

LIVE FROM LINCOLN CENTER
July 28, 2005, 8:00 p.m. on PBS
Mostly Mozart Festival 2005
A Concert at Mozart's House

Two soloists--America's favorite soprano, Renée Fleming, and British-born pianist, Stephen Hough, join Maestro Louis Langrée and the Mostly Mozart Festival Orchestra on the stage of Lincoln Center's Avery Fisher Hall for our next Live From Lincoln Center presentation on Thursday evening, July 28. The central work will be Mozart's Symphony No. 35 in D Major, the "Haffner" Symphony. As Lieutenant Friday (in the person of actor Jack Webb) used to say on the old radio and TV series, "Dragnet," those are the facts. But beneath the facts lies a whole universe of surprises.

First of all, the current standard format for orchestra concerts (overture, concerto, intermission, symphony) is really a 20th century invention. Starting about a third of the way through the 18th century (which saw the real beginnings of today's orchestral repertory) and continuing through the 19th century, an orchestra concert was made up of what we today might consider to be disparate fare: works for an ensemble of about 50 players, to be sure, but also some chamber music, vocal music and assorted other musical entertainments. In fact, it is not far-fetched to recognize that those performances were early forms of the variety show and vaudeville formats. A particularly piquant example of this took place at the premiere of Beethoven's Violin Concerto in 1806, when the soloist, Franz Clement (for whom Beethoven had composed the work), entertained his audience between the first and second movements by playing some harmless ditty while holding his violin upside down! And at the opening concert of the New York Philharmonic in 1842 no fewer than three conductors were involved, and the program consisted of Beethoven's Fifth Symphony, a Weber Overture, a Quintet by Hummel, two vocal soloists who sang arias and a duet from operas by Mozart, Beethoven and Weber and a "New Overture" by a composer now largely forgotten, Johann Wenzel Kalliwoda.

On our July 28 Live From Lincoln Center program Maestro Langrée plans to revisit the stages of yesteryear and to present the concert in the format of the time. He will also offer his own comments on the music and the format.

As mentioned, Mozart's "Haffner" Symphony constitutes the glue of the evening. BUT. The Symphony's four movements will not be played consecutively; rather, as was the custom 200-plus years ago, the work will be heard one movement at a time, and between each movement will come other music by other composers. Renée Fleming will make her first appearance of the evening after the "Haffner" first movement, and she will sing three great soprano arias from Handel's *Semele* and *Samson*--"Endless Pleasure"; "O Sleep, Why Dost Thou Leave Me"; and "Let the Bright Seraphim". Then the second movement of the "Haffner"

Symphony will be played. It will be followed by the first movement of a Symphony in G Minor by Johann Christian Bach, one of the sons of the great Johann Sebastian, a composer himself who settled in London and came to be known as the "London Bach".

Then we go back to music by Mozart, as Stephen Hough comes on stage to play the slow movement of the A Major Piano Concerto, Köchel listing 488. The Concerto is one of Mozart's sunniest, and the slow movement is a particular gem. Hough follows through the Concerto movement with three of the pieces for keyboard by the 17th and 18th century French composer, Jean-Philippe Rameau. Then Renée Fleming will return to sing Mozart's "Bella mia fiamma" K. 528, and the program will end with the last two movements of the "Haffner".

The creation of the "Haffner" Symphony is strong testimony to the sometimes offhand and casual circumstances that led to the composition of some of Mozart's most sublime music. Sigmund Haffner was one of the most prominent citizens of Salzburg in the latter half of the 18th century. During two weeks in July in 1782 Mozart produced a six-movement serenade to celebrate the marriage of Haffner's sister, Elisabeth. Six months later Mozart was faced with the need to produce a new symphony for a concert he was to conduct in Vienna. Time was short and he wondered if there might be material he could use from the earlier serenade. He took four of the original six movements, added parts for clarinet and flute to the original scoring, and came up with the Symphony No. 35 in D, one of the enduring masterpieces of the literature. Because of its origin the score has been known as the "Haffner" Symphony almost from its inception.

Renée Fleming has been guest artist several times previously on our Live From Lincoln Center series, most notably perhaps in a joint recital with the baritone, Dmitri Hvorostovsky, and in an intimate evening in the Kaplan Penthouse. Stephen Hough makes his Live From Lincoln Center debut on this occasion. He studied at the Royal Northern College of Music in Manchester, England and later continued at New York's Juilliard School with the renowned piano pedagogue, Adele Marcus. In 1983 he won the prestigious Naumburg International Piano Competition in New York and his international career was launched.

This, then, is the rather unusual treat that awaits us on the evening of Thursday, July 28, our next Live From Lincoln Center presentation. As usual I leave you with the suggestion that you check your local PBS station for the exact date and time of the telecast in your area.

See you then!