



**W.A. MOZART**

*Clavier-Concèrte 26 & 27*

ORCHESTRA

*Anima Eterna*

Jos van Immerseel - *fortepiano*

CHANNEL CLASSICS

DIGITAL



*Jos van Immerseel, Ted Diehl, Bert van der Wolf*



## **ANIMA ETERNA**

The orchestra Anima Eterna was founded by Jos van Immerseel in 1987. It consists of a select group of musicians from 12 different countries who perform on classical orchestral instruments in the stylistic traditions prevalent during Mozart's lifetime. Members of the orchestra were selected not only on the basis of professional ability, but also for their commitment to van Immerseel's musical concepts.

### **JOS VAN IMMERSEEL**

1945. Born in Antwerp, Belgium

1963. Piano-diploma from Royal Conservatory of Antwerp (Prof. Eugeen Tracy)

1963. Laureat "Internationaler Musikwettbewerb München", piano sightreading

1964-68. Studying composition, voice, and conducting (Daniël Sternefeld)

1964-68. Organizes and leads "Collegium Musicum Antverpiense"

1967. Organ diploma from the Royal Conservatory Antwerp (Prof. Flor Peeters)  
1967-74. Leads the vocal ensemble "Alma Musica"

1967. Begins research on historical instruments (among others Museum Vleeshuis)

1972. Harpsichord diploma from the Royal Conservatory Antwerp (Prof. Kenneth Gilbert)

1973. First Laureat from the "Concours International de Clavecin de Paris"  
1973. Becomes Harpsichord professor at the Royal Conservatory of Antwerp  
1977. Conducts first opera production (Monteverdi's Orfeo)  
1980. Guest teaching at 'Schola Cantorium Basiliensis'  
1982-85. Artistic Director of the Sweelinck Conservatory of Amsterdam  
1984. First tour of Japan  
1985. Creation of Anima Eterna  
1989. Founder and artistic director of the Antwerp piano congress.

#### **MARC DESTRUBÉ, CONCERTMASTER**

Marc Destrubé was born in 1955. He studied violin with David Zafer and Steven Staryk in Toronto, Canada, Sandor Végh in Salzburg, and Norbert Brainin in London. Since 1977 he has been concentrating on the performance practice of baroque and classical music using period instruments playing with the best ensembles in Europe and America. A founding member of "Tafelmusik", member of the Leonhardt Consort, Ricercar Ensemble, the English Consort, and guest concertmaster with the Academy of Ancient Music, Marc is also a member of the Orchestra of the 18th Century.

#### **CONCERT 26 D DUR KV 537 ("KRÖNUNGSKONZERT")**

Voltooid: 24 februari 1788 volgens "Verzeichnüß".  
Mozart is 32 jaar oud.

Waarschijnlijk is het werk pas voltooid voor de eerste uitvoering op 14 april 1789 te Dresden (als het al voltooid is).

1789, 16 april, Dresden, "des andern Tages spielte ich bei Hofe das Neue Concert in D".

1790, 8 oktober, Frankfurt am Main:

"...- und dann, es ist alles Prallerey was man von den Reichsstädten macht. - berühmt, bewundert und beliebt bin ich hier gewis; übrigens sind die leute aber hier noch mehr Pfening-fuchser als in Wienn. - wenn die Academie ein bischen gut ausfällt, so habe ich es meinem Namen - der gräfin Hatzfeldt und dem Schweitzerischen Hause, welche sich sehr für mich interessiren, zu danken? - übrigens bin ich sehr froh wenn es vorbey ist."

1790, Frankfurt am Main, aankondiging van het concert van 15 oktober:

"Mit gnädigster Erlaubniss Wird Heute Freytags den 15ten October 1790 im grosen Stadt-Schauspielhause Herr Kapellmeister

**CONCERTO 26 D MAJOR KV 537**  
**(“KRÖNUNGSKONZERT” CORONATION**  
**CONCERTO)**

Completed 24 February 1788 according to Mozart's "Verzeichnüss".

Mozart is 32 years old.

The work was probably truly completed just in time for the first performance on 14 April 1789 in Dresden (if it were actually completed at that time).

1789, 16 April, Dresden, "the other day I played the new concerto in D at Court."

1790, 8 October, Frankfurt am Main:

"...and then, it's just empty talk about the Imperial Cities.—I am certainly famous, admired, and popular here; for the rest people here are even meaner with money than they are in Vienna.—If the concert here is reasonably successful, then is it thanks to my name, or that of the Countess Hatzfeldt and the House of Schweitzer, who have enthusiastically taken my part?—for the rest I will be very happy when it's all over."

1790, Frankfurt am Main, announcement of the concert for 15 October:

"With the most gracious permission, this Friday the 15th of October 1790 in the great Municipal Theatre, Herr Kapellmeister

Mozart will give a great musical concert for his benefit.

First Part. A new great Symphony by Herr Mozart/ an aria sung by Madame Schick/ A concerto on the forte-piano, played by Herr Kapellmeister Mozart, of his own composition/ an aria, sung by Herr Cecarelli.

Second Part. A concerto by Herr Kapellmeister Mozart, of his own composition/ A duet, sung by Madame Schick and Herr Cecarelli/ An improvisation on a theme chosen at random by Herr Mozart/ A Symphony.

Per person, the price in the Loges and Parquet is 2 fl. 45 kr./ In the gallery 24 kr./ Tickets can be obtained from Herr Mozart, residing at Kahlbechergasse No. 167, from Thursday afternoon and early on Friday from Herr Cassirer Scheidweiler and at the box office. The concert begins at eleven o'clock in the forenoon."

(N.B. the last symphony was not performed because the concert had already lasted 3 hours and the audience wanted to have lunch.)

1794 First posthumous publication Johann André, Offenbach; the missing portions of the solo part, as it appears in the autograph, were filled in. It is unlikely that these additions were by Mozart. Were they added by Constanze, with or without assistance, or

were they made by Johann André or one of his assistants?

André included the following on the title page: (in French) "This concerto was performed by the composer at Frankfurt am Main upon the occasion of the Coronation of Emperor Leopold II."

N.B. It is apparent from the above texts, which represent the most relevant portion of the available source material, that:

a) The concert which Mozart gave "for his benefit" occurred during the period that high-ranking nobility was present in Frankfurt for the coronation; this was the public which Mozart tried to attract to his concert, but the concert as such had nothing to do with the coronation. Moreover, Mozart was disappointed with the results of the concert: "with respect to honor, wonderful, but with respect to money, a meager result". This was hardly surprising: Frankfurt at that moment was a magnet for the worldly public, not for music lovers.

b) On the occasion of the coronation of Leopold II (successor to Josef II and already "in service" beginning in Februari 1790), those invited to add to the ceremony included Salieri and 15 musicians of the Vienna Hofkapelle. Mozart was not invited.

c) Not one single source suggests that Mozart actually played concerto 26 in Frankfurt. If he in fact did do so, then it had nothing to do with the coronation, as suggested by Johann André.

### **CONCERTO 27 B FLAT MAJOR KV 595**

Completed: 5 January 1791

Year of Mozart's death

1791, 4 March

"Herr Bühr, employed as chamber musician in His Russian Imperial Majesty's service, will have the honor this Friday the 4th of March to present a great musical Academy [concert] on the Clarinet in Herr Jahn's hall; at which Madame Lange will sing, and Herr Kapellmeister Mozart will play a concerto on the fortepiano. Those who wish to subscribe can obtain tickets every day at Herr Jahn's. The concert begins at 7 in the evening."

1791: First (posthumous) publication:  
Artaria: Concerto per il Clavicembalo o Forte-Piano.

1800/01 publication André, Offenbach.

### **THE STRING ORCHESTRA AND MOZART**

The last years have made musicians and listeners very aware of the effect that the use of period instruments and attention to 18th century performance practice can have on the performance of Mozart's music, revealing qualities of transparency, variety of colour and orchestral balance (and balance between orchestra and a solo instrument) which give Mozart's music new life.

For the string player however, it is not simply a question of picking up an 18th century violin and bow and getting on with it. What is an 18th century violin and bow? A difficult question, given that the instruments of the violin family underwent gradual and constant transformations through the second half of the 18th and early 19th centuries. Violins sustained an increasing tension through lengthening and increasing the angle of the neck, and bows went from being outward-curving to inward-curving, affecting both the quality of sound and articulation. The bow model developed by François Tourte in the 1780's, which has become the standard model for all modern bows, certainly did not become universally accepted immediately, and until that time there were almost as many bow styles as bow makers and to that the average orchestra would have included more and less prosperous and/or adventurous players

and we can safely assume that there must have been a great variety of equipment in most classical orchestras.

One might imagine that this would have hindered unanimity in the string playing, but it must be remembered that the 18th century musician only played music of his own time, so that even if each player spoke with his own local accent, all were equally fluent in the same language.

In practice, the present-day musician cannot own different equipment for each twenty-year period of music he performs, with the result that our orchestra very likely resembles its 18th century model in choice of equipment, with a mixture of instruments ranging from baroque bows and violin setups to later transitional or classical models. In terms of numbers, our orchestra is exactly the same size as that to be found at the court of Frederick the Great in 1782 (same-sized orchestra gave the premiere of Beethoven's first symphony in 1800!), but smaller than the luxurious orchestra at Mannheim (20 violins, 4 each of violas, cellos and basses) and larger than that at Prague.

As to performance practice in Mozart's music, we have at our disposal numerous sources, most notable among them Mozart's father Leopold's "Treatise on the fundamental principles of violin playing". Although written when Wolfgang was only

six months old, it is nevertheless from his fathers that Mozart learned the violin only a few years later, so most of the information it contains would still apply to the performance of Mozart's music. And most importantly we have the manuscripts themselves for much of Mozart's music, with his obvious keen attention to details of slurring and articulation and his inherent understanding of the mechanics of string playing. The instruments themselves tell us a great deal about what is appropriate in terms of vibrato, articulation and type of sound and we are left to decide on matters of shape and phrasing which now, as then, relies on the performers' knowledge, sense of style and good taste.

*Marc Destrubé, concertmaster*

## **THE HARMONIE (WIND BAND)**

In ancient times, every Royal Court had a band, consisting of winds and percussion. At the court of Louis XIV there were "les douze Hautbois du Roi", consisting of 6 oboes, 3 tenor oboes, and three bassoons. A great quantity of martial music was written for this combination. But the brothers Hotteterre were responsible for turning the oboe and bassoon into chamber instruments (the changes included a lower tuning). Their



tone became much softer than the open-air shawms hitherto employed, and their distinctive sound was now used to add color to the strings.

Was there nostalgia for their former martial character? In any case, around 1740, there was an outburst of marches for 2 oboes, 2 horns, and bassoons, including compositions by Händel, Telemann, C. P. E. Bach and J. Chr. Bach. This is the formation which we also encounter in the early classical orchestra: the winds support the strings with sustained chords (harmony). Except for the occasional military motive or hunting-call, they have no existence of their own. Meanwhile, in 1763, Frederick the Great decreed that his military band must be composed according to the classical "Harmonie" model, i.e. oboes, bassoons, and horns, enriched by the trumpets and drums of the cavalry. At many courts an orchestra (too expensive) was replaced by a *Harmonie*, which supplied "Tafelmusik" in the form of arrangements of operas as well as original compositions. In a letter to his father (Vienna, 20 July 1782), Mozart writes: "I still have a lot to do here, because a week from Sunday I have to have the whole work (he is speaking of "Die Entführung aus dem Serail") transcribed for winds, otherwise someone else will beat me to it and he will have the advantage from it instead of me..."

In the symphonic orchestra, the flute was soon added; it took charge of the solo passages. Trumpets and tympani provided the ceremonial and triumphal moments. Around 1700, the Nuremberg builder J. Denner developed the clarinet. This newcomer was initially barred from the orchestra; for example, Mozart wrote a divertimento for oboes, 2 clarinets, horns and bassoons, but the person commissioning the work had the clarinet part transposed and rewritten for cor anglais. These are only 3 piano concerti (no. 22, 23, 24) which include the clarinet, but it quickly became an extremely popular instrument. The wind group was now complete. No longer limited to supporting the strings, it was now an equal partner in musical dialogue. The entire evolution of the Harmonie can be followed step by step in Mozart's piano concerti.

*Marcel Ponsoele*, oboist

## AFTERWORD

It started out simply: over a capuccino in Muziekcentrum Vredenburg, in Utrecht. Between two concerts, Jos had made some time free to talk with me about the possibility of making some recordings for Channel Classics Records.

complete series of works? Moreover, our recording team that included at least two and at the most three people had to find a solution to every single problem: for example, which do you choose, a roaring furnace or frozen musicians? And what do you do with a police helicopter circling overhead?

We learned a lot.

*Bert van der Wolf, recording engineer*

Translation David Shapero

#### **KONZERT 26 D-DUR KV 537**

(**“KRÖNUNGSKONZERT”**)

Vollendet: 24. Februar 1788 laut

“Verzeichnüss”.

Mozart ist 32 Jahre alt.

Wahrscheinlich wurde das Opus erst für die erste Aufführung am 14. April 1789 in Dresden fertiggestellt (wenn es überhaupt fertiggestellt worden ist).

1789, 16. April, Dresden, “des andern Tages spielte ich bei Hofe das Neue Concert in D”

1790, 8. Oktober, Frankfurt am Main:

“...- und dann, es ist alles Prallerey was man von den Reichsstädten macht. - berühmt, bewundert und beliebt bin ich hier gewis; übrigens sind die leute aber hier noch mehr Pfening-fuchser als in Wienn. - wenn die Academie ein bischen gut ausfällt, so habe ich es meinem Namen - der gräfin Hatzfeldt und dem Schweitzerischen Hause, welche sich sehr für mich interessiren, zu danken? - übrigens bin ich sehr froh wenn es vorbey ist.”

1790, Frankfurt am Main, Ankündigung des Konzerts vom 15. Oktober:

“Mit gnädigster Erlaubniss Wird Heute Freytags den 15ten October 1790 im grosen

"What pieces were you thinking of?" I asked, with Mozart's piano sonatas in the back of my mind.

"Mozart's piano concerti," answered Jos. The idea of the organisational problems for such a project rocked me a little.

"Er...which two?" I asked hesitantly, thinking of a single CD.

"All of the solo piano concerti, of course!" was Jos's unhesitating answer.

At that moment we switched from coffee to something a little stronger. Two hours later we had a plan roughed out. And a year and a half later this crazy plan had become a reality...

The hectic recording schedule which this necessitated was almost unheard of in the recording world, but in spite of the physical strain, it actually had an invigorating effect on our developing insights into Mozart's musical language. In a short time, the orchestra achieved a maturity of sound and ensemble which might otherwise have taken years.

The recording team followed this development step by step, and we grew as new possibilities were created for the most ideal reproduction of every variation in Mozart's universe of sound, his instrumentation, melody and harmony. And so the project enriched everyone who was involved in it.

This new Mozart series, born by chance and lovingly smiled upon by the Fates, will take a special place among the varied recordings made by Channel Classics Records.

*Ted Diehl*, producer

We all agreed on one thing when we started recording: no fooling around with microphones and apparatus, but rather the most natural reproduction possible. For this reason we treated the early concerti, with their light orchestration, as chamber music. From concerto 15 onwards, the orchestrations grow larger and everything becomes more symphonic in character. At this point, we changed the recording venue to give the concert atmosphere of a larger hall.

We chose to integrate the pianoforte within the orchestra rather than an extremely soloistic placement—just as Mozart probably intended it. Because of its tonal character, the instrument remains audible even in the larger orchestrations. Balance and color were decided almost automatically through continuous consultation with Jos, Marc, and the orchestra, not by significant changes in microphone placement.

It is nearly a life's work—how often as a recording engineer do you get to record a

# ANIMA ETERNA

CONCERTE 26 & 27

## FORTEPIANO

Jos van Immerseel

## FIRST VIOLIN

Marc Destrubé, concertmaster

Laura Johnson

Maria Lindal

Manfred Kraemer

Jörg-Michael Schwarz

Peter van Boxelaere

## SECOND VIOLIN

Udbhava Wilson Meyer

Mimi Mitchell

Paulien Kostense

Wanda Visser

Gustavo Zarba

René van Laken

## VIOLA

Filip Saudek

Laxmi Bickley

Nick Idema

Sylvie Altenburger

## CELLO

Viola De Hoog

Marion Middenway

David Watkin

## DOUBLE BASS

Richard Myron

Etienne Siebens

## FLUTE

Marten Root

## OBOE

Marcel Ponseele

Taka Kitazato

## BASSOON

Marc Minkowski

David Mings

## FRENCH HORN

Raphaël Vosseler

Ulrich Hübner

## TRUMPET (26)

Graham Nicholson

François Petit-Laurent

## TIMPANI (27)

Marie-Ange Petit

**F. SCHUBERT WINTERREISE**

Max van Egmond & Jos van Immerseel  
 CCS 0190

**(1) MOZART CLAVIER-CONCERTE  
 5 & 9**

KV 175 in D and KV 271 in E flat  
 Anima Eterna & Jos van Immerseel  
 CCS 0590

**(2) MOZART CLAVIER-CONCERTE  
 8, 28 & 12**

KV 246 in C, KV 382 in D and KV  
 414 in A  
 Anima Eterna & Jos van Immerseel  
 CCS 0690

**(3) MOZART CLAVIER-CONCERTE  
 11, 13, & 14**

KV 413 in F, KV 415 in C and KV  
 499 in E flat  
 Anima Eterna & Jos van Immerseel  
 CCS 0990

**(4) MOZART CLAVIER-CONCERTE  
 15 & 16**

KV 450 in B flat and KV 451 in D  
 Anima Eterna & Jos van Immerseel  
 CCS 1791

**(5) MOZART CLAVIER-CONCERTE 6 & 17**  
 KV 238 in B flat and KV 453 in G  
 Anima Eterna & Jos van Immerseel  
 CCS 1891

**(6) MOZART CLAVIER-CONCERTE 18 & 19**  
 KV 456 in B flat and KV 459 in F  
 Anima Eterna & Jos van Immerseel  
 CCS 1991

**(7) MOZART CLAVIER-CONCERTE 20 & 21**  
 KV466 in d minor and KV 467 in C  
 Anima Eterna & Jos van Immerseel  
 CCS 2391

**(8) MOZART CLAVIER-CONCERTE 22 & 23**  
 KV482 in E flat and KV 488 in A  
 Anima Eterna & Jos van Immerseel  
 CCS 2491

**(9) MOZART CLAVIER-CONCERTE 24 & 25**  
 KV491 in c minor and KV 503 C  
 Anima Eterna & Jos van Immerseel  
 CCS 2591

**(10) MOZART CLAVIER-CONCERTE 26 & 27**  
 KV537 in D and KV 595 in B flat  
 Anima Eterna & Jos van Immerseel  
 CCS 2691

Production *Channel Classics Studio*  
Executive producer *C. Jared Sacks*  
Producer *T. A. Diehl*  
Recording engineer/editing *Bert van der Wolf*  
Artdirection/design *Bureau Beekvisser* (bNO)  
Illustration *Decorative Tiles, Bracken Books*  
Text *Jos van Immerseel*  
Fortepiano *Christopher Clarke after Walter*

*Technical information*

Microphones *Schoeps, Brüel & Kjaer, Sennheiser*  
Mixing console *Studer*  
Analogue to digital converter *DCS 900*  
Digital editor *Sony DAE 3000*  
Recording location *Raphaëlpleinkerk, Amsterdam,  
The Netherlands*  
Recording date *1, 2 March 1991*

All *Channel Classics* productions are recorded and edited in the digital domain

**Royale Belge** *Belgium's foremost insurer, actively supports this ambitious initiative.*

CCS 2691



# W.A. MOZART

*Clavier-Concerte 26 & 27*

ORCHESTRA

*Anima Eterna*

D D D  
CCS 2691

*Clavier-Concert 26 KV 537 in D*

- [1] Allegro 13'51"
- [2] Larghetto 5'31"
- [3] Allegretto 9'49"

*Clavier-Concert 27 KV 595 in B flat*

- [4] Allegro 14'11"
- [5] Larghetto 7'43"
- [6] Allegro 8'34"

*Total time 60'06"*

[P]-[C] 1991 Production & distribution by Channel Classics Records BV  
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