra
Hall. Hilde Gueden as soloist, Fritz
Reiner conducting

June 26, 1975, Ravinia Festival.
Kathleen Battle as soloist, James
Levine conducting

**MOST RECENT
CSO PERFORMANCES**
June 23, 1991, Ravinia Festival.
Dawn Upshaw as soloist, James
Levine conducting

January 24, 25, 26, and 27, 2008,
Orchestra Hall. Camilla Tilling
(January 24) and Susanna Phillips
(January 25, 26, and 27) as soloists,
Esa-Pekka Salonen conducting
(complete mass)

CSO RECORDING
1985. Marvis Martin as soloist, Sir
Georg Solti conducting. CSO (*From the
Archives*, vol. 14: *The Solti Years*)

Wolfgang Mozart

Vorrei spiegarvi, oh Dio!, K. 418



Mozart fell in love with the soprano voice long before he met sixteen-year-old Aloysia Weber, for whom he developed a mad crush. He immediately began to compose arias with her voice in mind, and, even after she spurned his advances,

continued to write music for her to sing.

The soprano voice inspired some of Mozart's most sublime music. The arias from the great operas are familiar, much loved, and often performed outside the opera house, but the works we know as concert arias include many neglected treasures. Mozart wrote several of them as substitute numbers for his own operas—he originally composed “Dalla sua pace,” now a standard part of *Don Giovanni*, when his Viennese tenor could not sing “Il mio tesoro.” Others were intended for insertion into another composer's opera, or, just as the name implies, to be performed in concert. Mozart usually designed them for singers he held in special affection, which is partly why most of the fifty-four concert arias in his catalog are for soprano. He composed eight for Aloysia Weber (before and after she became his sister-in-law), including the one performed at these concerts. He wrote one for Nancy Storace, his first Susanna in *The Marriage of Figaro* (to which he

added an obbligato piano part for himself), and another for the first Dorabella in *Così fan tutte*. In 1787, while he was staying with the Dušeks in Prague, he composed an aria for his hostess Josefa, who locked him in a room until he finished the score. (He threatened to take the music back if she couldn't read it correctly at sight.)

Mozart met Aloysia Weber when he stopped over in Mannheim on his way to Paris in 1777. He fell in love with her almost at once, which no doubt contributed to his staying on in Mannheim for five months. When he wrote to his father proposing that he change his itinerary and accompany her to Italy, where she might become a prima donna, Leopold was incensed, and ordered him to go straight to Paris. When Wolfgang returned to Mannheim some six months later, Aloysia, now busy singing at the court opera, seemed unusually cool. “I really cannot write—my heart is too full of tears,” Wolfgang informed Leopold.

In October 1780, Aloysia married the actor and painter Joseph Lange. In 1781, Mozart stayed with the Weber family in Vienna, where they had recently moved, and he now turned his attention to Aloysia's younger sister Constanze. The Weber sisters and their spouses were all on good terms, however, and over the next few years, Mozart wrote some of his loveliest music for Aloysia to sing, including the role of Donna Anna in *Don Giovanni*.

Above: **Mozart, in a recently authenticated portrait by Joseph Hickel, 1783; commissioned by Johann Lorenz Hagenauer, a friend of the Mozart family**

COMPOSED

1783

FIRST PERFORMANCE

date unknown

INSTRUMENTATION

solo soprano, two oboes, two bassoons, two horns, strings

APPROXIMATE PERFORMANCE TIME

8 minutes

FIRST CSO PERFORMANCES

August 7, 1971, Ravinia Festival.
Beverly Sills as soloist, Aldo Ceccato conducting

December 5, 6, and 7, 1974, Orchestra Hall. Barbara Hendricks as soloist, Sir Georg Solti conducting

MOST RECENT CSO PERFORMANCES

May 7, 8, and 9, 1998, Orchestra Hall. Christine Schäfer as soloist, Mark Wigglesworth conducting

July 1, 1999, Ravinia Festival. Christine Schäfer as soloist, Christoph Eschenbach conducting

Mozart composed *Vorrei spiegarvi, oh Dio!* in 1783, as a replacement aria for Aloysia's Viennese debut with the Italian Opera Company, in a now-forgotten opera, *Il curioso indiscreto* (The indiscreet snoop), by Pasquale Anfossi. Its extraordinarily wide range (two and a half octaves, from low B to high E), hairpin curves, and skyrocket jumps—there is a stunning one, up two octaves and a third

shortly before the final cadences—were apparently tailor-made for Aloysia's voice. To make sure this was lost on no one, Mozart insisted a statement be printed in the program, explaining that he had provided this music because Anfossi's aria did not do justice to Signora Lange's voice, and that honor, therefore, "should be accorded where it is due." (He later said that the public cared for nothing but his aria.) ■

VORREI SPIEGARVI, OH DIO!, K. 418

I WOULD LIKE TO EXPLAIN, OH GOD!, K. 418

To test the fidelity of his betrothed, Clorinda, the Marchese Calandrino asks his friend the Conte di Ripaverde to pay court to her. Only at his second advances does Clorinda begin to waver: beset by conflicting emotions, she indirectly confesses her love to the count and sends him off to his betrothed, Emilia.

Clorinda:

Vorrei spiegarvi, oh Dio!
Qual è l'affanno mio;
Ma mi condanna il fato
A piangere e tacer.
Arder non può il mio core
Per chi vorrebbe amore
E fa che cruda io sembri
Un barbaro dover.

Ah conte, partite,
Correte, fuggite
Lontano da me.
La vostra diletta
Emilia v'aspetta,
Languir non la fate,
È degna d'amor.
Ah stelle spietate!
Nemiche mi siete.
(Mi perdo s'ei resta, oh Dio!)
Partite, correte,
D'amor non parlate,
È vostro il suo cor.

I would like to explain, oh God!
how bitter is my grief,
but Fate condemns me
to weep in silence.
My heart cannot burn
for one who would love me,
and a bitter duty
forces me to be cruel.

Ah, go, Count,
leave me, fly
far from me.
The charming
Emilia awaits you;
do not cause her to pine,
she is worthy of your love.
O pitiless stars!
You are my foes.
(I am lost if he remains!)
Go, go in haste;
do not speak of love;
yours is her heart.

Wolfgang Mozart

Symphony No. 35 in D Major, K. 385 (*Haffner*)



Wolfgang Mozart and Sigmund Haffner were born in Salzburg the same year. Although they were childhood friends, their families moved in different circles. The Mozarts were musicians, entertainers—at first Salzburgers thought them

no more than a troupe of show-business people, led by Papa Leopold, a highly regarded violinist and teacher, who was driven by the exceptional talents of his daughter and son to become the ultimate stage father. The Haffners were among the town's wealthiest, most prominent, and most distinguished families—Sigmund Haffner, Sr., was a successful wholesaler and the former mayor of Salzburg—although it's the serenade and symphony that Mozart wrote for them that made the family internationally famous into our own century. When Maria Elisabeth (“Lisl”) Haffner announced her plans to marry Franz Xaver Späth, a local shipping agent, in July 1776, Sigmund asked Mozart to provide the music for his sister's nuptials. Mozart complied with a grand orchestral work, which was performed on the eve of the wedding and is known today simply as the *Haffner* Serenade.

In the summer of 1782, after the composer had happily abandoned Salzburg for the more sophisticated and competitive Vienna (the world's greatest musical marketplace at the time), he

was commissioned to write a second serenade for the Haffner family, this time to honor Sigmund Junior's elevation to a position of nobility. Mozart was terribly pressed for time—“I am up to my eyes in work,” he wrote to his father on July 20—because he had other deadlines to meet and was moving to a new house in preparation for his own marriage. He took the assignment anyway, proudly picking a key (Leopold's “preferred” key of D major) that would please his father, since his choice of wife did not. Mozart was still writing the serenade when Sigmund was ennobled on July 29, adding “von Imbachhausen” to his name. Two days later, he informed his father that he was unable to “scribble off inferior stuff,” and that the piece would be done in a day or two. The work was completed sometime before Wolfgang and Constanze Weber's wedding on August 4, and although we don't know when it was finally performed, by August 24 Leopold had seen the score and given his approval. (Constanze wasn't so lucky; Leopold persisted in thinking her an inferior match for his son.)

In December, Mozart wrote to his father, asking him to send a copy of the new Haffner score (he was planning his Lenten concert programs). When it finally arrived that February (it was Leopold's delay, not that of the postal service), Wolfgang wrote back at once, “My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.” Nonetheless, Mozart wasn't entirely satisfied, and that winter

Above: posthumous portrait of Mozart painted by Barbara Krafft in 1819, commissioned by Joseph Sonnleithner

COMPOSED

July–August, 1782, as a serenade
1783, revised as a symphony

FIRST PERFORMANCE

March 23, 1783; Vienna, Austria

INSTRUMENTATION

two flutes, two oboes, two clarinets,
two bassoons, two horns, two
trumpets, timpani, strings

APPROXIMATE PERFORMANCE TIME

17 minutes

FIRST CSO PERFORMANCES

November 26 and 27, 1915, Orchestra
Hall. Frederick Stock conducting

August 7, 1941, Ravinia Festival. Pierre
Monteux conducting

MOST RECENT CSO PERFORMANCES

October 15, 16, and 18, 2009,
Orchestra Hall. Riccardo
Muti conducting

July 28, 2013, Ravinia Festival. James
Conlon conducting

CSO RECORDINGS

1986. Sir Georg Solti conducting.
Sony (video)

he revised the score, adding pairs of flutes and clarinets to the first and last movements. (He also dropped the march that originally opened and closed the serenade.)

When he conducted the “new” symphony in Vienna on March 23, it apparently *did* make a good effect, although Mozart’s own report to his father deals primarily with His Majesty the Emperor, who uncharacteristically stayed for the entire concert—“and how he applauded me!” Mozart wrote—and contributed 25 ducats to demonstrate his support. (The box office take that night was an impressive 1,600 gulden; Mozart’s own profit, according to the calculations of his biographer Maynard Solomon, was probably close to 1,400 gulden—more than half his earnings for the entire year.)

The *Haffner* Symphony, as we now call it, is a transitional work in Mozart’s career. It was designed as party music for Salzburg and then transformed into a symphony for Vienna, the great music center where Mozart had moved, a safe distance from his meddling father and the “coarse, slovenly, dissolute court musicians” of his hometown. From the very first measures, with their urgent call to attention, the symphony is serious business—far too ambitious and commanding to serve as background music for even the most important society event. The entire movement is permeated, measure after

measure, by the leaping octaves and dashing rhythms of the initial figure—it’s a brilliant, witty, enthralling essay in the art of development. (The way Mozart lets one idea dominate this Allegro is surely indebted to his study that year of the newest string quartets by Joseph Haydn, the master of building whole movements from just a single theme.) This is music of immense variety and drama, crackling energy, and tireless invention.

The Andante and minuet that follow seem at first glance like a flashback to courtly Salzburg. But in both of these movements—one all elegant manners and grace, the other the epitome of formality—Mozart gets everything right, down to the tiniest of details, raising period pieces to art. The bustling finale is an exercise in speed and precision (Mozart said it should “go as fast as possible”) that surely raised an eyebrow *chez* Haffner as well as on the Viennese concert stage.

A postscript. Although the Haffner family was twice blessed by the greatest composer of his day, neither Maria Elisabeth nor Sigmund lived to see their name immortalized. Lisl died in 1784, after just eight years of marriage to Mr. Späth, and her brother died four years later at thirty-one—four years before his good friend Mozart. ■

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.