


THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST MUSIC DIRECTOR

O910
SEASON
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Franz Welser-Möst, *conductor*

 Severance Hall
Friday morning, **March 5, 2010**, at 11:00 a.m.

WOLFGANG AMADÈ MOZART (1756-1791)

Three Arias (for tenor and orchestra)

“Konstanze, dich wieder zu sehen” (“Constanze, to see you once more”)
from *The Abduction from the Seraglio*

“Il mio tesoro” (“My treasure”)
from *Don Giovanni*

“Dies Bildnis ist bezaubernd schön” (“This image is enchantingly lovely”)
from *The Magic Flute*

MARTIN MITTERRUTZNER, *tenor*

Serenade in D major (“Haffner”), K250

OPENING MARCH in D major, K249

SERENADE:

1. Allegro maestoso — Allegro molto
2. Andante
3. Menuetto
4. Rondo: Allegro
5. Menuetto galante
6. Andante
7. Menuetto
8. Adagio — Allegro assai

PETER OTTO, *violin*

The Cleveland Orchestra’s Friday Morning Concert Series
is endowed by the **Mary E. and F. Joseph Callahan Foundation**.

The concert is performed without intermission and will end at about 12:20 p.m.

CLEVELAND ORCHESTRA RADIO BROADCASTS

Current and historic Cleveland Orchestra concerts are broadcast as part of regular weekly programming on WCLV (104.9 FM), Saturday evenings at 8:00 p.m. and on Sunday afternoons at 4:00 p.m.



Musically Speaking

Sunday afternoon, **March 7**, 2010, at 3:00 p.m.

Presenting:

Mozart — Wunderkind to Man **An exploration of Mozart's early years**

written, directed, and narrated by **JOHN DE LANCIE**

and featuring

NICHOLAS PAPPONE *as Mozart*

MARK BLUM *as Mozart's father Leopold*

STEVE VINOVIK *as Archbishop Colloredo and other nobility, etc.*

MARNIE MOSIMAN *as Mozart's sister Nannerl, as Marie Elisabeth Haffner, etc.*

and with

JOELA JONES, *fortepiano*

PETER OTTO, *violin*

conducted by **TITO MUÑOZ**

INTERMISSION

WOLFGANG A. MOZART

(1756-1791)

Serenade in D major ("Haffner"), K250 **and Arias** (for tenor and orchestra)

conducted by **FRANZ WELSER-MÖST**

with

PETER OTTO, *violin*

MARTIN MITTERRUTZNER, *tenor*

1. Allegro maestoso — Allegro molto

3. Menuetto

"Il mio tesoro" from *Don Giovanni*

4. Rondo: Allegro

"Konstanze, dich wieder zu sehen"

from *The Abduction from the Seraglio*

8. Adagio — Allegro assai

*The Musically Speaking series is made possible in part through the generous support of **The Andrew W. Mellon Foundation** and the **William J. and Dorothy K. O'Neill Foundation**.*

The concert will end at about 5:05 p.m.

A question-and-answer session will be held for audience members with participating artists immediately following the concert on the main floor of the Concert Hall.

INTRODUCING THE PROGRAM

Masterful Mozart



THE LIFE OF WOLFGANG AMADÈ MOZART was filled with challenges and opportunities, merriment and tragedy. His extraordinary gifts as a musician were recognized early and thoroughly managed (some would say exploited) by his father, who paraded his amazing child prodigy through the capital cities and palaces of Europe. He was thus exposed to many countries, experiences, and sensibilities — and to a wide diversity of musical styles. As a composer, he absorbed it all and spent the rest of his life creating masterpieces of his own, in every genre then in fashion.



Most composers have made their marks in the concert hall or the opera house, but not both. Mozart is one of the notable exceptions. His operas are as finely wrought and perennially fresh as his instrumental works. His genius for rendering characters, emotions, and dramatic situations counts him among history's greatest composers for the stage. At the same time, his symphonies, concertos, and other instrumental works stand at the pinnacle of compositional achievement during what we now call music's Classical period.

If Mozart's life was short (by modern standards), it was also incredibly full. We clearly are the richer for it.



Three Opera Arias (for tenor and orchestra)

from ***The Abduction from the Seraglio***,
Don Giovanni, and ***The Magic Flute***

composed 1781, 1787, and 1791



BY

**Wolfgang
Amadè
MOZART**

BORN

January 27, 1756
Salzburg

DIED

December 5, 1791
Vienna

“Konstanze, dich wieder zu sehen” from ***The Abduction from the Seraglio***

In August 1781, Mozart wrote to his father from Vienna, where only a few months earlier he had permanently settled: “The day before yesterday, Stephanie the younger gave me a libretto to compose. . . [It] is quite good. The subject is Turkish, and the title is *Belmonte and Constanze, or The Abduction from the Seraglio*.”

Turkish subjects and Turkish music, indeed, all things Turkish, had long appealed to the Viennese, for whom the Ottoman Empire, on the eastern border of their own, represented the exotic Orient. Austrians looked on the Turks with a mixture of fear — well founded, since the Turkish siege of Vienna in 1683 nearly took the city — fascination, contempt, and respect.

By Mozart’s time, with the Ottomans no longer a serious threat, anything perceived as Turkish in character automatically had a kind of chic status. Turkish coffee and chocolate were prized delicacies, and Turkish music was widely imitated by composers throughout western Europe. (The *Rondo alla Turca* that concludes Mozart’s Piano Sonata in A major, K331, is a famous example of the type of musical orientalism popular at the time.) And the libretto on a “Turkish subject” that Mozart’s friend Gottlieb Stephanie fashioned in the summer of 1781 was hardly unique. In fact, Stephanie had fashioned it by plagiarizing the work of another dramatist, whose subsequent protests were of no avail.

The Abduction from the Seraglio (the original German title is *Die Entführung aus dem Serail*), proved an enormous success when it was produced in July 1782. Its plot told what was then a familiar story of a young European nobleman, Belmonte, and his efforts to free his faithful fiancée, appropriately named Constanze, from the palace of the Pasha Selim, where she is being held prisoner.

Belmonte’s devotion to Constanze is most touchingly declared in the aria “*Konstanze, dich wieder zu sehen*” (Constanze, to see you once more”), from the opera’s first act. This number

begins slowly, in the manner of a recitative, with oboe echoing Belmonte's mention of his beloved's name (a very Mozartian touch). Quickly, however, the composer moves to the more animated main portion of the aria. Here Mozart's harmonies mirror by turns Belmonte's anguish at being separated from Constanze and the ardor he feels for her.

"Il mio tesoro" from *Don Giovanni*

Mozart's *Don Giovanni* resists categorization as either a tragic or a comic opera. Though descended from a straightforward morality tale — the centuries-old story of Don Juan, that seducer extraordinaire whose refusal to abandon his licentious ways brings about his doom — the work walks an uncertain line between high humor and a peculiar sort of pathos. Mozart's librettist, Lorenzo Da Ponte, recalled in his memoirs that the composer was intent on a serious approach to the story, while he, Da Ponte, preferred a comic one. In the end, the collaborators managed to fuse both views to create what William Mann, a British authority on Mozart's stage works, called "an opera of ambivalences."

To set the title character's cavalier treatment of women in sharp relief, Mozart and Da Ponte created a foil, the loyal and decent Don Ottavio. The lover of Donna Anna, whose father was killed by Don Giovanni while attempting to defend his daughter's honor, Ottavio spends much of the opera trying to bring the libertine to justice.

In the opera's second act, Ottavio is about to resume his pursuit of his nemesis. First, however, he instructs some companions to tend to Donna Anna. Console her, he sings, and tell her that he will return with assurance that Don Giovanni has been punished for the wrong he has done her. Mozart gives vivid and contrasting expression to the two parts of his message — his tender concern and his promise to wreak vengeance on Donna Anna's behalf — in the aria "*Il mio tesoro*" ("In the meantime"). The latter sentiment, particularly, brings forth some athletic vocal display.

"Dies Bildnis ist bezaubernd schön" from *The Magic Flute*


Just as *Don Giovanni* has many light moments but is ultimately a cautionary fable with a chilling conclusion, *The Magic*

At a Glance

Mozart conducted the premiere of his opera The Abduction from the Seraglio on July 16, 1782, at the Burgtheater in Vienna. In the aria "Konstanze, dich wieder zu sehen," the tenor soloist is accompanied by an orchestra of flute, oboe, bassoon, 2 horns, and strings.

Mozart's opera Don Giovanni was first heard in Prague on October 29, 1787. The composer conducted the premiere. The aria "Il mio tesoro" is scored for tenor accompanied by an orchestra of 2 clarinets, 2 bassoons, 2 horns, and strings.

Mozart composed his final opera, The Magic Flute, intermittently during the spring and late summer of 1791, and conducted its first performance on September 30 of that year, in Vienna. The aria "Dies Bildnis ist bezaubernd schön" is scored for tenor accompanied by an orchestra of 2 clarinets, 2 bassoons, 2 horns, and strings.



Flute, which Mozart composed during the last year of his life, tells a deceptively sophisticated story that appeals on a variety of levels — as a fantasy adventure and as a love story, to our moral strivings and to our sense of humor. Superficially, the opera is a fairytale, and like all such stories, it presents a surface of make-believe charm and innocence. But, also like all fairytales, it conveys beneath the surface matters of great import — in this case the conflicting natures of good and evil, of tolerance and vengeance, of hatred and true love.

In the opening scene, the opera's hero, Prince Tamino, is beseeched by three mysterious women to rescue Pamina, daughter of the Queen of the Night, from the priest Sarastro, who has abducted the girl and is holding her captive. As his reward, Tamino will have the princess's hand in marriage.

The women show the prince a miniature portrait of Pamina. Her beauty instantly touches his heart and inspires from him a tender declaration of love in the aria "*Dies Bildnis ist bezaubernd schön*" ("This image is enchantingly lovely").

—PAUL SCHIAVO © 2010

“Haffner” Serenade in D major, K250

(including **March** in D major, K249)

composed 1776



BY

**Wolfgang
Amadè
MOZART**

BORN

January 27, 1756
Salzburg

DIED

December 5, 1791
Vienna

THE NAME HAFFNER figures conspicuously in Mozart’s biography on two occasions and is associated with two of his orchestral compositions.

Elisabeth and Sigmund Haffner were siblings and members of one of the most prominent families in the composer’s native city of Salzburg. Like many upwardly mobile bourgeois families in central Europe at that time, the Haffners aspired to a more elevated social rank and wanted to become part of the minor nobility. Sigmund finally attained this status in 1782. At that time, Mozart contributed to the celebration of the family’s new title, “Haffner von Imbachhausen,” by writing an early version of his Symphony in D major, K385, now popularly called the “Haffner” Symphony.

This was not, however, the first work Mozart had composed for a Haffner festivity. Six years earlier, in 1776, Elisabeth had married one Franz Xaver Spath, a Salzburg businessman. The wedding took place in July, the summer weather allowing the guests to enjoy the garden of Sigmund Haffner’s house. There, in the late afternoon, an eight-movement serenade by Mozart, commissioned by Sigmund as a gift to his sister, was performed for the first time. Like the later symphony, this composition quickly acquired the name of the family for whom it was written. It is known as the “Haffner” Serenade and was entered as composition number 250 in Ludwig Köchel’s landmark catalog of Mozart’s music, which sought in the mid-19th century to put all of Mozart’s compositions in chronological order. (The current catalog assigns it the alternate designation of K248b, adjusting to newer understanding of its surrounding chronology, but the older number remains as its standard designation.)

The term serenade describes a fairly diverse group of Mozart’s compositions. They range from comparatively modest products of the composer’s youth to specimens of *Harmoniemusik* (music for wind ensemble) and on to that familiar emblem of Viennese classicism, *Eine kleine Nachtmusik* (“A Little Night Music”). But in many respects the most grand and enjoyable works in this category are the several large-scale orchestral pieces Mozart wrote in Salzburg during his early maturity. Among these is the “Haffner” Serenade.

Mozart wrote five serenades during his years in Salzburg, along with several orchestral divertimentos. These serenades consist of a succession of disparate movements. They are essentially symphonic music at the opening and close, with central movements that are concerto-like (usually featuring solo violin) and/or minuets. While the resulting form is unique to the serenade, the individual movements themselves are often indistinguishable from those of Mozart's symphonies and concertos.

We know that both Mozart and his father regarded the "Haffner" Serenade as more than just occasional music to entertain wedding guests. When the composer visited the musically important city of Mannheim in December 1777, Leopold Mozart, worried that his son had not made a strong impression, asked in an exasperated letter: "Could you not have performed in Mannheim your Haffner music . . . ?" Back in Salzburg, Wolfgang presented the serenade in concert at least twice (in 1779 and 1780), and there is some evidence suggesting that he continued to use it even after he moved to Vienna, in 1781.

Latter-day commentators have shared his evidently high opinion of the music. Georges de Saint-Foix, in his pioneering study of Mozart's symphonies, exclaims at "the . . . amazing minuets of the 'Haffner' Serenade, in which Mozart . . . anticipates the ballroom scene in *Don Giovanni*." Stanley Sadie, in his article on the composer for the *New Grove Dictionary of Music and Musicians*, refers to this "noble serenade" as "the weightiest and most symphonic of Mozart's occasional works to date."

The "Haffner" Serenade encompasses the eight movements from K250, plus the march in D major that Mozart also wrote for the same occasion (and which Köchel cataloged separately as K249). The march was most likely performed as a prelude or opening movement to the serenade, as The Cleveland Orchestra is doing for Friday morning's performance, or as a means of assembling the guests prior to the serenade itself.

Following the march, an introductory section, marked *Allegro maestoso*, juxtaposes solemn unison gestures with nervous ostinato figures in the violins and brief fanfares for the winds. Through the interplay of these materials, the music gathers energy and tension that is released in the ensuing *Allegro molto* section. There, the long initial subject is countered, as usual in Mozart, by a lighter and more playful one. Among many stirring passages, the impassioned central episode and

At a Glance

Mozart wrote his "Haffner" Serenade (and the March in D major) in the summer of 1776 on commission from Sigmund Haffner as a wedding gift to his sister, Elisabeth Haffner. The works were performed for the first time in July of that year, in Salzburg, at events surrounding the wedding, most likely under the composer's direction (and with Mozart also serving as solo violinist). The march may have been played as an introduction to assemble the guests to hear the serenade. The serenade was most likely first performed at an afternoon reception at the Haffners' house on July 21, the day before the marriage ceremony.

The eight movements of the Haffner Serenade run about 55 minutes. The march adds less than 5 minutes more. Mozart scored the serenade for 2 oboes (doubling flutes), 2 bassoons, 2 horns, 2 trumpets, and strings, plus solo violin.

The Cleveland Orchestra has presented the Haffner Serenade on one previous occasion, at a weekend of Severance Hall concerts in March 1981 under Erich Leinsdorf's direction.



ABOVE: A satirical engraving showing an outdoor performance during Mozart's era.

the concluding moments are particularly effective with their unexpected silences.

This first movement of the serenade clearly upholds professor Sadie's judgement as the "most symphonic of Mozart's occasional works to date." Indeed, it is difficult to argue that any of the symphonies the composer had written prior to this date match its grandeur, assurance, and brilliant orchestral sonorities.

The three movements that follow are like a miniature violin concerto within the serenade. Mozart had done this same thing in several other serenades, and they were most likely intended to show off Mozart's own abilities as a violinist. The second-movement *Andante* very much sounds like a slow movement from a violin concerto — Mozart had written five such concertos in 1775, a year before he composed this serenade. None of those concertos contains a slow movement of greater breadth or more wide-ranging harmonies than this one.

Next comes a minuet in the key of G minor. One can understand Georges de Saint-Foix's amazement at this music, for it is surprisingly intense, its dark tonality and stabbing chords anticipating the minuet of the great G-minor Symphony, K550. The central section, however, is in a brighter G major and — continuing the idea of having a concerto in the midst of the serenade — again features solo violin. The scoring of its accompaniment for horns,



bassoons, and flutes underscores the impression of hunting music.

The fourth movement Rondo again features the solo violin. The running figuration of the recurring principal theme has almost a humorously mechanical quality, and an air of playful artificiality pervades the movement. Even the minor-mode episode midway through seems not a sincere lament but an expression of mock pathos.

The second half of the “Haffner” Serenade includes a pair of minuet movements. Mozart pointedly titles the first of them *Menuetto galante*, a designation appropriate to the proud, stylized music with which he endows it. Its central episode, or “trio” section, uses the minor mode and involves some poignant harmonies. Whatever unrest these may express, however, dissolves with the return of the initial music.

The last minuet features surprising pauses and turns of melody, clearly a humorous imitation by Mozart of certain kinds of rustic music. This movement also includes not one but two contrasting trio sections (each followed by a restatement of the minuet strain), and therefore conveys a more spacious, as well as a more relaxed, feeling than the previous minuet.

Between these two dance movements comes a broad and beautifully melodious *Andante*. After the second minuet, the finale then begins with an introductory passage in slow tempo, marked *Adagio*. This leads seamlessly into the main body of the movement, an energetic *Allegro* that seems an ideal conclusion to the large-scale serenade we have heard.

—PAUL SCHIAVO © 2010

AT RIGHT: An 18th-century painting of the street in Salzburg where the Haffner home was located, and where the Haffner Serenade was first performed in the family garden in late July, 1776.

