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DISC ONE

Symphony No.29 in A major, K.201

1	i	Allegro moderato	10.25
2	ii	Andante	10.00
3	iii	Menuetto	3.49
4	iv	Allegro con spirito	6.54

Symphony No.31 in D major '*Paris*', K.297

5	i	Allegro assai	7.37
6	ii	Andantino	5.40
7	*ii*	*Andante (alternative 2nd movement)*	3.26
8	iii	Allegro	3.34

Symphony No.32 in G major, K.318

9	i	Allegro spiritoso	2.57
10	ii	Andante	3.42

TOTAL TIME : 59:26

DISC TWO

Symphony No.35 in D major '*Haffner*', K.385

1	i	Allegro con spirito	5.23
2	ii	Andante	8.03
3	iii	Menuetto	3.09
4	iv	Finale: Presto	3.55

Symphony No.36 in C major '*Linz*', K.425

5	i	Adagio – Allegro spiritoso	10.16
6	ii	Adagio	12.07
7	iii	Menuetto	3.33
8	iv	Finale: Presto	10.51

TOTAL TIME : 57:31

Scottish chamber Orchestra

Wolfgang Amadeus Mozart
Symphonies

SCOTTISH CHAMBER ORCHESTRA
Sir Charles Mackerras

Orchestra Leader: Christopher George

Recorded at City Halls, Glasgow, UK
from 11-17 July 2009
Produced by James Mallinson
Engineered by Philip Hobbs
Edited, mixed and mastered by
Julia Thomas, Finesplice, UK
Design by John Haxby, Art Surgery

Cover painting courtesy of The Bridgeman Art Library:
View of the Gardens and Palace of the Tuileries from the Quai d'Orsay, 1813 (oil on canvas)
by Bouhot, Etienne (1780-1862)
Musée de la Ville de Paris, Musée Carnavalet, Paris, France.

Photo of Sir Charles Mackerras by Clive Barda
Colour photo of SCO by Paul Hampton

Conductor Emeritus in 2005. Swensen has developed a unique relationship with the SCO as soloist as well as conductor and he and the SCO have released five CDs together through the Orchestra's partnership with Linn Records.

Other conductors who appear regularly with the SCO include Principal Guest Conductor Olari Elts, Yannick Nézet-Séguin, Andrew Manze, Alexander Janiczek, John Storgårds, Thierry Fischer, Louis Langrée, Andrew Litton and Nicholas McGegan; regular soloist/directors include Christian Zacharias and Piotr Anderszewski.

The Orchestra has worked closely with many leading composers, including Composer Laureate Sir Peter Maxwell Davies, Mark-Anthony Turnage, Judith Weir and James MacMillan. The SCO also collaborated with the Swedish Chamber Orchestra in a four-year programme of joint commissions from Sally Beamish and Karin Rehnqvist.

The SCO has led the way in the development of music education, with a unique programme of projects, providing workshops for children and adults across Scotland.

This CD is the thirteenth in a series of recordings which the SCO is producing in partnership with Linn Records, and the fifth conducted by Sir Charles Mackerras, the Orchestra's Conductor Laureate.

Mozart Symphonies

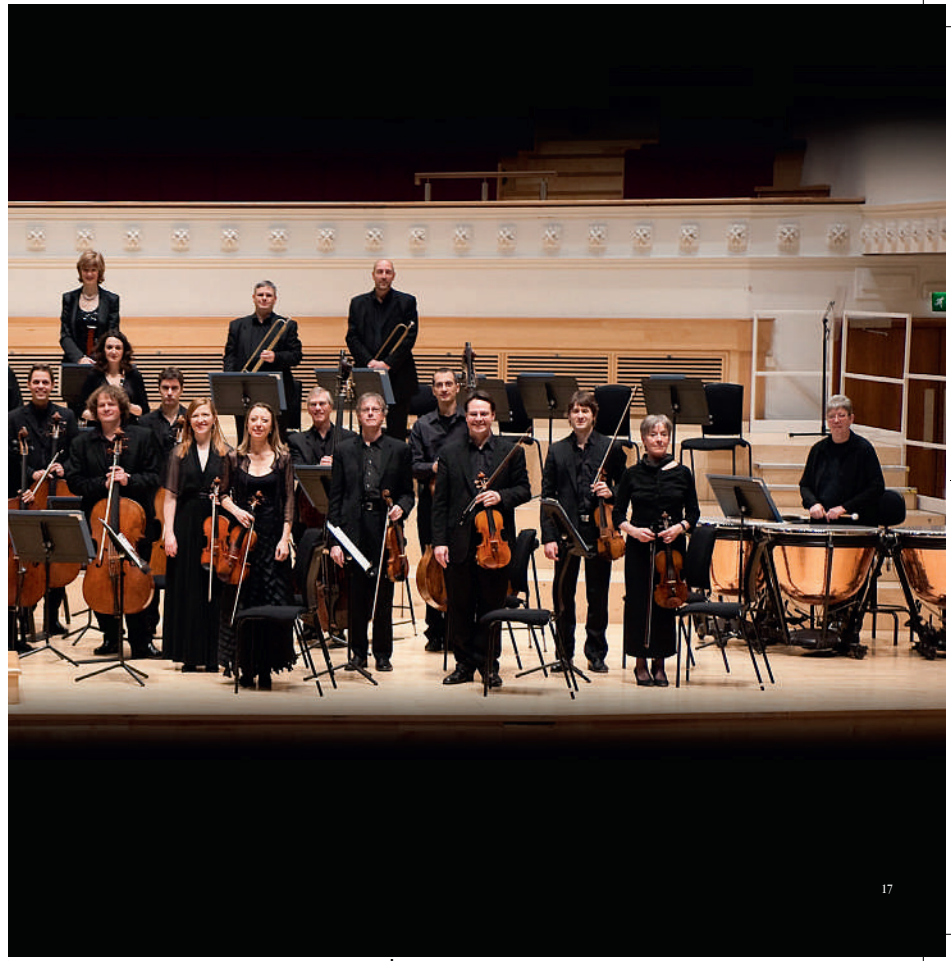
The five symphonies presented on this recording date from 1774 to 1783. This was a decade of decisive professional change for Mozart, in which his stable 'feudal' period as Konzertmeister at the Salzburg court was interrupted by an unsuccessful and tragic journey to Mannheim and Paris in 1777–8, and brought to a close by his permanent move to Vienna and a freelance existence in 1781. These years saw the end of Mozart's dramatic apprenticeship with *La finta giardiniera* in 1774–5 and his first mature operatic masterpieces *Idomeneo* (1780–81) and *Die Entführung aus dem Serail* (1781–2). He also made significant strides in several instrumental genres. Among an impressive crop are the 'Jeunehomme' Piano Concerto K.271 (1777), the last four violin concertos (all in 1775), the Sinfonia Concertante K.364 (1779), the three subscription concertos for piano (K.413–415, 1782–3), no less than thirteen piano sonatas, and the first three string quartets dedicated to Haydn (1782–3). With all this varied activity it is not surprising that the rate at which Mozart produced symphonies slowed significantly. But, at the same time, the individual character of his symphonies became stronger during this period, and stylistic lessons learned in other genres left clear marks on these works. His handling of the orchestra (and in particular the winds) became more confident and imaginative; his operatic experience lent his symphonies a greater gestural and expressive flexibility; from the chamber music and the concertos comes a more subtle sense of musical dialogue and how this can be harnessed to the logical continuities of musical content (which Leopold Mozart called 'il filo').

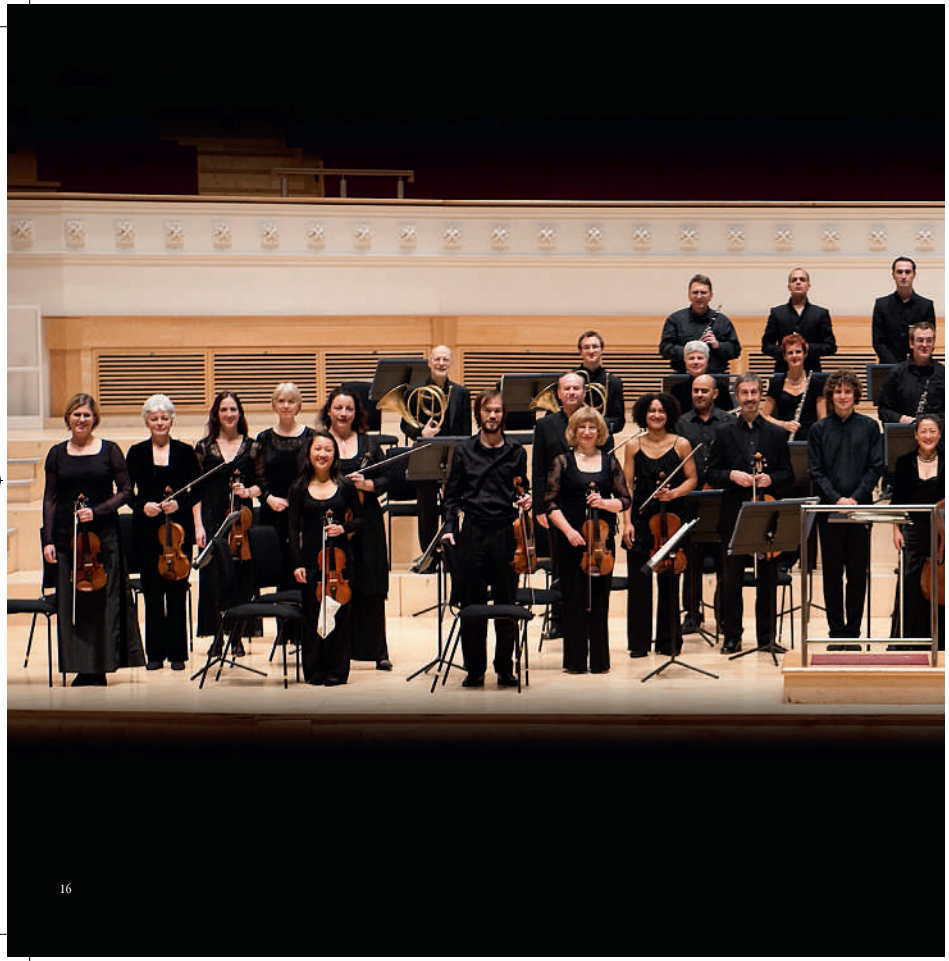
In the five symphonies recorded here Mozart was responding to different circumstances: local conditions in Salzburg; a public concert in Paris; the opportunity to adapt a commission, originally conceived for a Salzburg audience, for the Viennese public; and the necessity to dash off a symphony for a hastily-arranged concert in Linz. Four of these works were later revised by the composer, with changes ranging from the retouching of details in K.425, through the addition

of extra instruments in K.318 and K.385, to the substitution of the entire central movement of K.297. The exception is K.201, which may not have been revived by the composer in Vienna, but whose jewel-like perfection must at any rate have been as apparent to Mozart then as it is to us now.

Symphony No.29 in A major K.201 (186a), written in Salzburg and dated 6 April 1774, is one of Mozart's first masterpieces. He had written two earlier symphonies in A major (K.114 from December 1771 and K.134 from August 1772), both of which have charm and finesse; but the present work's formal ambition, expressive range and technical sophistication place it in an altogether different class. Just a few months after his eighteenth birthday, Mozart was fully in control of his craft and – despite his limited orchestral canvas of two oboes, two horns and strings – he wrote with an unmistakably individual voice, espousing the musical values that were to underpin his later symphonies.

Unlike most of Mozart's earlier symphonies, the weight of the musical argument is distributed evenly through all four movements here. The opening *Allegro moderato* is remarkable for the confident balance of its broad musical paragraphs and for the subtle connections between its many themes; crucially, Mozart did not flaunt his compositional technique until the coda, where the main theme is contrapuntally amplified. The following *Andante* is full of lyrical riches. Its second theme, in particular, must have lodged in the composer's mind, since he reworked it in the Sinfonia Concertante for violin and viola five years later. Above all, this movement is distinguished by its delicacy and the subtle modulation of its expressive effects: its polished surface is punctuated by numerous little hesitations, textural and registral fissures, and instrumental exclamations. It too has a climactic coda, with the wind instruments introducing an apotheosis of the main theme. Each reprise of the sprightly *Menuetto* is punctuated by a fragment of a horn call, known in the eighteenth century as a 'queste' and used to signal the gathering of





a hunt. This musical topic provides the perfect introduction to the finale (*Allegro con spirito*): a rollicking chasse in which Mozart showed his audience that learned devices and high spirits are far from incompatible. Once again, the movement is crowned by a coda, whose unforgettable horn calls were echoed some forty years later at the same point in the first movement of Beethoven's Seventh Symphony.

Symphony No.31 in D major K.297 (300a) *'Paris'* was composed in response to a commission from Joseph Legros, the director of the Concerts Spirituels, during the early summer of 1778 while Mozart was in Paris with his ailing mother. Writing in the immediate aftermath of his mother's death on 3 July, the composer gave his father an account of the Symphony's first performance, which had taken place on 18 June:

> *'Right in the middle of the first* Allegro *was a passage that I knew they would like; the whole audience was thrilled by it and there was a tremendous burst of applause; but as I knew when I wrote it what kind of an effect it would produce, I repeated it again at the end – when there were shouts of 'Da capo'. The* Andante *also found favour, but particularly the last* Allegro *because, having observed that here all final as well as first allegros begin with all the instruments playing together and generally unison, I began mine with the two violins only, piano for the first eight bars – followed instantly by a forte; the audience, as I expected, said 'Sh!' at the soft beginning, and then, as soon as they heard the forte that followed, immediately began to clap their hands.'*

Leaving aside the implicit psychodrama that underpins this text, it tells us much about Mozart's compositional strategy. His letter talks about calculated effects, indeed the music places a continual emphasis on dramatic effect and – with the involvement of a large orchestra – sensuous colour at the expense of his

usual motivic and harmonic complexity. Also noteworthy is the way Mozart skips over the audience's reaction to the *Andante*. In a later letter to his father (9 July 1778) he recounted how the original slow movement had not found favour with Legros, so Mozart had written a substitute *Andante* for the Symphony's second performance on 15 August: *'Each is good in its own way, for each has a different character. But the new one pleases me even more'*. Both Andantes survive: a placid, elegant 58-bar movement in triple time (found in the Parisian first edition), and a more dramatic 98-bar compound duple movement in the autograph manuscript. But which is the original and which the substitute? By the middle of the twentieth century a consensus emerged among Mozart scholars that the 6/8 movement was the original. But in the 1980s Alan Tyson's analysis of the sources overturned this view: it seems likely that the 3/4 movement was written first. Either way, they are equally valid alternatives (as Mozart himself said), and each has considerable attractions. Both are presented on this recording.

Symphony No.32 in G major K.318 was written in Salzburg the year after Mozart returned from Paris, and dated 26 April 1779. It is formally unlike any of Mozart's other later symphonies, in that its three brief movements run into each other without a break. This form was common in Italian opera overtures of the period. Mozart himself had previously used it in his Symphony in D K.141a (1772) by adding a third movement to the overture of *Il sogno di Scipione*, and in the Symphony in E flat K.184 (1773) which may also have had a theatrical origin. He later drew on the archetype in the overture to *Die Entführung* and initially conceived the overture to *Figaro* in this form before replacing the central *Andante* with the familiar bridge passage. All this has led some sources to describe K.318 as an overture, though Mozart didn't give it any generic designation on the autograph manuscript and there is no evidence that he intended it to preface a drama. Nevertheless, the Symphony has a distinctly operatic buzz and panache,

Scottish chamber Orchestra

The Scottish Chamber Orchestra is one of Scotland's five National Performing Arts Companies, and is internationally recognised for its innovative approach to music-making and programme planning. Formed in 1974 with a commitment to serve the Scottish community, it is also one of the country's major cultural ambassadors. The Orchestra performs throughout Scotland, including an annual tour of the Highlands and Islands, and appears regularly at the Edinburgh, St Magnus, East Neuk and Aldeburgh Festivals and the BBC Proms. Its busy international schedule has recently included India, Germany, Austria, Belgium, Switzerland, Spain, the USA, Portugal and The Netherlands.

The SCO's long-standing relationship with Conductor Laureate Sir Charles Mackerras has resulted in many exceptional performances and recordings, particularly at the Edinburgh International Festival where they have established an enviable reputation for concert performances of opera. Their recordings together include seven Mozart operas, a Grammy-nominated set of Brahms' symphonies, four CDs of Mozart Piano Concertos with Alfred Brendel, Mozart's *Requiem* (Linn CKD 211), a disc of Kodály and Bartók (Linn CKD 234) and Beethoven's Piano Concertos 3,4 & 5, with Artur Pizarro (Linn CKD 336) for Linn Records. During 2009 their recording of Mozart's Symphonies 38-41 (Linn CKD 308) won the Symphonic Works Award at the Midem Classical Awards; the BBC Music Magazine Disc of the Year and the Critics' Choice Award at the Classical BRIT Awards.

The young British conductor, Robin Ticciati, took up the position of Principal Conductor from the 2009/10 Season. Following nine successful years as the SCO's Principal Conductor, Joseph Swensen became the Orchestra's first

SCOTTISH CHAMBER ORCHESTRA

Principal Conductor **Robin Ticciati**
Conductor Laureate **Sir Charles Mackerras**
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Principal Guest Conductor **Olari Elts**
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1ST VIOLIN	Christopher George *leader*, Zoë Beyers, Lise Aferiat, Aisling O'Dea, Lorna McLaren, Fiona Alexander, Sarah Bevan-Baker, Carole Howat
2ND VIOLIN	Claire Sterling, Rosenna East, Vicky Sayles, Robert McFall, Niamh Lyons, Rachel Smith
VIOLA	Jane Atkins, Simon Rawson, Brian Schiele, Steve King
CELLO	David Watkin, Su-a Lee, Donald Gillan, Daisy Vatalaro
BASS	Nicholas Bayley, Adrian Bornet
FLUTE	Alison Mitchell, Elisabeth Dooner
OBOE	Robin Williams, Rosie Staniforth
CLARINET	Matthew Hunt, Lawrence Gill
BASSOON	Peter Whelan, Alison Green
NATURAL HORN	Andrew Clark, Harry Johnstone, Timothy Brown, Martin Lawrence
NATURAL TRUMPET	Peter Franks, Shaun Harrold
TIMPANI	Caroline Garden

from its arresting opening, through the long orchestral crescendos in its outer *Allegro spiritoso* sections, to the gentle plaint of its aria-like *Andante*.

In its details, though, this Symphony is quite unlike its overture-like predecessors. Its three 'movements' are really one movement: a fully-worked out sonata-form *Allegro* whose development section is punctuated by the *Andante*. Furthermore, the *Allegro*'s themes are reprised in reverse order in the final section, giving the whole Symphony a symmetrical dimension that cuts across some of its goal-oriented musical processes. The level of technical finish is superb, and it is packed with quirky touches. Take, for example, the phatic *unisono* bar that prefaces the delicate second subject, or the contrapuntal layering of motives from the first and second subjects at the climax of the exposition, or the subtle variations in orchestration that colour the refrain of the *Andante* at each of its appearances. This Symphony may be short, but its humour and invention place it in that special sub-category that includes Beethoven's Eighth and Shostakovich's Ninth.

Unusually, Mozart's orchestration calls for four horns. In its Salzburg version the Symphony did not include trumpets, though Mozart seems to have added them for a performance in Vienna during the early 1780s. Thus we have a unique example in Mozart's oeuvre of natural brass instruments being used in three different keys at once. Some scores of the work include a timpani part which, although not by Mozart, is used in this recording.

Mozart had been living in Vienna for almost a year and a half when in July 1782 his father wrote to him from Salzburg, asking for a new symphony to celebrate the ennoblement of his friend Sigmund Haffner, which was due to take place at the end of the month. Although he was busy arranging *Die Entführung* for wind instruments, Mozart managed over the following three weeks to compose his **Symphony No.35 in D major K.385 *'Haffner'*** and to dispatch the score to

Salzburg for its premiere. By December of that year Mozart was asking his father to give the score back, because he wanted to perform it at one of his Lenten academies in Vienna. The score having been returned, he wrote to his father on 15 February 1783: '*My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect*'. Mozart now took the opportunity to revise the score, cancelling the first movement's repeats and touching up the orchestration by adding flutes and clarinets to the outer movements. In this form the Symphony was performed at the Burgtheater on 23 March 1783 in the presence of Emperor Joseph II.

It is easy to see why Mozart chose this work to frame his concert. (It began with the first three movements and ended with the *Finale*.) Like the opening of the 'Paris' Symphony, the vertiginous leaps and plunges at the start of the *Allegro con spirito* were surely designed to produce an effect on the amateurs in the audience. But in this work Mozart also kept an eye on the connoisseurs, especially those who, like the Emperor, admired formal counterpoint: the jagged contour of the opening recurs throughout the first movement, clothed in an ever-changing array of ingenious contrapuntal decorations. Because of this, the movement lacks the expected lyrical second subject, but Mozart cannot be accused of skimping on expressive variety.

The Salzburg serenade tradition, to which this Symphony is related, is most apparent in the middle two movements. The brief *Andante* is pure high-class entertainment music, and the *Minuet and Trio* have the sort of rhythmic clarity that enabled them actually to accompany the dance, a quality shared only with the third movement of K.543 among Mozart's later symphonies. The 'Haffner' ends with the wittiest of Mozart's symphonic rondos. Lest it be thought his achievement is light here, one need only compare it with the finales of the second symphonies by both Beethoven and Brahms to see the musical intellects it has impressed.

Sir Charles has recorded much Czech music with the Czech Philharmonic Orchestra, including Dvořák's Slavonic Dances, Smetana's Má Vlast, Martinu's Field Mass and Double Concerto and Janáček's *Kát'a Kabanová*, *Šárka* and the Glagolitic Mass all for Supraphon. His most recent award-winning CD for Supraphon was 'Three Fragments from the Opera *Juliette*' starring Magdalena Kožená and the Czech Philharmonic Orchestra. For Chandos Records he has recorded *The Magic Flute*, *The Makropulos Case*, *Così fan tutte* and *Hansel and Gretel*, which won the 2008 Grammy Award for Best Opera Recording.

Sir Charles made his debut with the Royal Opera House, Covent Garden in 1964, where he has since conducted 33 operas, including *Un Ballo in Maschera* which celebrated his 50th anniversary and 80th birthday in 2005. He also recently conducted *Kát'a Kabanová* there, an opera that he first introduced London audiences to in 1951 at Sadler's Wells Theatre; the first performance of a Janáček opera in the United Kingdom. In addition to his many appearances with the San Francisco Opera, he has a long association with the Metropolitan Opera, New York. He made his debut at the Salzburg Festival, with the Vienna Philharmonic, conducting *Le Nozze di Figaro* in 1998, and returned to Salzburg to conduct the orchestra in a programme of Schubert and Mozart in 2005. He made his debut with the Berlin Philharmonic Orchestra in 2004, in which year he also made his debut at the National Theatre Prague, conducting Janáček's *Výlety pana Broučka (The Excursions of Mr Brouček)*.

Sir Charles received a CBE in 1974 and was knighted in 1979. He was honoured with the Medal of Merit from the Czech Republic in 1996, made a Companion of the Order of Australia in 1997 and made a Companion of Honour in the 2003 Queen's Birthday Honours. In May 2005 he was presented with the Royal Philharmonic Society Gold Medal and in November 2005 was the first recipient of the Queen's Medal for Music.

In the summer of 1783 Mozart and his new wife paid a visit to the composer's family and friends in Salzburg. Their return journey to Vienna took them through Linz, from where, on 31 October 1783, Mozart wrote to his father: *'On Tuesday 4 November I am giving a concert in the theatre here and, as I haven't got a single symphony with me, I am writing a new one at break-neck speed'*. The autograph manuscript of **Symphony No.36 in C major K.425 *'Linz'*** is lost, so we cannot tell how the pressure of time affected its composition; but the music itself shows no apparent signs of haste. The opening movement is Mozart's grandest symphonic conception to date, and the first to begin with an *Adagio* introduction. This establishes the character of the work with the authoritative language of the French overture, but it is undercut by an unexpected turn towards the subdominant in the third bar (the first of many unusual emphases on the subdominant throughout the Symphony). As the introduction unfolds it becomes increasingly chromatic, before settling – or, rather, un-settling – on the dominant of C minor. The following *Allegro spiritoso* has a breadth and power that anticipates those magnificent C major works of the next few years: the Piano Concertos K.467 and K.503, and the 'Jupiter' Symphony. And, like them, the brilliance of orchestral sound is put into perspective by carefully paced hesitations and turns to the minor, above all in the middle of the exposition's cadential theme.

The *Andante* is in the style of a siciliana, and at first it inhabits the same pastoral idyllic mode as the fragmentary 'Et incarnatus est' of the C minor Mass K.427 and Susanna's 'Deh vieni non tardar' in Act 4 of *Figaro*. But 22 bars into the exposition the music takes a sinister turn with the introduction of trumpets and drums and the minor mode. The resulting sense of disquiet is not dispelled by an unaccompanied bass theme in the development section. Again the minor mode dominates, and when the violins momentarily take the music towards the relative major, Mozart pulls it back with an ascending chromatic progression that he later used to express Pamina's suicidal despair in 'Ach, ich fuhl's' (Act 2 of

Die Zauberflöte). Thus the peace that is restored at the end of the movement seems more like a proto-Beethovenian victory than the natural order of a pastoral world.

If Mozart was forced to cut compositional corners by the peculiar circumstances of early November 1783, then he may have learned a useful lesson in musical economy and the ways in which simplicity can give rise to powerful effect. Take the *Menuetto*, for example: its textures are plain and its pitch shapes seem rather neutral – largely triads, repeated notes and cadences; but Mozart plays clever rhythmic games with his repeated-note figures, setting up a teasing ambiguity between the underlying 3/4 metre, an implied hemiola (that is, a 3/2 pattern) and an echo of the characteristic march rhythm (in 4/4) from the first movement. A different type of economy is evident in the finale. Here Mozart takes a little off-beat figure which appeared in just three bars of his B flat major Piano Sonata K.333 (also written in the Autumn of 1783) and expands it into a forty-four-bar section in bars 72–116. Perhaps most impressive of all is the way Mozart constructs the climax of the whole work. Ever since the first movement various points of tension in the musical argument have been marked by the violins climbing to a high E. Now, in the last 14 bars of the finale, all the earlier tensions are resolved with a triumphant arrival on this same E. It was in such simple devices that Mozart was later to forge his most mature compositional style.

SIR CHARLES MACKERRAS

Born in 1925 of Australian parents in America, Sir Charles Mackerras studied in Sydney and Prague and made his debut as an opera conductor at Sadler's Wells. He was First Conductor of the Hamburg Opera (1966-69) and Musical Director of both Sadler's Wells (later English National Opera) (1970-77), and of Welsh National Opera (1987-92), where his notable Janáček productions, amongst many others, were acclaimed. From 1982-85 Sir Charles was Chief Conductor of the Sydney Symphony Orchestra and also conducted the opening public concert at the Sydney Opera House. Sir Charles is Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of the OAE, Conductor Laureate of the Brno Philharmonic Orchestra, Principal Guest Conductor of the Philharmonia Orchestra, Conductor Emeritus of the Welsh National Opera and Principal Guest Conductor Emeritus of the San Francisco Opera. A specialist in Czech repertory, Sir Charles was Principal Guest Conductor of the Czech Philharmonic Orchestra from 1997–2003, following his life-long association with both the Orchestra and many aspects of Czech musical life.

Sir Charles has undertaken much research into performance practice of the eighteenth and nineteenth centuries. One of the highlights of the 1991 season was the re-opening of the Estates Theatre in Prague, scene of the original premiere of *Don Giovanni*. Sir Charles conducted a new production of that opera to mark the bi-centenary of Mozart's death. He has recorded all Mozart's symphonies and serenades with the Prague Chamber Orchestra. With the Scottish Chamber Orchestra he has recorded seven Mozart operas, most recently *La Clemenza di Tito* following a performance at the 2005 Edinburgh International Festival. He was recently named Honorary President of the Edinburgh International Festival Society.

His vast discography includes an award-winning cycle of Janáček operas with the Vienna Philharmonic Orchestra, Britten's *Gloriana* with WNO and Dvořák's *Rusalka* with the Czech Philharmonic Orchestra. Notable are his recordings with the Royal Liverpool Philharmonic Orchestra of Beethoven's and Mahler's symphonies and Brahms' four symphonies with the Scottish Chamber Orchestra. Sir Charles and the Scottish Chamber Orchestra have recorded eight Mozart concertos with Alfred Brendel.