

# Australian Brandenburg Orchestra

## Mozart Tempest

**MARC DESTRUBÉ** guest director and period violin

**KRISTIAN BEZUIDENHOUT** fortepiano

### SYDNEY

#### **City Recital Hall Angel Place**

Friday 29 & Saturday 30 July, Wednesday 3, Friday 5, Saturday 6 August all at 7pm  
Saturday 30 July at 2pm

### MELBOURNE

#### **Melbourne Recital Centre**

Sunday 7 August at 5pm, Monday 8 August at 7pm

**This concert will last approximately 2 hours including interval.**

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

### CONCERT BROADCAST

**You can hear *Mozart Tempest* again when it's broadcast live on  
ABC Classic FM on Monday 8 August at 7pm.**



Australian Government



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



NSW | arts nsw

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



AUSTRALIAN  
MAJOR PERFORMING  
ARTS GROUP



MACQUARIE

PRINCIPAL PARTNER

A woman with long brown hair, wearing a white tank top, is playing a double bass. She is looking down at the instrument with a focused expression. The background is a soft, out-of-focus grey.

# Program

**Mozart**

Symphony No 25 in G minor, K183

**Mozart**

Rondo in D major for piano and orchestra, K382

## INTERVAL

**Mozart**

Overture to the oratorio *La Betulia liberata*, K118

**Mozart**

Piano Concerto No 22 in E flat major, K482

MARC DESTRUBÉ

*guest director and period violin*

KRISTIAN BEZUIDENHOUT

*fortepiano*

AUSTRALIAN

BRANDENBURG ORCHESTRA

*The musicians on period instruments*

VIOLIN 1

Marc Destrubé  
*(Guest Director &  
Concertmaster)*

Matt Bruce<sup>+</sup>  
Cath Shugg  
Helen Kruger  
Matt Greco  
Zane Grosa

VIOLIN 2

Ben Dollman<sup>\*+</sup>  
Skye McIntosh  
Chris Halls  
Stephanie Eldridge  
Tim Willis

VIOLA

Monique O'Dea<sup>\*1</sup>  
Marianne Yeomans  
Stefan Duwe

CELLO

Anthea Cottee<sup>\*</sup>  
Rosemary Quinn  
James Beck

DOUBLE BASS

Kirsty McCahon<sup>\*+</sup>

FLUTE

Melissa Farrow<sup>\*+</sup>

OBOE

Kirsten Barry<sup>\*+</sup>  
Adam Masters

CLARINET

Craig Hill<sup>\*</sup>  
Ashley Sutherland

BASSOON

Peter Moore<sup>\*2</sup>  
Ben Hoadley

HORN

Darryl Poulsen<sup>\*3</sup>  
Doree Dixon  
Michael Dixon  
Lisa Wynne-Allen

TRUMPET

Leanne Sullivan<sup>\*</sup>  
Helen Gill

TIMPANI

Brian Nixon<sup>\*</sup>

<sup>\*</sup> Denotes section leader

<sup>+</sup> Denotes Brandenburg core musician

<sup>1</sup> Monique O'Dea appears courtesy of  
Presbyterian Ladies' College, Sydney (staff)

<sup>2</sup> Peter Moore appears courtesy of  
The School of Music, University  
of Western Australia

<sup>3</sup> Darryl Poulsen appears courtesy of the  
University of New England

Fortepiano preparation by Geoffrey Pollard in  
Sydney and Gary Beadell in Melbourne.





## PAUL DYER

### *artistic director and conductor*

Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1990 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. He is currently conducting 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 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg soloists, and in August 2001 Paul 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 CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical recording. 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.

# Australian

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# Brandenburg

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# Orchestra

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*“...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 virtuosi as Andreas Scholl, Fiona Campbell, Emma Kirkby, Andreas Staier, Philippe Jaroussky, Elizabeth Wallfisch, Genevieve Lacey and Andrew Manze.

Through its annual subscription series, 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. In addition, the orchestra tours nationally and 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 in 1990, 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 2001 The Guardian exclaimed that the Brandenburg’s sold-out London Proms performance at the Royal Albert Hall was “an event that just seemed to stop the audience in its tracks - and had everyone roaring for more. The whole concert was just bliss, every single stupendous second of it.” More recently the Sydney Morning Herald described the Brandenburg as “decidedly rapturous and deserving of every bit of the footstamping, cheering ovation.”

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

We invite you to discover more at [\*\*brandenburg.com.au\*\*](http://brandenburg.com.au).



## MARC DESTRUBÉ

### *guest director and period violin*

Canadian violinist Marc Destrubé is equally at home as a soloist, chamber musician, concertmaster or director/conductor of orchestras and divides his time between performances of the standard repertoire on modern instruments, and performing baroque and classical music on period instruments. His exceptional versatility stems from a wish to reflect the composers' intentions as genuinely as possible and his view of the violin as a tool of expression, whatever the musical form at hand.

His teachers include Harry Cawood, David Zafer and Steven Staryk, the great Hungarian pedagogue and quartet leader Sandor Végh, and Norbert Brainin of the Amadeus Quartet.

He is first violinist with two project-based string quartets, the Axelrod String Quartet, quartet-in-residence at the Smithsonian Institution in Washington D.C., where the quartet plays on the museum's exceptional collection of Stradivari and Amati instruments; and the Microcosmos Quartet, formed in 2010 to perform the quartets of Béla Bartók in intimate spaces. He has also performed and recorded with L'Archibudelli and is a member of the Turning Point Ensemble in Vancouver, specializing in 20th century music and new music. He appears regularly in chamber music performances on the Early Music Vancouver series and summer festival as well as at Festival Vancouver, and is artistic director of the Pacific Baroque Festival (Victoria).

Marc has appeared as soloist and guest director with symphony orchestras across Canada as well as with the Portland Baroque Orchestra and Lyra Baroque Orchestra, and he led the Belgian ensemble Anima Eterna in acclaimed recordings of the complete Mozart Piano Concertos with Jos van Immerseel. A founding member of the Tafelmusik Orchestra, he has appeared with many of the leading period-instrument orchestras in North America and Europe including as guest concertmaster of the Academy of Ancient Music and the Hanover Band.

As a concertmaster he has played under Sir Simon Rattle, Kent Nagano, Helmuth Rilling, Christopher Hogwood, Philippe Herreweghe, Gustav Leonhardt and Frans Brüggen. He is co-concertmaster of Brüggen's Orchestra of the 18th Century with whom he has toured the major concert halls and festivals of Europe, North America, Asia and Australia, including directing the orchestra in performances at Beijing's National Centre for the Performing Arts and appearing as soloist in Haydn's *Sinfonia Concertante* in concerts in Holland, Austria and Belgium for the Haydn-year. He was concertmaster of the CBC Radio Orchestra from 1996 to 2002, and concertmaster of the Oregon Bach Festival Orchestra.

From the concertmaster's chair he has directed orchestras in much of the standard baroque and early classical repertoire as well as in performances of larger scale works such as Beethoven's First Symphony, Mozart's G Minor Symphony K.440 and the Tchaikovsky Serenade.

As founding director of the Pacific Baroque Orchestra he was responsible for commissioning works for the orchestra from a number of Vancouver-based composers, as well as instigating other innovative projects including a program of French baroque and Aboriginal dance and music. He has also directed several Modern Baroque Opera productions, including the premiere of Peter Hannan's *120 Songs for the Marquis de Sade*. Other innovative projects include a performance for Vancouver New Music in 2008 combining a Beethoven string quartet, 5 songs performed by Pissed Off Wild, a post-punk hip-hop band, and a new work by Peter Hannan for amplified violin, percussion and live electronics.

A highly respected teacher, he has given annual classes at international academies in Mateus (Portugal), Oberlin College and Vancouver. Fluent in English, French, German and Dutch, he has also been an invited teacher at the Paris, Moscow and Utrecht Conservatoires, Indiana University, Oberlin College, Case Western University, the MacPhail School (Minneapolis), the Banff Centre and the University of Victoria, and has presented children's concerts at the Cité de la Musique (Paris).

His recording of Haydn Violin Concertos on the ATMA label has been praised by the Strad Magazine (London) for the "stylish solo playing..., individual yet unselfconscious" and by Whole Note Magazine (Toronto) for its "bold and daring solo playing". He has also recorded for Sony, EMI, Teldec, Channel Classics, Hänssler, Globe and CBC Records as well as being broadcast regularly on the CBC.





## KRISTIAN BEZUIDENHOUT

### *fortepiano*

Kristian Bezuidenhout was born in South Africa in 1979. He began his studies in Australia, completed them at the Eastman School of Music (USA) and now lives in London. After initial studies as a modern pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson and continuo playing and performance practice with Paul O'Dette. During this time he gained considerable experience as a continuo player in Baroque opera productions in the USA and Europe. Bezuidenhout first gained international recognition at the age of 21 after winning the prestigious first prize as well as the audience prize in the Bruges Fortepiano Competition.

Kristian Bezuidenhout is a frequent guest artist with the world's leading ensembles including The Freiburg Baroque Orchestra, Orchestre des Champs Élysées, The Royal Concertgebouw Orchestra, Concerto Köln, The Chamber Orchestra of Europe and Collegium Vocale Gent, in many instances assuming the role of guest director. He has performed with celebrated artists including Philippe Herreweghe, Frans Brüggen, Christopher Hogwood, Pieter Wispelwey, Daniel Hope, Jean-Guihen Queyras, Isabelle Faust, Viktoria Mullova, Carolyn Sampson and Mark Padmore.

Bezuidenhout now divides his time between concerto, recital and chamber music engagements, appearing in the early music festivals of Barcelona, Boston, Bruges, Innsbruck, St. Petersburg, Venice and Utrecht; the Saintes Festival, La Roque d'Anthéron, the Chopin Festival Warsaw, Musikfest

Bremen, the Tanglewood Festival and Mostly Mozart Lincoln Center, and at many of the world's most important concert halls including the Berlin and Köln Philharmonie, Suntory Hall, Theatre des Champs Élysées, Symphony Hall, Konzerthaus Vienna, Wigmore Hall and Carnegie Hall.

In 2006, Bezuidenhout was invited by Frans Brüggen and the Orchestra of the 18th Century to perform the complete late piano concertos of Mozart; this was followed by a weekend cycle of the Beethoven piano concertos at the Concertgebouw in Amsterdam.

Since 2009, Bezuidenhout has embarked on a long-term recording relationship with Harmonia. Recent recordings include Mozart Violin Sonatas with Petra Mülleians, and Volumes 1 & 2 of the complete keyboard music of Mozart (Volume 1 was awarded a *Diapason Découverte* and won a Caecilia Prize). Other projects for Harmonia Mundi include Mendelssohn piano concertos with the Freiburg Baroque Orchestra and Schumann *Dichterliebe* with Mark Padmore (won an Edison Award). His recording of Beethoven violin sonatas with Viktoria Mullova (ONYX label) won an ICMA for the best chamber music album of 2011.

Future plans include debuts at the Salzburg Festival (with the Mozarteum Orchestra and Giovanni Antonini) and the Schleswig Holstein Festival; Beethoven concertos with the Chicago Symphony and Trevor Pinnock; a recording of Mozart Piano Concertos with the Freiburg Baroque Orchestra; and recitals in Luzern, Cologne, Nottingham, Paris, Brussels & Oxford.

# Mozart Tempest

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WOLFGANG AMADEUS MOZART

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(1756–1791)

## Symphony No 25 in G minor, K183

*Allegro con brio*

*Andante*

*Menuetto and Trio*

*Allegro*

The first time Mozart composed a symphony in a minor key was in 1773. The last time was in 1788, when he composed his Symphony No 40, also in G minor, one of his greatest achievements and among the most influential and important pieces of orchestral music ever written. Yet it was this earlier symphony, composed when he was only seventeen, which formed a compelling part of the soundtrack of Mozart's life for a generation of movie goers in the late twentieth century in the movie *Amadeus*.

1773 marked the start of an unusual period of stability in Mozart's life. From the time he was six years old he had travelled with his family on endless concert tours, criss-crossing Europe as far west as London and as far north as Amsterdam, and with his father Leopold he made three extended trips to Italy. They returned from the last of these in March 1773 after spending Christmas 1772 in Milan, where Mozart's opera *Lucio Silla* had premiered and he had heard his motet *Exultate jubilate* sung in Milan cathedral by the castrato Rauzzini. They were barely home before they left again in July, this time for Vienna. Leopold hoped that Wolfgang would be appointed to a position at court, but Empress Maria Theresa, who Mozart had hugged and kissed when he was a little boy, was now unimpressed. By September they were back in Salzburg. Except for three months in Munich in early 1774, he would not leave again until September 1777. It was the longest time he had spent in one place since he was five.

Mozart completed Symphony No 25 in October. It was the sixth symphony he wrote that year, all of them probably intended for performance at the court of the Archbishop of Salzburg. Ten years later, when Mozart was making his way as a freelance composer and performer in Vienna, he asked his father to send him the scores of this and a handful of other symphonies from the same period. He had to ask his father twice: "Please send me the symphonies I asked for as soon as possible for I really need them." He may have intended to perform them, but there is no record of this symphony being performed in Mozart's lifetime.

Mozart's father did not have as high an opinion of the symphony as posterity does. He wrote to Mozart when he was in Paris, in 1778: "It is better that what does you no honour, should not be given to the public. That is the reason why I have not given any of your symphonies to be copied, because I suspect that when you are older and have more insight, you will be glad that no-one has got hold of them, although at the time you composed them you were quite pleased with them. One gradually becomes more and more fastidious."



## What to listen for

The urgency of the opening *Allegro* made it an especially compelling choice to begin a movie focusing (although largely fictionally) on Mozart's last year of life. For Mozart, though, as far as we know he regarded writing this symphony as all in a day's work as a professional musician. Much has been written about his state of mind at the time he was writing it, and whether the minor key and generally dark mood suggest he was undergoing some kind of personal crisis, but because it was composed while he was at home with his family there are no letters from this period, so it is impossible to say. There is speculation too that it was part of a broader musical movement echoing the "storm and stress" (*Sturm und Drang*) movement in literature around the same period. The first movement particularly shares characteristics such as minor key, wide leaps, and syncopations (where the beat is displaced) with similar works by other composers around the same time, so it is likely that Mozart was picking up on more widespread musical trends. Tempest affects were not new – Baroque composers had been including them in operas since the mid 1600s to portray storms of human emotion and storms in nature.

So what is it about this music which we find so compelling and unsettling? The answer lies partly in minor tonality and partly in the restless harmonic structure of the first movement. The music does not "settle" so neither does the listener. This symphony is sometimes known as the "Little G minor" symphony to differentiate it from the later "Great G minor" Symphony No 40, and this unsettled quality is also strongly characteristic of its first movement. A flourishing figure played again and again by the lower strings and repeated syncopation drives the rhythm and the use of four horns (two was the norm) gives a particular weighty and foreboding quality to the first and last *Allegro* movements. The falling figures in the *Andante* second movement convey an unresolvable sense of yearning and sadness, despite the major key, and with the return of the minor key in the severe *Minuet* (third movement) there is no lightening of mood until the *Trio* section of the third movement, which is for winds alone in a breezy G major.

# Mozart Tempest

## THE FORTEPIANO

The name is an abbreviation of the term coined by Bartolommeo Christofori to describe the early version of the piano which he invented in 1709: *gravicembalo col forte e piano* (“harpsichord with loud and soft”). The great advantage of the piano was its mechanical action: unlike the harpsichord, in which the strings are plucked by quills, giving the player no control over the volume of individual notes, in the piano the strings are struck by hammers, thus allowing it to be played both louder or softer according to how hard the player strikes the keys. It was capable of being played considerably more loudly than the other keyboard instruments in use in the eighteenth century, the harpsichord and especially the clavichord, which was more suited to domestic music making.

The new technology took some time to get right, but from the middle of the eighteenth century the piano began to seriously challenge the harpsichord as the dominant keyboard instrument in European music and by Mozart’s day it was well established.

“Fortepiano” has become the accepted term for an eighteenth-century piano (or modern replica) to distinguish it from the modern piano, which is a very different instrument. The fortepiano is smaller and much more lightly constructed than a modern grand piano, with a wooden rather than an iron frame, and the hammers are covered with leather rather than felt. It produces a more transparent, delicate and clear-textured sound, and the lightness of touch and more immediate sound decay enable it to be played at great speed while retaining clarity of articulation. Less sonorous than a modern piano, the fortepiano can be played with equal strength in both hands without the bass notes played by the left overpowering the treble notes of the right. The action of damping the keys to reduce the vibration of the strings and therefore make the sound quieter is achieved through two pedals operated by the knee, unlike the foot pedals on a modern piano.

Mozart bought his favourite piano in 1785 from Anton Walter, a Viennese piano maker. It was the instrument he used for performing and it was regularly carried around the city for this purpose, a feat much more easily accomplished with a fortepiano than a modern concert grand.

## Rondo in D major for piano and orchestra, K382

### *Allegretto grazioso*

I am sending you at the same time *the last rondo* which I composed for my concerto in D major and which is making such a furore in Vienna. But I beg you to guard it like a *jewel* – and not to give it to a soul to play ... I composed it *specially* for myself – and no one else but my dear sister must play it.

Mozart to his father, Vienna, 23 March 1782

1773 was a particularly productive year for Mozart. As well as six symphonies he composed eight string quartets, a violin concerto, and in December, his first completely original piano concerto, No 5 in D major, K 175. (No’s 1 to 4 were orchestral accompaniments to solo piano sonatas by other composers.) He was very pleased with the concerto, playing it on tour in Munich in 1774 and at Mannheim in 1778 at a concert at the house of Christian Cannabich, composer and leader of the famous Mannheim orchestra. “I played my old concerto in D major, because it is still a favourite here”. He kept playing it

when he moved to Vienna in 1781, but updated it with a new final movement, this rondo, probably first heard at a concert in February 1782. The concerto became one of his most popular works and he performed it at least twice more that year. His jealous guarding of the score of the rondo had faded somewhat by October, when he sent a copy to his friend, patron, and piano student Baroness von Waldstädten:

Dearest, best and loveliest of all, gilt, silvered and sugared, most valued and honoured gracious Lady Baroness!

Herewith I have the honour to send your Ladyship the rondo in question, the two volumes of plays and the little book of stories. ... I can say with truth that I am a very happy and a very unhappy man – unhappy since the night when I say your Ladyship at the ball with your hair so beautifully dressed – for – gone is my peace of mind! Nothing but sighs and groans!

### **What to listen for**

A rondo is a set of variations, with the central theme restated between each variation. The orchestra begins, with a statement of the sprightly theme, then the piano follows alone with the first variation. Both orchestra and soloist are heard together for the first time in the third variation. A series of further contrasting variations explores a variety of moods in both major and minor tonalities, with changes in rhythm, tempo and dynamic, while introducing increasingly dazzling figurations for the piano. Just before the end of the concluding *Allegro* section comes the pianist's final opportunity to show off — the solo cadenza. Mozart's usual practice with cadenzas was to improvise them at each performance: "whenever I play this concerto, I always play whatever occurs to me at the moment", he wrote to his sister Nannerl in January 1783. However, he did write cadenzas down for some of his concertos, and for the Concerto in D major, Mozart enclosed cadenzas for each movement (including the rondo) in a letter to Nannerl in February 1783, and it is his own cadenza that we hear in this concert.

### **Overture to the oratorio *La Betulia liberata* (The Liberation of Betulia), K118**

#### ***Allegro – Andante – Presto***

In December 1769 thirteen year old Mozart and his father left Salzburg on their first journey to Italy, a trip which would take them to every major (and not so major) city and last sixteen months. They heard Allegri's famous *Misere* in the Sistine Chapel in Rome (Mozart transcribed it afterwards from memory), they visited the ruins of Pompei and saw Mt Vesuvius, and in Milan Mozart composed and conducted his opera *Mitridate*. Everywhere they stopped was an opportunity for Mozart to play and for Leopold to make connections, on the look-out for composing commissions, or, best of all, a secure appointment in the court of a great nobleman. Archduke Ferdinand of Austria, governor of the Duchy of Milan, considered it, but his mother, the Austrian Empress Maria Theresa, thought differently. "You ask me to take the young Salzburger into your service. I do not know why, not believing that you have need of a composer or of useless people ... What I say is only to prevent your burdening yourself with useless people and giving titles to people of that sort ..." "These people go about the world like beggars", she added. The Mozarts went back to Salzburg, empty-handed.



# Mozart Tempest

On the way home they stopped in Padua, where Mozart received a commission to compose an oratorio from a Spanish nobleman, Don Guiseppe Ximenes, Prince of Aragon. The libretto, based on the Biblical story of Judith and Holofernes, was a popular one by the famous Italian poet and opera librettist Metastasio. It was set by thirty different composers in the eighteenth century.

Mozart completed his version back in Salzburg in the summer of 1771, when he was fifteen. It was probably never performed in his lifetime. In 1784 Mozart asked Leopold to send him “my old oratorio”. He had been asked to compose the same oratorio in Vienna and “possibly I might use bits of it here and there”, but that performance did not happen either. The manuscript score was bought after Mozart’s death by King Frederick the Great of Prussia, in February 1792.

## **What to listen for**

In this period the overture functioned to quieten the audience, so the sudden, tempestuous opening is both musically exciting and an attention-grabber. Although the overture was not yet seen as being part of the drama its minor tonality effectively sets the mood for the dark story to come. As well as the usual strings, this overture is scored for two oboes, two bassoons, four horns and two trumpets. The use of wind instruments to cut through the string texture and provide contrast and colour is a distinctive characteristic which sets the mature Mozart apart from other composers of his time, and we can hear him experimenting, even at this early age.

## **Piano Concerto No 22 in E flat major, K482**

*Allegro*

*Andante*

*Allegro - Andantino cantabile - Allegro*

Herr Wolfgang Amadé Mozart made a change with a concerto of his own composition on the fortepiano, the favourable reception of which we forbear to mention, since our praise is superfluous in view of the deserved fame of this master, as well known as he is universally valued.

*Wiener Zeitung* 24 December 1785

After only four years in Vienna, Mozart had become startlingly successful. The support of wealthy patrons had enabled him to gain a foothold in the cultural life of Vienna, to the extent that a calendar for the year 1786 featured his face among a number of engraved silhouettes of Viennese celebrities. He was the most admired pianist in a city which Mozart himself referred to as “the land of the piano” and an essential part of almost every grand concert. Much of his popularity was due to the success of his piano concertos, and between 1782 and 1786 he composed fifteen of them (out of his total output of twenty-seven).

Leopold Mozart visited Vienna in February 1785, and provided a snapshot of Mozart's working life in this letter to his daughter Nannerl:

Every day there are concerts; and constant teaching, performing, composing, etc. I feel rather out of it all. If only the concerts were over! It is impossible for me to describe the rush and bustle. Since my arrival your brother's fortepiano has been taken at least a dozen times from the house to the theatre or to some other house ...

In the nineteenth century more concertos were composed for piano than for any other instrument, but in the 1780s the piano was a relatively new and still evolving instrument. Mozart, more than any other composer, was responsible for establishing the piano concerto as a serious genre. From a very early age he possessed a prodigious technique, and reports indicate that his astounding level of virtuosity remained constant throughout his life. His “dexterity at the piano is quite indescribable”, said one concert reviewer. Not surprisingly, since he wrote them for himself, his piano concertos contain significant technical challenges and Mozart himself commented that his concertos would “make the performer sweat”. The whole of the piano keyboard is used, and right and left hands must work equally hard.

However, for Mozart, “taste”, “feeling”, and “proper precision” were more important than technical display. He scornfully dismissed the virtuoso pianist Clementi as “just a mechanic” and commented about another pianist: “it is much easier to play a thing quickly than slowly; in passage work you can leave out a few notes without anyone noticing it. But is that beautiful?”

Mozart completed this piano concerto on 16 December 1785 and first performed it one week later, at a concert where the main item was an oratorio by his friend Dittersdorf. The court composer Salieri conducted the oratorio, but Mozart conducted the concerto himself from the piano. Often, the concertos were performed with just one rehearsal, or perhaps none at all.

## What to listen for

The piano part was intended not just to dazzle the Viennese with Mozart's virtuosity, but served also in getting the maximum sound from the soft-grained fortepiano [see box] of Mozart's day. Thick chords played on such a piano would quickly die away and not be heard clearly, but continuous semiquaver passages would cut through the sound of the orchestra.

Despite the virtuosity of the piano part, with Mozart the soloist and orchestra are in many respects on an equal footing, and work together much more as an ensemble than in the typical concerto of the nineteenth century. Typically Mozartean is the use of winds to provide depth of orchestral texture, and the strings often drop away altogether leaving the piano to dialogue with the wind instruments. This is most noticeable in the *Andante* second movement.

Mozart usually accompanied the orchestra during *tutti* passages, playing the bass line with the left hand, and this practice will be followed in this concert by soloist Kristian Bezuidenhout. He has devised his own cadenzas, as no original cadenzas survive for this concerto. The sprightliness of the third movement is interrupted by an interpolated minuet. Here the writing for the piano is quite sparse, and it was expected that the soloist would embroider it with his own ornamentation.