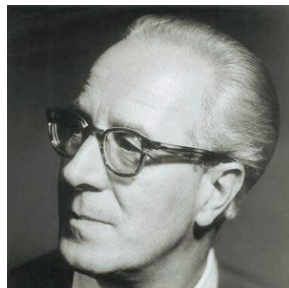


The eminent German conductor, Eugen Jochum, was the second of three sons of a teacher and amateur music enthusiast, whose older brother Otto became a composer and younger brother Georg Ludwig Jochum a conductor. He went to grammar school in Augsburg and took piano and organ lessons whilst there (1914-1922). He then studied orchestral conducting and composition under Siegmund von Hausegger and Hermann von Waltershausen at the Munich Music Academy.



His career began as répétiteur at the Munich Opera (1924-1925), and he then went to Kiel (1926-1927) in the same function; he made his debut in 1927 with the Munich Philharmonic Orchestra. His first concert was programmatic - he conducted Anton Bruckner's Symphony No. 7. In 1927, he was appointed director of music in Kiel, and remained there until 1929. At the same time, he conducted symphony concerts in Lübeck. From Kiel, he went via Mannheim (1929-1930) to Duisburg (1930-1932), where he became chief musical director, and then to Berlin Radio as musical director and conductor of the Berlin Opera (1932-1934). He succeeded Karl Böhm as chief musical director in Hamburg (1934-1949). In 1949, he became the principal conductor of the newly-established Bayerischer Rundfunk Symphonieorchester (Bavarian Radio Symphony Orchestra), remaining in that office until 1960. He then became principal conductor of the Concertgebouw Orchestra in Amsterdam (1961-1964). From 1969 to 1973, he conducted the Bamberger Symphoniker and, from 1975 to 1978, the London Symphony Orchestra as 'Laureatus'.

Mozart
Symphony No. 36 in C major, K. 425 "Linz"
Symphony No. 38 in D major, K. 504 "Prague"



Concertgebouw Orchestra
Eugen Jochum

The Symphony No. 38 in D major, K. 504, was composed by Wolfgang Amadeus Mozart in late 1786. It was premiered in Prague on January 19, 1787, during Mozart's first visit to the city. Because it was first performed in Prague, it is popularly known as the Prague Symphony. Mozart's autograph thematic catalogue records December 6, 1786, as the date of completion for this composition.

Other works written by Mozart about contemporary with this symphony include the Piano Trio in B-flat, K. 502 (completed November 18, 1786), the Piano Concerto No. 25, K. 503 (completed December 4, 1786), and scena and rondò Ch'io mi scordi di te?, K. 505, for soprano and orchestra (completed December 26, 1786). The Prague Symphony work would be known as No. 37 if the so-called Symphony No. 37, K. 444, which is actually a work of Michael Haydn except for the slow introduction added by Mozart, had not been recognized as an authentic work of Mozart by the publisher Breitkopf & Härtel, whose original complete edition of the Mozart symphonies is the origin of the traditional numbering system.

Although Mozart's popularity among the Viennese waxed and waned, he was consistently popular among the Bohemians and had a devoted following in Prague. In spite of the fact that the Symphony No. 38 was first performed in Prague, it is not certain that it was actually written for Prague. Much of the confusion surrounds the chronology of its inception. It is clear that Mozart was invited to Prague on the strength of the reception of his opera *Le nozze di Figaro* during the 1786–87 winter season of the National Theatre (now called the Estates Theatre) in Prague. It is not known, however, when the run started, possibly in November 1786, possibly in December. No mention of the overwhelming success of *Le nozze di Figaro* is recorded in the Prague press until December 11, 1786, five days after the symphony was completed. It is certain that the opera's run before that week, but there is no documentation to confirm when. It is known from a letter of Leopold Mozart written in January 1787 that Mozart was invited to Prague by a group of musicians and patrons. It is possible that this invitation came through long before *Le nozze di Figaro* was actually performed in Prague, perhaps during the time of rehearsals, when the brilliance of the music would have been recognized already by the musicians playing it. It is also possible that the Prague Symphony was intended to be performed for the Advent instrumental concerts given in Vienna in December of 1786 along with the Piano Concerto No. 25, but all that can be established for certain is that it was not performed in Vienna before it was performed in Prague. The lavish use of wind instruments might offer a clue that the Prague Symphony was fashioned specifically with the Prague public in mind. The wind players of

Bohemia were famed throughout Europe, and the Prague press specifically attributed the great success of the operas *Die Entführung aus dem Serail* and *Le nozze di Figaro* partially to their skillful deployment of wind instruments. It is also possible that the extensive use of winds in the Prague Symphony was simply the result of experiments with orchestration that Mozart had been cultivating in the orchestral accompaniments for his piano concertos for the previous two years and the new experience he had of writing for winds would have shown up in his symphonies regardless. No matter, the use of wind instruments in the Prague Symphony represents a major advance in Mozart's symphonic technique that was imitated in his last symphonies, and also by Haydn, Beethoven, and Schubert. Indeed, it would be difficult to identify any earlier symphony by any composer not of a special type that contains so many passages in which no stringed instruments play at all, only various types of wind ensembles.

The Symphony No. 36 in C major, K. 425, (known as the Linz Symphony) was written by Wolfgang Amadeus Mozart during a stopover in the Austrian town of Linz on his and his wife's way back home to Vienna from Salzburg in late 1783.^[1] The entire symphony was written in four days to accommodate the local count's announcement, upon hearing of the Mozarts' arrival in Linz, of a concert. The première in Linz took place on 4 November 1783. The composition was also premièred in Vienna on 1 April 1784. The autograph score of the "Linz Symphony" was not preserved.

There are 4 movements:

Adagio, 3/4 — Allegro spiritoso, 4/4

Andante in F major, 6/8

Menuetto, 3/4

Finale (Presto), 2/4

Every movement except the minuet is in sonata form.

The slow movement has a siciliano character and meter which was rare in Mozart's earlier symphonies (only used in one of the slow movements of the "Paris") but would appear frequently in later works such as #38 and #40.

The next symphony by Mozart is Symphony No. 38. The work known as "Symphony No. 37" is mostly by Michael Haydn.

Mozart Symphonies

No. 38 "Prague" & No. 36 "Linz"

Eugen Jochum conducts the
Amsterdam Concertgebouw Orchestra

No. 38

1. I. Adagio/Allegro
2. II. Andante
3. III. (Finale) Presto

No. 36

4. I. Adagio/Allegro Spiritoso
5. II. Poco Adagio
6. III. Menuetto: Trio
7. IV. Finale: Presto

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