



CHANNEL CLASSICS
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W. A. Mozart

**AMSTERDAM
MOZART
PLAYERS**

Jürgen Kussmaul



Symphony no. 29 in A, K. 201

Concerto for 2 pianos in E flat, K. 365

Concerto for piano and violin in D, K. 315f (fragment)

Wolfgang Amadeus Mozart (1756 - 1791)

Symfony nr. 29 in A, K. 201

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Ellen Corver, Sepp Grotenhuis *piano* **

Monika Leonhard *piano* *

Rainer Kussmaul *viol* *

AMSTERDAM MOZART PLAYERS

Jürgen Kussmaul

First violin

Rainer Kussmaul
Jan Paul Tavenier
Marie-José Schreiner
Charlotte Bon
Tjamke Roelofs
Maria Dingjan

Second violin

Jan Willem de Vriend
Albert Adams
Sya Teeuwen
Domenica Anicito

Viola

Els Krieg
Nicolette Fraillon
Annette Bergman
Carine Blanken **

Cello

Lucia Swarts
Michael Feves

Double bass

Peter Luit

Flute

Jacques Zoon *
Susanne Hopfer *

Oboe

Hans Meyer
Henk Knöps

French horn

Jan Harshagen
Teunis van der Zwart

Bassoon

Johan Steinmann **
Wilma van den Berge **

Trumpet

Hans Alting *
Theo Wolters *

Timpani

Fredrike de Winter *

* KV 315f

** KV 365



Amsterdam Mozart Players during the Prinsengrachtconcert 1990.



AMSTERDAM MOZART PLAYERS

The Amsterdam Mozart Players were founded in 1987 by a group of prominent musicians for the special purpose of recording the complete church sonatas of Wolfgang Amadeus Mozart. The group was given a fresh lease on life in 1989 by the approaching Mozart anniversary year of 1991, a year that marks the 200th anniversary of the death of one of the greatest composers of all time.

The Amsterdam Mozart Players consist of well-known free-lance musicians and members of orchestras such as the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Radio Philharmonic Orchestra, and the Radio Chamber Orchestra. They perform not only as a chamber orchestra (15 strings and any necessary winds), but also on a smaller scale as an independent wind ensemble and as an ensemble of soloists (strings one-on-a-part plus winds). The German violinist Rainer Kussmaul is the group's artistic supervisor. The Mozart Players also work regularly with Kussmaul's brother, conductor Jürgen Kussmaul. Professor Marius Flothuis, the internationally renowned Mozart scholar, advises the orchestra on musicological questions.

The Amsterdam Mozart Players perform frequently with internationally renowned soloists; during the Prinsengracht Concerts of 1990, for example, the soloists included violinist Silvia Marcovici, oboist Han de Vries, and pianist Pascal Rogé. In addition to their concerts in the Netherlands, they appear regularly abroad. Their itinerary includes France, Germany, and Spain.

Conductor Jürgen Kussmaul (1944) received his first violin lessons from his father at the age of four. He later studied in Mannheim and Salzburg and won prizes in various competitions. He was solo violist from 1970 to 1977 with the Gürzenich orchestra of Cologne, and made numerous gramophone recordings. In addition to his activities as a violist, Jürgen Kussmaul has also acquired a reputation as a conductor. He studied conducting with Sergiu Celibidache and has been the conductor of the Robert Schumann Orchestra in Düsseldorf since 1980. He has also conducted at many international musical events (including the Berlin Bach festival, the Festival of Flanders and the Amsterdam Prinsengracht Concerts).

Symphonie no. 29 in A Major, KV 201

The renowned Mozart scholar, Alfred Einstein, describes Mozart's development as a symphonist as "der Weg vom Dekorativen zum Expressiven" (the path from the decorative to the expressive), and although no one would dispute that Mozart's musical

development resulted in works of steadily increasing depth and formal perfection, the somewhat patronizing tone of Einstein's words does not really do justice to the enormous musical richness of Mozart's earlier works. The composer of the *Symphonie in A Major KV 201*, dated 6 April 1774, may still have been, at 18, a youth in his late teens; but he could nevertheless already look back on a full musical life, and he can hardly be described as a talented novice. Mozart, who completed his first symphony at the age of eight, had already composed an extensive body of works. In addition to symphonies, he had written chamber music, operas, songs and liturgical works. During his numerous foreign tours, whose itinerary included England, France and Italy, the young Mozart had visited the principal centers of musical life. He had been exposed to the influence of the most important musical figures of his time: the piano sonatas and operas of Johann Christian Bach, Giovanni Battista ("Padre") Martini, the opera seria of Niccolò Jommelli and Johann Adolf Hasse. His receptive mind absorbed new information with the speed of lightning, making it his own and coloring it with his own musical personality.

Heated discussion has gone on for decades among musicologists about the exact birthplace of the classical four-movement symphony. The current consensus is that the genre developed at approximately the same time in various European musical centers. Mozart's three journeys to Italy, in 1769, 1771, 1772 and the journey to Vienna, from July to September 1773, were probably the most important for his early development as a symphonic composer. The Italian opera sinfonia, a three-part opera overture with three connected movements in the order fast-slow-fast, was an important influence on Mozart's early symphonies; in Vienna, however, the symphony became fully emancipated as an independent genre. Georg Christoph Wagenseil, imperial court composer in Vienna since 1739, was one of the principal composers responsible for the definitive establishment of the symphony as a four-movement work with a relatively standardized series of movements: allegro in sonata form, andante in song form, minuet with trio, and allegro finale.

But that was not the only thing that happened in Vienna; Mozart's introduction to Viennese musical life led to a deepening of his musical vision. He became acquainted with Haydn's early string quartets and composed his own set of six string quartets, KV 168-173, his first string quintet, KV 174, and his first "real" piano concerto, KV 175. The musical texture was enriched with imitative techniques which he may have picked up from Haydn's music and which, as it were, led to a synthesis of Italian elegance and *German Gründlichkeit* (thoroughness). Shortly after his return to Salzburg, Mozart indeed

composed a highly "Germanic" work, the symphony in G Minor, KV 183, a piece which recalls Andreas Werckmeister's late 17th century definition of art ("a gift of God, to be used only for His greater glory") and one which certainly demolishes the early classical concept of music as an "innocent luxury" (Charles Burney). KV 201, although less tempestuous and dramatic than its predecessors, is no longer a piece of innocent entertainment; rather it is serious and highly "constructed". The sonata form, or better said, the sonata principle, is used in three of its four movements; the minuet has acquired a symphonic character, and the dotted rhythms of the andante and minuet give the music the stateliness and dignity of a classical concert symphony. Nothing could be less immature than the falling octave leap of the opening theme, supported by the noncommittal conversational style of a seasoned musical professional: this is the music of a mature composer.

Concerto for pianos in E flat Major, KV 365

In the same way that symphony KV 201 can be seen in one way as the direct result of Mozart's 1773 visit to Vienna, the origin of the *Concerto for two pianos, KV 365* (1779) is closely related to Mozart's double life as composer and performer. During this period, this divided existence is a rich vein for the fantasies of romanticizing writers on Mozart. The composer's journeys to Mannheim (1777-1778) and Paris (1778) were marked by his unhappy love for Aloysia Weber, the death of his mother, and his painful confrontation with the indifference of Paris, a city which he had so dearly wished to conquer both as instrumentalist and composer. But there is little of personal sorrow to be found in Mozart's works from this period of his life. The double concerto has the airy elegance of many of his concertante works from the 1770s: the five violin concerti of 1775, the bassoon, flute and flute/harp concerti, and the "Lodron" concerto KV 242 for three pianos and orchestra. In most cases these were occasional pieces, written either on commission for a third party (the flute concerti for De Jean-or-de Jong?-, the Dutch patron of the arts) or for the greater glory of Mozart's own career as violonist and pianist. As far as is known, KV 365 was not a commissioned work. Mozart most probably composed it for himself and his sister Nannerl, who was also a talented pianist with whom he had often appeared in public as a duo of "Wunderkinder". Its form is fairly conventional, but the "premier coup d'archet" (opening downbow) of the beginning and the striking *sforzati* show the influence of the Mannheim symphonists and their important contributions to the development of classical orchestral technique in the areas of dynamics and instrumentation.

Concerto for piano and violin in D Major, KV 315f

During his visit to Mannheim at the end of 1777, Mozart became acquainted with the German violinist, Ignaz Fränzel (1736-1811), whose playing he described in a letter to his father: "I find his playing wonderful. He plays difficult pieces, but his audience is hardly aware of it; they think it's child's play. That is real music-making."

Slightly less than a year later, Fränzel became the concertmaster of an orchestral association which went by the name of "Académie des Amateurs". This inspired Mozart to compose a concerto for piano and violin. His family at home were enthusiastically informed of his project. In his excitement, he planned the work on a large scale, as witnessed by the broadly structured themes, a fragment *alla marcia*, and a powerful orchestra which includes flutes, oboes, horns, trumpets and tympani. However, the new orchestra was dissolved in a matter of weeks and the work remained in a fragmentary state. Many fragmentary portions of Mozart's music later reappear in completed compositions, a consideration that guided the musicologist Philip Wilby in his reconstruction of this concerto. For example, a fragment from an unfinished clarinet quintet, KV 516c, can be found in string quartet KV 589, and the Sinfonia Concertante KV 364 is partly based on a similarly unfinished triple concerto KV 320e for violin, viola and cello. Wilby discovered significant similarities between the opening movement of Mozart's violin sonata KV 306 and the fragment which survives as KV 315f. Not only are the expositions of both works of exactly the same length, 74 bars, but there are also striking parallels in harmonic structure and accompaniment figures. Wilby concluded that the violin sonata was in fact a revised version of the unfinished concerto; an obvious solution was the orchestration of KV 306, based on surviving manuscripts. In view of the complexity and uncertainties of the procedures employed, the Amsterdam Mozart Players have only recorded the first movement of the concerto, the first 110 bars of which survive complete in Mozart's autograph.

Bas van Putten

Translation: David Shapero

Ellen Corver and Sepp Grotenhuis, duo-pianists.

Ellen Corver and Sepp Grotenhuis began their musical association in 1979, at the ages of 14 and 15. While they were still student at the Royal Conservatory of The Hague, they won the first prize in the Edith Stein Competition. Their professional debut came in 1980 as soloists with the Haags Symfonie Orkest, for which they were unanimously lauded in the Dutch press. In the early 1980s they appeared in many radio and television programs. After a five-year break, during which they continued their studies, Corver and Grotenhuis have been performing regularly as duo-pianists in concerts both in the Netherlands and abroad.

Monika Leonhard received her first piano lessons at the age of four from her mother in her native city of Munich. She subsequently studied with Professor Hindemith-Landes, Arturo Benedetti Michelangeli and Alfred Brendel, winning various prizes in the early 1960s. The Stuttgarter Klavier Trio, of which she has been a member since its foundation in 1968, continues its successful series of international appearances. Since 1970, Monika Leonhard has taught at the Hochschule für Musik of Karlsruhe and, since 1990, at the Hochschule für Musik of Munich.

Rainer Kussmaul (1946), like his brother Jürgen, received his first violin lessons at a very early age from his father. He studied from 1965-1970 with Ricardo Odnoposoff, winning many prizes in violin competitions including those at Leipzig, Bucharest and Montreal. Rainer Kussmaul appears regularly as a soloist in international



CHANNEL CLASSICS
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Jürgen Kussmaul

W. A. Mozart

Wolfgang Amadeus Mozart (1756 - 1791)

Symphony no.29 in A, K. 201

- 7:03 ① Allegro moderato
7:05 ② Andante
3:08 ③ Menuetto
4:42 ④ Allegro con spirito

Concerto for 2 pianos in E flat, K. 365

- 9:06 ⑤ Allegro
6:52 ⑥ Andante
6:16 ⑦ Rondeaux. Allegro
Ellen Corver, Sepp Grotenhuis *piano*

Concerto for piano and violin in D, K. 315f

(fragment completed by Philip Wilby; Ed. Chester-Music London)

- 11:42 ⑧ Allegro
Monika Leonhard *piano*
Rainer Kussmaul *violin*
55:54 **total time**

