

WIENER PHILHARMONIKER

Vienna 1783, London 1792, and a Box of Toys

Saturday, January 23, 2027 · 19:30 · Großes Festspielhaus

Adam Fischer, conductor · Igor Levit, piano

TONIGHT'S PROGRAMME		MIN
1	HAYDN 1732–1809 <i>Symphony No. 97 in C major, Hob. I:97</i>	25'
2	MOZART 1756–1791 <i>Piano Concerto No. 13 in C major, K. 415</i>	25'
3	MOZART 1719–1787 <i>Cassation in G major, LMV VIII:7</i>	
4	MOZART 1756–1791 <i>Symphony No. 35 in D major, K. 385, 'Haffner'</i>	20'
TOTAL MUSIC		70'

Joseph Haydn

1732–1809

Symphony No. 97 in C major, Hob. I:97

25 minutes

ABOUT THE WORK

Joseph Haydn wrote this symphony in London in 1792, towards the end of his first visit to England. He had been brought there by Johann Peter Salomon, a violinist and impresario who put on concerts at the Hanover Square Rooms and also led the orchestra from the first desk. The twelve symphonies Haydn composed for London across two visits are numbered 93 to 104. No. 97 is the fifth of them by number, though it was the last to be written of the first group of six.

WHAT TO LISTEN FOR

I. Adagio. Vivace. The slow introduction is soft and searching and takes its time to settle in the home key. Then the Vivace bursts in with a fanfare that simply spells out the C major chord, the kind of gesture that usually ends a movement rather than starting one. The second theme is a Ländler, an Austrian country waltz, over plucked basses.

II. Adagio ma non troppo. A set of variations in F major on a quiet, strolling tune. A stormier variation in the minor interrupts. In the variation that comes after it

Haydn asks the violins to play close to the bridge (sul ponticello), which gives a thin, glassy, slightly metallic sound.

III. Menuetto and Trio: Allegretto. A broad, public minuet in which the scoring keeps changing. In the last eight bars of the trio, listen for the single violin riding above the others: that is Salomon's solo.

IV. Finale: Presto assai. A quick, playful finale, full of stops, starts and conversations between the sections, rounded off with trumpets and drums.

Wolfgang Amadeus Mozart

1756–1791

Piano Concerto No. 13 in C major, K. 415

25 minutes

ABOUT THE WORK

When Wolfgang Amadeus Mozart settled in Vienna as a freelance musician, his best way of earning money and a name was to appear as soloist in his own piano concertos. In the winter of 1782 to 1783 he wrote a set of three for his subscription concerts: K. 413 in F, K. 414 in A and this one in C, which he himself called the third of them. They were the first concertos he composed for those concerts.

WHAT TO LISTEN FOR

I. Allegro. The orchestra begins quietly, with the violins entering one after another in imitation, and builds to a full, festive tutti with trumpets and drums. When the piano comes in, it brings its own, more decorative ideas. Listen for a rising unison figure, like a rocket going up, that recurs in the closing sections.

II. Andante. A simple song in F major, with the melody spun out in long, ornamented lines by the soloist.

III. Allegro. A cheerful rondo in 6/8 time that is twice stopped in its tracks by a short Adagio in C minor, as if a scene from a serious opera had wandered into a comedy. After the last return of the rondo tune the music does not build to a loud finish. It thins out, scatters and ends pianissimo.

Leopold Mozart

1719–1787

Cassation in G major, LMV VIII:7

ABOUT THE WORK

The piece on tonight's programme comes with a question mark attached, and the festival's own listing says so: a Cassatio in G major catalogued among Leopold Mozart's works, 'probably' his arrangement of the so-called Toy Symphony, which is itself now attributed to someone else.

WHAT TO LISTEN FOR

Listen for which instruments the players produce and who is asked to play them: the falling two-note call of the cuckoo, the chirp of the quail, the dry clatter of the rattle, a trumpet with one note, a drum. Around the toy movements, the cassation is light entertainment music of the kind that Salzburg musicians were regularly asked to supply.

Wolfgang Amadeus Mozart

1756–1791

Symphony No. 35 in D major, K. 385, 'Haffner'

20 minutes

ABOUT THE WORK

In July 1782 Wolfgang Amadeus Mozart, newly established in Vienna, received a request from his father in Salzburg. Sigmund Haffner the Younger, of Salzburg, was about to be raised to the nobility, and a serenade was wanted for the celebrations. Mozart had written the Haffners a serenade once before, for a wedding in 1776. This time the timing could hardly have been worse. He was busy, and he was about to get married himself, on 4 August. He wrote the music in haste and sent it home to Salzburg a movement at a time.

WHAT TO LISTEN FOR

I. Allegro con spirito. Mozart told his father that this movement should be played with fire. It opens with the whole orchestra leaping up in octaves, and that single idea drives nearly everything that follows: even the second theme is the first one in new clothes, a habit more typical of Haydn than of Mozart.

II. Andante. In G major, relaxed and graceful, serenade music at its most amiable. In the middle, where a development would normally go, the woodwind play a short passage like a quiet chorale.

III. Menuetto and Trio. A bright, emphatic minuet in D, almost all of it loud, with a smoother, gentler trio in A major.

IV. Presto. Mozart's instruction for the finale was that it should go as fast as possible. It starts quietly in the strings and then explodes. Listeners have often noticed its kinship with the overture to *The Marriage of Figaro* and with Osmin's gloating aria in *Die Entführung aus dem Serail*, the opera Mozart had staged in Vienna only weeks before he wrote this movement. Watch for the sudden silences and the bursts of sound that follow them.

Tonight's artists

Igor Levit *piano*

Levit is the soloist in the C major Concerto K. 415, a piece Mozart wrote to play himself at his own Vienna concerts.

Igor Levit was born in Nizhny Novgorod in 1987 and moved with his family to Germany when he was eight. He studied in Hanover, where he has been a professor of piano since 2019. He received the Gilmore Artist Award in 2018, released a complete recording of the Beethoven piano sonatas in 2019 and was named Artist of the Year by Gramophone in 2020. During the lockdown of 2020 he became widely known for the house concerts he streamed from his home in Berlin.

CONCERT PROGRAMS

<https://concertprograms.eu/concerts/wp-2027-01-23-fischer>

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