

ROGER NORRINGTON exclusively on Angel/EMI



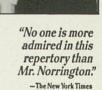
Great Artists. Great Art.





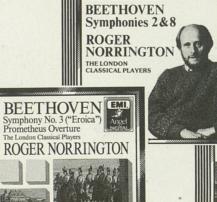
















MC/VISA Honored

539 E. Liberty Street Ann Arbor 995-5051

The Michigan MozartFest

The Michigan MozartFest began with the idea of an extravaganza: *all* of Mozart's piano concertos, performed by a roster of fortepianists with an orchestra of period instruments. We soon abandoned that notion, not for lack of fortepianists but because the task lay beyond the orchestral resources we could muster. Reshaped as a three-concert festival, the event seemed an ideal forum for the exchange of ideas between performers and scholars, along the lines of the University of Michigan School of Music's 1980 conference on Handel's *Messiah*. The response of potential participants to the new plan uncovered a view of Mozart concerto research far richer than we had imagined.

In Roger Norrington and Neal Zaslaw, we feel fortunate in having enlisted the services of a music director and a scholarly organizer who are persistent questioners of received tradition. Our idea, with its variety of artistic, logistical, and economic dimensions, has been translated into reality not only by our many distinguished visitors but through the cooperative efforts of three local institutions: the University of Michigan School of Music, the University Musical Society, and Ars Musica.

—Penelope and Richard Crawford



The University of Michigan School of Music... for the finest professional training within the context of a great university.

Faculty 1989-90

ACCOMPANYING AND CHAMBER MUSIC

Jeffrey Gilliam Martin Katz

CARILLON

Margo Halsted

COMPOSITION

William Albright Leslie Bassett William Bolcom Fred Lerdahl George Balch Wilson

CONDUCTING

Jerry Blackstone Jerry Luckhardt Gustav Meier Theodore Morrison H. Robert Reynolds Richard Rosenberg Donald Schleicher

DANCE

Gay Delanghe
Bill De Young
Jessica Fogel
Stephen Rush, music
Peter Sparling
Linda Spriggs
Howard Watkins, music

EARLY MUSIC

Penelope Crawford, pianoforte Beth Gilford, recorder Edward Parmentier, harpsichord Enid Sutherland, viola da gamba

HARP

Lynne Aspnes

JAZZ

Edward Sarath

MUSIC EDUCATION

Janice Clark Robert Culver James Froseth Paul Lehman Catherine Nadon-Gabrion James Standifer

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Judith Becker
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David Crawford
Richard Crawford
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Louise Stein
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PIANO PEDAGOGY

Kelley Benson Lou Ann Pope Joanne Smith

PERCUSSION

Michael Udow

STRINGS

Nina de Veritch, cello† Hamao Fujiwara, violin Jerome Jelinek, cello Paul Kantor, violin Stuart Sankey, double bass Yizhak Schotten, viola Stephen Shipps, violin

VOICE

Earl Coleman Leslie Guinn Lorna Haywood Karen Lykes Willis Patterson Rosemary Russell Martha Sheil George Shirley

WINDS

Clement Barone, flute
Keith Bryan, flute
L. Hugh Cooper, bassoon
Armando Ghitalla,
trumpet
Lowell Greer, horn
Fritz Kaenzig, tuba/
euphonium
John Mohler, clarinet
Fred Ormand, clarinet
Ramon Parcells, trumpet
Harry Sargous, oboe
Donald Sinta, saxophone
H. Dennis Smith, trombone

†visiting

For more information contact: Admissions Office, School of Music University of Michigan, Ann Arbor, MI 48109 (313) 764-0593



Dear Festival and Symposium Participants:

It is with great pride that I greet all of you who share in this week's Michigan MozartFest—performing artists, scholars, educators, exhibitors, and students—as you demonstrate your devotion and admiration for the genius of Wolfgang Amadeus Mozart.

This gathering on our campus is an event of international significance, preceding, as it does, the 1991 bicentenary of the composer's death. Symposium proceedings from Michigan Mozart-Fest will be made available to media, scholars, and others for use in the bicentenary festivities, and the concerts will be heard on delayed radio broadcast.

Michigan MozartFest is the achievement of an unprecedented union of resources: the University Musical Society, the University School of Music, and the Ann Arbor-based Ars Musica as the Mozart Festival Orchestra.

I wish you a most productive and enjoyable four days at The University of Michigan.

James J. Duderstadt President, The University of Michigan



Dear Colleagues:

On behalf of the faculty and students in the School of Music, I cordially welcome you to The University of Michigan.

I believe that the musical enterprise is best advanced when performers and scholars interact, bringing their synergistic approaches to music more sharply into focus for each others' benefit. No finer music for such meaningful activity exists than that of Mozart.

I hope that this symposium and its performances provide stimulation, productive exchanges, and perhaps even a bit of controversy.

Best wishes.

111.3mh

Paul C. Boylan Dean, The University of Michigan School of Music



Greetings To All Mozart Enthusiasts:

It is my pleasure to be part of this historic four-day symposium and festival, a new kind of production for the University Musical Society. The collaborative work of the Musical Society, the School of Music, Ars Musica Orchestra, music director Roger Norrington, and symposium director Neal Zaslaw has enabled us to produce an event beyond the scope of our individual resources. Our enthusiasm for this fusion of scholarship and performance is mirrored in the huge response we have had from scholars, performers, media, and Mozart devotees here and abroad.

We welcome you to Michigan MozartFest.

Ken Finde

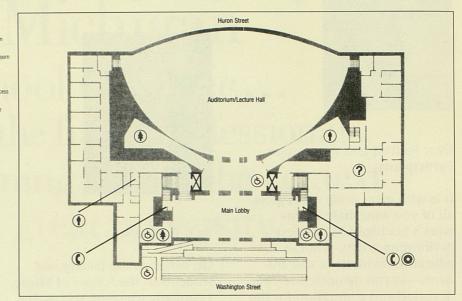
Kenneth C. Fischer Executive Director, The University Musical Society of The University of Michigan

The Rackham Building



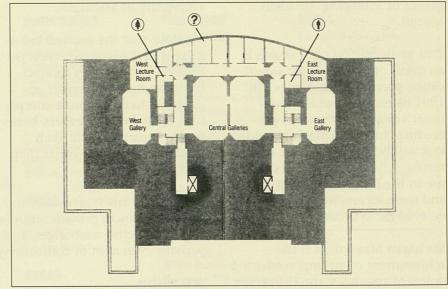
Auditorium: Concerts

- ? Information
- Men's Restroom
- (A) Women's R
- X. Elev
- Wheelchair A
- Campus Phone
- Public Phone





Galleries: Exhibits

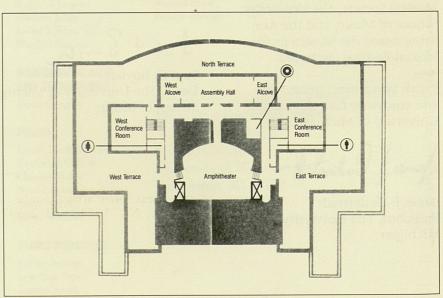




Amphitheater: Symposium

East Conference Room: Press Room

All other Rooms: Exhibits



Rackham's Living Legacy

Last year, the Horace H. Rackham School of Graduate Studies marked its 50th anniversary in a celebration honoring its benefactors, Horace H. Rackham and Mary A. Rackham. Their donation half a century ago was one of the most ambitious and liberal gifts ever given to higher education. It has enabled The University of Michigan to continue its leadership in graduate education, providing a magnificent physical structure and an avenue for fellowships, research grants, and an endowment.

Horace H. Rackham was born in 1858 and died in 1933. He was not a University of Michigan alumnus; indeed, he had not attended any university, but read law with individual attorneys while working for a paint business in Detroit. He became a successful Detroit attorney, and during a somewhat routine professional service—the filing of Ford Motor Company's incorporation papers—he invested in the new company. In 1919, Henry and Edsel Ford bought out the shareholders, and, as one of the original twelve stockholders, Horace Rackham received more than \$14 million in dividends. His prudent investment in municipal bonds survived the 1929 stock crash, and, during his lifetime, he gave more than \$600,000 in gifts to The University of Michigan. He left behind a fortune worth \$16.5 million, and his trustees, including his wife Mary, disbursed the money to institutions that had already demonstrated their ability to achieve Horace Rackham's philanthropic goals. The University of Michigan received \$14.2 million.

The U-M had established a graduate school in 1913, but upon receiving the Rackham fund, then-university president Alexander G. Ruthven proposed a new name—the Horace H. Rackham School of Graduate Studies—in appreciation of the endowment. The name was approved, and \$2.5 million was allocated for the purchase of land and construction of a building in memory of Horace H. and Mary A. Rackham. Today, graduate student support and faculty scholarly research grants constitute the principal uses of the fund.

The semi-circular auditorium of the Rackham Building accommodates some of the most important visiting artists, performers, and lecturers to visit the campus. Among the dignitaries and artists who have appeared on its stage are former presidents Jimmy Carter and Gerald Ford (in debate), Queen Juliana of the Netherlands, Nobel Laureate poet Joseph Brodsky, German theologian-philosopher Hans Kuhn, American playwright and U-M alumnus Arthur Miller, and Dr. Jonas Salk, who in 1955, stood at the podium to proclaim the success of the Salk polio vaccine trials that had been coordinated at the U-M School of Public Health.

Rackham Auditorium's intimacy, beauty, and fine acoustics have long provided the ideal setting for chamber music performances, thus it was entirely fitting that the Musical Society launched last year's birthday celebration with a concert by the world-renowned Tokyo Ştring Quartet. Soon after the completion of the Rackham Building, the University Musical Society presented its first Chamber Music Festival in 1941, the first organized event



of its kind in Ann Arbor. This festival evolved into an annual event for a total of twenty-eight consecutive seasons. Prominent ensembles were featured for three to five concerts in as many days, most frequently with the Budapest String Quartet forming the core of the performances. Among the other participants were the Quartetto Italiano, the Roth, Paganini, and Juilliard Quartets, and the Beaux Arts Trio. The present Chamber Arts Series was initiated in the 1963-64 season, with seven concerts annually until 1973, when an eighth was added in order to expand the variety of ensembles. In addition to the Chamber Arts Series, the Musical Society's Rackham presentations have included several summer concert series, an Asian Series, a Guitar Series, the Debut Series, and Ann Arbor Summer Festival concerts.



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University Musical Society

Ann Arbor

313/764-2538

Burton Tower, Ann Arbor, MI 48109

10 a.m.-6 p.m. Monday-Friday 10 a.m.-1p.m. Saturday

To charge by phone only:

313/763-TKTS

8 a.m.-9 p.m. Monday-Saturday 11 a.m.-6 p.m. Sunday

University Musical Society 1989/1990 Concert Season

Monday, November 27, 8:00 p.m.

Samuel Ramey, bass Hill Auditorium

Saturday, December 2, 8:00 p.m. Sunday, December 3, 2:00 p.m.

Handel's "Messiah" Hill Auditorium

Underwritten in part by a gift from Great Lakes Bancorp

Monday, December 11, 8:00 p.m.

Aulos Ensemble Rackham Auditorium

Sunday, January 14, 8:00 p.m. Donald Bryant Tribute Concert Hill Auditorium

Saturday, January 27, 8:00 p.m. Kodo Japanese Drummers

Power Center

Wednesday, January 31, 8:00 p.m.

Hungarian State Folk Ensemble Hill Auditorium

Saturday, February 3, 8:00 p.m. St. Olaf Choir

Kennith Jennings, director Hill Auditorium

Wednesday, February 7, 8:00 p.m.

Warsaw Philharmonic Kazimierz Kord, conductor Zoltán Kocsis, pianist Hill Auditorium

Sunday, February 11, 4:00 p.m.

Faculty Artists Concert Rackham Auditorium

Friday, February 16, 8:00 p.m.

Stuttgart Chamber Orchestra Leon Fleisher, conductor John O'Conor, pianist Rackham Auditorium

Saturday, February 17, 8:00 p.m. Sunday, February 18, 2:00 & 8:00 p.m.

New York City Opera National Company "La Bohème"

Power Center

Sunday, February 25, 4:00 p.m.

Borodin String Quartet Rackham Auditorium Friday, March 9, 8:00 p.m.

Maurizio Pollini, pianist Hill Auditorium

Friday, March 16, 8:00 p.m.

American Contemporary Dance Festival Final Concert

Power Center

Saturday, March 17, 8:00 p.m.

Moscow Philharmonic Orchestra Dmitri Kitaenko, conductor Vladimir Krainev, pianist Hill Auditorium

Wednesday, March 21, 8:00 p.m.

Thomas Allen, baritone Rackham Auditorium

Sunday, March 25, 8:00 p.m.

Baltimore Symphony Orchestra David Zinman, conductor Isaac Stern, violinist Hill Auditorium

Sunday, April 1, 8:00 p.m.

Academy of St. Martin-in-the-Fields lona Brown, director Hill Auditorium

Wednesday, April 4, 8:00 p.m. Thursday, April 5, 8:00 p.m.

The Feld Ballet Power Center

Saturday, April 7, 8:00 p.m.

Jim Cullum Jazz Band William Warfield, narrator Power Center

Saturday, April 14, 8:00 p.m.

Murray Perahia, pianist Hill Auditorium

Sunday, April 22, 4:00 p.m.

Concerto Soloists of Philadelphia Marc Mostovoy, conductor Rackham Auditorium

Saturday, April 28, 8:00 p.m.

The King's Singers Hill Auditorium

Underwritten by Park Davis Research Division of Warner Lambert

May 9-12, 8:00 p.m.

Los Angeles Philharmonic André Previn, conductor Hill Auditorium

Michigan MozartFest

Festival Symposium Planning Committee:

Penelope Crawford Richard Crawford Kenneth Fischer Laura Rosenberg Richard Rosenberg

Music Director Roger Norrington

Artistic Director Penelope Crawford

Symposium Director Neal Zaslaw

Assistant Conductor Richard Rosenberg

Festival/Symposium Administrator Laura Rosenberg

Symposium Coordinator Richard Crawford

Production Stage Manager Anna Moyer

Volunteer Coordinator Shelly Williams

Michigan MozartFest: Burton Memorial Tower, Ann Arbor, MI 48109-1270 313/764-2538

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School of Music The University of Michigan Ann Arbor, Michigan 48109-2085 313/764-0583 University Musical Society Executive Director Kenneth C. Fischer

Staff

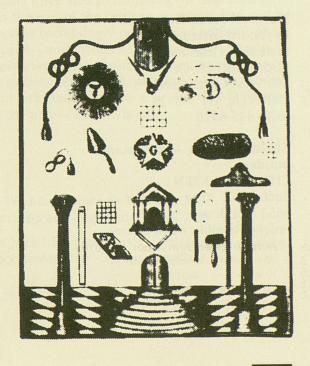
Catherine S. Arcure Sally A. Cushing Leilani Denison Barbara L. Ferguson Judy Johnson Fry Michael L. Gowing Debbie Halinski Lorna Young Hildebrandt Michael J. Kondziolka John B. Kennard, Jr. Tom Mull Laura Rosenberg Robin Stephenson Joan C. Susskind Pamela S. Teeple Carol G. Wargelin

Student Assistants: Sara Billmann Mark Ligeski Karen Paradis Ann Mary Quarandillo

University Musical Society Burton Memorial Tower Ann Arbor, MI 48109-1270 313/764-2538

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Exhibitors

Thomas Ciul — fortepiano builder THOMAS CIUL 1801 Richman Rd. Smith's Creek, MI 48074 (313) 367-3448

Early Music America information 250 West 54th Street, Suite 300 New York, NY 10019 (212) 307-1919

Foreign Music Distributors — scores
PETER PANY
13 Elkay Dr.
Chester, NY 10918
(914) 469-5790

Richard Hester Pianos fortepiano builder RICHARD HESTER Route 143, Box 41 Coeymans Hollow, NY 12046 (518) 756-8654

Keith Hill Instrument Maker — fortepiano builder KEITH HILL 10332 - M. 52 Manchester, MI 48158 (313) 428-8660

Margaret Hood Historical Keyboard Instruments fortepiano builder MARGARET HOOD 580 West Cedar Street Platteville, WI 53818 (608) 348-6410

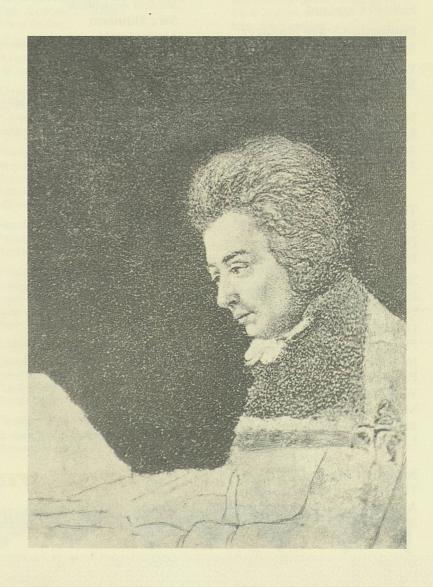
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Wolf*Washington fortepiano builder THOMAS WOLF BARBARA WOLF 931 R Street NW Washington, DC 20001 (202) 332-3341

Refreshments — Amadeus Cafe/Patisserie Serving light fare and desserts throughout the festival.



Mainly Mozart

The University of Michigan Museum of Art November 13–27, 1989

Mainly Mozart is an exhibition of prints and drawings from the second half of the eighteenth century drawn from the collections of The University of Michigan Museum of Art. The selection reflects the interests and pursuits of the period in western Europe that coincides with the lifetime of Wolfgang Amadeus Mozart (1756–1791). Italian, French, and German artists and designers are represented in the display at the Museum of Art. Included in the exhibition are costume and jewelry designs, depictions of village life and a romantic tryst, a rendering of a palace interior, sketches for wall and ceiling decorations, and a representation of a chamber music concert.

Works on View:

1

Design for a Painted Ceiling Decoration Pencil and watercolor 1960/2.7

Giuseppe Bernadino Bison Italian 1762–1844

Beginning as a decorative painter, Bison was active first in Venice and later in Istria, particularly in and around Trieste, where he also executed opera sets. Today it is difficult to visualize the full scope of Bison's activity in the realm of decoration since many of the palaces and public buildings which he embellished have disappeared or have been altered. Fortunately, an increasing number of Bison's drawings are being recognized in public and private collections so that firsthand knowledge of his abilities as a draftsman is possible.

2

The Indiscrete Wife, 1771 Etching and engraving 1968/2.41

Nicolas Delaunay, l'aîné (French, 1739–92) after Pierre Antoine Baudouin (French, 1723–69)

Baudoin died in 1769, but from 1771–78 engravings were made of his scenes of aristocratic eroticism. Many of these are by Delaunay, one of the most prolific engravers of the period.

3

Les Adieux, 1777

from *Le Monument du Costume*, edition of 1789 Etching and engraving 1974/2.50

Robert Delaunay (French, 1749–1814) after Jean-Michel Moreau, le jeune (French, 1741–1814)

The Strasbourg banker, Jean-Henri Eberts, wished to record the elegant French fashions of the day and make them known abroad. According to his preface, the *Monument du costume* was to form "the code of fashion and etiquette," and was addressed to all sections of society as well as to foreigners. Three series were published between 1775 and 1783. The second series, to which *Les Adieux* belongs, shows the life of a fashionable woman. The *Monument du costume* is Moreau's major work and was enormously popular; editions and copies continued to be published even after the beginning of the French Revolution in 1789.

4

The Good Mother, 1779 Etching and engraving 1960/2.55

Nicolas Delaunay, l'aîné (French, 1739–92) after Jean-Honoré Fragonard (French, 1732–1806)

The rococo style, which had reached its height during the reign of Louis XV, served and reflected a bourgeoisie interested in imitating the aristocracy. Towards the end of the century, however, the middle class became increasingly preoccupied with simplicity, propriety, and virtue. As a result, art of a truly bourgeois character—sentimental and naturalistic—came into favor. Fragonard, previously known for his erotic subject matter, also took up "virtuous" themes such as the joys of motherhood.

5

Village Wedding (Noce de Village), 1785 Color etching and engraving 1974/2.49

Charles-Melchior Descourtis (French, 1753–1820) after Nicolas-Antoine Taunay (French, 1755–1830) 6

Village Fair (Foire de Village), 1787 Color etching and engraving 1974/2.48

Charles-Melchior Descourtis (French, 1753–1820) after Nicolas-Antoine Taunay (French, 1755–1830)

Descourtis's *Village Wedding* (no. 5) was first published in 1785. The print was a great success and when Taunay returned to Paris in 1787 Descourtis secured another gouache, *Village Fair* (no. 6), for reproduction. The rustic elegance of these images mark them as one of the most beautiful pairs of colored prints published in France in the eighteenth century.

7

The Concert, 1773 Etching and engraving 1956/1.53

Antoine Jean Duclos (French, 1742–95) after Augustin de Saint-Aubin (French, 1736–1807)

As the inscription indicates, this depiction of a concert is dedicated to Madame La Comtesse de Saint Brisson. In the music room in the Paris residence of Prince de Rohan Soubise, musicians accompany a singer who stands just behind the harpsichordist. The building, now the National Archives, is a sumptuous example of an eighteenth-century house. A pendant print, dedicated to Monsieur de Villemorien Fils, shows an elegant ball [Le Bal paré].

8

Design for a Painted Wall Panel
Pencil and red crayon, pen and brown ink with
brown and grey watercolor 1963/2.24

Etienne De Lavallée (called Lavallée-Poussin) (French, 1733–93)

Although no counterpart of this design has been found in Lavallee-Poussin's engraved work, arabesque panels which include scenic subjects in combined oval and rectangular frames occur in his *Ier Cahier d'arabesques*, engraved by Laurent Guyot (1756–1808), the engraver most frequently employed to reproduce Lavallée-Poussin's delicate designs. The introduction of washes of contrasting colors proves the drawing to have been a study either for a painted decoration or for a tapestry, rather than for an engraving. From 1785 until his death, Lavallée-Poussin was employed as a designer by the Gobelin tapestry works.

9

Design for Ceiling Etching 1960/1.114

Carl Albert Von Lespilliez (German, 1723–96) after Francois de Cuvillies the Elder (Belgian, d. Munich, 1695–1768)



10

Design for Ceiling Etching 1960/1.115

Carl Albert Von Lespilliez (German, 1723–96) after Francois de Cuvillies the Elder (Belgian, d. Munich, 1695–1768)

11

Designs for Jewelry: A Necklace and Earring
Pen and black ink with grey and green watercolor
and touches of gold on parchment 1960/2.22

Giovanni Sebastiano Meyandi (Italian, active 1762–94)

The heavy, globular enframements about the larger teardrop stones set off by appendages of fine, leafy ornament, as seen in this drawing, are devices typical of this artist's work. Notations occasionally made on the backs of the drawings reveal the kinds of stones preferred by Meyandi; green (probably beryl) seems to have been one often encountered in his work. One design for a necklace in the collection of Cooper Union, New York, similar in character to the drawing under discussion, carries an inscription stating that the piece was created, together with other jewelry, as a wedding gift of the Marchese Alessandro Chigi to his bride, Contessa Teresa Galli, to be delivered in Florence in 1769. This suggests an approximate dating for the drawing. Meyandi's shop was located in Siena and his work covers the period from 1762 to 1794.

12

Design for the Illusionistic Decoration of a Cupola, 1772

Pen and brown ink with watercolor 1959/2.60

Flaminio Innocenzo Minozzi (Italian, 1735–1817)

Flaminio Innocenzo Minozzi was one of several decorative painters who worked in Bologna in the seventeenth and eighteenth centuries. A number of cupolas with illusionistic decoration were built in the eighteenth century, but many more were simulated in paint on canvas that was then stretched over the crossing of the church in place of an actual cupola.

13

Painted Wall Decoration for a BedroomPen and brown ink with watercolor 1957/1.112

Unknown North Italian Artist (mid-18th century)

On the verso is an Italian inscription which reads: "The color of cane-yellow hue. Between the ornamentation of the door and the bed, let a space be left large enough to accomodate comfortably a chair, with the background of this space tinted pale green, working softly, with pleasing, not gaudy, colors, which will produce a good effect. The dado of marble. The payment is agreed in d[ucats] 60, plus wine, leaving to the generosity of his illustrious Lordship, upon the completion of the work, and if it pleases him, the granting of a gratuity." The drawing is an interesting document on the working methods of a mid-eighteenth-century Italian decorator, and the reason for placing it in the north of Italy is that the type of ornament most closely approximates that found in the neighborhood of Venice and in Lombardy.

14

Palace Hall with a Staircase
Pen and black and brown ink with grey wash.
1960/2.129

Unknown French Artist (active in Italy, mid-18th century)

This drawing is not the work of Giovanni Paolo Panini (1691–1764) as the inscription suggests. The excessively elaborate decoration and the manner in which the human countenances are characterized are more French than Italian in spirit. It is possible that the artist could be a Savoyard, whose work would naturally combine French stylistic devices with decorative peculiarities typical of Northern Italy.

The University of Michigan Museum of Art 525 S. State Street Ann Arbor, MI 313/764-0395 Hours Tuesday–Friday, 10:00 a.m.–4:00 p.m. Saturday–Sunday, 1:00–5:00 p.m.

ARS MUSICA of Ann Arbor



J AAP SCHROEDER

Jaap Schroeder, guest violinist and director
Saturday, February 10, 8:00, Rackham Auditorium, Ann Arbor

Introduzione Teatrale • Pietro Antonio Locatelli (1695-1764)

Concerto in A Major for Flute, Violin, & Strings from

Tafelmusik • Georg Philipp Telemann (1681-1767)

Suite of Dances from L'Europe Galante

• André Campra (1660-1744)

Concerto in F Major for Three Violins & Strings from

Tafelmusik • Georg Philipp Telemann

Concerto Grosso • Francesco Geminiani (1687-1762)



A Bach Family Concert

Saturday, April 21, 8:00, Rackham Auditorium, Ann Arbor

Concerto in C Major for Two Harpsichords & Strings

BWV 1061 • Johann Sebastian Bach (1685-1750)

Sinfonia in D Minor for Two Flutes & Strings, F. 65

• Wilhelm Friedemann Bach (1710-1784)

Sinfonia for Strings • Carl Philipp Emanuel Bach (1714-1788)

Concerted Symphony in D Major, T290/2

• Johann Christian Bach (1735-1782)

Brandenburg Concerto No. 4 in G Major for Two Recorders,

Violin, & Orchestra • Johann Sebastian Bach



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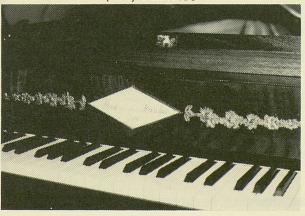
Viennese Fortepianos after

Nannette Streicher

6½ octave, 1816 5½ octave, 1805

MARGARET HOOD

580 West Cedar Platteville, Wis. 53818 (608) 348-6410



Fortepianos at Michigan MozartFest

Kenneth Bakeman copy of Anton Walter 5 octaves

Philip Belt copy of Anton Walter 5 octaves

Thomas Ciul copy of Streicher 5 octaves

Richard Hester copy of Anton Walter 5 octaves

Keith Hill original design 5 octaves

Keith Hill copy of Anton Walter 5 octaves

Margaret Hood copy of Streicher 6.5 octaves, 8' 1"

Christoph Kern copy of Anton Walter 5 octaves

John Lyon copy of Anton Walter 5 octaves

John Lyon copy of Anton Walter 5 octaves

Paul Poletti copy of J. Louis Dulcken 5 octaves, 3 notes (1989)

Schedule

Thursday, November 16

8:00 a.m. – 8:30 p.m. **Registration/Information**Rackham Building, Lobby

10:00 a.m. – 4:00 p.m.

Art Exhibition Open
The University of Michigan Museum of Art
"Mainly Mozart"

12:00 noon – 8:00 p.m.
Exhibits Open
Rackham Building, 3rd and 4th Floors

2:00 – 5:00 p.m. **Symposium**Rackham Building, 4th Floor Amphitheater

Opening Remarks
Richard Crawford, The University of Michigan

"Mozart's Piano Concertos in Their Own Time and Place"

Chair: Neal Zaslaw, Cornell University

"Contexts for Mozart's Piano Concertos" Neal Zaslaw, Cornell University

Mozart's piano concertos are—like close friends or relatives—so familiar and well loved that it is sometimes difficult to see how little we know about them. This talk inquires about certain aspects of the contexts from which they sprang and the performance practices by which they were realized.

"Sources and Performance: Orchestral Size and Soloist Participation in Tutti Sections" Dexter Edge, University of Southern California

Close scrutiny of surviving manuscript parts for hundreds of Viennese concertos reveals findings with implications for the performance of Mozart's piano concertos.

"Some Thoughts on the Design of Mozart's Opus 4, the 'Subscription Concertos' (K. 414, 413, 415)" Ellwood S. Derr, The University of Michigan

On the basis of Mozart's letter to his father about the "Subscription Concertos," aspects of them are examined from the point of view that the three constitute one larger piece. Other matters will also be discussed that Mozart probably had in mind for the "satisfaction of connoisseurs."

6:00 – 8:00 p.m.

Conferees' Dinner

Michigan League, 2nd Floor Ballroom
(Symposium Registrants only)

Michigan MozartFest Concert I

8:30 pm Thursday, November 16,1989 Rackham Building, Auditorium

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor Richard Rosenberg, assistant conductor Stanley Ritchie, leader

PROGRAM

Concerto No. 5 in D Major, K. 175
Salzburg, December 1773
Allegro
Andante ma un poco adagio
Allegro
David Schrader, fortepianist

Concerto No. 23 in A Major, K. 488 Vienna, 2 March 1786

Allegro Adagio Allegro assai

Steven Lubin, fortepianist

INTERMISSION

Concerto No. 10 in E-flat Major, K. 365
Salzburg, 1779
Allegro
Andante
Rondo: Allegro
Seth and Maryse Carlin, fortepianists

Concerto No. 25 in C Major, K. 503

Vienna, 4 December 1786

Allegro maestoso

Andante
(Allegretto)

Eckart Sellheim, fortepianist

Friday, November 17

8:00 am-8:30 pm
Registration/Information
Rackham Building, Lobby

9:00 a.m. – 12:00 noon **Symposium**

Rackham Building, 4th Floor, Amphitheater

"The Music of Mozart's Piano Concertos: Form, Style, Compositional Process, Analysis - Session I" Chair: David B. Rosen, Cornell University

"The First Movement Punctuation Form in Mozart's Piano Concertos"
Karol Berger, Stanford University

Current thinking about classic instrumental music privileges two factors, key and theme, as particularly important for the creation of form. This paper explores the contribution of another factor commonly overlooked today but central in the late eighteenth century, namely, the punctuation of the musical discourse by means of cadences. Its aim is to recover the pre-romantic rhetorically based understanding of the concerto-allegro form.

"Form, Character and Genre in Mozart Piano Concerto Variations" Elaine R. Sisman, Columbia University

Mozart's six variation movements in the piano concertos reveal the striking effect of movement-position on rhetorical stance, character, and overall form. Yet they exhibit a paradoxical tendency to cross the boundaries of slow-movement or finale position and even the concerto genre itself by means of expressive vocal models, characteraltering key and tempo schemes, and rondo-influenced designs.

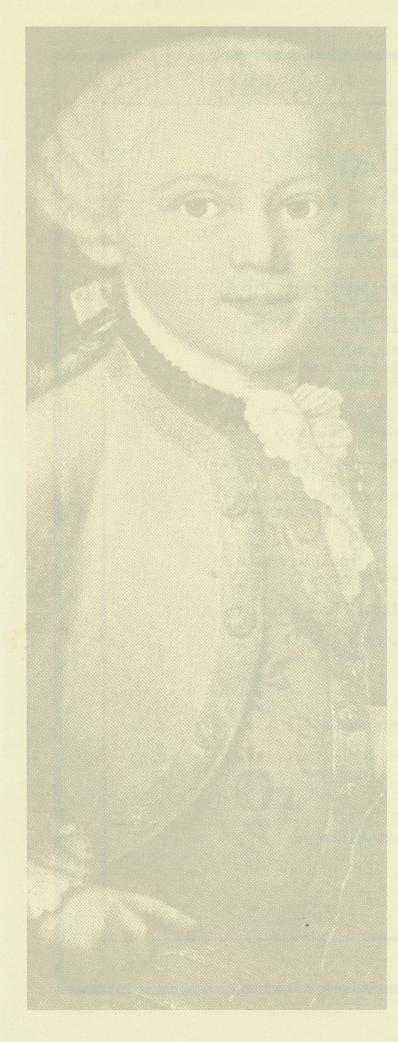
"The Importance of C.P.E. Bach for Mozart's Piano Concertos"

Jane R. Stevens, Yale University

In the face of our present lack of knowledge about the South German concerto tradition that provided the immediate musical context for Mozart's piano concertos, the many keyboard concertos of the North German C.P.E. Bach—perhaps the most famous German composer of the third quarter of the eighteenth century—can offer useful insights into concerto practice during the decades preceding Mozart's first maturity. Two representative first movements of 1753 do in fact show interesting parallels to K. 491 and K. 503 both in structure and in the relationship of tutti and solo.

Response

Martha Feldman, University of Southern California



"Mozart's Art of Variation" V. Kofi Agawu

This paper is an attempt to show that the first movement of K. 503 is built out of simple models that are elaborated in a variety of ways. The emphasis on models suggests an "arithmetic" dimension to Mozart's language. The paper will consider the implications of this "additive" perspective for our analysis of Mozart's concerto first movements.

10:00 a.m. – 4:00 p.m. **Art Exhibition Open**

The University of Michigan Museum of Art "Mainly Mozart"

12:00 noon – 8:00 p.m.
Exhibits Open
Rackham Building, 3rd and 4th Floors

2:00 – 5:00 p.m. **Symposium**

Rackham Building, 4th Floor Amphitheater

"The Music of Mozart's Piano Concertos: Form, Style, Compositional Process, Analysis - Session II" Chair: William Rothstein, The University of Michigan

"Ritornello vs. Introduction: The Formal Function of the Orchestra in Mozart's Concertos and Opera Arias" James Webster, Cornell University

The music of Mozart's operas has been relatively little analyzed. Among the few aspects which have attracted attention is the formal function of the orchestra in the arias: insofar as it accompanies one or more featured soloists, yet often begins the number with primary thematic material, its role has been interpreted as analogous to that which it exercises in his concerto movements. On closer examination this analogy seems unpersuasive. An aria is literally *dramatic*, in a way that no instrumental movement can be; its opening orchestral passage (if there is one) is an introduction, not a "ritornello" or "exposition;" and this distinction has consequences for its functioning throughout the aria.

"Comic Issues in Mozart's Piano Concertos" Wye Jamison Allanbrook, St. John's College

One senses the comic opera styles as a strong presence in Mozart's piano concertos, but giving substance to this presence is more difficult than one might think.

"Structural Integration and Dramatic Development of the First Movement of Mozart's C-minor Piano Concerto, K. 491"

William Kinderman, Victoria University

A critical study concerning the dramatic relationship of orchestra and piano, and its affinity to Mozart's *ombre* music in *Don Giovanni*.

Response

Janet M. Levy, New York, N.Y.

"Idiosyncratic Features of Three Mozart Slow Movements: K. 449, K. 453, and K. 467" Carl Schachter, Queens College

In matters of form and tonal structure, Mozart's music is sometimes viewed as normative for the Classical style. Some of his pieces, however, are as original and prickly as anything in the literature—among them the movements to be discussed here.

7:00 – 8:00 p.m. Pre-Concert Presentation

Rackham Building Auditorium

"An Essential Connection: Dance and Music in the Eighteenth Century"

Dancing was the major social activity of Mozart's time. Eighteenth-century listeners would have had an instinctive physical reaction to the rhythms and gestures of his music.

Alison Pooley, dancer/choreographer and dancers from The University of Michigan School of Music Dance Department Elizabeth Farr, fortepianist

Michigan MozartFest Concert II

8:30 pm Friday, November 17,1989 Rackham Building, Auditorium

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor
Richard Rosenberg, assistant conductor
Stanley Ritchie, leader

PROGRAM

Overture to Der Schauspieldirektor, K. 486

Concerto No. 21 in C Major, K. 467

Vienna, 9 March 1785

Allegro

Andante

Allegro vivace assai

Kenneth Drake, fortepianist

INTERMISSION

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

Vienna, 5 January 1791

Allegro
Larghetto
Allegro
Penelope Crawford, fortepianist

Concerto No. 22 in E-flat Major, K. 482 Vienna, 16 December 1785 Allegro Andante Allegro Malcolm Bilson, fortepianist

Saturday, November 18

8:00 a.m. – 8:30 p.m. **Registration/Information**Rackham Building, Lobby

9:00 – 11:00 a.m. **Symposium**

Rackham Building, 4th Floor Amphitheater

"Performing Mozart's Piano Concertos: Instrumentation, Continuo Practice, Physical Set-up, and the Concerto as a Genre"

Chair: Gretchen A. Wheelock, Eastman School of Music

"On Improvised Embellishment and Cadenzas in Mozart's Piano Concertos" Eva L. Badura-Skoda, Vienna, Austria

For Mozart the composer-performer, the act of improvising would sometimes seem inseparable from the act of composition—both merging *ex tempore* in the moment of performance. In seeking to recapture elements of that spontaneity, today's performers face problems unknown in previous centuries. The expectations of audiences accustomed to the audio-visual equipment of our time pose new and unsolved questions about the relationship between the precomposed and the improvised.

"Whose Authenticity? Ornaments by Hummel and Cramer for Mozart's Piano Concertos"

David Grayson, University of Minnesota

Between 1825 and 1836 J.N. Hummel and J.B. Cramer each published editions of selected Mozart concertos arranged for solo piano with optional accompaniments for violin, flute, and cello. The solo parts were extended to exploit the "additional keys" available on the nineteenth-century piano and were provided with original cadenzas and elaborations, sometimes quite lavish, for both hands and in all movements. This ornamentation will be illustrated and discussed from both musical and historical perspectives: in relation to eighteenth-century practices, as documents of reception history, and for their relevance to the modern performer.

"Basso continuo Realization in Mozart's Piano Concertos"

Ellwood S. Derr, The University of Michigan

In Mozart's piano concertos, continuo realization is an aspect of the works which has implications far more extensive and meaningful than harmonic filler as the device is often narrowly understood. It has decisive impact on the relationship between the piano and the orchestra in the course of each work as a two-party partnership; and, it constitutes an indispensable ingredient for compositional



completion. The practice and Mozart's application of it are examined on the basis of his own realization for K. 246, a newly discovered contemporary realization for K. 415, other contemporary documents, and in the light of various contexts in the Mozart piano-concerto corpus.

"What Happens to These Works When Transferred to Later (i.e., Nineteenth-Century) Instruments?" Malcolm Bilson, Cornell University

This conference is devoted to the consideration of Mozart's piano concertos from as close a point as possible to original conceptions and instrumentations. The majority of performances of these works heard nowadays, however, are done with modern instruments and performance practices. The changes wrought on the music are considerable, in my opinion, and are hardly realized by even the most sensitive performers. I would like to elucidate a few of these from my particular perspective.

11:00 a.m. – 12:00 noon **Symposium**

Rackham Building, Auditorium

"Some Issues Demonstrated in Performance"
Malcolm Bilson, Roger Norrington, and Mozart Festival
Orchestra

12:00 noon – 8:00 p.m.
Exhibits Open
Rackham Building, 3rd and 4th Floors

1:00 – 5:00 p.m. **Art Exhibition Open** The University of Michigan Museum of Art

"Mainly Mozart"

2:00 – 5:00 p.m. **Symposium**

Rackham Building, 4th Floor Amphitheater

"The Sources of Mozart's Piano Concertos" Chair: Cliff Eisen, New York University

"Some Aspects of the Concerto Autographs" Alan Tyson, Oxford University

The autographs of Mozart's concertos and their importance for chronology, text, and Mozart's working methods.

"The Scoring of the Orchestral Bass Part in Mozart's Salzburg Keyboard Concertos: The Evidence of the Authentic Copies"
Cliff Eisen, New York University

Although it is generally thought that the orchestral bass part in Mozart's Salzburg concertos was performed by violoncello and double bass, the authen-

tic copies of these works, as well as authentic copies of other Salzburg compositions, suggest that for some concertos, the orchestra did not include violoncellos.

"The Many Faces of Authenticity: Problems of a Critical Edition of the Piano Concertos"
Christoph Wolff, Harvard University

Explores and evaluates the various kinds of evidence and decisions involved in the making of critical editions of Mozart's concertos.

"Sources and Performance Decisions" Robert Levin, Hochschule für Musik, Freiburg im Breisgau

A scholar/performer's view of the relationship among sources, editions and performance decisions, with particular attention to the concerto K. 491.

"Viennese Copies of Mozart's Concertos" Dexter Edge, University of Southern California

Reflections on sources, attribution, and performance practice.

6:00 – 8:00 p.m. Festival Dinner

Michigan League, 2nd Floor Ballroom

Tickets \$25 at Registration/Information (available Thursday only)

Sunday, November 19

9:00 a.m. – 12:00 noon **Registration/Information**Rackham Building, Lobby

10:00 a.m. – 12:00 noon **Symposium** Rackham Building, Auditorium

"Mozart's Piano Concertos: A Reflection on the Festival/ Symposium"

Chair: Neal Zaslaw, Cornell University

Commentators:

Will Crutchfield, *The New York Times*Nicholas Kenyon, *Early Music*Stanley Sadie, *The New Grove Dictionary of Music*Michael Steinberg, Minnesota Orchestra

Michigan MozartFest Concert III

8:30 pm Saturday, November 18,1989 Rackham Building, Auditorium

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor Richard Rosenberg, assistant conductor Stanley Ritchie, leader

PROGRAM

Concerto No. 9 in E-flat Major, *Jeunehomme*, K. 271 *Salzburg*, *January* 1777

Allegro Andantino

Rondo: Presto-Menuetto-Tempo primo Leslie Tung, fortepianist

Concerto No. 17 in G Major, K. 453 Vienna, 12 April 1784 Allegro Andante Allegretto

John Gibbons, fortepianist

INTERMISSION

Concerto No. 24 in C minor, K. 491 Vienna, 24 March 1786 Allegro (Larghetto) (Allegretto)

Robert Levin, fortepianist

Post-Concert Reception Rackham Building Lobby (All MozartFest participants and audience invited)

Concert Notes

Between 1767 and 1791 Mozart composed 28 solo keyboard concertos, two additional rondofinales, and two concertos for two or three keyboard soloists. However, these 32 works, far from appearing at a steady rate of one or two a year, were irregularly produced: seven in the first five years (all arrangements of works by other composers), four in the next five, in the next five only two, but then 17 in the period from the end of 1782 to 1786. By contrast, in his last five years Mozart wrote only two piano concertos. Conditions in Vienna were probably responsible both for the exceptional number of his concertos in the first half of the 1780s and for his loss of interest in the genre during the latter part of that decade.

As the capital of the Austrian Empire, Vienna was the economic, political, and cultural center not just of Austria and Hungary, but also of substantial portions of present-day Czechoslovakia, Germany, Italy, Yugoslavia, Poland, Russia, and Romania. Many noble families from those regions maintained homes in Vienna, where they lived during the "season;" a surprising number of the members of these families were musically literate and demanded a steady supply of good music. The intensity of this patronage helps to explain why Gluck, Haydn, Mozart, and Beethoven—none of them natives—preferred Vienna to all other cities.

The early 1780s in Vienna saw the first serious expansion of firms devoted to music publishing (especially Artaria & Co.) and to commercial music-copying (especially Johann Traeg), who dealt widely in central Europe; public concerts (especially benefit concerts and subscription series) also flourished. At the same time, the number of private concerts reached an unprecedented level, and, during Lent, Mozart performed at one noble home or another on almost every evening not already taken up with public performances. Most of these occasions were orchestral concerts, with symphonies, arias, and concertos; and Mozart's piano concertos became their mainstays and the principal means by which he appeared before his admiring patrons.

An advertisement in the *Wiener Zeitung* of 25 February 1784 captures something of the spirit of this vigorous activity:

Johann Traeg, on the first floor of the Pilate House by Saint Peter's, has the honor of certifying to the highly esteemed public that, encouraged by the success thus far granted him, he has drawn up a plan that will be most welcome to music lovers, by means of which they will be enabled at little cost to entertain them-

selves with the best pieces by the greatest masters. There are many families of this very city that amuse themselves with large or small musical gatherings. Many of them wish not to be overloaded with sheet music, or at very least wish to have an introductory hearing of the things that they have a mind to buy. Inasmuch as I now possess a time stock, which I endeavor daily to enlarge further, of the best and newest music of all types, I therefore offer to hire out weekly either three symphonies or six quintets, six quartets, six trios, etc. for a quarterly payment in advance of three florins. If anyone wishes to give concerts twice a week and, accordingly, requires six symphonies or twelve other pieces for that purpose, he likewise can subscribe in that fashion and pay quarterly only five florins. However, because I must strive to serve everyone fairly, no one should have misgivings at returning the pieces received directly the following day. Because of my broad acquaintanceship with the best local musicians, I can also provide skilled musicians for large and small concerts at a very reasonable price. In order best to be able to execute these commissions, I request that people place their orders at my establishment any time before midday.

Traeg's stock included an up-to-date selection of Mozart's chamber music, arias, symphonies, and concertos.

Mozart's patrons—who usually did not have to acquire his music from Traeg or Artaria but dealt directly with him, employing him to lead their concerts—came from Viennese high society. To this class belonged both the homes in which he played and the subscribers to his concert. The subscription list survives for a series of Lenten concerts that Mozart gave on three consecutive Wednesdays in March 1784, in the hall of the casino owned by his friend Johann von Trattner. For these concerts Mozart composed three concertos (K. 449, 450, 451) and also gave their premieres. A recent study shows that, of the 174 names on the list, 50 percent came from the high nobility, 42 percent from the lesser nobility or from wealthy commoners with purchased titles, and a mere 8 percent from the bourgeoisie. (H. Schuler, Die Subskribenten der Mozartschen Mittwochskonzerte in Trattnersaal zu Wien anno 1784, Neustadt a. d. Aisch, 1983). Some 83 percent on the list were men, in striking contrast with Parisan salon

concerts of the period, which were dominated by women. Braun, Esterhazy, Fries, Galizin, Harrach, Lichnowsky, Lobkowitz, Schwarzenberg, Swieten, Waldstein: what resonance these names from Mozart's list of subscribers have as patrons of his music, as well as that of Haydn and Beethoven!

In the late 1780s this demand for new concertos diminished as Austria experienced rebellion in its Netherlands territory and a war with Turkey, the resulting economic strain causing a severe recession. Then, terrified by political developments in France, the Emperors Joseph II and Leopold II rescinded various liberalizing reforms and instituted repressive measures. The combination of these factors led to a stifling of cultural life and a decline both of public concerts and of private patronage. Many noblemen let go their private bands, opportunities for private performances were drastically curtailed, and Mozart virtually stopped composing piano concertos.

I he piano concerto as a significant genre can almost be said to have been invented by Mozart. Before him, concertos for harpsichord or fortepiano and orchestra were few in number and seldom of the highest artistic quality. Exceptions are the harpsichord concertos by the genre's putative inventor, J.S. Bach, which Mozart almost certainly did not know, and the more than fifty by his son Carl Philipp Emanuel, some of which Mozart may have known, but which are so different from his own concertos that they can hardly have been his models. The handful of keyboard concertos by J. G. Lang and J. C. Bach, and the few by J. C. F. and W. F. Bach, E. and G. Benda, J. F. Edelmann, C. H. and J. G. Graun, J. W. Hertel, I. Honauer, J. G. Muthel, J. Schobert, J. S. Schroeter, G. Wagenseil, et al. (It is worth noting that, although they worked in many parts of Europe, all these composers were German speaking.) Italian music also profoundly influenced the young Mozart, but the same points about styles distant from Mozart's and modest artistic content can be made concerning the 23 extant Italian harpsichord concertos of the mid-18th century, by Domenico Auletta the elder, Francesco Durante, Giovanni Battista Pergolesi, Giovanni Benedetto Platti, and Giuseppe Sammartini. Yet, in spite of repeated performances of his concertos by himself, his pupils, his sister and his admirers, there was nothing written about them in the press or elsewhere, making it difficult to divine their contemporary significance. This silence has been explained:

The difficulty in documenting the reception of a Mozart work results—as with Bach—from the eighteenth century's point of view, the consideration of compositions less as individual "works" than as constitu-

ent parts of a complete *ouvre* or as specimens of a genre, which were dedicated not to the constituting of a repertory but to the carrying on of musical "daily business." If one disregards a few operas, which were already "repertory pieces" in his lifetime, hardly one contemporary text is devoted to a single, unique, completely determined work by Mozart. (W. Klüppelholz and H. Busch [eds.], *Musik gedeutet und gewertet*, 1983, p. 36.)

Thus, for Mozart's immediate contemporaries, his concertos were not "classics" but "popular music," to be enjoyed, used up and replaced by newer works. Nonetheless, by the 1780s western Europe already had its connoisseurs and collectors of "art for art's sake" who must have recognized the extraordinary qualities of Mozart's music, as is suggested by the outpouring of editions of his music in the decade following his death. A sort of tacit approval of Mozart's piano concertos even by his contemporaries can, perhaps, be detected in the fact that, whereas only three of his approximately 65 symphonies were published during his lifetime, or about 5 percent, some 7 of his 21 original concertos for one piano attained that distinction.

The workings of the first movements of Mozart's piano concertos have long fascinated musicians, and a number of books and articles on the subject have been published in the past half century. Reasons for this fascination are not hard to find: these magnificent movements are not quite like anything else of Mozart's or his contemporaries. They are organized in a way that provides impeccable musical logic yet allows for seemingly infinite varieties of subject matter and affect. Furthermore, similar principles appear to be at work in all the first movements: from K. 175 of December 1773, when Mozart was 17 years old, to K. 595 of January 1791, less than a year before his death at the age of 35. Even though the first movements have been the objects of intense scrutiny, no agreed-upon approach has emerged, comparable, for instance, to the way one may reasonably begin to analyze other sorts of movements of Mozart's by reference to sonata, binary, ternary, variation, or rondo form.

The applicable eighteenth-century formal models are: (1) the allegro movement with ritornello, as found, for example, early in the century in the concertos of Vivaldi and in mid-century in those of C. P. E. Bach; (2) the da capo aria, a ternary form found in innumerable vocal works, sacred and secular, including Mozart's *opera serie* of the 1770s; and (3) sonata form—that is, a kind of binary form with its characteristic modulatory design expanded

to include an exposition in its first (repeated) half—a formal arrangement found especially in the first movements of sonatas, instrumental chamber music, and symphonies. Elements of all three of these forms are undeniably present in Mozart's concerto first movements. We may briefly consider each in turn.

Ritornello form. The ritornellos of concertos by Vivaldi, Bach, Handel, and their contemporaries, are usually not short enough, even though they may comprise several distinct phrases that will be used separately in the course of the movement, to allow the whole to be grasped as a single Gestalt. The ritornello of a Mozart concerto is constructed on a grander scale. It is the opening orchestral tutti, usually without the participation of the soloist (qua soloist), which ends with a strongly cadential section, after which the movement begins over again, so to speak, this time with soloist and orchestra in dialogue. From the length and the contrasting ideas arises the temptation to consider this "ritornello" as a first exposition in a sonata-form movement. Although Mozart's ritornellos may have grown almost beyond recognition and taken on sonataform characteristics, the detachable elements that would articulate the form of a Vivaldian movement are nonetheless clearly audible. One of the most obvious of these elements is the forte passage in a homophonic texture, sometimes even in unisons and octaves. As in earlier concertos, the soloist repeats or develops ideas from the ritornello as well as introducing new ideas. But in Mozart the boundaries between solo and ritornello are drawn in different ways from those found in earlier concertos, and in the last third of the movement, where ideas previously presented by orchestra and soloist in the first third recur in a new synthesis, those boundaries are frequently breached.

Da capo aria form. On a macroscopic level, descriptions of a da capo aria and of a first movement of a Mozart concerto are similar: in both, an opening section is repeated after a middle section, which is in a different key and treats new ideas of contrasting affect. There is also the rhetorical parallel between singer and pianist as impassioned protagonists in a musical drama, pouring forth their feelings to an often elaborate orchestral accompaniment. But here the similarities end, for in an aria the ritornello is not allowed an equal partnership with the soloist, and the opening section not only begins and ends in the same key but usually recurs literally at the repeat sign. (This last point must not be overemphasized, however, since in his Metastasian arias of the 1770s Mozart's singers would have provided cadenzas and ornamentation of the repeated first section, whereas in those of his arias of the 1780s that Mozart cast in the da capo form, he himself usually recomposed the repeated section.)

Sonata form. In sonata-form movements the exposition ends on the dominant (in pieces in major keys) and is repeated in full; in piano concerto first movements the "first exposition" (i. e. the ritornello) is truncated and ends in the same key in which it began, while only the longer "second exposition" carries out the expected sonata-form modulation. The recapitulation, then, is a hybrid of the two expositions, more like the second than the first; it also makes room, just before a final statement of the closing portion of the ritornello, for a fermata (pause) on a cadential chord, allowing the soloist to improvise a cadenza. Although this version of sonata-form is adjusted to accommodate orchestral ritornellos and dialogue between orchestra and soloist, its elements are unmistakable in the first and last sections. In the middle section, however, the character is often at odds with such notions. True, sonata-form development sections often introduce new ideas and modulate with considerable freedom. as do the middle sections of the concerto movements; but these developments are customarily tightly bound to the thematic ideas and modulatory scheme of the rest of the movement, whereas in the concertos the approach seems to derive more from the aria principle for middle sections of general contrast of texture, ideas, and affect. Some writers have therefore avoided the term "development" for this section, preferring to call it the "fantasy" or simply the "middle section."

If elements drawn from these three sets of formal ideas provide a first approximation to Mozart's macroform, how can one begin to account for the coherence that prevails despite the previously mentioned astonishing variety? Taking into account Mozart's synthesis of ritornello, aria, and sonataform tendencies, Robert D. Levin has proposed a way of explaining Mozart's compositional decisions in the first and last sections of these movements by means of a series of statements in the form: "If w occurs, then x will tend to follow, whereas if y occurs, then z will tend to follow" (D. N. Leeson and R. D. Levin, "On the Authenticity of K. Anh. C 14.01 [297b], a Symphonia Concertante for Four Winds and Orchestra," Mozart-Jahrbuch [1976-77], pp. 70-96). Levin points out that all the first movements of Mozart's concertos contain seven structural sections: opening ritornello, solo exposition, middle ritornello, development, recapitulation, ritornello to the cadenza and final ritornello. The proportions among these sections and within each section, as well as the thematic coherence between sections, display a surprising degree of consistency and predictability, despite the variety of detail that Mozart lavished on each work. In the opening ritornello, for instance, the first theme, usually piano but sometimes forte followed by piano, leads to a full

cadence in the tonic. This is followed by a more active forte, which arrives at a half-cadence on the dominant, closing the first group. The second group begins with a lyrical theme, piano, which in Mozart's concertos up to about 1778 will reappear in the second exposition but in concertos after that date will be replaced by a new idea. A second active forte leads to a full cadence in the tonic, followed often by a closing motive, piano, and a brief final flourish, forte. With the end of the second group the solo exposition commences, usually immediately but sometimes exceptionally, after a transitional section. Levin goes on to give a detailed explication of the first movement's six other main sections, leaving aside the development, for which "no single scheme exists."

While Levin's ingenious critique explains much about principles of contrast, balance, proportion and the logical succession of ideas, what holds all of this together is still not plain. Perhaps Mozart had in mind a model in the form of a Platonic exposition containing all the ideas found in both expositions and the recapitulation. The first exposition would then have received the most concise version of this, the second exposition, a fuller version, and the recapitulation, the most completely revealed version; but the entire plan, in which the relationships among all the parts would be manifest, sounds the whole only in the listener's imagination.

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A striking aspect of the *middle movements* of Mozart's 23 piano concertos is their formal variety. While all the first movements adhere to one basic plan capable of apparently endless combinations and permutations, and the finales are most often rondos or sonata-rondo hybrids but occasionally cast in sonata form or variations, the middle movements prove far less predictable. Some are rondos, some variations, some simple ternary (*ABA*) forms, some full sonata forms, and others abbreviated sonata forms without development sections. Hybrid forms include sonata-rondos and rondo-variations. Yet despite this kaleidoscopic range of formal patterns, the middle movements, taken as a group, do exhibit some shared features of style.

As the outer movements of any concerto share a key, rapid tempos and brilliant playing from both orchestra and soloists, the movement between them is designed to provide the maximum aesthetic and psychological contrast, by means of changes of tempo, key, meter, volume, register, timbre, and affect.

The normative tempo for the middle movements is *andante*. Examining Mozart's basic tempos from slowest to fastest (Largo-Larghetto-Adagio-Andantino-Andante-Allegretto-Allegro-Allegro

molto-Presto), one sees that Andante is a moderate indication—the fastest of the "slow" tempos. For one concerto, Mozart wanted the movement even slightly faster than that (K. 459: Allegretto); for five others he wished to slow the basic andante slightly (K. 175, 238, 271, 449, 456: Andante un poco adagio, Andantino, or Andante un poco sostenuto). The only Adagios are found in K. 242 and 488. Then, in four concertos (K. 413, 491, 537, and 595) the indication is Larghetto. The Romance of K. 466 has no tempo indication, but it too must be a Larghetto. The presence of the Adagios and Larghettos in the late concertos suggests that, whereas earlier Mozart had avoided truly slow movements in his piano concertos (he wrote to his sister in 1784 that they contained no Adagios, only Andantes), toward the end of his life he was becoming interested in them.

The key of the slow movements is most often the subdominant (13 out of 23). Four concertos have their middle movement in the dominant, while the remaining works involve minor keys: major-key concertos with middle movements in the relative minor (4) and minor-key concertos with middle movements in the relative major (2). Thus the A major concerto, K. 488, has its slow movement in the highly uncommon key of F-sharp minor. That Mozart has proportionally so many more minor movements in his piano concertos than in his symphonies is a clear sign (by no means the only one) that the former were considered by him to be the more emotionally serious creations and the more personal utterances.

Like the formal arrangements of the middle movements, the metric patterns are less predictable than those of the outer movements. The first movements are mostly in common time and a moderate *allegro*, except for one in *alla breve* (K. 459) and three in 3/4 (K. 319, 449, 491). The last movements, except for those based on moderate-tempo minuets in 3/4 (K. 242, 246, 413), are in "shorter" and "faster" meters: *alla breve*, 2/4, or 6/8. These finales are faster than their opening movements. The middle movements display all of the meters already mentioned for both the other movements as well as 3/8 (K. 450, 482), thus confirming the wide range of movement types.

The register of the Andantes is lower than that of the other movements—high notes are generally avoided. This restriction is complemented by the use of muted strings (K. 238, 271, 467, 482), the suppression of trumpets and drums in the ten concertos that have them, the substitution of flutes for oboes (K. 238), and a generally prevailing dynamic level—despite occasional tutti outbursts—of *piano*, *sempre piano*, or *sotto voce*, to create a frequently veiled or intimate tone, in contrast to the more energetic, extroverted outer movements.

And what are the movements about? The first movements are often based on march-like opening ideas and deal in general with noble and heroic affects. The finales are often based on contredanses, gavottes, jigs, or minuets, and—filled with wit, surprise, and even satire—deal with both the courtly and the carnivalesque sides of 18th-century life. The middle movements occasionally touch the tragic (especially the minor-key movements, for instance K. 271, which is a kind of operatic scena with a ritornello in the style of an accompanied recitative) but more often dwell on the amorous and pastoral. The middle movement of K. 466 was labelled Romance by Mozart, that of K. 451 was described "in the style of a romance" in a contemporary review, and others share that character. In these middle movements, by seemingly almost supernatural means, the Hammerklavier leaves behind its original nature as a "refined percussion instrument" (Alfred Einstein's phrase), and the pianist emerges as a virtuoso singer with fabulous cantabile and emotive powers.

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Schools the world over teach apprentice musicians that most 18th-century scores bear few performance instructions compared to most 19th- and 20th-century scores, declaring that since the 18th century there has been a steady if erratic increase in the number and specificity of symbols and terms for articulation, phrasing, stress, nuance, rubato, and so on. (For an indisputable graphic illustration of this progression, one need only put side by side, for example, scores by Mozart, Schumann, Mahler, and Boulez to see how, chronologically, the page becomes ever blacker with such details.) Therefore, this teaching continues, the performer of 18th-century music has both the freedom and the obligation to provide what is "missing"—that is to say, instructions for the articulation and stress of each motive, phrase, and section in each movement. In the absence of further clues, the performer is reduced to playing through the music over and over again, seeking a personal "interpretation" based on such necessary intangibles as musicality, taste, instinct, or inspiration.

In fact, however, in the context of the music, instruments, playing techniques and concepts of metric stress of Mozart's time, his notation actually does convey, in a kind of code, the nuance and articulation that he required, which are said to be "missing" from his scores.

Contemporaneous music

Close study of the best instrumental music of Mozart's time (including his own) soon reveals that it is written as a kind of worldless rhetoric, in which instruments declaim ideas of constantly changing affect. In a successful performance a kaleidoscopic

array of musical shapes and fleeting emotions succeed one another in a dazzling display not so much of digital virtuosity as of gestural and affective variety. Any style of performance that is technically or emotionally uniform will eviscerate such music.

Classical instruments

The instruments of the period (and the playing techniques evolved along with them) were conceived for their qualities of articulation—they "speak" clearly. Later on, both instruments and playing techniques were altered to emphasize different values. As an example, one may take the crucial matter of how notes are attacked and released. The late Walter Legge, who produced many of Herbert von Karajan's most distinguished recordings, has left a description of the effect for which he and von Karajan strove:

[The sound] is exquisitely polished, free of anything that is unbeautiful, of great brilliance, and *fortissimo* without the click of an attack.... We worked together for years on the theory that no entrance must start without the string vibrating and the bow already moving, and when you get a moving bow touching an already vibrating string, you get a beautiful entry. But if either of those bodies is not alive and already moving, you get a click. (Elisabeth Schwarzkopf, *On and Off the Record: A Memoir of Walter Legge* [New York, 1982].)

Performers of Mozart's music on original instruments need not fear the "click;" in fact, they must cultivate it. The instruments and playing techniques of Mozart's time were designed to produce a sharp attack or ictus and a quick release. For them detached notes are normal and *legato* a special (if important) effect. In such a style of performance, small silences of articulation, rather than continuous *legato*, are of prime importance.

The metric background

In common time, for example the first and third beats of the bar will automatically receive more stress than the second and fourth, and the first more than the third, except where the composer manipulates this structure by exceptional placement of very high or very low notes, long notes, accents, rests, or dissonances. On a lower level, notes on any beat are more stressed than notes between beats and, in a slow tempo, this assignment of stress can be subdivided into even shorter note values. The stressed positions in the bar will normally bear the stressed positions in vocal music as well as both the longer notes and the dissonances in vocal or instrumental music, except where the composer has deliberately displaced one or more of these elements.

Mozart's compositional foreground

A common fallacy holds that Mozart almost never wrote long slurs, but that when he wrote a series of adjacent short slurs, he meant the same thing as later composers did by a single long one. But the internal evidence of Mozart's scores, the nature of his instruments, and the exhortations of the treatises of the period all tend to the opposite conclusions: Mozart did write long slurs when he wanted them, and he means his short slurs (and his staccato marks) to be clearly audible, which in most present day performances they are not.

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Deeply entrenched in traditional writings about great composers are the concepts "last work" and "late style." A composer's late style is said to represent a paring away of inessential elements to a core of great purity of inspiration, while his final work in a particular genre is thought to reflect a conscious or unconscious awareness of its position, giving it special valedictory qualities. Several of Mozart's biographers have not hesitated to apply these concepts to his output, suggesting that this is legitimate because Mozart had premonitions of an early death. But did he?

It was a tenet of the period that precocious children were in danger of dying, young, as if they consumed their elan vital at a forbidden rate. For instance, in a detailed report about the child Mozart's extraordinary abilities, based on interviews in June 1765, the British philosopher Daines Barrington expressed this as "the common observation that such ingenia praecocia are generally short lived." Likewise, the Swiss man of letters Auguste Tissot observed Wolfgang in September 1766 and worried "lest, developed so young, he should age very early... It is only too true that precocious children have often been used up at full bloom; the too hard-worn fibers become callous and incapable of functioning any longer." But there is no evidence that Mozart or his father shared such opinions, and indeed his father (whose concern for his the son's welfare was praised by Tissot) continually urged him to be less lazy. Mozart's case was, as Tissot hastened to add, that of "men born with a special talent for one of the arts" who maintain themselves "for a very long time; the organism constituted to carry this talent works with such ease that practice hardly strains it at all, and it is to be noticed that work in no way tires young Mozart."

Then there is Mozart's often-quoted letter to his father written when the latter's health was failing, which includes the remark: "I never lie down at night without reflecting that—young as I am—I may not live to see another day." Here Mozart is trying to

comfort his father with philosophical reflections on death derived in part from Catholic beliefs, in part from Masonic doctrine. But the tone and substance of the rest of Mozart's correspondance are not those of someone expecting to die soon, and long-range plans are frequently mentioned. Likewise, he dated the cover of the catalog he kept of his works to run into the 19th century. Although there are occasional signs of depressed moods in some of Mozart's letters, in general (even in his last year) he comes across as an energetic man who believed himself to be in midcourse.

Thus the late-style idea, which may make sense for composers who continue to write masterpieces into extreme old age—the Monteverdis, Schützes, Haydns, Verdis, and Stravinskys—makes little sense in discussing Mozart. Mozart had his derivative childhood style in the 1760s, his youthful style of the 1770s, the style of his first maturity after he broke with his father and Salzburg in the early 1780s, and, it is true, a somewhat different style in his last years. So there *are* signs of a style change; but its results can be viewed as a "late" style only in anachronistic hindsight. Had Mozart lived a normal span, this style would have formed a "middle" period in his creativity. Here we may refer to it as his "last" style.

The "last" style manifested itself in the theater with operas that fused aspects of high, middle, and low styles into a synthesis of musical complexity and psychological discernment. In church music (there is very little: the *Kyrie K. 341*, the *Ave verum corpus* and the incomplete *Requiem*) a new choral style is manifest, purging certain *galant* elements while proffering a revitalized *stile antico*. In instrumental music a new seriousness of purpose and flexibility of technical means resulted in works in which the inarticulate tones of wordless utterance seemed suddenly to equal in meaning the traditionally more highly valued genres with sung texts.

Some aspects of the "last" style were surely due to Mozart's own artistic development; others arose from a variety of circumstances. In the late 1780s Mozart's career took a new turn. War, inflation, and depression had ruined Vienna's formerly flourishing concert life. Many of Mozart's aristocratic patrons dismissed their orchestras and wind bands, and sponsored fewer and fewer events. Mozart sought new patronage in middle-class circles, for which chamber music was generally more appropriate that orchestral music. At the same time, he apparently forgot or turned against his father's admonition in 1778 to write short and easy music, as well as his own boast in 1782 that his music was contrived to be as attractive to amateurs as to connoisseurs. The number of complaints from the late 1780s about esoteric characteristics of this "last" style suggests that, consciously or not, Mozart had decided to go

his own way. If he still sought larger audiences and broader patronage (as on his tours around central Europe), increasingly it was on his own terms.

These new conditions bear on the piano concertos of the period, which are few in number, reflecting the decreased opportunities for orchestral concerts. The last concertos make considerable artistic and technical demands on soloist and orchestra alike, as well as sustained intellectual demands on attentive listeners. And because they were now for the use of the composer alone, and not for his pupils, his sister, or publication, they seem more than ever manifestations of Mozart's own artistic explorations rather than the more conventional sorts of music for daily use, to which his father had long before repeatedly urged him to devote his efforts. Put another way, Mozart's boast, mentioned above, about his piano concertos of the early 1780s ("There are passages here from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why") is not fully accurate for his "last" style, as Mozart apparently decided to go where no man had gone before. In so doing, he managed to baffle some of his contemporaries while placing posterity in his eternal debt.

Concerto No.5 in D Major, K.175

The Köchel Catalogue identifies the Concerto in D major, K. 175, as "Mozart's first piano concerto;" and this it is, aside from seven very early works that probably reckon with the harpsichord, may not be orchestral, and are pastiches of works by other composers. But it would be mistaken to infer from this that K. 175, completed when its composer was a month shy of his 18th birthday, is in any sense an apprentice work, for there is nothing halting or tentative about it. Its style is clearly Mozart's, its ideas attractive and skillfully organized, and its formal outlines similar to those of its better-known successors. Mozart himself seems to have recognized his achievement in this first attempt and kept K. 175 in his repertory for a decade.

This ground-breaking work was composed in Salzburg in December 1773, probably for the use of Mozart and his sister in house and court concerts during Carnival and Lent. (During Advent no concerts took place in Salzburg.) Mozart took his "first" concerto on tour to Munich in 1774 and to Mannheim and Paris in 1777-78, writing home to his father of a concert at the house of the composer and concert-master (leader) of the Mannheim orchestra, Christian Cannabich, "I played my old concerto in D major, because it is such a favorite here." In Mannheim the 22-year-old Mozart fell in love with the singer Aloysia Weber, the older sister of his future wife Constanze; for Aloysia he composed the Metastasian *scena* "Alcandro, lo confesso— Non so

d'onde viene" (K. 294), which contains a (possibly unconscious) amorous allusion in the form of two passages quoted from the Andante of K. 175 at the words "I know not whence comes that unfamiliar motion from within my breast."

K. 175 was published in Paris and Mainz around 1785–86, probably signalling the end of its usefulness to Mozart as a personal display piece. Before that, however, the concerto had undergone a transformation: the wind orchestration in all three movements was reworked, and then, in preparation for a busy Lenten concert season in Vienna in 1782, the entirely new finale (K. 382) found in the editions of 1785 was composed. In February 1783 Mozart sent his sister cadenzas for the first two movements of K. 175 along with an *Eingang* ("lead-in") for the new finale.

Despite its near-perfection, K. 175 may reveal certain signs of Mozart's inexperience— in particular an apparent *horror vacui* manifested, for instance, in his doubling the first solo entry of the piano with the violins (something he never again did), in his occasionally accompanying the soloist's right-hand melody with tremolos in the orchestra plus a busy Alberti bass in the left hand, or in his repeating so often the finale's opening theme. While these modern aesthetic judgments are open to dispute, Mozart's own, favorable view of the work's viability may be inferred from the existence of the second finale and reworked wind parts.

The two finales show him grappling with problems of evolving taste, seeking — as Bernd Sponheuer has suggested in a recent article (Archiv für Musikwissenschaft, 1985)— a new synthesis of the "learned" and "galant" styles. Posterity's verdict seems to be that a "rigorous sonata-form movement with rich contrapuntal content" (H. Abert) was replaced by a rondo with "a series of insipid variations which are a poor substitute for the beautiful original" movement (C. Girdlestone). But this opinion was held neither by Mozart nor by his contemporaries: he reported with delight to his father in 1782 that the rondo— which he called "a gem"— was "making such a great furore in Vienna" and, a year later, that the success of the new finale was such that during one of his public Lenten concerts he had had to repeat it. Then, to his sister and to his publishers he sent the version of the concerto with the rondo, not with the sonata-form movement. The present performance of K. 175 uses the first finale.

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Concerto No. 9 in E-flat Major, Jeunehomme, K. 271

The concerto for harpsichord or fortepiano and orchestra was still something new and problematic in 1767 when the eleven-year-old Mozart first tried his hand at it, for although those keyboard instruments could make a bright clatter playing chords of many notes, their tone when playing a melody was thin. Nevertheless, the genre did take hold, perhaps because it provided keyboard-playing maestros and composers, and eventually a new breed of virtuosos, with a vehicle for appearing as soloists before a large public, just as famous singers had been doing for generations in the performances of arias.

Mozart had the good fortune to play fortepianos of exquisite workmanship. Although in three letters to his father he praised the instruments of the Augsburg maker Johann Andreas Stein, in Vienna he owned and performed his concertos on a more robust instrument by Anton Walter.

In January 1777 Mozart turned 21. The *Concerto No. 9 in E-flat Major*, K. 271—a work of emotional depth and virtuosity written in that month—marks his musical coming-of-age. The presumed cause for this sudden artistic maturation was a visit to Salzburg in the winter of 1776–77 by a French keyboard player, one Mlle. Jeunehomme. Was she a great artist? Was she young and beautiful? Nothing at all is known of her except that she provided the inspiration for this concerto, and that Mozart may have encountered her again during his half-year in Paris in 1778.

K. 271 must have remained high in Mozart's esteem, for he took it with him on his tour to Mannheim and Paris in 1777-78, and he was still performing it in Vienna in the 1780s. If, as is probable, K. 271 is the concerto listed in the catalogues of 1779-81 of the Parisian music publisher Heina, then it was the first of Mozart's concertos to be published. No copy of that edition survives, but a set of parts, which includes a piano part copied by Mozart's sister Nannerl and edited by his father, is to be found in Salzburg; and the autograph score itself, after being inaccessible for four decades, can now be seen in the Jagiellonska Library in Krakow.

The first movement begins with a brief orchestral fanfare which is answered immediately by the piano. This novelty—the introduction of the soloist in the opening tutti—alerts us at once to the special nature of the work. The march-like ideas that open and close the orchestral ritornello are softened by appoggiaturas and a contrasting theme having the character of a contredanse. The piano reenters with a trill while the strings and winds are still playing the ritornello's concluding cadences, and it then dominates the proceedings for much of the movement, even adding its voice to the closing orchestral ritornello.

Andante in Mozart's time meant a moderate tempo slightly slower than allegretto, and andantino meant something slightly slower than that. In this extraordinary c Minor Andantino the elegiac utterances of the soloist and the dramatic punctuation of the orchestra have the character of an accompanied recitative with aria, a type of music reserved in opera seria for movements of heightened emotion and flights of rhetorical expression.

The finale is immediately off and running, with the soloist setting the pace—and run it does, pausing only for a pair of brief cadenzas and for the interpolation of a minuet as one of the episodes of the rondo. This ironic insertion of a courtly dance into the hustle and bustle of the finale serves both to amuse us and temporarily to distance us from a movement that an instant earlier had us completely absorbed. It may also be a witty allusion to the nationality of the concerto's dedicatee.

The first two movements of K. 271 call for full cadenzas, and the rondo for a pair of brief ones, so-



called *Eingänge* or "lead-ins." Cadenzas, although in an improvisatory style, required preparation beforehand, and two different cadenzas for the first movement, two for the second movement, and three pairs of *Eingänge* for the finale have come down to us in the hand of Mozart, his sister, and his father.

Concerto No. 10 in E-flat major, K. 365

Concerto no. 10 in E flat major, K. 365. On their grand tour of 1764-66, Leopold Mozart displayed his precocious children in pieces for two harpsichords, which was not a new idea, and for four-hands at a single keyboard instrument, which was a virtually unheard-of notion apparently popularized by the Mozarts. The repertory performed by the two Wunderkinder is mostly unknown, except for Wolfgang's little four-hand sonata, K. 19d, and a concerto for two harpsichords by the widely admired Viennese composer Georg Christoph Wagenseil (1715-77), whom the Mozarts had met in 1762. Wolfgang and Nannerl continued to play together, for a British visitor to Salzburg in 1772 (de Vismes) heard them perform four-hands. So it was perhaps inevitable that, once Mozart turned to composing concertos, he would eventually compose one to perform with his sister. That would seem to be the origin of K. 365. According to the latest edition of the Köchel Catalogue, this concerto dates from around the beginning of 1779. But as Alan Tyson has recently shown that the cadenzas for the first and second movements, partly in Wolfgang's and partly in Leopold's hand, are on a kind of paper that Mozart used between approximately August 1775 and January 1777, the concerto itself may also belong to that period. Mozart had his father send him a copy of this conerto in Vienna 1781. There he added clarinets, trumpets, and kettledrums to the outer movements and performed the work with his pupil and patron Josepha Barbara von Auernhammer, at a private concert at the Auernhammers' on 23 November of that year and at a public concert at the Augarten on 26 May of the following year.

Concerto No. 17 in G Major, K. 453

K. 453, dated 12 April 1784 by Mozart, was among those published in his lifetime—in Speyer in 1787. It was written for Mozart's pupil Barbara (Babette) von Ployer who, according to Mozart, paid him handsomely for it. Her father, Gottfried Ignaz von Ployer, an agent of the Salzburg court in Vienna, hired an orchestra, and the premiere took place at their summer palace in the suburb of Dobling on 13 June 1784; Mozart brought along the Italian composer Paisiello, to show off his pupil and his music. Babette von Ployer, for whom his Concerto K. 449 was also written, must have been a fine performer; on the occasion of the premiere of K. 453, Mozart played his Two-Piano Sonata K. 448 with her.

The bourrée or contredanse tune Mozart invented as the subject of the variation-finale in K. 453 clearly had a special place in his heart, since he taught his pet starling to sing it—although, much to his amusement, the bird sang a certain note wrong each time and held another note too long. In his cash book (27 May 1784) Mozart commented ironically on the bird's version: "Das war schön!"

Concerto No. 21 in C Major, K. 467

The autograph manuscript of the Concerto in C major, K. 467 (in the Pierpont Morgan Library, New York), is dated "nel febraio 1785;" Mozart entered the work in his catalogue on 9 March of the same year. This pellucid work was written, therefore, after the completion of the D Minor Concerto in a period of 27 days during which Mozart also taught private pupils, entertained his father, held a quartet party to play through with Haydn and his father some of his own new quartets dedicated to the older master, and participated in perhaps another dozen public and private concerts. A handbill announcing the premiere of K. 467 reads:

On Thursday, 10 March 1785, Kapellmeister Mozart will have the honor of giving at the I. & R. National Court Theatre a Grand Musical Concert for his benefit, at which not only a new, just finished Forte piano Concerto will be played by him, but also an especially large Forte piano pedal will be used by him in improvising. The remaining pieces will be announced on the large poster on the day itself (translation by Eric Blom, Peter Branscombe, and Jeremy Noble).

Leopold reported that his son took in 559 *gulden* for the concert.

Concerto No. 22 in E-flat Major, K. 482

Mozart dated the Concerto in E flat, K. 482, "Vienna, 16 December 1785," and on that very day performed it between the acts of Dittersdorf's oratorio *Esther*. When he repeated the work at one of three Advent concerts that he presented to 120 subscribers at about the same time, the Andante received so much applause that he had to repeat it.

Concerto No. 23 in A Major, K. 488

The Concerto in A, K. 488, dated "Vienna, 2 March 1786," was intended, along with K. 482 and K. 491, for Lenten concerts of that year. None of these three concertos written for Mozart's own use was published in his lifetime, and only for K. 488 does a cadenza of his survive.

Concerto No. 24 in C Minor, K. 491

Mozart gave a concert for his own benefit in Vienna at the Burgtheater on 7 April 1786, his last in that venue. Because his C minor concerto, K. 491, is dated 24 March 1786, commentators have assumed (entirely reasonably) that it received its premiere on that occasion (the concert's program is unknown). As one of Mozart's only two concertos in a minor key, K. 491 has long been the recipient of especial attention and favor. The darkened mood, chromatic instabilities and stormy patches all endeared it to 19th-century performers and audiences. Nowadays, Mozart's other, less Romantic concertos have risen in popular estimation, but K. 491 has lost none of its attractiveness.

For a pianist, the C minor concerto poses special challenges even beyond those posed by any such towering masterpiece. One challenge concerns the first-movement cadenza. Mozart not only failed to leave a cadenza, but unlike all the other concertos (except K. 488 where a cadenza is written into the score instead of on a separate sheet of paper), there is no trill at the fermata which signals the cadenza. Another challenge is the state of the autograph manuscript, which is in the property of the Royal College of Music in London but deposited in the British Library, and which has been published in facsimile. Unlike Mozart's other piano concerto autographs, which mostly give the appearance of fair copies, K. 491 shows signs of almost Beethovenian creative struggle and indecision. In a passage such as the third variation in the finale, for instance, Mozart essayed several variations and never arrived at a final one. No definitive version is possible in such passages and each artist must, in effect, decide for himself which of Mozart's ideas works best.

Concerto No. 25 in C Major, K. 503

Mozart dated the Concerto in C major, K. 503, 4 December 1786. It was probably written for a series of four Advent concerts that he planned to give in Vienna at Johann Trattner's private hall. Apparently, however, these concerts never took place, presumably for lack of subscribers, and the concerto's first public performance was probably at a Lenten concert in the Kärntnertor Theatre on 7 March 1787. At the end of 1795 Mozart's widow Constanze decide to pursue what she acknowledged was a "risky venture:" to publish K. 503 at her own expense. As she feared, her edition (1797) did not make money and she later sold the engraved plates to Breitkopf & Härtel to recoup her losses.

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

Mozart's final piano concerto (and final concerto of any sort save K. 622, written for his clarinetist friend Stadler) was entered into the catalog of his works as of 5 January 1791. Two months later, he performed it at a benefit concert for clarinetist Joseph Beer, held in the great room of Ignaz Jahn's inn in the Himmelpfortgasse; his sister-in-law, first love and former pupil Aloysia Weber Lange, sang in the same program. It was Mozart's last public appearance as a concert soloist. Mozart left cadenzas for the first and third movements; he also supplied one of the two necessary lead-ins for the finale.

In Mozart's catalog of his works the very next entry after K. 595, under the date 14 January 1791, is for "3 teutsche lieder" (K. 596), the first of which bears the title "Sehnsucht nach dem Frühlinge." It is the well-known strophic song for soprano or tenor and fortepiano, whose first verse reads

Komm, lieber Mai, und mache Die Bäume wieder grün, Und lass mir an dem Bache Die kleinen Veilchen blüh'n!

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

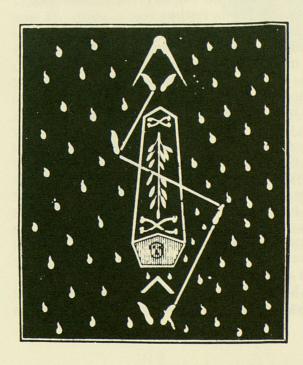
The tune of the song is also the refrain of the piano concerto's finale. It was to be Mozart's last spring.

-Neal Zaslaw

c. Neal Zaslaw 1984-1989

These program notes were written for the Bilson/ Gardiner recordings of Mozart's piano concertos on DG/Archiv.

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Festival Performers

Malcolm Bilson has achieved international renown as a foremost interpreter of Haydn, Beethoven, and other classical masters on "early" pianos. He performs on authentic replicas and original late

eighteenth- and early nineteenth-century instruments found in various museum collections both in this country and in Europe. One of the most widely recorded fortepianists in the world, he recently completed a six-year project for Deutsche Grammophon, recording all of the Mozart Piano Concertos with the English Baroque Soloists under John Eliot Gardiner, the first complete series on original instruments. As director of the "On Original Instruments" series at Merkin Hall in New York City, he has introduced many of the leading early music interpreters from Europe and America to New York audiences.

Mr. Bilson performs extensively on both sides of the Atlantic. He has toured with John Eliot Gardiner and the English Baroque Soloists, the Philharmonia Baroque Orchestra of San Francisco, and did an extensive European tour with Christopher Hogwood and the Academy of Ancient Music. He has been guest soloist with the Mostly Mozart Festival in New York, Chicago's Ravinia Festival, the San Francisco Symphony's Beethoven Festival, and the Basically Bach Festival in Anchorage, Alaska. His numerous European festival engagements include those of Bath, Sheffield, Aix-en-Provence, Salzburg, and Hungary's Haydn Festival.

Malcolm Bilson's workshops and lecturedemonstrations have stimulated much of the current interest in the fortepiano. At Cornell University, where he is currently professor of music, he directs the doctoral program in eighteenthcentury historical performance practice.

Maryse Carlin made her New York debut in 1975 at Carnegie Hall under the auspices of Jeunesses Musicales and has since gained recognition as a recitalist, soloist with orchestra, and chamber musician. She has been featured as guest artist at the Marlboro Music Festival, Blue Hill Festival, and the Castle Hill Early Music Festival, and her numerous broadcasts have

been aired on radio stations throughout the United States and on French National Television. In recognition of her special artistry, the Harpsichord Music Society recently awarded her a grant to record works by Couperin and Rameau.

Ms. Carlin has appeared at the Whitney Museum in New York, at Jordan Hall and on the Museum of Fine Art series in Boston, and with her husband Seth Carlin she has performed Mozart's Two-Piano Concerto with the Saint Louis Symphony under the baton of Leonard Slatkin. She has recorded music of Schubert on the fortepiano for Titanic Records (using a replica of a piano by Conrad Graf) and has participated in concerts by the Boston Musica Viva and the Fromm Foundation at Harvard University, Ms. Carlin's compelling interpretation of Bach's Goldberg Variations was named one of the year's most memorable performances in the St. Louis Post-Dispatch's "Cream Off the Top of Musical '83," a listing that included appearances by Vladimir Ashkenazy, Pinchas Zukerman, and Jessye Norman.

Born in France, Marvse Carlin hold degrees from the Ecole Normale de Musique de Paris and the University of Paris. A former student of Sylvia Marlowe, she is a faculty member of the St. Louis Conservatory of Music and co-director of the Early

Music Ensemble.

Seth Carlin has received praise on three continents for his sensitive performances both on the modern piano and on eighteenth- and nineteenthcentury fortepianos. He has collaborated with such performers as Pinchas Zukerman, Barry Tuckwell, Kyung Wha Chung, Leslie Parnas, and Malcolm Bilson,

and has been featured as soloist with the Boston Pops and the Saint Louis Symphony. His chamber music expertise has led to engagements at the Marlboro Music Festival and Italy's Festival of Two Worlds in Spoleto, and he has performed in recital on French, German, Swedish, and mainland Chinese radio and television.

As a fortepianist, Mr. Carlin has appeared under the auspices of the Cambridge Society for Early Music in Boston and Tafelmusik concerts in Toronto, and he is a founding member of Trio Mozart, which was featured at New York's Merkin Hall in the prestigious "On Original Instruments" series. He has also recorded music of Schubert on the fortepiano for Titanic Records.

Seth Carlin began his career at the age of nine with a broadcast appearance over radio station WNYC. Although he continued to concertize, it was only during a period of study in Paris (on leave from Harvard) that he decided on a career in music over his early interest in science. A prizewinner in the International Busoni Competition and recipient of a special scholarship from the French government, he holds an undergraduate degree in music from Harvard University, a master's degree in piano from The Juilliard School, and a degree from the Ecole Normale de Musique de Paris. Mr. Carlin studied piano with Rosina Lhevinne, Jules Gentil, and Morton Estrin, and is currently Professor of Music at Washington University in St. Louis.

Penelope Crawford, artistic director of the Michigan Mozart-Fest, is a member of the piano faculty of the University of Michigan School of Music, where she has recently established a Master's Degree program in fortepiano, and where she is also involved in the planning and formation of a Historical Performance Institute. For the past eighteen years Ms. Crawford has been active as a solo recitalist and chamber player on both harpsichord and fortepiano, performing on series at the Smithsonian Institution, the Library of Congress, the 92nd Street Y, Merkin Hall and at college and university campuses throughout the country.

A native of Michigan, Penelope Crawford is well-known to local audiences as keyboardist of the Ann Arbor-based Ars Musica Baroque Orchestra and as a frequent performer at Ann Arbor's newest concert venue, the Kerrytown Concert House, where she appears in solo recitals and chamber music concerts with other local performers and visiting artists.

Ms. Crawford is in frequent demand as a teacher and has given lectures, workshops and masterclasses at numerous colleges, universities and keyboard conferences. She also serves on the artist faculty of the Oberlin Baroque Performance Institute, the summer workshop where she first developed an interest in historical instruments.

Kenneth Drake began playing on historic pianos in 1958, at which time such performances were not yet popular nor generally accepted. He first used an English Broadwood piano from around 1850 and since 1975 has been playing principally on an 1816 Broadwood (the same model given to Beethoven in 1818)

and a copy of an Anton Walter fortepiano by John Lyon, representing the other major branch of piano building of that period. He has used these instruments for performances at MTNA (Music Teachers National Association) national conventions, state meetings and workshops; at many universities and private colleges (Princeton, Oberlin, Eastman, Cincinnati Conservatory, among others); and at the Smithsonian Institution, Cambridge Society for Early Music, American Liszt Society, and the Music Mountain (Conn.) Chamber Series.

Mr. Drake has recorded Beethoven sonatas for Titanic Records on the 1816 Broadwood piano. His doctoral thesis was published as *The Sonatas of Beethoven as He Played and Taught Them,* its contents devoted to compiling and discussing information left by individuals who studied with Beethoven. A second book, consisting of essays on the interpretation of each of the 32 Beethoven sonatas, is near completion. He has also written articles for various publications.

Kenneth Drake is a professor of music on the piano faculty at the University of Illinois. He holds bachelor's and master's degrees from the Eastman School of Music and studied in Vienna as a Fulbright Scholar before obtaining his Doctor of Musical Arts degree from the University of Illinois. Prior to his 1973 appointment at the University of Illinois, Mr. Drake taught at the University of Evansville and Drake University.

John Gibbons is recognized as one of today's outstanding keyboard artists. In addition to his activities as resident harpschordist of Boston's Museum of Fine Arts's Musical Instrument Collection, Mr. Gibbons performs as soloist and collaborative artist throughout the world. He is harpsichordist with the renowned Boston Museum Trio and often performs in concert with other distinguished Baroque artists, including cellist Anner Bylsma, gambist Wieland Kuijken, recorder virtuoso Frans Brüggen, and violinist Sergiu Luca. His engagements have taken him to several New York venues, including Alice Tully Hall, the Brooklyn Academy of Art, and performances in the Weill Recital Hall series at the invitation of Carnegie Hall. He has performed at numerous festivals, among them Tanglewood, and the Boston Early Music Festival. In 1986 and 1987, he was harpsichordist for Spoleto in Australia and Italy.

As a fortepiano soloist, John Gibbons was featured in a recent Philips recording of Mozart's C-minor and D-minor piano concerti, with Frans

Brüggen's Orchestra of the Eighteenth Century. His recording *A Bach Harpsichord Recital* is among his several solo and ensemble recordings for Nonesuch, Harmonia Mundi, Titanic, and Cambridge Records.

Mr. Gibbons graduated with highest honors from the Cincinnati Conservatory, and he studied as a Fulbright Scholar with the renowned performer and pedagogue, Gustav Leonhardt. He is currently on the faculty of the New England Conservatory of Music, serving as chairman of the historical performance department.

Robert Levin is known throughout the United States and Europe for his solo performances on piano and harpsichord. Though his repertoire includes everything from Bach to Cage, he is especially honored for his Mozart performances, in which he restores the eighteenth-century practices of impro-

vised embellishments and cadenzas. He performs at festivals in the United States and in France, Finland, Austria, and Bulgaria, and as a soloist with major orchestras in the U.S. and abroad. He was associated with the Boston Symphony Orchestra and its Chamber Players over a five-year period and has been pianist of the New York Philomusica since 1971.

As a recognized theorist and Mozart scholar, Robert Levin has completed Mozart fragments that have been published, recorded, and performed throughout the world. For instance, his cadenzas to the Mozart violin concertos have been recorded by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic for Deutsche Grammophon, and he also reconstructed Mozart's Symphonie Concertante, K. 297b, for four winds and orchestra, which, in a Philips recording, won the 1985 Grand Prix International du Disque. In addition, he is the author of numerous articles.

Mr. Levin studied piano with Louis Martin and composition with Stefan Wolpe in New York and, while still in high school, worked with Nadia Boulanger in Fontainebleau and Paris. After graduation from Harvard, he was invited by Rudolf Serkin to head the theory department at the Curtis Institute of Music, holding the post for five years. Since then he has taught at the State University of New York at Purchase, the Fontainebleau School of Music, and presently holds the Carl Seeman professorship of piano at the Hochschule in Freiburg im Breisgau, West Germany.

Steven Lubin's extensive performances in the United States and Europe have established him as a leading American exponent of the fortepiano. During the last ten years, he has been a protagonist in the fortepiano renaissance, known across the country for his concerts, scholarly presentations, and recordings. In 1983, he introduced the fortepiano to New York's Mostly Mozart Festival with a solo performance at Avery Fisher Hall, and he has written about the fortepiano and other musical topics for publications that include the New York Times, Ovation, Keynote, and Keyboard Classics. In 1978, he founded The Mozartean Players and tours nationally with this ensemble that specializes in period-instrument performances of the classical repertoire and has received acclaim for its series of Haydn trio recordings.

Among Mr. Lubin's recordings is the recent London/Decca release of the first complete Beethoven Concertos on original instruments, with Christopher Hogwood conducting the Academy of Ancient Music. For Arabesque Records, he continues the projected complete cycle of period-instrument Mozart concerto recordings as both soloist an conductor, with *Stereo Review* including the debut recording in its "Best Records of 1983" awards. On television, audiences in Great Britain watched Mr. Lubin give performances by Beethoven and Mozart for the documentary *Man and Music*, programs that were filmed at historic sites in London and Vienna and are scheduled for worldwide distribution.

Born in New York City, Steven Lubin numbers Seymour Lipkin, Rosina Lhevinne, and Beveridge Webster among his teachers. He holds a B.A. from Harvard University as a philosophy major and earned a master's degree in piano from The Juilliard School and a Ph.D. in musicology from New York University.

Roger Norrington is perhaps today's leadings pecialist in historically-informed performances of Haydn, Mozart, Beethoven, and Berlioz, evidenced in the tremendous success of his London Classical Players, an ensemble he founded in 1978. Typical of his originality of approach is his invention of a new kind of concertgiving:

a whole weekend's events devoted to the music of one composer. Mr. Norrington's "Haydn Experience" in February 1985 at London's South Bank drew capacity audiences and such critical acclaim that he followed with similar "Experiences" of Beethoven, Mozart, and Berlioz. He now comes to Ann Arbor for a particular focus, in symposium and concert, on the fortepiano concertos of Wolfgang Amadeus Mozart.

Born in 1934 in Oxford, England, Roger Norrington studied violin from the age of ten, and, at the same age, played his first operatic role, that of Phyllis in Gilbert and Sullivan's Iolanthe. Music remained a hobby throughout his school years, and he won a choral scholarship to Clare College, Cambridge, to read English Literature. He became immersed in the musical life of Cambridge—singing, playing, and conducting—and in his final year began organizing and conducting his own concerts. After he left Cambridge, he continued to conduct small choral groups, which led to the formation of the Schütz Choir. At this point, music, with emphasis on conducting, became the center of Mr. Norrington's life. His particular interest in authentic performance practice was awakened during his fifteen-year tenure as the first music director of the newly formed Kent Opera, when he performed Monteverdi's The Coronation of Poppea on period instruments. Today, along with the activities of his London Classical Players, he appears with other original-instrument organizations, such as the Orchestra of the Eighteenth Century, the Boston Early Music Festival, and the Netherlands Bach Society.

In the operatic field, Mr. Norrington has conducted productions for the English National Opera, and in Milan, Venice, Florence, Paris, Bordeaux, Lisbon, Karlsruhe, Brussels, Amsterdam, and Vienna. He made his Covent Garden debut in 1986 with Handel's Samson and was invited back to conduct Britten's Albert Herring last season and Peter Grimes this fall. A significant research development was Mr. Norrington's co-founding with his wife, producer/ choreographer Kay Lawrence, of the Early Opera Project. Their production of Monteverdi's Orfeo in 1984 and Purcell's The Faery Queene in 1987 staked claims not only for the use of original instruments and vocal techniques, but also for the equal validity of historical staging, scenery, costumes, and acting style.

As an orchestral conductor, Roger Norrington has appeared with numerous orchestras throughout the United Kingdom, including London's Philharmonia, Symphony, and Philharmonic. In the United States, he has made recent debuts with the Boston and San Francisco Symphonies and St. Luke's Chamber Ensemble of New York. This past summer, Maestro Norrington brought his London Classical Players to the United States for the first time, where they made festival appearances at Great Woods, Tanglewood, Ravinia, and Mostly Mozart (at Lincoln Center), as well as for the closing performances of Pepsico Summerfare in Purchase, New York, with the "Beethoven Experience."

Now, with his international career firmly in place, Roger Norrington and the London Classical Players have recently embarked on a long-term recording project for EMI. Their recordings of Beethoven symphonies have just been released as a complete cycle, and they have moved on to such early-Romantic staples as works of Berlioz, Mendelssohn, and Schumann.

Alison Pooley was born in Liverpool where her dance training began. After graduating from the London College of Dance and Drama she made her debut at the Royal Opera House, Covent Garden, appearing in "La Princesse de Navarre." Ms. Pooley's career as a soloist specializing in dance of the renaissance and baroque has taken her frequently to France, Belgium, Spain, Italy, and Greece as well as to major venues in England. Television and video appearances include several for the BBC and Channel 4. Ms. Pooley's work as a choreographer is varied and includes productions of Shaw's Pygmalion, A Midsummer Night's Dream, and most recently Dido and Aeneas. As co-director of the Early Dance Project. Ms. Pooley has choreographed dance programs that have been performed at the Flanders Festival and the Queen Elizabeth Hall, London. Together with her colleague Kay Lawrence, she is at present researching material for programs to be performed in England and the United States later this year. Currently living in London, Ms. Pooley is involved in teaching at the Guildhall School of Music and Drama, where she is Head of Movement, Opera Course.

David Schrader has appeared in recital in the United States and Mexico and has performed with ensembles in Europe. In his native city of Chicago, he maintains an active musical life as organist, harpsichordist, and fortepianist in the following capacities: frequent guest with the Chicago Symphony Orchestra, per-

forming under George Solti, Daniel Barenboim, Claudio Abbado, and Erich Leinsdorf; keyboardist for City Musick, Chicago's orchestra of period instruments, with which he performed the first Mozart piano concertos to be played on original instruments in Chicago; keyboardist and soloist with Chicago's Music of the Baroque; organist of the Church of the Ascension; and a participant at the Ravinia Festival as harpsichordist, organist, and fortepianist. In addition, his recitals have been broadcast from the studios of WFMT to a large audience across the United States.

Mr. Schrader's recordings include the multiple concertos of J. S. Bach with Igor Kipnis, Karl Münchinger and the Stuttgart Chamber Orchestra, and continuo work for Haydn's *The Creation*, Handel's *Messiah*, and Bach's *St. Matthew Passion* under the baton of Maestro Solti.

Born in 1952, David Schrader holds degrees from the University of Colorado and from Indiana University, where he received the coveted Performer's Certificate. He was a winner of the Music Teachers' National Association's national competition in organ playing and has been a finalist in several other contests, notably the American Guild of Organists' national competition, the Erwin Bodky competition, and the Clarence Mader Competition in organ. He is listed in Outstanding Young Men of America and International Youth in Achievement.

Eckart Sellheim maintains an extremely active schedule as performer, educator, author, and recording artist. As both soloist and chamber musician, he concertizes throughout the United States, the Caribbean, Latin America, Europe, and the Middle

East. He appears regularly on radio and television stations in this country and abroad, including several solo recitals on WFMT in Chicago with music of Brahms, Schubert, and the German romantic composer Norbert Burgmüller. Among his recordings are fortepiano performances of concertos by Luigi Boccherini, Johann Schobert, and John Field, solo performances of contemporary music, and an album of transcriptions and paraphrases of Wagner's music by Franz Liszt, Carl Tausig, Hugo Wolf, Ferruccio Busoni, and Hans von Bülow. His recorded works are found on the Masterplayers, Intercord, CBS, Aulos, and Harmonia Mundi labels.

Mr. Sellheim is widely known for his master classes in this country and Europe on both the modern piano and the fortepiano. In addition, he writes frequently on piano music and is co-founder and co-editor of *Concerto*, a German music magazine for early music and performance practice.

Born in Danzig (now Gdansk, Poland) in 1939, Eckart Sellheim received his musical training in Germany and Switzerland. From 1963 to 1983 he taught piano, piano accompanying, and chamber music at the two major music conservatories in Cologne, and from 1983 to 1989 was associate professor of piano and chamber music at The University of Michigan. He is currently a new faculty member at Arizona State University, Tempe.

Leslie Tung, a performing and recording artist whose probing interpretations have won a wide following, belongs to a new generation of pianists dedicated to bringing historic instruments before modern audiences. He maintains a busy concert schedule, performing as soloist at the San Luis Obispo Mozart Festival and with the Palo Alto Chamber Orchestra, and as duo-pianist in the Carinthischer Sommerfest in Austria. He is also a frequent recitalist and lecturer at leading college and university campuses, including the University of California at Berkeley and the University of Southern California.

Mr. Tung studied piano as a child in his native St. Louis, Missouri, but did not decide upon a professional career until completing an undergraduate education in sociology at Yale. His interests in music were rekindled by intense study under pianist and Ives scholar John Kirkpatrick. Graduate studies followed at the Eastman School of Music, where he was the winner of the Echaniz Prize, leading to a doctorate at the University of Southern California, where he received the Kunin and Meckler Prizes. During these years, his mentors included Barry Snyder and Brooks Smith at Eastman and John Perry at U.S.C. Mr. Tung's attention then focused on the Viennese fortepiano, the favorite keyboard instrument of Haydn, Mozart, and the early Beethoven, and his subsequent performances on the Viennese instrument have revealed new dimensions in the classical piano repertoire.

Leslie Tung is currently a professor of music on the faculty of Kalamazoo (Michigan) College.

Mozart Festival Orchestra: Ars Musica and Guests

The Ars Musica
Baroque Orchestra is one of the pioneer original-instrument orchestras in America and is currently enjoying its nineteenth season. Based in Ann

Arbor, the ensemble has offered its local audiences a variety of chamber and orchestral repertoire from the early seventeenth- to the early eighteenth-centuries and also has commissioned several contemporary works for Baroque instruments. The group's touring history has included concerts and series in many of the major cities in the Eastern half of the United States and Canada, with performances at the Library of Congress, the Smithsonian Institution, the 92nd Street "Y" in New York, Orchestra Hall in Chicago, and the Stratford Festival in Ontario.

In 1980, Ars Musica gave the first original-instrument performance of Handel's *Messiah* in America. This concert, conducted by Edward Parmentier with guest soloists Emma Kirkby, René Jacobs, Marius van Altena, and Max van Egmond, formed the centerpiece of a symposium on *Messiah*, sponsored by the University of Michigan School of Music. The concert was broadcast nationwide by National Public Radio, and the subsequent recording of excerpts from *Messiah* was given *Hi Fidelity* magazine's "Critics' Choice" award. In 1983, Ars Musica's premier performance of the complete Brandenburg Concertos of Bach drew a capacity crowd to New York's Merkin Hall.

In the past three seasons, Ars Musica has brought to Ann Arbor a number of distinguished guest conductors, instrumentalists, and singers—Jaap Schröder, Marilyn McDonald and the Oberlin Baroque Ensemble, Nicholas McGegan, Stanley Ritchie, Julianne Baird, Drew Minter, and Paul Hillier—to perform with the orchestra and to give master classes and lectures at the University of Michigan School of Music.

Ars Musica has recently been awarded a grant from the Mellon Foundation.



The Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, Music Director/Conductor Richard Rosenberg, Assistant Conductor Stanley Ritchie, Leader

First Violins Stanley Ritchie, concertmaster Elizabeth Field Dana Maiben

Cynthia Roberts
Jörg-Michael Schwartz
Sarah Sumner

Second Violins Stephen Marvin, *principal* Daniel Foster

Keith Graves Mary Hostetler Hoyt Jean Joo

Ruth Monson

Violas

Jane Emily Starkman, principal Emily Bruell Melissa Graybeal Nancy Yagiela

Violoncellos

Enid Sutherland, *principal* Debra Lonergan Catherina Meints

Double Basses

Michael Willens, *principal* Nicholas Pap Peter Spring

Flutes

Michael Lynn, *principal* Penelope Fischer Oboes

James Caldwell, principal Grant Moore

Clarinets

Lawrence McDonald, principal William McColl

Bassoons

Andrew Schwartz, principal Thomas Sefcovic

Horns

Lowell Greer, principal Paul Avril

Trumpets

Fred Holmgren, *principal* Barry Bauguess

Tympani Robert Everson

Personnel Manager: Grant Moore

Music Editors:

Jeffrey Magee Katherine Reed-Maxfield Jeffrey Taylor

Symposium Speakers

V. Kofi Agawu, Associate Professor of Music at Cornell University, has recently completed a book, *Playing with Signs: A Semiotic Interpretation of Classic Music*, and is working on a book about the music of Mahler.

Wye Jamison Allanbrook is on the faculty of St. John's in Anapolis and also serves as Assistant Dean. Her book *Rhythmic Gesture in Mozart* (Chicago; now available in paperback) is a discussion of the relation of rhythm and character in *The Marriage of Figaro* and *Don Giovanni*. At present she is working on questions of expression in the instrumental works of Mozart and Haydn.

Eva L. Badura-Skoda, author of the New Grove "Cadenza" entry, has written extensively on the music of Mozart and his contemporaries, as well as that of Schubert. Co-author with her husband, Paul Badura-Skoda, of Interpreting Mozart on the Keyboard, she has also edited with him several Mozart piano concertos for the Neue Mozart-Ausgabe. She has contributed numerous articles to the Mozart-Jahrbuch, The Musical Quarterly, PRMA, and to the International Conference Reports from Graz (1970) Copenhagen (1972), and Washington, DC (1975), and has edited the recently published proceedings of the Joseph Haydn Congress, Vienna (1982).

Karol Berger, Professor of Music at Stanford University, is the author of *Theories of Chromatic and Enharmonic Music in late Sixteenth-Century Italy* (1980) and *Musica Ficta* (1987). He is currently at work on a book on Mozart's piano concertos.

Will Crutchfield is a music critic and arts writer for *The New York Times*.

Ellwood S. Derr. Professor of Music at The University of Michigan, has published articles on eighteenth-century music and performance practices in The New Grove, Oesterreichische Musikzeitschrift, Music Theory Spectrum, In Theory Only, Goettinger Haendel-Beitraege (1984, 1989), and the International Congress Reports from Bonn (1970), Vienna Haydn (1982), Halle Handel (1985), and Stuttgart (1985): an article on the spurious violin sonatas, K. 55-60 will appear in a forthcoming issue of the Mozart-Jahrbuch. He is coeditor of a new critical edition of Mozart's Violin Sonatas for the Henle Verlag, and is completing a book on Mozart's Op. 2 (Viennia) Violin Sonatas and Op. 4 Piano Concertos that addresses the organization of an opus as a larger composition. For more than twenty years he was active as a keyboard continuo player in Germany and the United States.

Dexter Edge is completing his Ph.D. at the University of Southern California with a dissertation on "The Concerto in Vienna to 1791."

Cliff Eisen (New York University) has recently published articles on Mozart in *The Journal of The American Musicological Society, The Journal of the Royal Musical Association, Music & Letters* and the *Mozart-Jahrbuch*. His *Mozart Documents* will appear in 1991. A monograph, *Mozart: the Salzburg Symphonist,* is in preparation.

Known as a Renaissance scholar, Martha Feldman (Assistant Professor at the University of Southern California School of Music) read a paper entitled "The Evolution of Mozart's Ritornello Form from Aria to Concerto" at the recent Annual Meeting of the American Musicological Society.

David Grayson, Associate Professor of Music at the University of Minnesota, has published widely on the music of Claude Debussy, whose opera, *Pelleas et Melisande*, he is currently editing for the new critical edition of Debussy's collected works. His publications appear in *JAMS*, *Cahiers Debussy*, 19th-Century Music, Music and Letters, and the Cambridge Opera Handbook Series.

Nicholas Kenyon is the editor of the journal *Early Music* in London. He is the author of *Authenticity and Early Music*.

Pianist and theorist William Kinderman is Professor of Music at the University of Victoria, British Columbia. His book *Beethoven's Diabelli Variations* (Oxford) has recently been issued in paperback.

Janet M. Levy is a musicologist whose interests lie especially in the theory, criticism, and aesthetics of eighteenth- and nineteenth-century music. The author of *Beethoven's Compositional Choices*, she is currently working on irony in opera and on aspects of the relation of musical to human gesture.

Frederick Neumann is Professor of Music Emeritus at the University of Richmond. His contributions to the study of historically-informed performance practice include two large-scale books, Ornamentation in Baroque and Post Baroque Music, With Special Emphasis on J. S. Bach (Princeton, 1978) and Ornamentation and Improvisation in Mozart (Princeton, 1986).

David Rosen, Associate Professor of Music at Cornell University, has written about Verdi's operas and Messa da Requiem and about Mozart's piano concertos. He is completing a critical edition of Verdi's Requiem and preparing to write a book about Mozart's piano concertos.

William Rothstein, theorist and pianist, is author of the book *Phrase Rhythm in Tonal Music* (Schirmer Books, 1989). He teaches at The University of Michigan School of Music.

Stanley Sadie is the editor of *The New Grove Dictionary of Music and Musicians*.

Leading theorist Carl Schachter is co-author (with Edward Aldwell) of the widely-used textbook Harmony and Voice Leading (Harcourt, Brace, Jovanovich), which has just appeared in a second edition. He teaches at Queens College and the Graduate Center of the City University of New York.

Currently on the faculty of Columbia University, Elaine R. Sisman received her Ph.D. from Princeton and has taught at The University of Michigan. Her published work, dealing with Haydn's music, eighteenthcentury theory and aesthetics, and Brahms, has appeared in Haydn Studies, The Musical Quarterly, Journal of the American Musicological Society, Journal of Musical Theory, the New Harvard Dictionary of Music, The Orchestra, and Brahms Studies, and she won the Einstein award of the American Musicological Society for the best article in 1983. She is completing a monograph on the classical variation.

Michael Steinberg is the Artistic Advisor to the Minnesota Orchestra and program annotator for the San Francisco Symphony. Jane R. Stevens, Associate Professor of Music at Yale, will join the faculty of the University of California at San Diego in January 1990. She has written extensively on C. P. E. Bach's keyboard concertos and on eighteenth-century musical thought, especially about theoretical descriptions of eighteenth-century concerto form and sonata form. She is presently working on a book about the keyboard concertos of J. S. Bach's sons.

Alan Tyson (All Souls College, Oxford University) is the leading authority on the autograph manuscripts of Beethoven and Mozart. His recent books, The Beethoven Sketchbooks: History, Reconstruction, Inventory (Berkeley, California, 1985, with Douglas Johnson and Robert Winter), and Mozart: Studies of the Autograph Scores (Cambridge, Massachusetts, 1987) are landmarks of musicological scholarship, with important implications of our understanding of music of the late eighteenth and early nineteenth centuries.

After studying at Harvard and the University Of Vienna, James Webster took his doctorate at Princeton in 1974. Since 1971 he has been a Professor of Music at Cornell University, where he was Chair of the Department of Music from 1980 to 1985. He has served on the Board of Directors of the American Musicological Society, and was Chair of its Publication Committee from 1981 to 1985. He has published widely on the music of the Classical period, especially that of Haydn, but also Mozart, Beethoven, and broader historical topics; and on Schubert and Brahms. He is an editor of volumes in Joseph Haydn: Werke (Henle) and a co-editor of Haydn Studies (New York, 1980). His

book *Haydn's Integration of the Cycle: the "Farewell" Symphony and its Implications* (Cambridge University Press) is scheduled for publication in 1990.

Gretchen A. Wheelock, Assistant Professor of Musicology at the Eastman School of Music, University of Rochester, has written on the music of Haydn and on issues of reception history. Currently completing a book on wit and humor in Haydn's instrumental music, she has contributed to *The Musical Quarterly, Journal of Musicology, and Journal of Interdisciplinary History,* and is an advisory editor for *Eighteenth-Century Studies*.

Christoph Wolff is among the foremost scholars of Bach, Mozart, and the 17th and 18th centuries in general. His important Mozart publications concerning the concertos include: Aspects of instrumentation in Mozart's orchestral works (L'Interpretation de la musiwue classique de Haydn a Schubert, Paris 1977) and Zur Chronologie der Klavierkonzert-Kadenzen Mozarts (Mozart-Jahrbuch 1978/79). Professor Wolff has edited the concertos K.246, 271, 365 and 413-415 for the Neue Mozart-Ausgabe.

Neal Zaslaw, Professor of Music at Cornell University and member of the graduate faculty at the Juilliard School, is musicological advisor and scholar-in-residence for Lincoln Center's 1991-92 Mozart Celebrations. His book Mozart's Symphonies: Context, Performance Practice, Reception (Oxford) has just appeared.



Michigan MozartFest Thanks To—

Ford Audio for making possible the recording of Michigan MozartFest concerts for delayed public radio broadcast.

Dean John D'Arms and Associate Dean Susan Lipschutz of the Rackham School of Graduate Studies for their special contributions.

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The Board of Directors and the Advisory Committee of the University Musical Society of The University of Michigan.

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Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society is implementing the following policies and practices throughout the season:

Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program so as not to disturb performers or other patrons.

Children Children attending a University Musical Society event should be able to sit quietly in their own seats throughout the performance. Children not able to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. (Every child must have a ticket.)

Of Coughs and Decibels Reprinted from programs in London's Royal Festival Hall: "During a recent test in the hall, a note played mezzo forte on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a pianissimo." Halls Cough Tablets, courtesy of Warner Lambert Company, are available in the lobby.

A Modern Distraction With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to phone University Security at 763-1131.

Cameras and Recorders Cameras and recording devices are not allowed in the auditorium.

Area Restaurants

Afternoon Delight. 215 East Liberty. Breakfast, lunch and dinner (cafeteria style) with great desserts. 665–7513

Amadeus Restaurant. 122 East Washington. Central European food and pastry. Open until midnight Nov. 16–19, serving light fare and dessert. Nov. 19, open 9 a.m. to 3 p.m. 665–8767

American Subs. 715 North University. Subs and salads. 663–0069

Amy's Restaurant. Corner of Huron Street and Fourth Avenue (in the Ann Arbor Inn). Breakfast, lunch, snacks, and casual dinners. 769–9500

Argiero's Italian Restaurant. 300 Detroit. Italian food. 665–0444

Ashley's. 338 South State Street. Lunch, dinner, and cocktails. 996–9191

Bagel Factory. 1306 South University. Bagels and sandwiches. 663–3345

Bicycle Jim's Restaurant & Pub. 1301 South University. Lunch and dinner, cocktails. 665–2650

Brown Jug Restaurant. 1204 South University. Campus eatery serving a variety of food and drinks. 761–3355

China Gate Restaurant. 1201 South University. Szechuan, Pekin, and Hunan specialties. 668–2445

Continental Deli. 315 South State Street. Breakfast, lunch, and dinner specialties. 663–0261 Cottage Inn. 512 East William. Pizza, salads, and Italian dishes. 663–3379

Count of Antipasto. 1140 South University. Burgers, homemade soups, pizza. 668–8411

Denny's. 330 East Liberty. Open 24 hours for breakfast, lunch, and dinner. 662–9494

Donburi's. 215 South State. Japanese-style fast foods. 663–7403

Dough Boys Bakery & Cafe. Kerrytown Courtyard. Continental breakfast, lunch. 668–1666

Drake's. 709 North University. Counter service for sandwiches, desserts, and candies. 668–8853

Espresso Royale. 324 South State Street. Coffees and pastries. 662–2770

Escoffier. 300 South Thayer (in the Bell Tower Hotel). Lunch and dinner menu featuring French cuisine. 995–3800

French Market Cafe. 216 South Fourth Avenue. New Orleans cuisine. 761–6200

The Full Moon. 207 South Main. Chicago-style saloon. 665–8484

Gratzi. 326 South Main. Contemporary Italian cooking. 663–5555

Great Wall Restaurant. 1220 South University. Chinese cooking featuring Szechuan, Hunan, and Cantonese dishes. 747–7006

Heidelberg Restaurant. 215 North Main. Bavarian atmosphere with German and American food. Daily luncheon buffet. 663–7758 Jacques Patisserie. 715 North University. Salads, sandwiches, croissants, pastries. 662–4700

Jason's Sandwich and Ice Cream Shop. 213 South State Street. Sandwiches, ice cream, and baked goods. 662–6336

Kerrytown Bistro. 415 North Fifth Avenue. French cuisine for dinner, international market cuisine for lunch.994–6424

Maude's Restaurant. 314 South Fourth Avenue. Ribs, chicken dishes, and sandwiches. 662–8485

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Middle Kingdom. 332 South Main. Chinese cuisine featuring Mandarin, Cantonese, and Szechuan dishes. 668–6638

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Olga's Kitchen. 205 South State Street. Breakfast, lunch, and dinner. 663–1207

Pizzeria Uno. 1321 South University. Chicago-style deep-dish pizza. Lunch, dinner, and cocktails. 769–1744

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Sottini's Sub Shop. 205 South Fourth Avenue. Subs, pasta, salads. 769–7827 Subway Sandwiches. 1315 South University. Foot-long and snack sized sandwiches for lunch and dinner. 761–4160

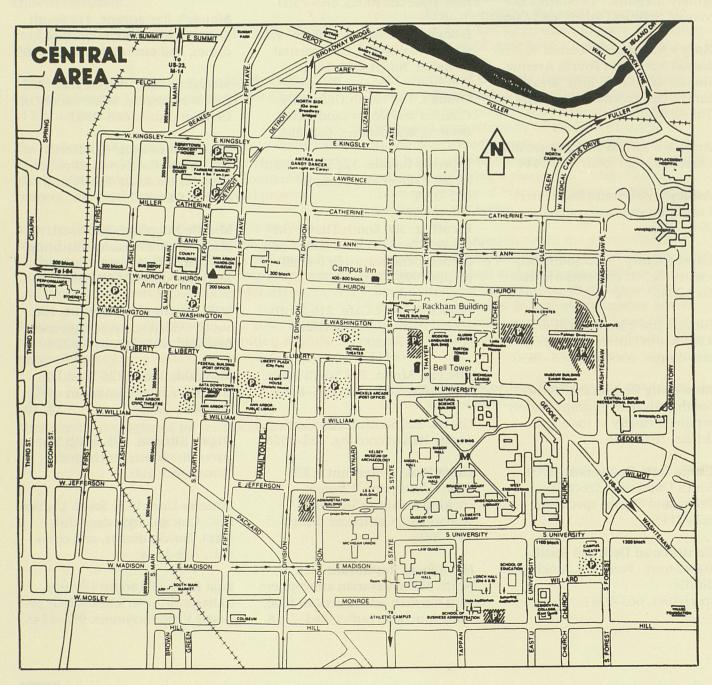
Thano's Lamplighter. 421 East Liberty. Pizza, sandwiches, pasta, and salads. 665–7003

Victor's. 615 East Huron (in the Campus Inn). Elegant dining and gourmet cuisine. 769–2200

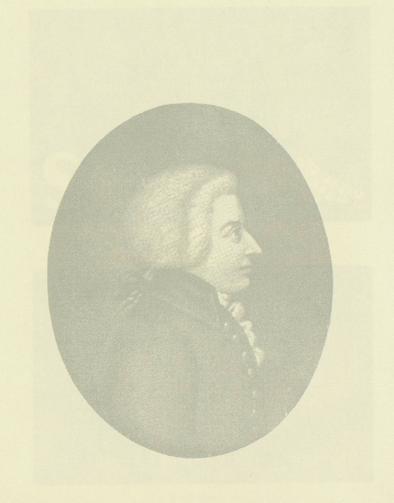
Window's. Huron Street and Fourth Avenue (top floor of the Ann Arbor Inn). Breakfast and lunch. 769–9500

Zingerman's Delicatessen. 422 Detroit. Wide variety of sandwiches for lunch and dinner. 663–3354

Washington Street Station. 116 East Washington. Chicken, beef, and seafood dishes. 663–0070

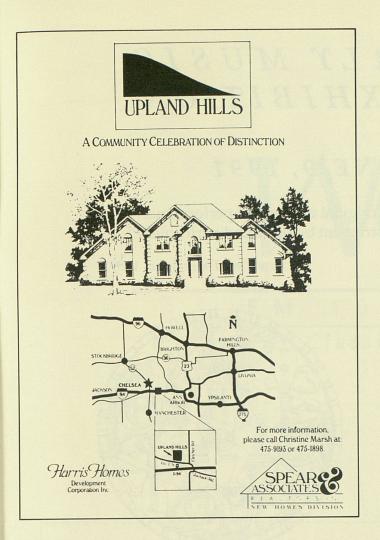


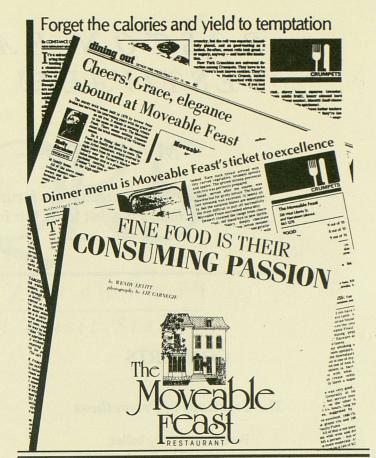
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MozartFest Notes



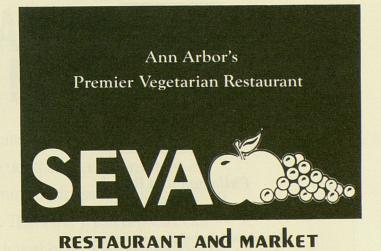




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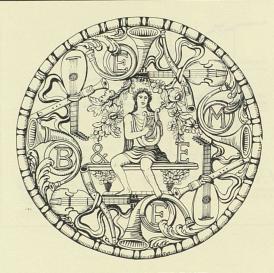
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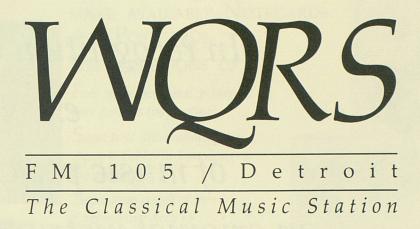
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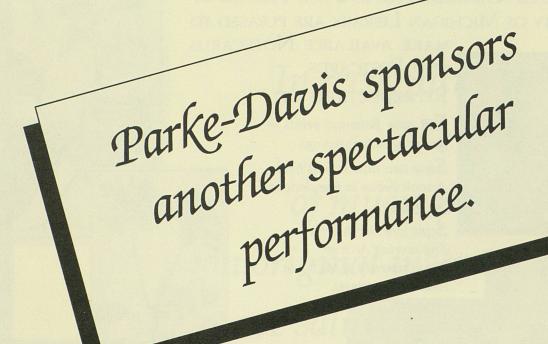


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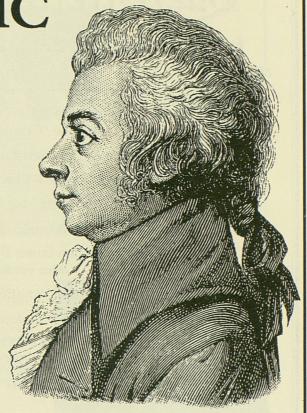


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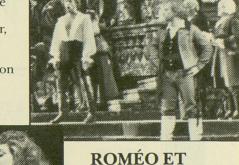
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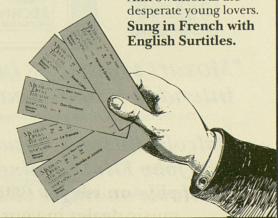
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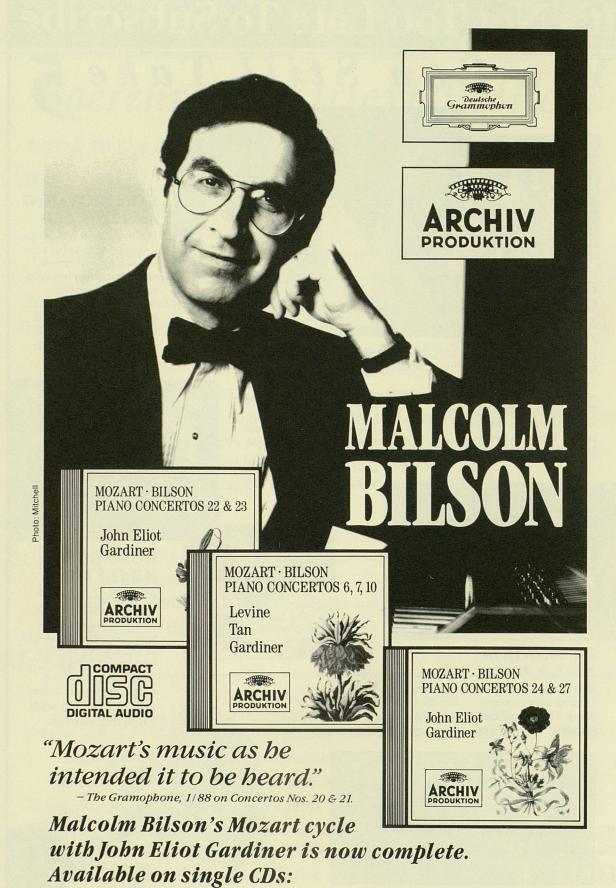


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Michigan MozartFest Concert I

8:30 pm Thursday, November 16,1989 Rackham Building, Auditorium Ann Arbor, Michigan

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor Richard Rosenberg, assistant conductor Stanley Ritchie, leader

PROGRAM

Concerto No. 5 in D Major, K. 175 Salzburg, December 1773 Allegro Andante ma un poco adagio Allegro

David Schrader, fortepianist

Concerto No. 23 in A Major, K. 488 Vienna, 2 March 1786 Allegro

Allegro Adagio Allegro assai

Steven Lubin, fortepianist

INTERMISSION

Concerto No. 10 in E-flat Major "Double", K. 365 Salzburg, 1779

Allegro Andante Rondo: Allegro

Seth and Maryse Carlin, fortepianists

Concerto No. 25 in C Major, K. 503 Vienna, 4 December 1786 Allegro maestoso Andante (Allegretto)

Eckart Sellheim, fortepianist

Michigan MozartFest Concert II

8:30 pm Friday, November 17,1989 Rackham Building, Auditorium Ann Arbor, Michigan

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor Richard Rosenberg, assistant conductor Stanley Ritchie, leader

PROGRAM

Overture to Der Schauspieldirektor, K. 486

Concerto No. 21 in C Major, K. 467

Vienna, 9 March 1785

Allegro

Andante

Allegro vivace assai

Kenneth Drake, fortepianist

INTERMISSION

Concerto No. 27 in B-flat Major, K. 595 Vienna, 5 January 1791 Allegro Larghetto Allegro

Penelope Crawford, fortepianist

Concerto No. 22 in E-flat Major, K. 482 Vienna, 16 December 1785 Allegro Andante Allegro

Malcolm Bilson, fortepianist

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Michigan MozartFest Concert III

8:30 pm Saturday, November 18,1989 Rackham Building, Auditorium Ann Arbor, Michigan

Mozart Festival Orchestra: Ars Musica and Guests

Roger Norrington, musical director/conductor Richard Rosenberg, assistant conductor Stanley Ritchie, leader

PROGRAM

Concerto No. 9 in E-flat Major, *Jeunehomme*, K. 271
Salzburg, January 1777
Allegro
Andantino
Rondo: Presto-Menuetto-Tempo primo
Leslie Tung, fortepianist

Concerto No. 17 in G Major, K. 453 Vienna, 12 April 1784 Allegro Andante Allegretto

John Gibbons, fortepianist

INTERMISSION

Concerto No. 24 in C minor, K. 491 Vienna, 24 March 1786 Allegro (Larghetto) (Allegretto)

Robert Levin, fortepianist

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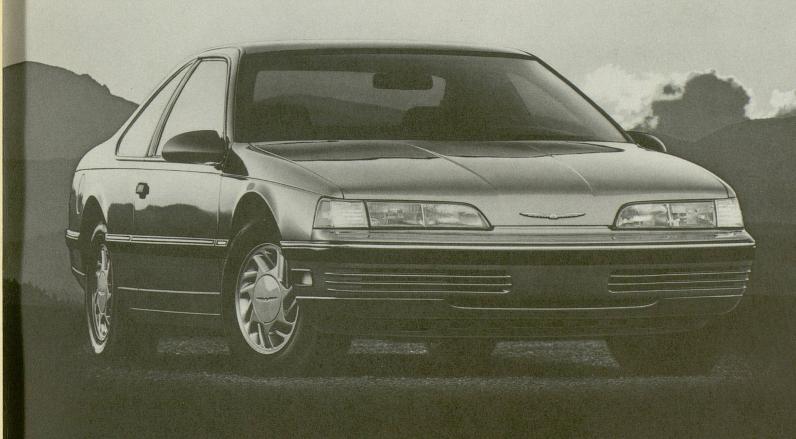
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