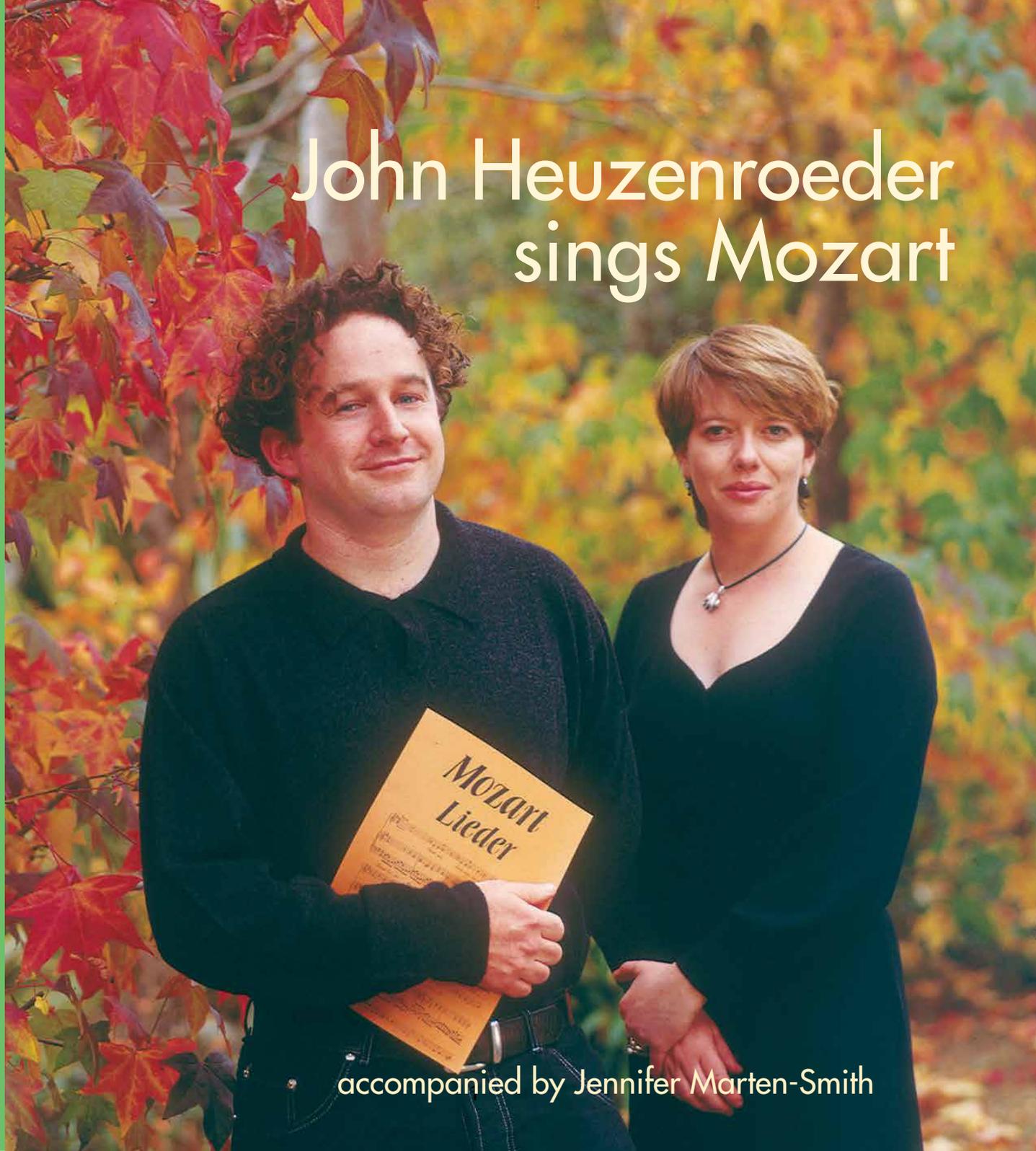


# John Heuzenroeder sings Mozart



accompanied by Jennifer Marten-Smith

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Wolfgang Amadeus Mozart (1756–1791)

- 1 An die Freude, KV53/47e (To joy) 3'21"
- 2 "Wie Unglücklich bin ich nit" KV147/125 1'10"
- 3 "Oiseaux, si tous les ans" KV307/284d 1'32"
- 4 "Dans un bois solitaire" KV308/295b 3'17"
- 5 Lied der Freiheit (Song of freedom) 2'07"
- 6 Die Verschweigung (Silence) 3'59"
- 7 Das Lied der Trennung KV519 (The song of parting) 4'53"
- 8 Lied zur Gesellenreise, KV468 (Traveller's song) 2'48"
- 9 "Verdankt sei es dem Glanz" KV392/340a 2'21"
- 10 "Sei du mein Trost" KV391/340b 2'48"
- 11 "Ich würd' auf meinem Pfad" KV390/340c 2'28"
- 12 Des Kleinen Friedrichs Geburtstag KV529 (Little Frederick's birthday) 1'53"
- 13 Das Traumbild KV.530 (Vision in a dream) 3'12"
- 14 Das Veilchen, KV476 (The violet) 2'23"
- 15 Die Zufriedenheit, KV473 (Contentment) 3'02"
- 16 Die Betrogene Welt (The world deceived) 2'43"
- 17 "Abendempfindung an Laura" KV523 ("Thoughts at eventide to Laura") 5'02"
- 18 An Chloe KV 524 (To Chloe) 2'41"
- 19 Warnung, KV433 (416c) (Warning) 1'41"
- 20 Der Frühling KV 597 (Spring) 1'46"
- 21 Das Kinderspiel, KV598 (Childsplay) 1'13"



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# Mozart and the *development* of Lieder

**Apart from a few celebrated examples, Mozart's twenty-nine songs for solo voice and piano are often overshadowed by developments in lieder that occurred during the nineteenth century, when the genre is generally acknowledged to have reached its zenith.**

Beginning with the songs of Schubert, through the works of Schumann, Brahms, Wolf, Liszt and others, lieder was the ideal nexus through which poetry and music were combined to express the Romantic aesthetic. While some of Mozart's later songs anticipate the great flowering of lieder which was to occur some twenty years later, his output belongs to the artistic climate of the late eighteenth century.

Like most other freelance composers of his time, Mozart was largely dependent on patronage for survival. Much of his time and talent was directed towards 'public' music making, such as the concerto, the symphony, and opera. Mozart was a pragmatic man, and he knew that providing these forms of music to the taste of both the aristocracy and the bourgeoisie was vital to his success and reputation in

the important cities of Europe .

However, there was also a growing and important market for 'private' or parlour music, as wealthy middle classes began to organise regular musical entertainment in their own homes. The piano, undoubtedly the most popular instrument of the time, was the perfect instrument to accompany the voice. Demand for settings of popular melodies quickly increased, and as publishing houses became more widespread, the writing of lieder was taken up by many composers throughout Europe. In the many cities he visited, and particularly in Vienna later in his life, Mozart encountered many opportunities to provide chamber music and lieder, and most of his songs would have been produced quickly on request. In one instance, he wrote an unspecified song for a musical evening in between his dinner

and attending the actual concert!

It seems that Mozart himself attached little importance to his songs; he does not make a direct mention of any of them in his extensive correspondence and he was less fastidious in his selection of poets than opera librettists. Despite this, his settings for each of the texts, particularly in the later songs, are rich in melodic invention and, as a group, they provide much listening pleasure. In nearly all his songs, virtuosity in both vocal line and piano part is avoided, a further indication of the appropriation of this form to the salon and amateur music making.

Mozart's songs were written sporadically throughout his life and the majority are in strophic form. The earliest examples, *An die Freude*, and *Wie unglücklich bin ich nit*, written during his teenage years, recall a baroque style, with

the piano providing a simple continuo-like accompaniment. Mozart's only songs in French, *Oiseaux, si tous le ans*, and *Dans un bois solitaire* written in 1777-1778, are more substantial. Their dramatic pauses and declamatory vocal writing show operatic influence, while the piano part embraces quasi-orchestral effects. *Verdankt sei es dem Glanz, Sie du mein Trost, Ich würd auf meinem Pfad* and *Die Zufriedenheit* all date from about 1780 when Mozart was in Salzburg. At only a dozen bars in length each, they display a simple hymn-like character.

Apart from *Das Traumbild*, which was written in Prague when Mozart was enjoying huge success with his opera *Don Giovanni*, the remainder of the songs were all composed in Vienna. Of these, the through-composed *Das Vielchen* is perhaps the best known on account of Goethe's poetry and Mozart's ability to characterise the subtle romantic overtones. The more elaborate *Abendempfindung* and *An Chloe* were written on the same day, and their vocal and pianistic sophistication, not to mention the sensual text of *An Chloe* suggest they were probably conceived

for a professional singer or very gifted amateur. The particularly beautiful and languorous *Das Lied der Trennung* is one of Mozart's longest songs, and closely resembles Barbarina's aria from act four of *The Marriage of Figaro*. Mozart's last solo song, *Das Kinderspiel*, was written in the last year of his life. It seems a fitting conclusion to the Mozart's lieder output, embracing, as Mozart did throughout his life, the full joy of life and nature.

ALEX FURMAN

The production of this CD was sponsored by Move Records with assistance from Paul Bram Diamonds and The Robert Stolz Society

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## John Heuzenroeder

Announcing the winner of the 1996 City of Melbourne Song Recital Award, the judges described John Heuzenroeder's performance as one which struck them "as having a most unusual sense of style — a performance you know you will long remember." John studied his Bachelor of Music (Performance) with honours at the Victorian College of the Arts. He has won numerous singing competitions and has performed with the Victoria State Opera and Opera Australia. John has also performed with the Melbourne Symphony Orchestra on various occasions, and regularly in oratorio performances in Melbourne. John Heuzenroeder also enjoys singing a variety of artsong including 20th century composers such as Britten and Poulenc. This is his debut solo recital disc.



## Jennifer Marten-Smith

Jennifer Marten-Smith was admitted into the University of Tasmania, aged sixteen. Although she was the youngest student, she won the Clarice Viney Prize for 'the best pianist in all courses' for each of the three years of her course. In 1986 Jennifer made her debut with the Tasmanian Symphony Orchestra. In 1993 she was awarded the North Forest Products Young Achiever of the Year Award for the Arts. She has worked as a repetiteur with the Australian Opera (now Opera Australia), State Opera of South Australia and the Victoria State Opera. She has been heard in live performance on ABC-FM and at the Melbourne International Festival. During 1997, Jennifer will perform Mozart's Lodron Concerto for Three Pianos and Orchestra and Saints-Saens Carnival of the Animals with the Melbourne Symphony Orchestra.



Art Song is distinguished from other forms of singing by the close attention paid to the mood of the lyrics and the importance of the accompanying piano. It is an intimate and powerful art form bringing together poet, composer, pianist, singer and audience member. But the performance of art song is all too rare today. A concern to reverse the diminishing numbers of practitioners and audiences led to the creation of the Song Recital Award in 1995 by Mietta O'Donnell and Tony Knox under the patronage of the distinguished contralto, Lauris Elms. A committee was set up, chaired by Professor John Poynter with members - Michael Bertram, Carl Carthy, Sonja Chalmers, Margaret Haggart, Linnhe Robertson, Michael Shmith, Joan Spiller, Maria Vandamme and Jeremy Vincent. In 1997 this Award also attracted the patronage of acclaimed pianist, Geoffrey Tozer.

John Heuzenroeder gave a memorable performance and won the City of Melbourne Song Recital Award in 1996. Judges were Stella Axarlis, Nicholas Heyward, Hartley Newnham, Nicola Ferner-Waite and Chair, Professor John Poynter.



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