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MOZART

Violin Sonatas, 1781

Andrew Manze *violin* • Richard Egarr *fortepiano*

PRODUCTION USA

ACKNOWLEDGMENTS

Cover: *Wolfgang Amadeus Mozart*,
contemporary portrait, silhouette,
scissor-cut / akg-images

The performing editions used in this recording were
prepared by Andrew Manze and Richard Egarr.

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Producer: Robina G. Young
Engineer & Editor: Brad Michel
Recorded, edited & mastered in DSD

WOLFGANG AMADEUS MOZART (1756–1791)
Violin sonatas, 1781

	Sonata in F major, K. 377	20:22
1	I Allegro	4:38
2	II Tema con variazioni	9:45
3	III Tempo di Menuetto	5:58
	Sonata in E-flat major, K. 380	19:25
4	I Allegro	7:08
5	II Andante con moto	7:52
6	III Rondeau	4:25
	Sonata in C major, K. 403 (fragment)	13:23
7	I Allegro moderato	6:08
8	II Andante	3:38
9	III Allegretto (completed by Maximilian STADLER)	3:38
	Sonata in F major, K. 376	18:12
10	I Allegro	5:19
11	II Andante	6:26
12	III Rondeau	6:26

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MOZART Violin sonatas, 1781

The violin sonatas recorded here were composed during a pivotal year for Mozart. During a visit to Vienna in May, 1781, Mozart had, according to his version of events, resigned – or more likely was sacked – from his position as court organist and concertmaster to the Prince Archbishop of Salzburg, Hieronymus Colloredo. His father, Leopold, also a Colloredo employee, was none too pleased for many reasons. As a respected servant of the court he was embarrassed by his son's behaviour and possibly jealous of his new-found freedom. He was especially unhappy that the now homeless Mozart had taken lodgings in Vienna with the Weber family, of which Leopold was endlessly suspicious. Mozart had known the Webers since 1777, when he had fallen in love with their eldest daughter, a coloratura soprano named Aloysia. (Although she turned him down, he went on to compose much wonderful music for Aloysia. In 1780 she married Joseph Lange, the painter who was to leave unfinished one of the most famous, and certainly the most poignant, portraits of Mozart.)

With a roof over his head, Mozart could pursue a freelance career in Vienna. Performing, composing and publishing might all further one's reputation, and Mozart did all three tirelessly, but they did not necessarily generate income. The first performances of *Die Entführung aus dem Serail*, for example, were a critical and box-office success but earned the composer himself only one hundred ducats. To put this in perspective, he had been paid fifty ducats by Emperor Joseph II for playing in a competition with Muzio Clementi. (Evidently both the Emperor and Mozart felt the Italian was well beaten: "He doesn't have a penny's worth of taste or feeling – he is a mere Mechanicus," wrote Mozart to his father.)¹ Other high profile concerts, such as for the Wiener Tonkünstler-Sozietät, a charity that supported the widows and orphans of musicians, raised his profile but no money. And although the list of princes, barons and counts whom Mozart counted amongst his friends and admirers is an impressive one, he was forced to rely primarily on teaching. "I've three lady pupils – that brings 18 ducats a month – for I don't teach [a series of] 12 lessons any more, but on a monthly basis. – I have learned the hard way that they often skip whole weeks – now, whether they learn or not, each must pay me 6 ducats."²

One of those lady pupils was Josepha Barbara Auernhammer (1758–1820). Despite finding her playing "enchanting,"³ Mozart provided an extremely unflattering caricature of her in his letters to Leopold during the summer of 1781. This can almost certainly be taken with a pinch of salt – he was trying anything to humour his father – but is still worth repeating. "If a painter wished to portray the devil as lifelike as possible, he would have to seek out her face – she is heavy like a peasant wench, sweats to make you sick, and walks around dressed so scantily that one can read the message: I beg you all, look right here!"⁴ Mozart was forced to reject her unobtrusive advances but remained a friend and even a confidant. "She let me in on a plan that she keeps a secret, namely that she wants to study hard for 2 or 3 more years and then go to Paris and make piano-playing her profession. – She says: I am not beautiful, o contraire, I am ugly; and I don't want to marry some petty clerk in the chancellery with a salary of 300 or 400 gulden; and I don't have the chance of getting anyone else; so I'd rather stay single and make a living off my talent."⁵ Happily, Josepha did succeed as a concert pianist – she was as near to a star pupil as Mozart ever came – and she married a chancellery clerk.

Mozart dedicated his first Viennese publication to Josepha, the six violin sonatas, Op. 2. Three of the six had been written before Mozart arrived in Vienna but the three recorded here, K. 376, 377 and 380, are the product of his first weeks and months of freedom from Salzburg serfdom. Scholarship is nowadays rightly wary of extrapolating biographical stuff from pieces of music, but these three capture the essence of Mozart at that moment of change. His genius had shone already for years: now there is a revolutionary spirit to him. Take the grand opening of K. 380, for example, or the explosive first movement of K. 377, both of which sound almost Beethovenian.

We have an eyewitness account of the occasion when Mozart and Josepha first played through the sonatas, reading from the printer's proofs, in December 1781. The Abbé Maximilian Stadler was present and later wrote: "Miss Auernhammer played the fortepiano, Mozart accompanied her not on a violin but on another fortepiano. I was completely entranced by the playing of the master and his student."⁶

Putting aside the exciting possibility that these (and other?) violin sonatas might legitimately be arranged for piano duet, comparison of the first edition with the surviving autograph manuscripts shows that, somewhere between composition and publication, many articulation marks and dynamic signs were added, and even some notes were changed. It could be that, possibly on the very occasion the Abbé described, the pupil was instrumental in these changes, many of which are generally thought to be improvements and are incorporated in our performances. In these Urtext-conscious days, it serves to remind us that composers' manuscripts do not necessarily represent the last word on a piece.

Opus 2 has a title which is completely conventional for the time but which reads oddly today: *Six Sonates Pour le Clavecin, ou Pianoforte avec l'accompagnement [sic] d'un Violon*. That the harpsichord is listed before the piano reflects the fortepiano's youth as an instrument and the persistence of harpsichords in private homes. (Beethoven's Op. 12 violin sonatas were similarly described.) The modern term 'violin sonata' is a rather poor translation of the original title, which goes some way to explaining why many violinists have avoided this great music. The idea that the violin merely accompanies the piano, which was certainly true of early classical sonatas, persisted to the end of the eighteenth century. In Mozart's mature sonatas, however, the violinist's contribution extends far beyond mere programme notes. This is true chamber music, a partnership of equals in which the violin and piano constantly exchange roles. At times each is like an accompanimental orchestra to the other's solo role.

Take the opening of K. 376, for example. The first three *coups d'archet* are shamelessly orchestral in tone. While the piano proceeds as the 'soloist' in two phrases, the violin supports with long notes, rather like an oboe or horn, before the roles are

¹ Letter to Leopold Mozart, 16 January, 1782, translated by R. Spaethling.

² Letter to Leopold Mozart, 23 January, 1782, translated by H.C. Robbins Landon.

³ Letter to Leopold Mozart, 27 June, 1781, translated by R. Spaethling.

⁴ Letter to Leopold Mozart, 22 August, 1781, translated by R. Spaethling.

⁵ Letter to Leopold Mozart, 27 June, 1781, translated by R. Spaethling.

⁶ Translated by T. Olsson.

reversed in the third phrase. This sense of orchestral colour and concerto-style solo / tutti interplay runs throughout the sonatas.

It might seem curious that Mozart, a celebrated pianist, should have chosen violin sonatas for his Viennese publication debut. It probably made commercial sense to print duo sonatas rather than difficult keyboard music or chamber works requiring more players, but it must also be remembered that even in Mozart's short life there were several precedents. No fewer than four sets of violin sonatas, mere juvenilia, were published as *Opp. 1–4* in Paris, London and The Hague, between 1764 and 1766. Six more violin sonatas, this time works of genius, were published in 1778 in Paris. Again called *Op. 1*, they were part of Mozart's failed attempt to establish himself in the French capital. Leopold was, of course, a famous violin pedagogue, author of an internationally distributed violin treatise, who constantly chivvied his son to practise the instrument. Mozart had been a fine player until his early twenties when, to his father's chagrin, he gave up public performance on the violin to concentrate on the fortepiano. Could it be that, on some level of Mozart's complex psyche, the violin as a solo instrument represented filial obligation? Having finally and decisively turned his back on Salzburg in 1781, was the decision to publish a set of violin sonatas that year as much a gesture of reconciliation towards his father as it was a commercial decision? The more so because relations between father and son had deteriorated even further. The break with Colloredo was cause enough but then Mozart fell in love with another Weber daughter, Constanza (1762–1842). Several fragments of violin sonatas survive from 1781–82, when Mozart was courting Constanza. They are now thought to have been intended for a new set of violin sonatas which was to be dedicated to his bride. Despite Leopold's vociferous disapproval, they married in August 1782. Leopold's reluctant blessing arrived at the eleventh hour. Far from being the ninny portrayed in the biopic *Amadeus*, Constanza was a professional singer, albeit not as talented as Aloisia. After Mozart's death, she turned into something of an impresario, putting on fund-raising concerts to preserve her husband's memory and supplement her meagre pension. Ironically, the Tonkünstler-Sozietät, for whom Mozart had played gratis, would not give her a penny because he had never been a member.

Some of the violin sonata fragments, including K. 403, were completed after Mozart's death by the same Stadler who had been present at the birth of Opus 2. He is an important figure in the Mozart story, as well as being interesting in his

own right. In addition to his pastoral duties as an Abbé, he was a composer and an early ethnomusicologist, transcribing the chants of the Mevlevi dervishes. He also experimented with aleatoric composition, wrote the first history of music in Austria and counted Haydn, Beethoven and Schubert among his friends. A few years after Mozart's death, Stadler tidied and catalogued the muddle of manuscripts left by the notoriously messy composer. His completions of some of Mozart's fragments are all done with exemplary skill and good judgement. To his credit he does not attempt the impossible, to conceal where Mozart stops and Stadler starts. In K. 403, the hand-over takes place in the third movement at 0:28. Without Stadler's contribution it is unlikely we would ever have the opportunity to hear the first two genuine movements of Mozart at his most delightful.

– ANDREW MANZE



Andrew Manze is “a violinist with extraordinary flair and improvisatory freedom” (*BBC Music Magazine*), “the first modern superstar of the baroque violin” (*San Francisco Examiner*).

As a player, he specializes in repertoire from 1610 to 1830; as a conductor, he is much in demand among both period- and modern-instrument orchestras around the world. He also teaches, edits music, contributes articles to numerous periodicals, and broadcasts regularly on radio and television. He is a presenter on BBC Radio’s new *Early Music Show*.

A Cambridge Classicist by training, Andrew Manze studied the violin with Simon Standage and Marie Leonhardt. He was Associate Director of The Academy of Ancient Music from 1996 to 2003, and succeeded Trevor Pinnock as Artistic Director of The English Concert in July of that year. He is also Artist-in-residence at the Swedish Chamber Orchestra. In his new role at The English Concert, Andrew will move into Classical repertoire, including Mozart’s violin concertos, orchestral works and reorchestrations of Handel’s oratorios, while continuing to perform baroque repertoire. 2003 saw their debut tour of the UK, a televised concert at the London Proms and a filmed reconstruction of Handel’s *Water Music* on the River Thames for the BBC. In their first prize-winning recording together, Manze led The English Concert in a dazzling Mozart programme, including *Eine kleine Nachtmusik*; they have since recorded violin concertos by Vivaldi and Biber’s Easter Mass, *Missa Christi resurgentis*.

Andrew Manze is also active as a guest conductor in large-scale oratorio and symphonic repertoire, with symphony, chamber and period-instrument orchestras in Europe, the US

and Australia. He is a Fellow of the Royal Academy of Music and a Visiting Professor at the Royal College of Music, London; his cadenzas to Mozart’s violin concertos were recently published by Breitkopf & Härtel.

Manze records exclusively for **harmonia mundi usa** and has released an astonishing variety of CDs. Recordings made with the trio Romanesca (Biber, Schmelzer, Vivaldi), with The Academy of Ancient Music (including Bach violin concertos, Geminiani and Handel concerti grossi), and as a soloist (Telemann, Tartini), have garnered many international prizes: the *Gramophone*, *Edison* and *Cannes Classical Awards*, the *Premio Internazionale del Disco Antonio Vivaldi* and the *Diapason d’Or* – each of them more than once. Since 1984 his collaboration with Richard Egarr has been setting new standards. Their discography includes sonatas by Rebel and Bach (both awarded the *Preis der Deutschen Schallplattenkritik*) and Pandolfi’s complete Violin Sonatas (*Gramophone Award*, 2000). Their recording of the complete Violin Sonatas of Handel was nominated for a 2003 GRAMMY® Award and figured in the US *Billboard*® Chart. Their release of Corelli’s Sonatas Op.5 was *Gramophone’s Recording of the Month* and won the 2003 *Prix Caecilia*. Most recently they have recorded Biber’s *Rosary Sonatas*, which met with unanimous acclaim, including a nomination for the *Edison Award*.

Richard Egarr has worked with all types of keyboards: he has performed repertoire ranging from 15th-century organ intabulations, to Dussek, Schumann and Chopin on early pianos, to Berg and Maxwell Davies on modern piano. He is director of The Academy of the Begijnhof, Amsterdam, and is in great demand both as soloist and as accompanist for many of today’s finest artists. His collaboration with long-time duo partner Andrew Manze has been setting new performance standards since 1984. As a conductor, Egarr has presented a wide range of repertoire – from baroque opera and oratorio, to works by 20th-century composers such as John Tavener and orchestral transcriptions by Stokowski. Recently named Associate Director of The Academy of Ancient Music, he appears regularly with this and other ensembles: the Orchestra of the Age of Enlightenment, the Orchestra of the Paris Conservatory, the Dutch Radio Chamber Orchestra, the Vienna Chamber Orchestra, and the Chamber Orchestra of Europe. Richard Egarr now records exclusively for **harmonia mundi usa** and has made 4 recordings of music by J.S. Bach: the Harpsichord Concertos with Andrew Manze and The Academy of Ancient Music, the Gamba Sonatas with Jaap ter Linden, the Violin Sonatas with Manze and ter

Linden, and his acclaimed recital, *Per cembalo solo...* (*Gramophone Editor’s Choice*). His recordings with Andrew Manze also include the Violin Sonatas of J.F. Rebel, Pandolfi (*Gramophone Award*, 2000), Handel (*Billboard*® Top Classical Album), Corelli (*Gramophone Recording of the Month*; the *Prix Caecilia*, 2003) and, most recently, Biber’s *Rosary Sonatas*, which was nominated for the *Edison Award*.

THE INSTRUMENTS & THEIR MAKERS

Violin: Joseph Gagliano, 1782, Naples • **Bow:** Jutta Welcher, 2000, Oxford

Fortepiano: Johann Zahler, c. 1800, Brünn • **Temperament:** Valotti, A = 430