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Tuesday, December 28, 2004, at 8 PM
Isaac Stern Auditorium

CARNEGIE HALL and
New School Concerts Present

NEW YORK STRING ORCHESTRA

JAIME LAREDO, *Conductor*
LEON FLEISHER, *Piano*
KATHERINE JACOBSON, *Piano*

MEMBERS OF WINDSCAPE
RANDALL WOLFGANG, *Oboe*
ALAN R. KAY, *Clarinet*
FRANK MORELLI, *Bassoon*
DAVID JOLLEY, *Horn*

WOLFGANG AMADEUS MOZART
(1756-1791) *Sinfonia concertante* in E-flat Major for Oboe,
Clarinet, Bassoon, Horn, and Orchestra, K.a9
(1778)

I. Allegro

II. Adagio

III. Andantino con variazioni

RANDALL WOLFGANG, *Oboe*

ALAN R. KAY, *Clarinet*

FRANK MORELLI, *Bassoon*

DAVID JOLLEY, *Horn*

WOLFGANG AMADEUS MOZART
Concerto for Two Pianos in F Major, K.242 (1776)

I. Allegro

II. Adagio

III. Rondeau: Tempo di menuetto

LEON FLEISHER, *Piano*

KATHERINE JACOBSON, *Piano*

Intermission

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

WOLFGANG AMADEUS MOZART Symphony No. 35 in D Major, K.385, "Haffner"
(1782)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

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New School Concerts expresses sincere gratitude to Mr. Fleisher, Ms. Jacobson, Mr. Wolfgang, Mr. Kay, Mr. Morelli, and Mr. Jolley for their participation in this concert.

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THE CONCERT

At a Glance

This evening's concert explores familiar and seldom-heard music by one of the giants of Austrian classicism, Wolfgang Amadeus Mozart. The opening work is a *Sinfonia concertante*—not Mozart's well-known piece for violin and viola, but a rarely performed *Sinfonia concertante* featuring oboe, bassoon, clarinet, and bassoon as the solo instruments. Although the piece might have been partly reconstructed during the 19th century, it reveals Mozart's masterly touch throughout. Mozart himself did the rearranging of his Concerto for Three Pianos as the Concerto for Two Pianos, in which the composer revels in the sonic beauty and brilliance of two pianos and an orchestra. The concert ends with one of Mozart's best-loved symphonies, the "Haffner," which offers a perfect blend of sheer energy, sensuous indulgence, and playful exuberance.

Coming Soon to Carnegie Hall:
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GIL SHAHAM, Violin

WEBER Overture to *Euryanthe*
BRAHMS Violin Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Notes ON THE PROGRAM

BY CODY FRANCHETTI

WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart was born January 27, 1756, in Salzburg, Austria, and died on December 5, 1791, in Vienna.

Sinfonia concertante in E-flat Major, K.a9

Mozart wrote the Sinfonia concertante in E-flat Major, K.a9, in April 1778. In addition to solo oboe, clarinet, horn, and bassoon, the score calls for 2 oboes, 2 horns, and strings. Performance time is approximately 32 minutes.

The Sinfonia concertante K.a9 received its Carnegie Hall premiere on November 28, 1923, with the New York Philharmonic conducted by Willem van Hoogstraten. The uncredited soloists were probably the section leaders: Bruno Labate, oboe; Simeon Bellison, clarinet; Benjamin Kohon, bassoon; and Bruno Jaenicke, horn.

Mozart's sojourn in Paris between April and September 1778 was unhappy. He encountered a rather hostile environment and was caught amid the petty intrigues of a number of envious minor composers. The fate of the *Sinfonia concertante* in E-flat Major exemplifies the vicissitudes of his stay in Paris. Mozart had been engaged to write for the unusually talented woodwind players of the famed Mannheim orchestra, who happened to be in Paris at the time. His excitement at this prospect is evident from a number of letters of the period. As he finished the *Sinfonia concertante*, however, the theater director mysteriously delayed the copying of the parts. On the day of the concert, the soloists, who were ecstatic to work with Mozart, approached him to ask why they were to play another composer's music. It was then discovered that the theater director had instead programmed the music of an Italian, Cambini, whom

Mozart had astonished—and offended—a few days earlier by quoting his music from memory.

The original manuscript disappeared, but a *Sinfonia concertante* in E-flat for Oboe, Clarinet, Bassoon, and Horn was published in the complete edition of Mozart's works in 1886. The English critic Arnold Tovey first raised the question of its authenticity because of what he considered its "spurious" orchestration. Recent scholarship speculates that the *Sinfonia* was in fact arranged from existing parts around 1820 with an attempt to provide an accompaniment in a style current in the 1770s.

The first movement is dominated by the solo wind quartet, as the orchestra is relegated to the first exposition and then only asserts itself at the junctures of the sonata structure—bridges, the end of the exposition, and the end of the recapitulation.

The movement is broad in conception and has a variety of themes. The development features new thematic material, which is derived in part by previous fleeting motives deftly recycled. The orchestra's secondary role is attributable to the markedly virtuosic nature of the solo parts as well as the Parisian taste for lighter orchestration.

The second movement, also in E-flat, is a serene aria that betrays a number

of typical effects of the Mannheim school, such as yearning sighs in the strings and delayed resolutions.

The finale is a set of ten variations—a form dear to the French—which display the soloists' intrepid bravura in the most inventive ways. The influence of Opéra Comique is evident in the pizzicato passages and in the melodic treatment of the variation method. The solo and the orchestra parts are woven together admirably.

Concerto for Two Pianos in F Major, K.242

Mozart wrote his Concerto for Three Pianos, K.242, in Salzburg in February 1776 and afterward revised it for two pianos. In addition to the solo pianos, the score calls for 2 oboes, 2 horns, and strings. Performance time is approximately 20 minutes.

The Carnegie Hall (and New York) premiere of Mozart's Concerto for Three Pianos in F Major, K.242, took place on December 14, 1936, with pianists Stanley Baron (aged 14), Sylvia Dickler (aged 14), and Anita Landa (aged 15) and the National Orchestral Association conducted by Leon Barzin. The Carnegie Hall premiere of the version for two pianists took place on October 26, 1939, with pianists Josef and Rosina Lhévinne and the New York Philharmonic conducted by John Barbirolli.

The Concerto for Two Pianos, K.242, was originally a concerto for three pianos written for Countess Lodron and her two daughters Aloysia and Josepha. It is dated February 1776, a time that saw the flourishing of two other important piano concertos by Mozart, K.238 and K.246, "Lutzow." The aristocratic circles of Salzburg clearly appreciated Mozart—two out of three concertos were directly commissioned by them—and he responded with three gems of society music that are elegant, polite, brilliant.

The Concerto for Three Pianos may be seen as Mozart's contribution to the concerto grosso genre, where the *solì* sections are constituted by

few instruments and the alternating *tutti* sections are equally balanced. The third piano part of this concerto is subordinate to the other two as it only really serves as a *ripieno* role (filling in the harmony), and a few echo effects. Because of its inessential nature, Mozart suppressed this part in his revision a few months later without substantially altering the original.

Experiments with sonority are favored over thematic development in this Concerto, which extracts a variety of tricks from the juxtaposition of the solo instruments. The overall mood of the first movement is jovial to the point of being humorous; its solo parts seem

engaged in an amusing chase. The simple sonata form of this movement does not exhibit any peculiarities, though the cadenza is of interest for its thematic development rather than generic extemporizing, with both pianos alternating wittily.

Herman Abert described the second movement as a “gossamer reverie.” The *Adagio*, with its astonishing sonorities, is one of Mozart’s most original sonic conceptions: the

Symphony No. 35 in D Major, K.385, “Haffner”

Mozart wrote the “Haffner” Symphony in Vienna in July 1782. The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. Performance time is approximately 18 minutes.

Mozart’s “Haffner” Symphony received its Carnegie Hall premiere on February 15, 1923, with the New York Symphony Orchestra conducted by Bruno Walter in his US debut.

In 1782, inspired by his acquaintance with the compositions of Handel and J. S. Bach, Mozart underwent a fundamental stylistic transformation. His compositions during this period display the influence of the old masters by a thickening of contrapuntal writing and a return to older forms. At first, Mozart measured himself against his predecessors by writing a few preludes, fugues, fantasias, and even a suite. The latter (K.399), which remains unfinished and is regrettably little known, attests to Mozart’s complete assimilation of *stile antico*.

Another important influence was Vienna. In fact, by July 1782, Mozart had been living there for a year and was about to fulfill his first imperial commission with the

reverberations produced by the two pianos are suspended in a realm of fantastic rococo evanescence.

The brief finale is a rondo marked in a moderate *Tempo di menuetto*. The rising triplets uttered by the soloists recall the capriciousness of Clementi’s piano trios, where the music is more obliging than expressive. If the finale is sometimes formulaic in expression, much of it is nevertheless characteristically superb.

Abduction from the Seraglio. By then, Mozart had had a chance to absorb the decorously cosmopolitan milieu of the Hapsburg capital. A case in point is his rondo for piano and orchestra K.382, which flaunts all the Viennese gallantries that the contemporary public appreciated and expected.

From the unconstrained fusion of urbanity and severity sprang the “Haffner” Symphony. The Symphony was originally a serenade commissioned by Mozart’s protector from Salzburg, Siegmund Haffner, for whom the composer had previously written the famous “Haffner” Serenade, K.250. Clearly, Mozart greatly esteemed his patron, since he presented him with this new “Haffnermusik” despite the burden of completing the *Abduction*. A year

later, Mozart produced the work for a concert at the Vienna Academy; for the performance he suppressed the introductory march and one of the minuets. The Symphony has thus survived in a “legitimate” four-movement form.

The unusual first movement is one of the very few monothematic sonata forms Mozart ever wrote. (A monothematic exposition is one where the main theme is repeated in the dominant—often in a different permutation—in place of the more customary lyrical second theme.) This technique was widely employed by Haydn, whose expositions tend to have less thematic wealth than Mozart’s.

The rousing initial gesture is a two-octave leap on the tonic played in unison by the whole orchestra followed by a dotted descent to an identical leap on the leading tone. After the first phrase, a short canon at the octave in the theme manifests the composition’s pronounced polyphony and serves as a modulating passage to the second group. The

main theme is the pervasive element of the entire first movement: its rhythmic and melodic features recur over and over again in ingeniously devised variations.

During the development another series of canonic variations ensues before the compressed recapitulation, and a short coda that shares a striking similarity with one of the motives of the last movement of Mozart’s last symphony, K.551. The second movement, also in sonata form, is notable for its placid theme, which is enlivened by a series of playful trills, acciaccaturas, and other typical Viennese charms.

The stately minuet and the lieder-like trio also have a distinctly Haydnesque stamp, though the latter is mostly felt in the original finale. In it, Mozart pays homage to the older composer by utilizing the most typical of Haydn’s formal procedures: a false recapitulation in the development. The last movement is taxing for the strings and requires a virtuosity for which the Viennese players were renowned.

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THE Artists

JAIME LAREDO

In more than 40 years before the public, Jaime Laredo has excelled in the roles of soloist, conductor, recitalist, and chamber musician. At the age of 11, he made his orchestral debut with the San Francisco Symphony, and at 17 he won the prestigious Queen Elizabeth of Belgium Competition, launching his rise to international prominence.

This season, as he has for the past 26 years, Mr. Laredo will interweave solo and conducting dates with the dense chamber music schedule of the Kalichstein-Laredo-Robinson Trio, Winner of Musical America's Ensemble of the Year 2002. With his wife, cellist Sharon Robinson, Jaime Laredo also performs and records extensively. Highlights of the 2004-05 season include the New York premiere, at Carnegie Hall, of *In the Arms of the Beloved*, Richard Danielpour's 2002 Concerto for Violin and Cello written for the duo to celebrate 25 years of marriage.

He has been engaged and re-engaged by all of America's major orchestras, including those in Boston, Chicago, Cleveland, New York, and Philadelphia, with such conductors as Barenboim, Mehta, Ozawa, Slatkin, and Colin Davis, as well as with great conductors of the past, such as Ormandy, Leinsdorf, Stokowski, and Szell. Abroad, Mr. Laredo has performed as soloist and/or conductor with the London Symphony, the BBC



Symphony, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the Royal Philharmonic, and the Scottish Chamber Orchestra. Mr. Laredo has recorded close to 100 discs. He has received the Deutsche Schallplatten Prize and seven Grammy nominations.

Mr. Laredo is music director of the Vermont Symphony Orchestra, and artistic director of the Brandenburg Ensemble and New York's renowned Chamber Music at the Y series. His stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and International Violin Competition of Indianapolis have become beloved educational pillars of the string community. A principal figure at the Marlboro Music Festival in years past and more recently with the Aspen Music Festival, he is actively involved at Tanglewood, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as the festivals in Italy,

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