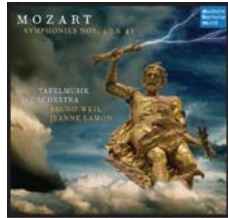


*Tafelmusik*

Baroque Orchestra and Chamber Choir

MEDIA RELEASE

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For Immediate Release  
September 6, 2006

**TAFELMUSIK RELEASES RECORDING OF MOZART MASTERWORKS:  
*Symphonies Nos. 40 & 41 on  
Analekta & Sony BMG's Deutsche Harmonia Mundi labels***

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<b>WHO:</b>	<b>Tafelmusik Orchestra Directed by Bruno Weil</b>
<b>WHAT:</b>	<b>CD release: <i>Mozart Symphonies Nos. 40 &amp; 41</i> (Analekta)</b>
<b>WHEN:</b>	<b>September 19, 2006</b>
<b>HOW:</b>	<b>Available through Tafelmusik and Canadian music retailers</b>

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Toronto – Tafelmusik proudly announces the release of the 74<sup>th</sup> addition to its discography, a recording of Mozart's 40<sup>th</sup> and 41<sup>st</sup> Symphonies, directed by prominent German Conductor Bruno Weil. The CD was recorded by Analekta, Canada's largest independent classical record company, and is available for purchase on September 19, 2006 through the Tafelmusik Box Office (416-964-6337) and at various Canadian retailers. This recording was also licensed to Sony BMG for European and Asian distribution on its prestigious **Deutsche Harmonia Mundi** label. Michael Brüggemann, Vice President of Sony BMG Masterworks in Germany expressed his thoughts on the recording:

"The recording of Symphony No. 41 together with the Symphony No. 40, is going to be one of the highlights of the Mozart Year and shows again Tafelmusik's performance on the highest stage."

Tafelmusik recorded the two works in the outstanding acoustics of the Glenn Gould Studio in Toronto. Tafelmusik thanks **Analekta's Executive Producer Mario Labbé** for his support of the project. Music Director Jeanne Lamon states: "Congratulations to Mr. Labbé for the partnership with Sony BMG. It is an incredible achievement and further exemplifies his vision and commitment to Canadian musicians."

This recording of Mozart's Symphony No. 41 "Jupiter" is historically significant as it represents the first aural argument for an apparent "mistake" found in Mozart's original musical score for the piece. Earlier this year Bruno Weil discovered that, even though Mozart was normally exceptional in the neatness and clarity of his manuscripts, it is possible that in haste he wrote notes for the bassoons in the wrong clef. See Thomas Otto's article below for details.

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Tafelmusik's recording of Mozart's Symphonies Nos. 40 & 41 was generously supported by Scott and Ellen Hand and Pamela and Gordon Henderson.

Tafelmusik's season presenting sponsor is **Sun Life Financial**.

**HSBC Securities (Canada) Inc.** is the sponsor of the Tafelmusik Baroque Summer Institute as well as a major corporate supporter of Tafelmusik's concert season.

Tafelmusik's season radio sponsor is **CLASSICAL 96.3 FM**.

*Tafelmusik Baroque Orchestra, led by Music Director Jeanne Lamon and founded in 1979, is one of the world's leading period performance ensembles. All members of the orchestra are specialists in historical performance practice, and their collaboration results in a delightful transparency, vitality and richness of sound. This season, Music Director Jeanne Lamon celebrates 25 years of inspired leadership of Tafelmusik. Tafelmusik is the Baroque Orchestra-in-Residence at the Faculty of Music of the University of Toronto. The Tafelmusik Chamber Choir, specializing in baroque performance practice and vocal technique, was formed in 1981 to complement the orchestra and celebrates its 25<sup>th</sup> anniversary this season. Tafelmusik performs over 50 concerts a year at home in Toronto, tours extensively around the world, has released over 70 CDs and has received 9 Juno Awards. In 2005, Tafelmusik received a Grammy Award nomination.*

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## Why has Mozart sounded like Debussy for the past 200 years?

**Director Bruno Weil discovers that  
the genius made a typographical error in the Jupiter Symphony**

**Thomas Otto**

*(Translation by Stephen George)*

Today Symphony Nr. 41 is among the most played of Mozart's symphonies. But only now, nearly 230 years later, the conductor Bruno Weil has made a discovery which can almost be called a small sensation. This has less to do with the history of the piece than with its performance history.

Bruno Weil had already directed the *Jupiter Symphony* many times. In the spring of 2006, he flew to Toronto to prepare for a CD recording of the piece with the Canadian orchestra Tafelmusik. As usual, he rehearsed the separate sections of the orchestra, including the horn section. They were rehearsing the fourth movement, *Molto Allegro*, when he noticed something in the *Finale* which sounded, initially, simply wrong to him. For Weil, it was clear: the error must lie either with the musicians, or with the printed orchestral parts, because it was hardly possible that it could lie with Mozart. But the horns had played their parts exactly as they were written. They could not resolve the issue during the rehearsal. Therefore Bruno thoroughly studied this passage in the score as published by H.C. Robbins Landon in the *Neuen Mozartsausgabe* in 1956. He compared this with the orchestral parts and with a facsimile of Mozart's handwritten score. Finally he realized that Mozart had actually made a mistake.

It concerns bar 255 *ff.* in the *Finale* of the fourth movement. Here the horns play D and F, the same pitches as the trumpets. Mozart had planned a doubling of the two bassoons, which should likewise play D and F in this bar. And here Bruno encountered something strange: the bassoon parts in this particular bar do not have the pitches D and F, but rather F and A. "This place," explains Bruno Weil, "sounds like Claude Debussy and not like Mozart!" Mozart cannot have meant to do that, even with all boldness of his harmonious arrangements.

The solution to the mystery was so simple that the conductor was at first uncertain. But no matter how he looked at it, he always came to the same conclusion. "I assume Mozart, while writing the bassoon parts, simply read (and notated) the notes in the treble clef instead of in the bass clef in these bars," he explains. Upon closer observation, this statement is quite justified. The pitches D and F in the treble clef, and F and A in the bass clef, lie in the same position on the staff: on the fourth and fifth lines (see bar 255). The only difference is in the clef of the respective staff.

Thus, if one reads the bassoon parts, which are notated in the bass clef, in the treble clef, the resulting pitches are exactly the same as those for the trumpets and horns: D and F; likewise D and E in the next; then C and E; etc. This corresponds to the parallel passage in the exposition (starting from bar 57).

Here Mozart notated the bassoon parts correctly, in the bass clef: C and E, and the horns and trumpets likewise C and E. Here the doubling is thus correct, as it very certainly was also meant to be in the *Finale*.

"I am a hundred percent convinced of the fact that Mozart had made a mistake there and I have written to H.C. Robbins Landon," Bruno Weil says. "And Robbins Landon wrote back that my arguments are correct." These are summarized here again:

1. There is no proof of a performance of the *Jupiter Symphony* during Mozart's lifetime. Therefore it is not known whether Mozart ever heard it, or whether he had the opportunity to correct the error.
2. The first printing of the score and the printing of the individual parts did not appear until 1793, thus after his death.
3. It is well known that Mozart worked very rapidly when writing out his works, as shown in his handwriting. In fact, he did not even write out the doubled pitches in the trumpet parts, but simply wrote "coi corni" ("with the horns") and in the following documents\*\* "the Lazy One".
4. Finally, we know something of Mozart's compositional process. Initially he wrote down only the main thoughts and only later wrote "the filling parts," in this case including the horn and trumpet parts. This offers an additional explanation for such an error.
5. Particularly noteworthy for Bruno Weil is yet another point. If bar 253 was meant to be in the bass clef, there would have to be a flat sign added to the first note of the first bassoon part. In Mozart's manuscript, however, there is a B-natural written here if the part is read in the bass clef. However, the B-natural would in fact be wrong, because this pitch, which is meant to create a minor seventh above C, would accordingly have to be a B-flat. To make the passage playable in the bass clef, Robbins Landon had to make a correction by adding the flat to the score, appropriately added in brackets. This further strengthens the argument that both bassoon notes in this bar must be read in the treble key, as G and E.

"All these arguments," explains Bruno Weil, "encourage me now to make my statement in public, which could otherwise be very easily regarded as presumptuous."

With the *Jupiter Symphony* as it has been recorded in the summer of 2006 in Toronto with Tafelmusik, we will have an opportunity to hear the bars described above in such a way (very likely for the first time since its notation!) as they surely were meant to be played.

*This article is printed in the Deutsche Harmonia Mundi CD booklet accompanying the Tafelmusik CD of Mozart Symphonies Nos. 40 & 41 released on September 1, 2006.*