



**W.A. MOZART**

*Clavier-Concerte 18 & 19*

ORCHESTRA

*Anima Eterna*

Jos van Immerseel - *fortepiano*



**CHANNEL CLASSICS**





#### **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 Traey)

1963. Laureat "Internationaler Musikwettbewerb München", piano sightreading

1964-68. Studying composition, voice, and conducting (Daniel 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 18 B DUR KV 456**

Ontstaan: Wien, vóór 30 september 1784  
Mozart is 28 jaar oud

1784, 18 augustus, Wien (brief aan Nannerl)  
Drum nimm von meinem poetischen Hirnkasten einen kleinen Rath an; denn höre nur:

*Du wirst im Ehstand viel erfahrem,  
was dir ein halbes Räthsel war;  
bald wirst du aus Erfahrung wissen,  
wie Eva einst hat handeln müssen,  
daß sie hernach den Kain gebar.  
Doch, Schwester, diese Ehstandspflichten  
wirst du von Herzen gern verrichten.  
denn glaube mir, sie sind nicht schwer.  
Doch jede Sache hat zwei Seiten:  
der Ehstand bringt zwar viele Freuden,  
allein auch Kummer bringet er.  
Drum wenn dein Mann dir finstre Mienen,  
die du nicht glaubest zu verdienen,  
in seiner üblen Laune macht:  
so denke, daß ist Männergrille,  
und sag: Herr, es gescheh dein Wille,  
bei Tag- und meiner in der Nacht.*

1792 Eerste postume publicatie André, Offenbach.

**CONCERTO 18 B FLAT MAJOR KV 456**

Composed: Vienna, before 30 September  
1784

Mozart is 28 years old.

1784, 18 August, Vienna (letter to Nannerl  
Mozart)

*"And so, now accept a little counsel, straight  
from my poetic cranium; just listen:  
You will experience much as a married woman  
which will seem half a mystery to you  
soon you will know from experience  
what Eve had to do  
so that she later gave birth to Cain.  
But, Sister, these connubial duties  
you will be only too glad to perform.  
For, believe me, they are not onerous.  
Still, everything has two sides:  
Marriage certainly brings much joy,  
only it brings sorrow as well.  
So if your husband scowls at you  
in a way that you don't think you deserve  
when he's in a bad temper:  
remember that it's just his mood,  
and say to yourself: My lord and master, thy  
will be done  
by day- and mine by night!"*

1792 First posthumous publication, André,  
Offenbach.

### CONCERTO 19 F MAJOR KV 459

Composed: Vienna, before 11 December  
1784

Mozart is 28 years old.

1790, 8 October, Frankfurt am Main (letter  
to Constanze)

*"Tomorrow is the coronation  
take care of your health -and be careful when  
you go out. -adieu"*

1790, 15 October, Frankfurt am Main  
(*Akademie*) *"as far as my reputation goes, [it  
was] wonderful, but financially pretty meagre  
results"*

1794 First posthumous publication André,  
Offenbach.

On the title page: [in French]  
*"This concerto was performed by the composer  
at Frankfurt am Main on the occasion of the  
coronation of Emperor Leopold II"*

### CONCERNING THE USE OF THE DOCTRINE OF MUSICAL FIGURES IN MOZART'S CONCERTI

#### *Part four*

In the accompanying notes to the third, fourth and fifth recordings (CCS 0990, CCS 1791, CCS 1891) in this series of the complete piano concerti of Mozart, I wrote of my first investigative steps in the realm of rhetoric, the importance of rhetoric and the doctrine of musical figures, and above all of the significance which this material has for the performing musician. I also discussed 44 figures which gave emphasis or demanded attention by means of repetition, interruptions, displacements, contrasts, changes of form, or changes of voice/tessitura. In this fourth and last section, I want to discuss an additional 10 figures, concluding with 3 particularly special figures. As has been the case up to this point, I mention only those figures which occur in Mozart's music, and I attempt to describe them within the context of Mozart's œuvre.

Figures which emphasize by the use of mannerisms and ornaments (i.e., they can also be considered part of the technique of ornamentation):

#### 45. ACCIACCATURA

The addition (by a very brief sounding) of pitches foreign to the chord, with the aim of making the chord sound fuller, more brilliant, or more turbulent.

#### 46. TIRATA

A partial or complete scale played in very rapid notes of equal value; it can be used in order to lend more tension and brilliance to the interval which it spans and fills in with a virtuosic gesture.

#### 47. TREMOLO

A tone is made to tremble or shudder by the application of more or less intense pulses during its sounding length. Tremolo can be used either as a purely ornamental device or as a rhetorical expression. In the case of keyboard instruments, tremolo can be performed on the clavichord by varying the pressure of the fingers on the keys, on the organ by the use of the tremulant, and in certain rare harpsichords of the late 18th century which are equipped with swell shutters (e.g. the harpsichords by Shudi, which are outfitted with a "Venetian swell"). Tremolo is not usually notated (because it is strongly dependent on the circumstances associated with the performance) and it is sometimes confused with the trillo.

#### 48. TRILLO

The rapid repetition of a pitch, or the rapid repetition of a principal pitch alternating with its upper second. The tempo of the trillo is determined by the context in which it is executed. It begins with the unaccented or accented principal pitch, or with the unaccented or accented upper second, depending on the course of the melody, the harmony, the rhetorical significance, and the performer's conception of the music.

N.B. I would like to emphasize here that the exclusive use of the accented upper second in trills (both in Mozart and in Baroque music) which is currently a ubiquitous practice, is apparently a mannerism, in fact a virtual dogma, which is contradicted expressly both by important contemporary performance practice documents and by important scores. It is a known fact that father Leopold Mozart was a complete pedant both in his compositions and his book. But Wolfgang was nothing of the kind in his music, and (perhaps for that very reason) he wrote no books. An unthinking application of Leopold's rules to the music of his son seems to me more than a little over-simplified.

Figures which emphasize in cooperation with other figures, and which are also general or multi-significant:

#### 49. EMPHASIS

The accentuation of a thought, either as requested by the composer or added by the performer. Emphasis can also express more than would customarily be expressed by the motive or harmony affected.

#### 50. MUTATIO

Alteration in one of four ways:

- mutatio per genus, a change from diatonic to chromatic or enharmonic, and vice versa
- mutatio per systema, from very high to very low, and vice versa.
- mutatio per modum aut tonum, from major to minor, and vice versa
- mutatio per melopoetiam, where the style changes, e.g. from loud to soft, quiet to lively, polyphonic to homophonic.

#### 51. CATACHRESIS

Unsuitable or perverse use of certain rules. Example: a dissonance resolves to a harsher dissonance for the purpose of rhetorical expression.

#### 52. PAREMBOLE OR INTERJECTIO

Addition of a voice which does not belong to the structure of the piece, e.g. an extra voice at the beginning of a fugue, thus making the expression more emphatic. In the more general sense, parembole is the only rhetorical figure which is not rhetorical: it is a filler voice which can be left out without affecting the meaning or the affect of the music. Or, in other words, homo ludens at his best!

#### 53. SUSPENSIO

The realm of indecision, tension, weightlessness.

The purpose of suspensio is to evoke a heightened degree of attention from the listener,

- by beginning a piece in such a way that it is not clear how the composer intends to proceed (as opposed to dubitatio, where the composer appears not to know how to proceed)
- by beginning a piece in an unconventional way (e.g. in Mozart's Concerto nr. 9, where the orchestral introduction is interrupted by the pianist).

#### 54. PLEONASMO

Excess or multiplication, to the point of exaggeration of ideas in the construction of a fragment or a coda. This can also occur by the use of repeated figures (see in this context figure 13). Pleonasmus is not used in rhetoric in order to indicate an error, but rather to indicate a crescendo of excitement. Composers generally acknowledged as masters of pleonasmus include Monteverdi, Bach, Mozart, Beethoven, Liszt, Franck.

In conclusion, here are three figures which indicate direction, movement, space, and location, i.e. forward, backward, or stationary. These figures are frequently illustrative, but can also perform a reinforcing function, i.e. they can establish a hierarchical ordering of any possible combination of figures. In a polyphonic context, they also require that the



performer makes a definite decision, because the hierarchy has not been fixed by the composer. These figures can only function as a part of the compositional structure, but when endowed with additional significance by composer or performer, they can, at the same time, function as a variety of hypotyposis.

#### **55. ANABASIS OR ASCENSUS**

Literally, an ascent, uprising, arising.

In addition to the capacity of anabasis to illustrate or even expressly to indicate the “ascending” elements of a text, it can, in the broader sense, express anything in which the concept of rising or climbing is inherent, such as: the exalted, the heavens, the sublime, the future, a higher-placed person, the good, the positive, that which lies on the right (cf. the symbolism of the antique theatre), offering, reference to, extroversion, etc.

#### **56. CATABASIS OR DESCENSUS**

Decline, descent, abasement.

Here we are confronted with the antitheton of anabasis: the low, the infernal, the corrupt, the past, a subordinate person, the negative, everything “sinister”, rejection, introversion, submissiveness, humility, secrecy, etc....

#### **57. KYKLOSIS OR CIRCULATIO**

Turning around, circling.

This figure is used to indicate anything not classifiable as anabasis or catabasis: circling, wandering, considering, stagnating,

motionlessness, stasis, indecisiveness; but also when circular movement is used as a symbol for perfection, the universe, or a dream.

#### **AFTERWORD**

When we attempt a complete overview, in Mozart’s music, of the figures referred to in this discussion, we quickly realize that there is a great difference between the first group (repetitive figures) and the second (such as anabasis and catabasis) when the imaginative or even visionary power of the performer or listener must be addressed. All great composers in the history of music, from Perotin through Machaut to Tallis, from Monteverdi to Schubert, from Debussy to Ellington, possessed this visionary capacity, whether or not they were schooled in rhetoric. Mozart was one of them, and it will never be a simple task to understand his world completely. A knowledge of the system of rhetoric may be of help in this respect; it can help us to gain a better insight into the universe of Mozart; it can help to keep us from taking an all too academic approach to the musical material; it can even make it possible for us to examine all the contemporary “Mozart subcultures”.

But understanding and feeling are not sufficient for the real enjoyment of Mozart’s music. There remains a material question: the instruments. But more of that later.

*Jos van Immerseel 1991*

Translation: David Shapero

# Anima Eterna

Concert 18 & 19

## FORTEPIANO

Jos van Immerseel

## FIRST VIOLIN

Marc Destrubé (*concertmaster*)

Peter van Boxelaere

Johannes Leertouwer

Maria Lindal

Irmgard Schaller

Jörg-Michael Schwarz

## SECOND VIOLIN

Udbhava Wilson Meyer

Paulien Kostense

René van Laken

Mimi Mitchell

Wanda Visser

Gustavo Zarba

## VIOLA

Filip Saudek

Laxmi Bickley

Niek Idema

Lisa Cochrane (18)

Oscar Hoogland (19)

## CELLO

Liedewij Scheifes

Marion Middenway

## DOUBLE BASS

Etienne Siebens (18)

David Sinclair (19)

## FLUTE

Marten Root

## OBOE

Marcel Ponsele

Taka Kitazato

## BASSOON

Danny Bond

David Mings

## FRENCH HORN

Claude Maury (18)

Raphaël Vosseler (19)

Ulrich Hübner (19)

**F. SCHUBERT WINTERREISE**

Max van Egmond & Jos van Immerseel  
CCS 0190

**MOZART CLAVIER-CONCERTE 5 & 9**

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

**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

**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

**MOZART CLAVIER-CONCERTE 15 & 16**

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

**MOZART CLAVIER-CONCERTE 6 & 17**

KV 238 in B flat and KV 453 in G  
Anima Eterna & Jos van Immerseel  
CCS 1891

**MOZART CLAVIER-CONCERTE 18 & 19**

KV 456 in B and KV 459 in F  
Anima Eterna & Jos van Immerseel  
CCS 1991

## Colophon

---

- Production *Channel Classics Studio*  
Producer *T.A. Diehl*  
Recording engineers *C. Jared Sacks & Bert van der Wolf*  
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 dates *October 23, 26, 1990*

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

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

CCS 1991



# W.A. MOZART

*Clavier-Concerte 18 & 19*

ORCHESTRA

*Anima Eterna*

D D D  
CCS 1991

*Clavier-Concert 18 KV 456 in B flat*

[1] Allegro Vivace 12'09"

[2] Andante un poco Sostenuto 9'49"

[3] Allegro Vivace 7'41"

*Clavier-Concert 19 KV 459 in F*

[1] Allegro 12'30"

[2] Allegretto 6'09"

[3] Allegro assai 8'01"

*Total time 56'45"*

[P]-[C] 1991 Production & distribution by Channel Classics Records BV  
Jacob van Lennepkade 334c, 1053 NJ Amsterdam, The Netherlands  
Phone: (+31)20-6161775  
P.O. Box 5642 Englewood, New Jersey 07631, USA  
Phone: (+1) 201-5681544



7 23385 19912 0

