

# Australian Brandenburg Orchestra

# BEAUTIFUL MINDS

**PAUL DYER** artistic director and conductor

**MADELEINE EASTON** period violin

**CRAIG HILL** basset clarinet

## PROGRAM

**W.A. Mozart** K.136 Divertimento 1st movement Allegro

**W.A. Mozart** Clarinet concerto in A major K.622

## INTERVAL

**W.A. Mozart** Violin concerto No.3 in G major, K.216

**F. Mendelssohn** *Die Hebriden*, Op. 26 ('die Fingalshöhle')

## SYDNEY

**City Recital Hall Angel Place**

Wednesday 24, Friday 26, Wednesday 31 October, Friday 2 November at 7pm

Saturday 3 November at 2pm & 7pm

## MELBOURNE

**Melbourne Recital Centre**

Saturday 27 October at 7pm, Sunday 28 October at 5pm

This concert will last approximately 2 hours including interval.

We request that you kindly switch off all electronic devices during the performance.

## CONCERT BROADCAST

You can also hear Beautiful Minds when it's broadcast

on ABC Classic FM at 1pm on Tuesday 30 October.

This concert series is dedicated to the late Ken Moss,  
a passionate supporter of the Orchestra and long-serving Board Member.



Australian Government



The Australian Brandenburg Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Trade & Investment  
Arts NSW

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.



AUSTRALIAN  
MAJOR PERFORMING  
ARTS GROUP



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# SHARING A PASSION

**Macquarie Capital,  
Macquarie Private Wealth  
and Macquarie Group Foundation  
are proud to be the principal partners of the  
Australian Brandenburg Orchestra.**

**It's our shared passion for supporting creativity  
and ensuring an outstanding performance that makes  
this partnership so exciting and we congratulate  
the Brandenburg on its exceptional  
artistic achievements year after year.**

**As audiences will know, the Brandenburg provides  
more than a concert – it brings beautiful histories to life on  
period instruments and delivers this joyful experience  
to people around Australia.**

**Congratulations to the Orchestra for creating another  
rich and diverse program of period music.**



**Richard Sheppard**

Deputy Managing Director, Macquarie Group Ltd  
Chairman, Macquarie Group Foundation



MACQUARIE

PRINCIPAL PARTNER

# ARTISTIC DIRECTOR'S MESSAGE

You are about to hear some of Australia's finest musicians on period instruments performing the work of two great and well-known composers – the Beautiful Minds of Mozart and Mendelssohn.

The beauty and magic of both Mozart and Mendelssohn is highlighted in the breathtaking music you are about to hear, performed by two wonderful soloists I have known and worked with for many years. Madeleine Easton makes a most welcome to Australia to play Mozart's Violin Concerto in G on her spectacular Grancino baroque violin. This is a work of great freshness and joy which she has wanted to perform in Australia for a such a long time. Craig Hill and I have also been working together for many years, so to be performing Mozart's much loved Clarinet Concerto in A with him is a sheer delight. The sound of his basset clarinet is just so meltingly beautiful. It is a great thrill to be sharing the stage with them both.

Linked to Mozart by their shared understanding and love of Bach, Mendelssohn is a composer whose work I have a deep affection for and the majestic *Hebrides* overture is Mendelssohn at his very best — deeply felt music of sweeping scale.

Whether we are playing music that is very familiar or completely new, I am always inspired by the wonderful musicians we bring together on the Brandenburg stage. There is a huge array of artists out there and I want to

share as many of them as I can with you. There are instrumentalists and singers, local and offshore – from all cultures and all corners of the world. Personalities who brave the stage and show us great beauty, fun, virtuosity, humility silliness, and most of all, the genius of the great men and women who created the wonderful music we know as baroque. I invite you to join me in 2013 for a spectacular series of concerts, beginning in March with the magical French countertenor Philippe Jaroussky.

Our next Brandenburg adventure is the beautiful Noë! Noë! series, also being performed in Melbourne for the first time in 2012. If you are yet to experience the stunning Brandenburg Choir, why not take a moment to step aside from the madding crowd and be inspired by Gregorian chant, French and German hymns, English Christmas songs and many favourites such as *Stille Nacht* and *O Come All Ye Faithful*, as well as our extraordinary period instruments.

So for now, sit back and enjoy the beauty of Beautiful Minds!



**Paul Dyer**  
Artistic Director



# BEAUTIFUL MINDS

PAUL DYER  
Artistic Director/Conductor

CRAIG HILL  
basset clarinet

MADELEINE EASTON  
period violin

## AUSTRALIAN BRANDENBURG ORCHESTRA The musicians on period instruments

### PERIOD VIOLIN 1

Madeleine Easton, London  
(Guest Concertmaster)\*  
Matt Bruce, Sydney\*  
Brendan Joyce, Brisbane  
Catherine Shugg, Melbourne  
Bianca Porcheddu, Canberra<sup>1</sup>  
Shaun Lee-Chen, Perth<sup>2</sup>  
Erin Chen, Perth

### PERIOD VIOLIN 2

Ben Dollman, Adelaide\*\*  
Skye McIntosh, Sydney  
Matt Greco, The Hague,  
The Netherlands  
Chris Halls, Vienna, Austria  
Claire Conolly, The Hague,  
The Netherlands  
Tim Willis, Melbourne

### PERIOD VIOLA

Deirdre Dowling, London\*  
Marianne Yeomans, Sydney  
Heather Lloyd, Melbourne  
Stefan Duwe, Sydney  
Christian Read, Melbourne

### PERIOD CELLO

Jamie Hey, Melbourne\*\*  
Anthea Cottee, Sydney  
Rosemary Quinn, Sydney  
Anton Baba, The Hague,  
The Netherlands  
Alexander Nicholls, Perth,

### PERIOD DOUBLE BASS

Kirsty McCahon, Sydney\*\*  
Chi-chi Nwanoku MBE, London<sup>3</sup>

### PERIOD FLUTE

Melissa Farrow, Sydney\*\*  
Mikaela Oberg, The Hague,  
The Netherlands

### PERIOD OBOE

Kirsten Barry, Melbourne\*\*  
Adam Masters, Melbourne

### PERIOD CLARINET

Craig Hill, Melbourne\*  
Ashley Sutherland, Melbourne

### PERIOD BASSOON

Peter Moore, Perth\*  
Joanne Littlely, Perth

### PERIOD HORN

Darryl Poulsen Armidale NSW\*<sup>4</sup>  
Dorée Dixon, Perth

### PERIOD TRUMPET

Matthew Manchester, Orange,  
NSW\*  
Simon Wolnizer, Sydney

### PERIOD TIMPANI

Kevin Man, Sydney

### FORTEPIANO

Paul Dyer, Sydney\*

\* Section Leader  
+ Brandenburg Core Musician  
<sup>1</sup> Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff).  
<sup>2</sup> Shaun Lee-Chen appears courtesy of The Western Australia Symphony Orchestra (WASO)  
<sup>3</sup> Chi-chi Nwanoku MBE appears courtesy of Orchestra of the Age of Enlightenment; Professor of Double bass HIP, Royal Academy of Music, London  
<sup>4</sup> Darryl Poulsen appears courtesy of the University of New England, Armidale NSW.  
Fortepiano preparation by Geoffrey Pollard in Sydney and Gary Beadell in Melbourne.

# AUSTRALIAN BRANDENBURG ORCHESTRA

*“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there's a warmth and sense of fun not often associated with classical performance.”*  
Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer's pen.

The Orchestra's name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 30,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the

Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg “had reached the ranks of the world's best period instrument orchestras”. In 2010 the UK's Gramophone Magazine declared “the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty.”

Last year The Australian proclaimed that “a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority.”

The Brandenburg's sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

We invite you to discover more at  
**brandenburg.com.au.**





## PAUL DYER

### Artistic Director and Fortepiano

Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1989 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and he has been the Orchestra's Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Brandenburg, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London. In 2011 he conducted Victorian Opera's 'Baroque Triple Bill'.

Paul has performed with many prominent international soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfredo Kraemer, Andrew Manze, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others. In 1998 Paul made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 he toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and he has won numerous international and national awards for his recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album. Paul is Patron of St Gabriel's School for Hearing Impaired Children. In 2003 Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music, and in 2010 the Sydney University Alumni Medal for Professional Achievement.

Photo: Jez Smith

## CRAIG HILL

### Basset Clarinet

In 2012 Craig Hill celebrates 21 years with the Melbourne Symphony. After formative studies with Phillip Miechel at the Victorian College of the Arts Craig was a recipient of a German Academic Exchange scholarship, completing studies with Dieter Kloecker at the Freiburg Musikhochschule in 1991.

Following his outstanding solo debut with the Australian Brandenburg Orchestra in 1997 Craig has appeared at festivals throughout Australia, the United States and Denmark. Regular seasons as the ABO's principal clarinet and performances as guest principal with the Australian Chamber Orchestra and the Orchestra of the Antipodes have become a favourite feature of his calendar. His live recording of Mozart's Clarinet Concerto with the ABO under the direction of Paul Dyer has been released by ABC Classics.

Since 2004 Craig is a guest principal clarinet of the period instrument orchestra Concerto Copenhagen. Under the direction of Lars Ulrik Mortensen he has given over twenty performances of the celebrated clarinet solos in Mozart's *La Clemenza di Tito* at the Royal Danish Opera, as well as joining the orchestra in the recording studio and as a guest of the chamber music festival "Vinter- Klassik" at the Garnison Church in Copenhagen.

In April 2009 he directed a mini-festival of period instrument chamber music, Concertino Copenhagen, which brought together musicians from Australia and Europe for concerts at the newly opened Melbourne Recital Centre. In 2010 Craig toured nationally as a guest artist with the ACO, performing chamber works by Beethoven, Schubert and Brahms on instruments of each period to critical acclaim.

Craig Hill performs contemporary and twentieth century music with Melbourne's Astra choir and ensemble under the direction of John McCaughey.

## MADELEINE EASTON

### Period Violin

Madeleine Easton studied at the Sydney Conservatorium of Music, graduating with first class honours. She was awarded scholarships, won the Sydney Conservatorium Concerto Prize, and was a finalist in both the 1999 Richard Goldner Concerto Competition and the 1998 Gisbourne International Music Competition in New Zealand. In 2000 she was

a recipient of a full scholarship to attend Meadowmount Summer School in New York State, and completed postgraduate studies at the Royal College of Music, graduating with distinction, winning the Royal College of Music String Prize.

As a soloist, Madeleine has performed with many symphony orchestras in Australia and the UK. Her repertoire extends from performing Bach Violin Concertos, to performing Brahms, Tchaikovsky and beyond, regularly leading the London Musical Arts Ensemble, Orchestra Nova, the Southern Sinfonia, the Musicians of the Globe, The Independent Opera Company, the New London Consort and London Orchestra da Camera. In July 2006, she was appointed concertmaster of the Hanover Band. She also plays with the Orchestra of the Age of Enlightenment, the Gabrieli Consort, the Academy of Ancient Music, Orchestra Revolutionnaire et Romantique, the City of London Sinfonia and the London Philharmonic Orchestra.

Madeleine made the premiere recording of the complete Khandoshkin solo sonatas and will soon record the complete Khandoshkin duos. Other recording projects include the complete works for Violin and Piano by Schubert and a disc of early 19th century violin concertos with the Hanover Band. Notable performances include a concert performance of 'Orlando' and an appearance with Ensemble F2 at London's Wigmore Hall, and during summer 2008 she was soloist and director of a new Paganini festival in the UK.

Madeleine directed the Royal Academy of Music's Baroque Orchestra in their February orchestral project, and the Bach Cantata Series throughout 2009 and 2010, as well as directing the Royal Academy's String Orchestra in period performance techniques on modern instruments. She has also directed the Royal Northern College of Music Chamber Orchestra, teaching period technique on modern instruments. Madeleine is a regular guest concertmaster with the Australian Brandenburg Orchestra.

Madeleine is increasingly in demand as a guest concert master in Europe and the UK. Her ability to teach and perform period style on modern instruments has led to her being invited to lead the Orquesta Sinfonica de Madrid under the batons of Paul McCreesh and Thomas Hengelbrock, and working with artists such as Plácido Domingo and Susan Graham. Recent work of note has been Principal 2nd Violin with the London Philharmonic Orchestra, and concertmaster of the Kings Consort.

Future projects include a guest concertmastership with the Gulbenkian Orchestra of Lisbon and a performance of the Lark Ascending with the London Orchestra da Camera at London's Barbican Hall.



# SOLOIST'S MESSAGE



clarinet" of the mid eighteenth century: another clue as to the intended effect. The notion of a concerto as a contest between soloist and orchestra is replaced by an intimate dialogue, while the contrast between the general *forte* of the orchestral *tutti*s and the *piano* of the solo underscores the architecture of the music.

Despite the efforts of many players and researchers who have scoured instrument collections across Europe, Stadler's instrument has not been found, and Mozart's original manuscript is lost.

My personal discoveries with the instrument have continued, encompassing such things as wax recipes, various fingerings, reed styles, key shapes and such unimagined techniques as "leaky fingers". This enquiry feeds naturally into all aspects of musical interpretation: in simplifying one thumb key, a possible extra usage suggested itself, enabling wonderful moments such as the end of the slow movement at a lower octave, and more generous phrasing at others. Experimentation also showed that by closing the last vent hole with my knee I could get yet one note lower.

One of the greatest difficulties of playing the basset clarinet is to find a comfortable playing position, a fact that hastened its demise. The unbalanced shape and lack of strap-ring on the Riga engraving suggest that Stadler may have played the concerto sitting, supporting the instrument between the knees as a gamba player would. In fact instruments of many types were played without supports: violins without chin rests, cellos without endpins, oboes and clarinets without thumb rests. Establishing a fine balance without undue gripping of the instrument was a general pre-requisite of good technique. I have found that this manner of holding the basset clarinet gives the thumb the unrestricted freedom required for playing the basset notes, while the sensitivity of the lips remains undisturbed by the need to take any weight.

One thing is certain: the continuing rediscovery of this remarkable instrument is ensured by the inspiration of Mozart's enduring masterpiece.

**Craig Hill**  
**Basset Clarinet**

This season with the ABO celebrates twenty years of period clarinet playing and friendship with Paul Dyer. In 1992 an American scholar, Pamela Poulin, discovered a concert program in Riga, which for the first time depicted the actual design of Stadler's "bass-clarinet", an instrument extending the normal range of the clarinet downwards by four semitones. This discovery caused a sensation in the clarinet world: for thirty years scholars and performers had been completely wrong regarding the instrument's design. My instrument was built by Peter van de Poel in Holland in 1999 and exactly follows the design of the Riga engraving.

This new design encompassed the use of a capped bulb set at an angle (after a straight extension for the extra notes), rather than following the design of the classical *basset horn*, which has a 120-degree bend in the middle, a zig-zag extension and a flared oval shaped brass bell. The effect of this design choice is significant; while a brass bell reflects and amplifies the sound, the wooden capped bulb does the opposite: the tone over the entire compass of the instrument is made softer, more even and mellow, with the basset notes blended into the tonal spectrum rather than in relief. The design also harks back to the *clarinette d'amour* or "love

# SOLOIST'S MESSAGE



a humanist, a flirter, a reveller, but capable of deep love demonstrated by what he felt for his Constanze. You can find everything in his music.

A lot of similarities can be drawn between Mozart and Mendelssohn. Both were childhood prodigies compositionally. Mendelssohn was the man who rediscovered Bach and passionately promoted his music, for example being the first person to perform the Matthew Passion in Leipzig after Bach's death. Mozart was famous for being able to improvise fugues and was a master of contrapuntal harmony. Mendelssohn also idolized Bach and paid homage to him in the vast fugues in his oratorios Paulus and Elijah, as well as his symphonies. There is a similar lightness and freshness in Mendelssohn's music as there is in Mozart's. A fleetness of foot, natural flow, wonderful colours created by his mastery of orchestration, and a warmth of spirit and soul that always leave me feeling happy.

I am one of the fortunate few people who get to perform a lot of the baroque repertoire on the instruments they were built for, so I experience first-hand the sound world which they inhabit.

I will be performing on my Grancino violin, made in Milan in 1682, for the *Beautiful Minds* program. This violin is the most special instrument I've ever played. The violin and I found each other at Beares violin shop in London, after which I subsequently managed to purchase it through the Stradivari Trust. It is like an extension of me, another limb which is totally part of me. It is so wonderful to communicate music through the conduit of this very special instrument, and I do hope you enjoy hearing Mozart's wonderful Violin Concerto.

**Madeleine Easton**  
**Guest Concertmaster**

In my opinion, of all the concertos for violin written by Mozart, this is the most charming, beautiful and fresh of them all. It has the most exquisite slow movement, and is just a joy to play from start to finish!

I cannot remember when I first met Paul Dyer; I was very young and Paul has always been a presence in my life. He knew my father very well and was taught by him when he was at University. I was invited to join the Australian Brandenburg Orchestra after I graduated from the Sydney Conservatorium of Music, and I started back desk second violin. Over the years, I moved up the sections, and came back from Europe as much as I could to perform with the Brandenburg.

Mozart's music for me exists within nature. It is utterly perfect and resonates with nature harmonically, sometimes numerically, and moves us all on the deepest level. Mozart was all things — he was a deeply serious musician who wrote some of the most profound music ever written, but was also a charmer, a joker,

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Mozart and Mendelssohn had a lot in common. Both were extraordinary child prodigies whose immense musical talents emerged at an early age and were strongly nurtured by their parents. Both were virtuoso pianists, both travelled extensively, and both died tragically young – Mozart at thirty five, Mendelssohn at thirty eight.

## Wolfgang Amadeus Mozart (1756–1791)

### *Allegro from Divertimento in D major, K136*

Mozart composed a set of three *divertimenti* in 1772, when he was back home in Salzburg in between trips to Milan at the end of 1771 for his opera *Ascanio in Alba* and again in October 1772 for *Lucia Silla*. A *divertimento* was a diversion, a light work intended to entertain as background music at a social gathering. When naming his works Mozart used the term *divertimento* fairly interchangeably with *notturno*, *Nachtmusik*, *serenade*, and *cassation*, all of which designated an instrumental work in several movements for a large or small ensemble. The performance of instrumental serenades at festive occasions or social gatherings was a popular tradition in Salzburg, and almost all of Mozart’s works in this genre were written to be performed there.

### *Concerto in A for Basset Clarinet, K622*

*Allegro*  
*Adagio*  
*Rondo (Allegro)*

The two other works by Mozart in this program are youthful ones, but he composed the clarinet concerto in 1791, the last year of his life and one of his most productive. Two operas (*Die Zauberflöte* and *La clemenza di Tito*) and the *Requiem* also date from this year.

Mozart composed the clarinet concerto for his friend and fellow freemason, the clarinet virtuoso Anton Stadler, who gave the first performance in Vienna on the 22nd of December 1789. He was Mozart’s companion in gambling and also borrowed money from him. Mozart’s wife Constanze thought Stadler was a bad influence, and counted him among the “false friends, secret bloodsuckers and worthless persons who served only to amuse [Mozart] at table, and intercourse with whom injured his reputation”. However, regardless of his personal qualities Stadler’s ability on the clarinet inspired Mozart to write some of his most beautiful and complex music: the clarinet concerto, the exquisite clarinet solos in two arias from *La clemenza di Tito*, and the clarinet quintet which Mozart referred to as “Stadler’s quintet”.

Although the earliest clarinets date from around 1700, the instrument was still fairly unsophisticated until the second half of the eighteenth century when composers made it an increasingly standard part of the orchestra, as well as an important solo instrument. The clarinet certainly made an impression on Mozart during a visit to Mannheim in 1777: he wrote to his father, “Ah, if only we had clarinets too! You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets”.

Stadler was particularly interested in exploring the possibilities of the clarinet’s lower register and was a pioneer in playing experimental clarinets. With the Viennese court instrument maker Theodor Loz he developed a new instrument, the basset clarinet, which added an extra four low notes to the standard clarinet’s range. The exact construction of the basset clarinet could only be guessed at from contemporary descriptions until the discovery

in Latvia in the early 1990s of a single engraving of the instrument Stadler used on his European tour from 1791 to 1795. This revealed that scholars and performers had been completely wrong about the design of the basset clarinet that Mozart composed for, and it is now possible to reconstruct the instrument and hear Mozart’s music as he heard it.

## WHAT TO LISTEN FOR

Stadler premiered the concerto at the Prague National Theatre on 16 October 1791, less than two months before Mozart’s death at the age of just thirty five. Mozart had consciously set out to make his music accessible to all kinds of listeners and this piece in particular has proven to be a favourite for more than two hundred years. By turns sad, funny, majestic and lively, the fast outer movements provide plenty of opportunity for virtuoso display, while the beauty of the lyrical *Adagio* second movement has made it a regular feature of movie soundtracks.

The basset clarinet’s range is a full four octaves, from warm baritone to brilliant soprano, and Mozart exploited its flexibility and exceptional dynamic range just as expertly as he tailored his arias for individual voices; indeed the clarinet is considered most like the human voice of all wind instruments. He did not make it easy for Stadler, though: this concerto is regarded as the most difficult to play of all eighteenth century works for the clarinet. When Stadler asked Mozart to alter a few notes in an awkward low passage, the conversation reportedly went: “Do you have the notes on your instrument?” “Of course they are on it.” “Well if they exist then it is up to you to produce them.”

### *Violin Concerto no. 3 in G major, K216*

*Allegro*  
*Adagio*  
*Rondeau (Allegro – Andante – Allegretto – Allegro)*

The Mozart family spent the years from 1773 to 1777 at home in Salzburg, apart from three months in Munich at the end of 1774 for the premiere of Wolfgang’s opera *La finta giardiniera*. From 1762, when Wolfgang was six years old, they had spent considerable periods of time away from home, living the lives of peripatetic freelance musicians. In the beginning they toured to make an income from the freakish musical talents of Wolfgang and his older sister Nannerl. Later it was for Wolfgang to study, and to compose and direct operas, but always with an eye out for the possibility of a plum job for Wolfgang, hopefully music director for a very rich nobleman in a cosmopolitan city. Maria Theresa, Empress of Austria, referred to them as “these useless people ... who go around the world like beggars”, and perhaps other members of the nobility shared that view. In any case, no job offer was forthcoming.

By 1773 Wolfgang’s days as a feted child prodigy were over, and for the time being his activities were confined to producing music for his own social circle and for the Prince-Archbishop Heironymus Colloredo of Salzburg who employed Leopold as deputy music director and Wolfgang as concert master. Financially they were doing well enough to move from their old cramped apartment in the busy and narrow Getreidegasse. “Home! I just remembered that we cannot live at home”, Leopold wrote to his wife on his way back from Vienna. “The way we have been sleeping with each other (like soldiers) cannot continue; Wolfgang is no longer 7 years old.”

Wolfgang was in fact seventeen years old when they moved into the new, more spacious apartment on the first floor of what had been the dancing master’s house overlooking the Makartplatz. It was light and spacious and included a long room, previously the ballroom, which the Mozarts used for house concerts and as a showroom for keyboard

# BEAUTIFUL MINDS

instruments which Leopold sold as a sideline to his court job. On Sunday afternoons the ballroom was turned into a shooting gallery for their favourite pastime of *Bözelschiessen*, in which they shot at home-made targets with air rifles in teams with their friends and neighbours.

Although in many ways life was good, both Leopold and Wolfgang were dissatisfied with their work at the Prince-Archbishop's court. Colloredo had a reputation for being difficult and after being installed in 1772 he made sweeping changes which greatly reduced the amount of music-making in Salzburg. He also employed Italians in key musical positions and paid them more than the local Austrians. Leopold found this galling, as he was in line for promotion to music director and his treatise on violin playing had made him known and respected by musicians throughout Europe. Over time Colloredo grew increasingly impatient with their repeated requests for leave and with Leopold's arrogance, and thought that Wolfgang did not take his duties at court seriously. On their side they felt that he did not respect their talents and international reputations. "After great honours, insolence is absolutely not to be stomached," Leopold wrote.

During these years in Salzburg Mozart composed masses for the cathedral as required, but the bulk of the considerable amount of his music which dates from this period were instrumental pieces for private patrons. All of his five violin concertos date from this period, with four of them being composed between June and December 1775. Mozart wrote the date he completed the third concerto (K216) on his score: 12 September 1775.

It seems likely that Mozart wrote the violin concertos for himself as soloist. He may have been hoping to impress the Prince-Archbishop into giving him a permanent and better paid appointment than the "half-time servant" he currently was, but if so he was unsuccessful. Colloredo "graciously declared that I had nothing to hope for in Salzburg and I would do better to seek my fortune elsewhere", and hired an Italian as concert master instead.

Although we associate Mozart with the piano he was also an excellent violinist. He learnt to play at a very early age, not surprisingly given that his father was one of the leading violinists of his time and the author of a treatise on violin playing which is still used today. As a child Mozart played the violin as well as keyboard instruments on their tours of Europe, and he had held the position of concert master (lead violinist) of the Salzburg court orchestra since he was sixteen.

We know that Mozart performed this concerto in Augsburg in 1777, when he was on the way to Paris, because he wrote to his father: "In the evening, at supper-time, I played the Strasburg violin concerto [K.216]. It went like oil. All praised my lovely pure tone." Leopold was not surprised at the audience's reaction, but chastised Mozart for taking his talent for granted. "Out of foolish conceit, you must never play [the violin] with negligence." And on another occasion he wrote

I can well imagine that your violin is hanging on the wall... many do not even know that you play the violin... you yourself do not know how well you play; if only you would *do justice* to yourself and *play with assurance, courage, and spirit* – yes, in effect, *as if you were Europe's first violinist*...

## WHAT TO LISTEN FOR

Mozart was an accomplished opera composer at the age of nineteen, and while this concerto is clearly a youthful work, it has a lyrical, vocal quality. In the opening of the long first movement he re-used a melody from his opera *Il rè pastore*, and the violin solo in the second movement is reminiscent of a soprano aria, the accompanying flutes creating a change in atmosphere from the extroverted first movement. The final movement is a *rondo*, consisting of a number of contrasting sections with a return to the opening main theme between each section. One of the contrasting sections is based on the Strassburg, a dance which Mozart especially liked, and after which the Mozarts nicknamed the concerto.



Ben Dollman, Period Violin



# BEAUTIFUL MINDS

## Felix Mendelssohn (1809–1847)

### *The Hebrides Overture ('Fingal's Cave') Op. 26*

Mendelssohn was a child prodigy, whose musical genius was on a par with that of Mozart. He was born into an eminent German family and grew up at the centre of Berlin's intellectual and cultural life. Although his family was Jewish his father, a wealthy banker, had his children baptised, and he converted to Christianity himself when Felix was thirteen. Felix's parents supplied the best available teachers for his musical and general education, and hired an orchestra of professional musicians so that he could conduct his own compositions at lavish *musicales* that the Mendelssohns held at their home on Sundays.

At the age of twenty-four he received his first appointment, as music director of the city of Düsseldorf, and two years later he became music director at Leipzig. By the age of twenty seven, with the premiere of his oratorio *St Paul*, he had achieved international fame as a composer and conductor.

Mendelssohn's compositional style was fully developed while he was still a teenager and was strongly influenced by his close study of the works of Handel, J.S Bach, Haydn and Mozart. He was largely responsible for the revival of Bach's music in the nineteenth century: at the age of twenty he prepared and conducted Bach's *St Matthew Passion* in its first performance since Bach's death in 1750. He edited the first critical editions of Handel oratorios and J.S. Bach's organ music, and conducted a performance of Handel's *Israel in Egypt* in Düsseldorf, which led to a revival of interest in Handel's music in Germany.

Mendelssohn visited Britain ten times, becoming part of English musical life as a composer, conductor, pianist and scholar. He met Queen Victoria and Prince Albert, both admirers of his music, and his oratorio *Elijah* was premiered in Birmingham in 1846.

By the time Mendelssohn died in 1847 from a stroke at the age of thirty eight he was so much a part of English and German culture that his death was mourned as an international tragedy. Yet his memory was popularly idealised and his life story turned into a syrupy romantic novel, and by the end of the century his compositions, his scholarship and his musical legacy had been so downgraded in the public mind that George Bernard Shaw was able to condemn his "kid-glove gentility, his conventional sentimentality and his despicable oratorio mongering".

Mendelssohn's reputation was dealt a further blow by anti-Semitism (promoted by Wagner) in German musical circles in the second half of the nineteenth century. Under the Nazis his music was banned and his statue removed from its position outside the Leipzig Conservatory. It was only at the end of the twentieth century that a complete edition of his compositions was prepared for publication, and many primary source materials relating to his life and work still remain unexamined.

### WHAT TO LISTEN FOR

The *Hebrides Overture* is not an overture to an opera or ballet. It is instead a concert overture, a stand-alone piece not intended as part of a larger work and in form similar to the first movement of a symphony. It was a genre popular with German Romantic composers in the first half of the nineteenth century, who gave their overtures titles which the music was intended to illustrate. Mendelssohn's original title for this overture was "The Lonely Island", and it reflected the impression made on him of the Hebrides islands off the coast of Scotland, which he visited with a friend in 1829.

"In order to make you realise how extraordinarily the Hebrides have affected me, the following came into my mind here," he wrote to his family in Berlin on the night they arrived. Across the top of the postcard he had sketched the first twenty-one bars of the overture and some of the orchestration. In Mendelssohn's many revisions of the overture, these bars conveying his first impressions of the Hebrides remained unaltered.

The next day they were taken to see Fingal's Cave, a sea cave formed by massive columns of black basalt. Mendelssohn's friend Carl Klingemann wrote:

"We were put out in boats and lifted by the hissing sea up the pillar stumps to the famous Fingal's Cave. A greener roar of waves never rushed into a stranger cavern – its many pillars making it look like the inside of an immense organ, black and resounding absolutely without purpose, and quite alone, the wide grey sea within and without."

Mendelssohn worked on the overture for the next year, finishing the first version when he was in Rome in October 1830 on the Grand Tour. He continued to revise it, writing to his sister two years later that it "smells more of counterpoint than of train-oil and seagulls and salted cod – it should be just the other way round". This second version was premiered at a concert in London in May 1832. The program, typical of the time, was a rather odd mixed bag of symphonies by Mozart and Beethoven, chamber music by lesser composers, and arias. The conductor of the concert was Thomas Atwood, who had been a pupil of Mozart, but Mendelssohn conducted the overture himself, remarking afterwards that "it went splendidly, and sounded so droll amongst all those Rossini things".

Because of Mendelssohn's habit of endlessly revising his compositions there are a number of different versions of the *Hebrides Overture* which all go by the same title. To add to the confusion, Mendelssohn used two different working titles for the overture while he was working on it, and the score was published with the title "Fingal's Cave" while the orchestral parts, published separately, were entitled "The Hebrides".

We tend to think of this music as much more modern than Bach or Mozart, however the instruments used in the 1840s were much more like those of Mozart's orchestra than a modern symphony orchestra. Mendelssohn uses more instruments than Mozart commonly did however, with six different types of wind and brass instruments, as well as strings and timpani. The overture sets out to recapture the sounds of the sea and has two main themes. The opening descending figure played by bassoons suggests the gentle movement of the waves on a calm day, while the ascending melody which appears later evokes the awe-inspiring natural beauty of the remote Scottish coast.



# BEAUTIFUL MINDS

Year	MOZART	MENDELSSOHN	CONTEMPORARY EVENTS
1756	Born in Salzburg		Haydn is 23. Leopold Mozart's treatise on violin playing published
1772	Composes <i>Divertimento</i> K136. Leaves in October on third trip to Italy for performances of opera <i>Lucio Silla</i> in Milan		Hieronymus Colloredo elected Prince-Archbishop in Salzburg. Captain Cook starts his second Pacific voyage
1775	Composes Violin Concerto K 216		Boston Tea Party triggers American War of Independence
1781	Dismissed by the Prince-Archbishop of Salzburg; begins life as freelance musician alone in Vienna		Planet Uranus discovered
1791	Composes clarinet concerto. Dies on 5 December		Haydn aged 59. Guillotine introduced in France
1809		Born in Hamburg	Haydn dies
1821–23		Writes 12 string symphonies	Last public whipping in Scotland
1824		Composes first symphony for full orchestra	First performance of Beethoven Symphony No 9
1826		Composes <i>A Midsummer Night's Dream</i> Overture	Last execution by burning (auto-da-fe) by Spanish Inquisition
1828		Visit to Scotland inspires Hebrides Overture and "Scottish" symphony	Schubert dies
1829		Arranges & conducts first performance of <i>St Matthew Passion</i> since Bach's death	Rossini opera <i>William Tell</i> premieres in Paris
1832		Premiere of <i>Hebrides</i> Overture	3,000 die in London from cholera. German poet Goethe dies
1833		Appointed Düsseldorf music director. "Italian" symphony premieres in London	City of Chicago founded. Brahms born
1834		Music director at Leipzig	Slavery abolished in the British Empire
1836		Composes oratorio <i>St Paul</i>	Charles Darwin arrives in Sydney on HMS Beagle
1837		Marries	Victoria becomes Queen of Great Britain
1846		Oratorio <i>Elijah</i> premieres in Birmingham, England	Railway bridge from the mainland to Venice opens. Berlioz composes <i>The Damnation of Faust</i>
1847		Dies	<i>Jane Eyre</i> , <i>Wuthering Heights</i> and <i>Vanity Fair</i> published



Melissa Farrow, Period Flute

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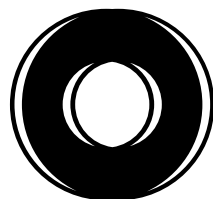
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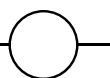


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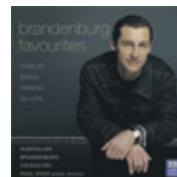
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