

**NAXOS**
AudioBooks

**NON-
FICTION**

BIOGRAPHY



Perry Keenlyside

The Life of Wolfgang Amadeus Mozart

Read by
Nigel Anthony
Paul Rhys
Edward de Souza
David Timson
Anna Patrick

NA314412D

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| 1 | Mozart – the child prodigy | 7:20 |
| | MOZART – KYRIE FROM REQUIEM | 8.550235 |
| | Slovak Philharmonic Orchestra | |
| | Zdenek Kosler | |
| | LEOPOLD MOZART – TRUMPET CONCERTO IN D from | |
| | FAMOUS TRUMPET CONCERTI | 8.550243 |
| | Miroslav Kejmar, trumpet/Capella Istropolitana/Peter Skvor | |
| | MOZART – PIANO VARIATIONS VOL. 1 | 8.550611 |
| | Francesco Nicolosi | |
| 2 | January 1762 – the first journeys | 5:28 |
| | MOZART – PIANO VARIATIONS VOL. 1 | 8.550611 |
| | Francesco Nicolosi | |
| 3 | Paris and London, 1763-4 | 5:28 |
| | MOZART – SYMPHONIES NOS 1-5 | 8.550871 |
| | Northern Chamber Orchestra/Nicholas Ward | |
| 4 | A cantata and an opera and more travels | 9:39 |
| | MOZART – OVERTURE – BASTIEN AND BASTIENNE | 8.550185 |
| | Capella Istropolitana, Barry Wordsworth | |
| | MOZART – STRING QUARTET K80 | 8.550541 |
| | Éder Quartet | |
| 5 | A performance of Allegri's Miserere | 7.56 |
| | ALLEGRI MISERERE | 8.550827 |
| | Oxford Camerata/Jeremy Summerly | |

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| 6 | Mozart in Salzburg | 16:29 |
| | MOZART – SYMPHONIES NOS 25 K183 | 8.550113 |
| | Capella Istropolitana, Barry Wordsworth | |
| | MOZART – EXSULTATE JUBILATE K165 | 8.550495 |
| | Camerata Cassovia/Johannes Wildner | |
| | MOZART – CHURCH SONATA K67 | 8.550512 |
| | János Sebestyén, organ, Ferenc Erkel Chamber Orchestra (Budapest) | |
| | MOZART – SERENADE HAFNER K250 | 8.550333 |
| | Takako Nishizaki/Capella Istropolitana/Johannes Wildner | |
| | MOZART – OBOE CONCERTO K314 | 8.550345 |
| | Martin Gabriel, oboe, Vienna Mozart Academy/
Johannes Wildner/conductor | |
| 7 | The last journey – mother and son | 8:37 |
| | MOZART – PIANO SONATAS VOL. 3 K279 | 550447 |
| | Jenő Jandó, piano | |
| | MOZART – PIANO SONATAS VOL. 1 K310 | 8.550445 |
| | Jenő Jandó, piano | |
| | MOZART – VIOLIN SONATA K304 | 8.553110 |
| | Takako Nishizaki, violin/Jenő Jandó, piano | |
| 8 | A period in Mannheim | 12:22 |
| | MOZART – SINFONIA CONCERTANTE K364 FOR VIOLIN
AND VIOLA | 8.550332 |
| | Takako Nishizaki, violin/Ladislav Kyselak/Capella Istropolitana/
Stephen Gunzenhauser | |
| | MOZART – CONCERTO FOR FLUTE AND HARP K299 | 8.550159 |
| | Jiri Valek, flute/Hanna Mullerova, harp/Capella Istropolitana,
Richard Edlinger, conductor | |

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- 9 Changes in love and position** 5:48
MOZART – CHURCH SONATA K336 8.550512
Janos Sebestyén, organ, Ferenc Erkel Chamber Orchestra (Budapest)
- 10 The final departure from the Archbishop's employ** 6:34
MOZART – OVERTURE – IDOMENEO 8.550185
Capella Istropolitana/Barry Wordsworth
- 11 Marriage and independence** 14:54
MOZART – OVERTURE – DIE ENTFUHRUNG AUS DEM SERAIL 8.550185
Capella Istropolitana/Barry Wordsworth
MOZART – 'O WIE ANGSTLICH' (DIE ENTFUHRUNG) 8.550383
John Dickie, tenor/Capella Istropolitana/Johannes Wildner
CLEMENTI PIANO MUSIC 8.550452
Balázs Szokolay, piano
MOZART – PIANO VARIATIONS VOL. 2, K352 8.550612
Francesco Nicolosi, piano
- 12 The freelance composer – success in 1783** 14:47
MOZART – SERENADE HAFNER K250 8.550333
Takako Nishizaki/Capella Istropolitana/Johannes Wildner
MOZART – STRING QUARTET K387 8.550541
Éder Quartet
MOZART – SERENADE NO. 10 GRAN PARTITA 8.550060
German Wind Soloists
MOZART – PIANO QUINTET K452 8.550511
Jenő Jandó, piano/József Kiss, oboe/Béla Kovács, clarinet/
Jenő Keveházi, horn/Joszeif Vajda, bassoon
MOZART – HORN CONCERTO NO. 2 K417 Amadis 7174
Milos Stevove/Capella Istropolitana/Jozef Kopelman, conductor
MOZART – SYMPHONY NO. 36 K425 LINZ 8.550264
Capella Istropolitana/Barry Wordsworth
MOZART – PIANO CONCERTO NO. 14 K449 8.550202
Jenő Jandó, piano/Concentus Hungaricus/András Ligeti, conductor

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- 13 Mozart and the Freemasons** 11:29
MOZART – STRING QUARTET K464 8.550540
Éder Quartet
MOZART – STRING QUARTET K465 DISSONANCE 8.550105
Moyzes Quartet
MOZART – PIANO CONCERTOS K466, K467 8.550434
Jenő Jandó, piano/Concentus Hungaricus/András Ligeti, conductor
- 14 The Marriage of Figaro – the first modern opera** 7:41
MOZART – OVERTURE – THE MARRIAGE OF FIGARO 8.550185
Capella Istropolitana/Barry Wordsworth
MOZART – NON PIU ANDRAI, THE MARRIAGE OF FIGARO 8.550435
Andrea Martin/Capella Istropolitana/Vienna Mozart Orchestra/
Johannes Wildner
- 15 Erratic income** 8.03
MOZART – PIANO CONCERTOS NO. 23 K488, NO. 24 K491 8.550204
Jenő Janó piano/Concentus Hungaricus/Matyas Antal, conductor
MOZART – PIANO CONCERTO NO. 25 K503 8.550207
Jenő Jandó, piano/Concentus Hungaricus/András Ligeti, conductor
MOZART – CLARINET TRIO K498 KEGELSTATT 8.550439
Béla Kovács, clarinet/Jenő Jandó, piano/Gyorgy Konrád, viola
- 16 Prague 1787 – and then back to Vienna** 8:28
MOZART – SYMPHONY NO. 38 PRAGUE 8.550119
Capella Istropolitana/Barry Wordsworth
MOZART – STRING QUINTET K516 8.553104
Éder Quartet/János Fehérvári, 2nd viola
MOZART – EINE KLEINE NACHTMUSIK 8.553225
Capella Istropolitana/Wolfgang Sobotka

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- 17 The death of Leopold** 4:35
MOZART – STRING QUINTET K516 8.553104
Éder Quartet/János Fehérvári, 2nd viola
MOZART – STRING QUARTET K499 HOFFMEISTER
Éder Quartet 8.550547
- 18 Don Giovanni** 7:11
MOZART – DON GIOVANNI 'MADAMINA'
Andrea Martin/Capella Istropolitana/Johannes Wildner 8.550435
- 19 The great symphonies of 1788** 10:52
MOZART – ADAGIO IN B MINOR K540 8.550219
Péter Nagy, piano
MOZART – ADAGIO AND FUGUE, K546 8.550547
Éder Quartet
MOZART – SYMPHONY NO. 35 K385 Haffner 8.550186
Capella Istropolitana/Barry Wordsworth
MOZART – SYMPHONY NO. 39 K543 8.550299
Capella Istropolitana/Barry Wordsworth
MOZART – SYMPHONY NO. 40 K550 8.550299
Capella Istropolitana/Barry Wordsworth
MOZART – SYMPHONY NO. 41 K551 JUPITER 8.550299
Capella Istropolitana/Barry Wordsworth
- 20 Financial difficulties** 6:26
MOZART – QUARTET NO. 21 K575 PRUSSIAN NO. 1 8.550545
Éder Quartet
MOZART – CLARINET QUINTET K581 8.550390
József Balogh, clarinet, Danubius Quartet

21	A new opera – Così fan tutte	8:42
	MOZART – OVERTURE – COSI FAN TUTTE	8.550185
	Capella Istropolitana/Barry Wordsworth	
	MOZART – COSI FAN TUTTE 'DI SCRIVERMI OGNI GIORNO'	8.660008-10
	Borowska/Yachmi/Coles/Martin/Dicke/Mikulas/Slovak Philharmonic Chorus/Capella Istropolitana/Wildner	
	MOZART – STRING QUARTET NO. 22 K589 PRUSSIAN NO. 2	
	Éder Quartet	8.550544
	MOZART – STRING QUARTET NO. 23 K590 PRUSSIAN NO. 3	
	Éder Quartet	8.550547
22	The last year	7:35
	MOZART – PIANO CONCERTO NO. 27 K595	8.550203
	Jenő Jandó, piano/Concentus Hungaricus/András Ligeti, conductor	
	MOZART – AVE VERUM CORPUS K618	8.550495
	Kosice Teachers' Choir/Camerata Cassovia/Johannes Wildner	
	MOZART – INTROITUS & RECORDARE FROM REQUIEM	
	Slovak Philharmonic Orchestra/Zdenek Kosler	8.550235
23	Illness – and The Magic Flute	8:19
	MOZART – OVERTURE – THE MAGIC FLUTE	8.550185
	Capella Istropolitana/Barry Wordsworth	
	MOZART – DIE ZAUBERFLÖTE	8.66030-31
	Soloists/Hungarian Festival Chorus/Failoni Orchestra/Michael Halász	
24	The Clarinet Concerto – and the last days	14:14
	MOZART – CLARINET CONCERTO K622	8.550345
	Ernst Ottensamer, clarinet/Vienna Mozart Academy/ Johannes Wildner, conductor	
	MOZART – HOSTIAS FROM REQUIEM	8.550235
	Slovak Philharmonic Orchestra/Zdenek Kosler	
	MOZART – SERENADE NO. 10 GRAN PARTITA	8.550060
	German Wind Soloists	

Total time: 3:39:13

CAST

Narrator **Nigel Anthony**

Mozart **Paul Rhys**

Leopold Mozart **Edward de Souza**

Other parts **David Timson**

Anna Patrick



Nigel Anthony is one of Britain's leading voice actors with wide experience of reading for audiobooks and on radio. His extensive work for BBC Radio has won him several awards. He also reads *Robinson Crusoe* and *The Alexandria Quartet* for Naxos AudioBooks.



Paul Rhys has worked for the Royal National Theatre in *King Lear*, *Bent* and *The Invention of Love*, and for the Royal Shakespeare Company in *Much Ado About Nothing* and *The Merchant of Venice*. He has also performed across the country in plays such as *Design for Living* and *A Woman of No Importance*. His film work includes *Chaplin*, *Little Dorrit* and *Vincent and Theo* and his TV credits include *A Dance to the Music of Time* and *Kavanagh QC*.



Edward de Souza is one of the country's leading classical actors and has worked many seasons for the RSC, Royal National Theatre and Old Vic. His film credits include *The Thirty Nine Steps* and *The Spy Who Loved Me*. He also reads *Don Quixote*, *The Island Race* and *The New Testament* for Naxos AudioBooks.



David Timson has performed in modern and classic plays across the country and abroad, including *Wild Honey* for Alan Ayckbourn, *Hamlet*, *The Man of Mode* and *The Seagull*. He has appeared on TV in *Nelson's Column* and *Swallows and Amazons*, and in the film *The Russia House*.



Anna Patrick has worked for the Royal Shakespeare Company, Open Air Theatre, Theatre Clwyd and the Royal Court, in productions such as *Lady Windermere's Fan*, *The Duchess of Malfi*, *Othello*, *A Midsummer Night's Dream* and *As You Like It*. Her TV credits include *Inspector Morse*, *South of the Border* and *She's Out* and she has appeared in the films *Othello*, *A Short Cut* and *A Little Loving*.

Perry Keenlyside

The Life of Wolfgang Amadeus Mozart

A Musical Biography

Mozart is arguably the most often performed classical composer today. We hear his music everywhere: not only in the concert hall, on the radio and in fine recorded performances, but also in debased or arranged forms, as ‘muzak’ or comfortable aural wallpaper. Why should this be so? The answer seems to lie partly in the music itself, obviously enough – graceful, accessible, ‘charming’ – and partly in the myths which have grown up in the two hundred years and more since his death. The myths, which include the ‘chocolate box’ wonder-child, the misunderstood genius and the giggling freak of the film ‘Amadeus’, may contain at least a grain of truth, but they are all ultimately misleading and unnecessary simply because the real story of his life and music is in itself so memorable and compelling.

Wolfgang Amadeus Mozart was born in Salzburg in 1756 and died in Vienna in 1791. Within those thirty-five years he

wrote an astonishing quantity of music, and it may be tempting to feel that he composed with an urgency born out of a sense of his own human fragility. Yet this explanation is both speculative and unlikely: Mozart wrote so much because he was gifted with astonishing fertility and facility, and because as Europe’s first significant freelance composer he needed a constant supply of new works, not only to meet commissions but also in order to put on subscription concerts of his own. He began to compose in early childhood, having rapidly acquired proficiency on both keyboard and violin, and, unlike many a child prodigy, he continued to develop and mature as a musician throughout his brief adult life.

This life went through several distinct phases. Put simply, there were the years in which he toured the courts of Europe as a wanderkind, usually accompanied by his father and his sister (both of whom were formidable musicians in their own right);

then there were a few years at home in Salzburg as a junior court-musician to the Prince-Archbishop; and, finally, the ten years in Vienna as a mature and independent musician. Mozart's life is available to us in often fascinating detail because of the miraculous preservation of a mass of family and business correspondence: his father Leopold wrote home extensively during the years of European adventure, and then corresponded voluminously with his son in Vienna. Leopold was an intelligent, worldly man in spite of his provincial background, and his letters would be valuable even if he had not fathered a son who was a genius. Wolfgang was also an enthusiastic letter-writer, the tone and content of his correspondence ranging from crude familiarity to profound reflections on love and death. Towards the end of his life there are the famous begging letters to Michael Puchberg, a fellow freemason, which are dreadfully vivid in their evocation of a man desperate to sustain his honour, his credit – and his family.

Yet while he struggled to stay afloat in the competitive artistic world of Vienna, he produced a stream of wonderful compositions – an astonishing example of

the apparent detachment of genius in the midst of adversity. It is true that, towards the end of his life, there is an unmistakable sense in the music itself of the valedictory – the music seems to simplify itself into a sublime resignation – but the overriding impression in Mozart's music is of a well-nigh perfect balance between vitality and introspection, energy and elegance. And Mozart wrote in such a rich variety of forms: although not so much an originator of new forms as, say, Haydn, Mozart's particular contribution was to take an established genre and develop it beyond what had seemed possible before. This is abundantly true of his operas, which are effortlessly superior in dramatic sense and psychological depth to anything previously produced; and, to take another example, Mozart more or less invented the concerto as the brilliant and spaciously-conceived piece we know today.

What we know of Mozart's life gives us an extraordinary understanding of the personal and social context in which the great works were produced. Through the letters and certain crucial eye-witness accounts we find out about not only the economics, fashions and foibles of Viennese society, but also so much of his

personal life: his adolescent infatuations; the shock of his mother's death away from home, when he had to take an adult's responsibility for the subsequent arrangements; the excitement of his successful subscription concerts, where so many of the great piano concertos were first performed; Leopold's opposition to his marriage with Constanze; the strained relationship between adoring, disappointed father and struggling, independent son; the six children Constanze bore Mozart, of whom only two survived their father; the poignant details of the last months and the death-scene itself, so graphically described by Mozart's sister-in-law Sophie; and the

unmarked pauper's grave which was the final resting-place of the once-adored prodigy.

Notes by Perry Keenlyside

Music programming by Perry Keenlyside and Simon Weir

Cover picture: Wolfgang Amadeus Mozart by Joseph Lange,
courtesy of the Bridgeman Art Library

Perry Keenlyside

The Life of Wolfgang Amadeus Mozart

Read by **Nigel Anthony • Paul Rhys • Edward de Souza
David Timson • Anna Patrick**

This is the poignant and compelling story of perhaps the most naturally gifted musical genius of all time. Copiously illustrated with examples of his music, it tells of Mozart's extraordinary childhood travelling the courts of Europe, and of how, after a brief period of fame in Vienna, his fortunes declined until his early death and last resting-place in a pauper's grave.

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