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**WMC**  
**2022**



# **Charity concert of the** **Bavarian Classics**

10<sup>th</sup> World Congress on Mummy Studies

**Sunday, 04 September 2022 – 18:00 h**

Eurac Research

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Viale Druso/Drususallee 1

Bolzano/Bozen

**Entrance: voluntary contribution**

The contributions are used to support young researchers attending the congress

## **Program**

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**WOLFGANG AMADEUS MOZART**

(1756 – 1791)

**Overture to Titus KV 621**

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**JOAQUIN RODRIGO**

(1901 – 1999)

**Concierto de Aranjuez for guitar and orchestra**

Allegro con spirito

Adagio

Allegro gentile

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**LUDWIG VAN BEETHOVEN**

(1770 – 1827)

**Symphony No. 1, C major, op. 21**

Adagio molto, Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio, Allegro molto vivace

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# Revolution versus Tradition

## On Mozart's Titus Overture and Beethoven's 1st Symphony

**Paris 1791** – the king flees the city and is confronted and arrested near Metz in June. His prestige is gone. Berlin (Prussia) and Vienna (Habsburg) form a military union against revolutionary France in August. In early September, a new constitution is adopted in Paris, finally stripping the king of his power, and granting decisive legislative rights to the elected parliament.

**Prague 1791** – the coronation of the Bohemian king is about to take place. Leopold II, the German Habsburg emperor residing in Vienna, is to be enthroned with pomp and glory. An opera that has not yet been composed is to be performed. The time frame the composer has to complete this grand work is barely 2 months. The text (a 50 year old libretto), the plot (almost non-existent) and the language (Italian) are fixed. So is the Prague National Theater along with the local resident ensemble and its orchestra. Italian **solo singers** must hastily be hired. Only they will be able to bring about a world premiere of the libretto (now textually spruced up, but still very dusty) with new music in the shortest possible time.

**The best of the best** was chosen for the composition: Antonio Salieri. However, he declined, saying he was overworked. The **second choice**, Mozart, agrees. Although he too is overworked and fully occupied with his Magic Flute. He also has absurdly high gambling debts and a crying infant in the house to provide for. He asks Franz Xaver Süssmayer, the later composer of his Requiem, for help with the (much too long)

recitatives. Thus, two operas are written at the same time, the Italian Titus, in the original: **La Clemenza di Tito** (The Clemency of Titus), a traditional opera seria, and the German-language Magic Flute, a popular Singspiel with entirely new dramatic elements - both will be his final stage works. One stylistically backward-looking, the other pointing far into the musical future.

Mozart wants to rehearse Titus personally and conduct the premiere. It's his last chance! He travels to Prague for the rehearsals. It is probably only here that the actual overture is written, sometime between his arrival on August 28 and the premiere on September 6. The music of this prelude does not appear in the opera again; it is a compact single piece in C major constructed in conventional sonata form; only the reversed recapitulation of the two groups of themes is a special feature - for connoisseurs and connoisseurs only(?). Hard, clear, somewhat impersonal, but extremely precise! A four-movement symphony could also begin like this. The style: neoclassical. If you are looking for a counterpart in architecture, you will find it in Berlin in the form of the Brandenburg Gate, inaugurated at the same time. If Mozart were the architect, it is very likely that two columns would be upside down...

**Vienna 1797** – After Mozart died unexpectedly in December 1791, he was one of the first composers who did not immediately fall into oblivion, but whose fame began to increase steadily. His last three symphonies played a large part in this. His friend Joseph Haydn also presented his own groundbreaking London symphonies to the astonished Viennese public in 1796 and 1797. Works with four movements, slow introductions, and full orchestra. Together with Mozart's late symphonies, plus his Paris, Linz and Prague symphonies, the triumph of the symphonic genre reached its first peak. This sets a formidable bar for anyone intending to do the same - and many are trying.

In France, meanwhile, a regime of terror is spreading without restraint, the likes of which have not been seen in Europe for a long time. The monarchy has disappeared, but not its supporters. The Prussia-Habsburg alliance had failed in its attempt to defeat the French army - for the time being. France's border, now on the Rhine, has advanced far into the German-speaking area.

**Paris 1799** – A young, highly successful General gains more and more power and appoints himself Consul of the Republic. He ends the chaos of the State and declares the Revolution over, but its supporters cannot come to terms with this. Napoleon's campaigns lead as far as Egypt, where a number of scientists travel with him and bring back numerous ancient antiquities, including several mummies. Ludwig van Beethoven from Bonn on the Rhine admires this Napoleon Bonaparte from Corsica very much. He is 8 cm taller than Beethoven (1.60 cm) and about a year older.

As an artist, one either comes to terms with this new era or leaves its sphere of influence. The aspiring piano virtuoso and ambitious composer Beethoven does both: infected early on by the ideas of the revolution, he chooses the imperial city of Vienna, the stronghold of conservatism and the old order, as the city of his future work - and of his financing. The pianist Beethoven conquers the concert scene with his solo works, prime example: the Sonata op. 13 „Pathétique“ from 1798. Nobody had ever played the piano like Beethoven who's goal is to surpass even Haydn, Mozart and their symphonies.

**Vienna 1799** – Beethoven writes his 1st Symphony in C major. Together with the 1st Piano Concerto, it is premiered the following April at the old Burgtheater and is generally well received. A sensation, however, is something else. Four movements, 28 minutes duration. Instrumentation: strings and 2-part winds plus timpani – no different from Mozart or Haydn. A slow introduction in each of the corner movements - also a musical element that been around for a long time. Contemporaries, however, were very pleased and judged extremely kindly: “praise and recognition”, “much art”, “novelty and richness”, “clear and light order”, “flow of the most pleasant melodies”, “splendid creation of art”, “all instruments used excellently”. Small reservation: “the wind instruments used too much”.

What, then, is special about this symphony, which, at first hearing, seems to be a fellow work of the epoch? Let's let one of the first witnesses report here as well: the **1st movement, Adagio molto** “took off at the very moment when an eager audience was expecting the first vigorous gathering of a large numerous orchestra - with a seventh chord”. This is unheard of. “Such a beginning does not fit the opening

of a great concert”. A seventh chord (C7), awful, in piano to boot, as the beginning of a symphony: a discord, a violation of convention and established symphonic etiquette. For 11 long measures, moreover, the home key remains completely unclear, and only when the dominant G major is reached in measure 12 can one look forward to the redemptive C major of the **Allegro con brio** and follow with relief the sonata form that now follows. Everything is back on track!

But anyone who, as an informed connoisseur of the melodic phrases current at the time, follows the movement attentively must notice the short passage from measures 160-170. Here, the musical canon of the French Revolution is quoted in a very small space: a melange of the Marseillaise, the Hymne à la Liberté and the Chant du départ is heard. (Attention - these 10 bars pass by in a flash!) Today's ears no longer recognize this! Even more: the unusually triumphant end of the first movement (from bar 277) would then also get a/its (political) meaning! The revolution triumphs...

Everything that the first movement has produced up to this point, in the way of little frights, has evaporated following the **Andante cantabile con moto**. As if Beethoven had personally dedicated this movement to his teacher Joseph Haydn! And he also follows his model Mozart in the instrumentation: the use of **quiet** trumpets and timpani from bar 53 on (and again exactly 100 bars later) reminds us of the slow movement of the Linz Symphony with its unique tonal constellation. Everything on the up and up!

Whoever expects a **minuet** in the 3rd movement, according to the title, will soon be disabused: this is no longer a minuet, but rather the first real Scherzo of Western symphonic music. The tempo marking **Allegro molto e vivace** alone indicates this - no more gallant courtly dance is to be expected here. In this movement, Beethoven answers what Haydn had previously demanded: to invent a new form, beyond the old minuet structures.

And then the beginning of the **4th movement, Finale!** 6 bars of **Adagio** as introduction. The full orchestra first plays a meaningful G in unison. Then the first violins move one after the other from this G (very carefully) up a third, then a fourth (especially carefully), a fifth

(over-cautiously), a sixth and finally a seventh. An approach? A climb up the stairs in the dark? Only with the rapid run to the octave G, is the goal reached, the ground floor climbed, the light switched on, the new tempo **Allegro molto vivace** started and the party can begin. (Interjection: the French knew this long ago and would call such a thing a **Parisian rocket**. Mozart was also already aware of it, and had used it in his Paris Symphony.) But: never again, before, or since, has there been such a humorous finale in a symphony. Joseph Haydn must have been immensely pleased!

Abstract: The 29-year-old young man from Bonn on the Rhine achieved important and respectable success in the metropolis of Vienna. Whether his true intentions were recognized must be further researched and discussed. Another eight symphonies will follow...

Hans Hubert Gerards, *Bavarian Classics*



Photo: Adobe Stock/Zlatko Guzmic

## On Rodrigo's Concierto de Aranjuez

Much has been said and written about the Concierto de Aranjuez by Spanish composer Joaquín Rodrigo since its composition in 1938/39. Rodrigo himself relates the following anecdote:

### **Why and how the Aranjuez Concerto was created**

(by Joaquín Rodrigo)

*In September 1938, I passed through San Sebastián on my way to France. (...) The Marquis of Bolarque brought Regino Sainz de la Maza and me together for dinner. We ate well and did not drink badly; the moment was favorable for fantasies and audacity. (...) Suddenly Regino said with that volatile and determined tone that characterizes him so well:*

*"Man, you must come back with a concerto for guitar and orchestra". To soften me he added in a soulful voice: "it is the illusion of my life. You are the one who is called to be something like "the chosen one".*

*I drank two glasses in a row of the best Rioja and exclaimed with the most convinced tone in the world:*

*- Man, that's done!*

*The scene has remained deeply in my memory, because that night was a pleasant memory in my life and a moment of calm in those (hours) that were not calm at all for Spain and threatening for Europe.*

*I also remember - I don't know why, everything to do with the Aranjuez concerto has remained in my memory - that one morning, two months later, I was standing in my little studio in the Rue Saint-Jacques, in the heart of the Latin Quarter of Paris, and vaguely thinking of the concerto, since the thought of it appealed to me because I judged it difficult, I heard without hesitation the complete theme of the 'Adagio' singing in me in one go, and ... then, almost without transition, the third movement. I quickly realized that the job was done. Our intuition does not deceive us in this...*

*If something like inspiration led me to the Adagio and the concluding Allegro, that irresistible and supernatural force, I came to the first movement by reflection, calculation and will. It was the last of the three; I finished the work where I should have begun it.*

Rodrigo dedicated the work to his wife Victoria, with whom he had spent their honeymoon in Aranjuez. However, the official dedication - recorded in the score - is addressed to the initiator of the composition, the guitarist Regino Sainz de la Maza.

The popularity that the work has enjoyed since its composition is unique. The second movement especially has made it to the ranks of a folk song melody. There is hardly anyone who does not immediately know after the first three notes what piece it is. Comparable to Maurice Ravel's Bolero, it is one of the pieces of music in history that has engraved itself into the collective subconscious and thus has universal recognition.

At the same time, however, this circumstance makes it so difficult for the interpreter to devote himself to the work again and again without allowing himself to be manipulated by the clichés of the countless performances he has previously heard. It is not the anecdotal features of the work that may be decisive for one's own interpretation, be it the biographical details of the composer, be it the often-trivializing illustrations of the piece with scenes from the palace, its gardens, its beauties. Music always remains music. It is the careful study of all compositional details that forms the prerequisite for a "fresh" and unspent performance. Together conductor, orchestral musicians, and

a soloist devote themselves to an intimate approach to the piece and its details, as required by the good virtues of chamber music, where each member of the ensemble shares the same artistic responsibility both in the success and forcefulness of the performance. Only in this way can we, the performers, succeed in bringing about a performance that shows the masterpiece in a new light and gives the listener the feeling of experiencing the piece for the first time, despite its familiarity of witnessing its premiere, so to speak. May we also succeed in this performance.

**Wolfgang Weigel, guitarist**



Photo: © Courtesy of the Fundación Victoria y Joaquín Rodrigo

## Peter Schmelzer

### CONDUCTOR



Photo: Angela Lutz

Born in Austria, he studied violin, trumpet, organ, conducting and piano at the University of Music and Performing Arts in Graz. He completed his studies with a teaching degree in piano and a Kapellmeister and conductor's diploma. He is a graduate of the master class of Prof. Arvid Jansons, the former chief conductor of the St. Petersburg Philharmonic Orchestra.

Peter Schmelzer's studies with Maestro Leonard Bernstein are of great importance to him and have had a lasting influence on the personal style of interpretation of the conductor Peter Schmelzer with the remarkably extensive repertoire. With guest contracts at renowned theaters and orchestras, such as - Royal Opera Stockholm, Volksoper Vienna, Kammeroper Vienna, Munich Symphony Orchestra, Moravian Philharmonic Orchestra, Vituosi di Praga, State Operetta Dresden, Janacek Philharmonic Orchestra, Opera House Graz, Russkaya Philharmonia Moscow, State Opera Tirana, Opera Festival St. Margarethen, Orquesta Sinfonica de Bilbao, Festival de Música Contemporánea de Alicante, Orquesta de camara Reina Sofia /Madrid) - Peter Schmelzer has gained international reputation.

In 2004, the Federal President of the Republic of Austria, Dr. Thomas Klestil, awarded Peter

Schmelzer the professional title of Professor in recognition of his artistic services to the Republic of Austria.

In addition to the traditional opera and concert repertoire, Maestro Peter Schmelzer also turned to the composers of the twentieth century. His engagement with contemporary works has led to numerous world premieres under his direction. His CD recordings cover the classical as well as contemporary repertoire.

Since 2017, he has been a permanent guest conductor of the Bavarian Classics Orchestra. In addition to his conducting activities, he teaches opera and song interpretation, as well as music-dramatic performance in collaboration with the TOHO University of Music, Tokyo.

As part of the guest performance tour of the "Stagione d'Opera Italiana" he conducted the opera NABUCCO at various theaters in Germany, Switzerland, and Austria. Master classes for opera and song interpretation, as well as music-dramatic performance led him, among others, to the Vanke Liangzhu International Arts Academy in Hangzhou (China) where he was awarded the title "Guest Professor".

Further information about the conductor Peter Schmelzer can be found at [www.schmelzer-dirigent.at](http://www.schmelzer-dirigent.at).

## Wolfgang Weigel

### GUITARIST



Photo: Anna Segal

Since more than four decades Wolfgang Weigel is committed to the classical Spanish guitar. His activities, performing, recording and teaching, made him a representative of his instrument with international acclaim. Primarily his interests concentrate on Spanish music of the 20th and 21st century, thus the music of his generation to today's composing. Weigel performed and premiered a vast repertoire. Since the end of the eighties until today he became an acknowledged part of the Spanish music scene. His artistically active friendship to composers like Antonio Ruiz-Pipó, Carlos Cruz de Castro, Tomás Marco, Cristóbal Halffter, and many other emblematic figures of the contemporary music life, his knowledge of their artistic intention made him an authentic witness. Echoes of his connections are numerous compositions which were dedicated to him, amongst them various concertos for guitar and orchestra and chamber music.

His interest in the guitar grew in early childhood when he began to learn and to

play all kinds of music and styles. After accomplishing his professional studies at the music academies of Saarbrücken and Lübeck between 1970 and 1974 he dedicated himself to teaching and to perform. The improvement of his own artistic shape mainly he gained while working and learning with his friend and mentor Karl Scheit, legendary guitar professor at the Vienna Music academy.

In 1983 Weigel became lecturer at the music academy in Münster where he taught students from all over the world during the following twenty-three years. As a competent expert Weigel had been invited internationally to all kinds of masterclasses and lectures and to join the juries of leading competitions like "Certamen Francisco Tárrega" Benicásim, "Francisco Guerrero" Madrid, "Alhambra", Valencia (Spain), "Dr. Luis Ziguil", Viña del Mar (Chile), "Guitar Foundation of America" (USA).

Weigel's commitment as a performer, teacher and promoter of the guitar art made him a unique and distinctive ambassador of his instrument and the music of his time.

## **Bavarian Classics**

The Bavarian Classics, founded in 1990 and based in Baldham near Munich, are a classical symphony orchestra comprising about 50 amateur musicians from various professions and age groups. Professional musicians are also involved as conductors and soloists in important orchestral positions.

The orchestra members come not only from different regions of Germany, such as Munich, Stuttgart, Dresden, Frankfurt and Lübeck, but also from other European Countries such as Switzerland and Austria.

For more than 30 years, the orchestra has been taking part in concert tours and using the opportunity to explore new cities as tourists. When this happens, an intensive week of rehearsals is followed by one or two concerts in special places. Previous events have taken place in Austria, Italy, France, Majorca, Greece, Turkey and even in China.

The programs focus on both large orchestral works and selected chamber music works from the classical and romantic periods. The orchestra was led from 1990 to 2011 by Hans Walter Kämpfel, former general music director in Aachen and Bremen. Since summer 2011, rehearsal periods and concerts have taken place under different conductors.

Since 2017, the orchestra now plays under the artistic direction of Peter Schmelzer. Originating from a circle of friends of enthusiastic musicians, the orchestra has developed into a large ensemble with the goal of performing to an interested public audience with charity concerts. The musicians have played in South Tyrol on three prior occasions as guests and have given successful concerts in Brixen, Sterzing and in Algund near Meran. They are particularly pleased to be able to play here in Bolzano and honored to be able to officially open the World Congress on Mummy Studies.

## **MUSICIANS**

|                              |   |
|------------------------------|---|
| <b>Conductor</b>             | <b>Peter Schmelzer</b>  |
| <b>Soloist</b>               | <b>Wolfgang Weigel, Guitar</b>  |
| <b>1<sup>st</sup> violin</b> | Christel Köpke, Ingrid Dost, Astrid Flury, Heide Gliesche<br>Barbara Helck, Lieselotte Krammer, Wolf Kunze                          |
| <b>2<sup>nd</sup> violin</b> | Veronika Diekmann, Bernadette Fischl, Brigitte Hahn, Iris Ibel,<br>Jutta Kennerknecht, Eberhard Köhl, Margit Stabinger, Josef Sturm |
| <b>Viola</b>                 | Hans Gutmeyr, Marlene Bachhuber, Wolfgang Gliesche,<br>Georgia Holzapfel, Annegret Schacke  |
| <b>Violoncello</b>           | Karl Fürst, Andrea Huss, Mechtild Kretschmer, Klaus Reiter,<br>Wolfgang Schirmer  |
| <b>Contrabass</b>            | Peter Heidenreich, Klaus Meyers, Helmut Wagner  |
| <b>Flute</b>                 | Mechtild Röckl, Angela Weigel   |
| <b>Oboe</b>                  | Wofgang Röckl, Walter Egli  |
| <b>Clarinet</b>              | Andrea Boos, Helmut Kennerknecht  |
| <b>Bassoon</b>               | Bernhard Koelber, Annette Streib  |
| <b>Horn</b>                  | Thomas Beikircher, Dominik Rahmer   |
| <b>Trumpet</b>               | Hans Hubert Gerards, Stefanie Heck  |
| <b>Timpani</b>               | Thomas Hämmerlein   |



## **Info & Contact**

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## **Cover Photocredits:**

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