

Mozart remembered that Leopold had pestered him for a piece and asked for its return. Papa of course took his mean-spirited time, but finally did send it. Upon receipt Wolfgang wrote that "the music has positively amazed me, for I had forgotten every single note it!" He dropped one of the Serenade's two minuets (subsequently lost) and a concluding march, then added a pair each of flutes and clarinets in movements 1 and 4, and offered K. 385 as a new piece. He conducted the first performance in Vienna's Royal Burgtheater on March 23, 1783. To Papa he wrote that "the theater could not have been more crowded...every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! -- how delighted he was and how he applauded me!"

Celebratory pomp suffuses the concisely argued, monothematic sonata-form, Allegro con spirito movement without exposition-repeat. Everything relates to the main theme with its two-octave leaps, dum-dum-da-dum-dum rhythm, skirling trills and racing scales.

A sinuous song and trio with translucent textures and operatic ornamentation for the violins makes the G major Andante the longest movement if all repeats are played. The trio silences flutes, clarinets, and trumpets, yet begins with marvelously sonorous wind chords. Low strings carry the melody until violins take over with more trills, birdcalls, and galant-period embellishments, after which the song repeats.

The Menuetto movement -- not four minutes long even with repeats -- is emphatically rhythmic, and countrified rather than courtly in the song sections. Contrastingly, the trio is played legato throughout.

The final Presto is sonata form again, even more concise than in the first movement. Although Mozart wanted it played "as fast as possible," he still meant slower than the capability of most twentieth century instruments.



HIGH DEFINITION TAPE TRANSFERS

Beethoven

Symphony No. 5 in C minor, Op. 67

Mozart

Symphony No. 35 in D major, K. 385



BRUNO WALTER

THE COLUMBIA SYMPHONY ORCHESTRA

Beethoven worked on the Fifth Symphony for more than four years, completing it in 1808, and introducing it on December 22 of that year at what must have been one of the most extraordinary concerts in history. The marathon program included the Fifth and Sixth Symphonies; the Choral Fantasy, Op. 80; the Fourth Piano Concerto; and parts of the Mass in C. Vienna was in the grip of exceptionally cold weather, the hall was unheated, and the musicians woefully under-prepared. As Schindler noted, "the reception accorded to these works was not as desired, and probably no better than the author himself had expected. The public was not endowed with the necessary degree of comprehension for such extraordinary music, and the performance left a great deal to be desired."

Following early indifference, the public only gradually began to come to terms with the Fifth. One of its earliest proponents, the poet and composer E.T.A. Hoffmann wrote, "How this magnificent composition carries the listener on and on in a continually ascending climax into the ghostly world of infinity!...the human breast, squeezed by monstrous presentiments and destructive powers, seems to gasp for breath; soon a kindly figure approaches full of radiance, and illuminates the depths of terrifying night." In his *Howard's End*, E.M. Forster writes of the work, suggesting that it satisfies "all sort and conditions." The characters of Helen and Tibby know the work well, the latter even describing "the transitional passage on the drum" before the finale. That Forster dwelt at such length on the work shows the extent to which it had become absorbed into the Romantic consciousness.

Hermann Kretzschmar wrote of the "stirring dogged and desperate struggle" of the first movement, one of the most concentrated of all Beethoven's symphonic sonata movements. It is derived almost exclusively from the rhythmic cell of the opening, which is even felt in the accompaniment of the second subject group. There follows a variation movement in which cellos introduce the theme, increasingly elaborated and with shorter note values at every reappearance. A second, hymn-like motif is heard as its counterfoil.

The tripartite scherzo follows; the main idea is based on an ominous arpeggio figure, but we hear also the omnipresent "Fate" rhythm, exactly as it is experienced in the first movement. The central section, which replaces the customary trio, is a pounding fugato beginning in the cellos and basses, and then running through the rest of the orchestra. Of particular structural interest is the inter-linking bridge passage which connects the last two movements. Over the drumbeat referred to by Forster's Tibby, the music climbs inexorably toward the tremendous assertion of C major triumph at the start of the finale. The epic grandeur of the music, now with martial trombones and piccolo added (the Fifth also calls for contrabassoon), has irresistible drive and sweep, though that eventual victory is still some way off is suggested by the return of the ominous scherzo figure during the extended development.

By mid-1782 Mozart had been a Vienna resident for more than a year, beginning to prosper from the success of his new singspiel, *The Abduction from the Seraglio*. Yet Leopold Mozart refused to bless his marriage proposal to Constanze Weber, and thought nothing of disrupting his son's professional life. In the midst of preparations for the first all-Mozart concert in Joseph II's imperial capital, Papa insisted that Wolfgang compose a new work for the ennoblement of Salzburg's mayor, Sigmund Haffner. In other words, a gratis job, unrelated to Wolfgang's new career and income. The wonder is that Mozart obliged posthaste, despite being harried. Between July 20 and August 5 he wrote the new D major serenade-symphony in six movements (not to be confused, however, with an earlier Haffner Serenade, K. 250). During the same fortnight he also made a wind-band arrangement of music from *The Abduction* ("If I don't do this, someone else will beat me to it and take my profit"), composed the noble C minor Serenade for winds (K. 388/384a), and married Constanze without Leopold's permission.

Six months later, needing a new symphony for further concerts in the Burgtheater,

Beethoven

Symphony No. 5 in C minor, Op. 67

Mozart

Symphony No. 35 in D major, K. 385

BRUNO WALTER

THE COLUMBIA SYMPHONY ORCHESTRA

Symphony No. 5 in C Minor, Op. 67 32:29

1 Allegro con brio 6:21

2 Andante con moto 10:47

3 Allegro 5:47

4 Allegro 9:34

Symphony No. 35, In D Major, K. 385 ("Haffner")

4 Allegretto Con Spirito 6:00

5 Andante 5:10

6 Menuetto 3:45

7 Finale - Presto 4:00

Recorded 1959 at American Legion Hall, CA by Columbia Records



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