

After composing his three last symphonies in as many months in the summer of 1788, Mozart started out on another mammoth project — a trio for strings of truly symphonic proportions. This visionary work with its somewhat unpretentious title “Divertimento in E flat major” revealed itself to be the quintessence of everything Mozart stood for as composer, craftsman and dramaturge. With its six movements, a playing time of around 50 minutes and the grandeur of its musical lines it puts all earlier chamber music compositions in the shade — but was its greatness appreciated in Mozart’s time?

Etter at Mozart hadde komponert sine tre siste symfonier på like mange måneder sommeren 1788, gikk han i gang med enda et mammutprosjekt — en trio for strykere av i sannhet symfoniske proporsjoner. Dette visjonære verket med den noe upretensiøse tittelen «Divertimento i Ess-dur» skulle vise seg å bli kvintessensen av alt mesteren sto for som komponist, formkunstner og dramaturg. Med sine 6 satser, spilletid på 50 minutter og storslagne linjespill stiller den alt i skyggen av tidligere kammermusikale komposisjoner — men forsto samtiden rekkevidden?

Wolfgang Amadeus Mozart

Divertimento in E flat major KV 563

TrioTaus

Liv Hilde Klockk, Ida Bryhn & Torun Sæter Stavseng

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MOZART Divertimento KV 563 TrioTaus

MOZART — the eternal innovator

Wolfgang Amadeus Mozart's Symphony no. 41 in C major, the "Jupiter Symphony" as it has – fittingly – become known, was to be the last symphony he composed. This work with its miraculous quintuple fugue in the finale stands, like Bach's "The Art of the Fugue", as an example of a work that defines a genre, and whose technical brilliance and musicality cannot be surpassed. Towards the end of his life Mozart had begun a serious study of Bach's polyphonic masterpiece, and had distanced himself from those of his contemporaries who subscribed to the view that polyphony was an obsolete musical device. On the contrary, we see in Mozart's most mature compositions a completely self-assured use of simultaneous multiple melodic lines, fully integrated in his own distinctive musical language.

In the autumn of 1788, only a month after the completion of the Jupiter Symphony, he commences work on a similarly large-scale composition, although this time for an ensemble of a very different size, for just three performers: the **Divertimento in E flat major** for violin, viola and cello (KV 563). The work's title is a little misleading; Mozart's earlier divertimenti are all for considerably larger ensembles, and were intended to be entertaining and undemanding "diversions" for easy listening. This new work could, in fact, equally well have been called a chamber symphony or sinfonia concertante – with its six movements, and lasting fifty minutes or so, it is truly a large-scale work. There is reason to believe that the title was chosen to avoid alarming Mozart's fellow-Mason and beneficiary Michael Puchberg, who would far rather pay for a comfortable and "serviceable" trio than for a pretentious and demanding work of huge proportions. At this time, the string trio was a relatively new genre (this Divertimento is Mozart's only work for this group of instruments), and chamber music in general was still regarded as something

for small groups of amateur musicians and their subscription concerts. Mozart – who, we should remember, was in desperate need of money – no doubt thought his new trio could ride on the popularity of his earlier and by now well-known divertimenti from his time in Salzburg.

The key of E flat major has traditionally been associated with an "imperial" boldness and confidence. The somewhat laid-back opening triads of the first movement demonstrate this emphatically: a sense of dignity combines with a basic energy to draw out a majestic sonata-form development with not two, but three main themes. Everything in this work is on a grand, sweeping scale, not least the development sections of both the two first movements. The use of contrapuntal polyphony is extraordinary, and is made distinct by the three instruments having equally important roles. Another prevalent feature is Mozart's elegant use of asymmetry to break up the regular tread of the music, although in this work the mischievous playfulness of his earlier years is replaced by a clarity and balance that permeate everything.

The adagio movement in A flat major (a key rare in Mozart's works) is one of the most moving and beautiful jewels in the chamber music repertoire. It opens with a broad cello line accompanied by broken A flat major triads from the violin and viola. There is a fascinating feature in the movement's tightly argued coda when all three instruments engage in a musical conversation: the arched structure, that seems so classical and secure, has given way to a linear drama that points far into the future.

These two monumental movements are followed by two minuets, separated by an andante movement that seems to have something of a protective, cushioning role vis-à-vis the two minuets. All three movements are permeated with a similar degree of clarity, but also contain some distinctly folkloristic elements. The second of the two minuets, in particular, hints at village musicians playing dronelike horn fifths.

The final movement conforms with contemporary expectations by being in rondo form, but, like the final movement of the Jupiter Symphony, is strongly polyphonic, especially in the tarantella-like bridge figures that lead into the concluding passage. This movement is completely at one with contemporary views of how a rondo finale should be, but when it is considered in relation to the preceding five movements it takes on a completely new and – literally – unheard-of role as a dramaturgical ladder. The total structure of all six movements thus consists of: an all-embracing first movement, a philosophical follow-up, then three burlesque and energetic excursions, and finally an expansive conclusion. This was, in Mozart's time, a completely unknown approach to the composition of a large-scale work; Johannes Brahms was to struggle with the concept all his life.

So, once again, Mozart had composed a visionary masterpiece. Was this clear to his contemporaries? Did most people understand the nature of his achievement? As is often the case, this work needed a number of performances for it to find a way to people's hearts – Mozart himself played the viola part in its first performance – but this particular combination of instruments, along with the music's format, were obstacles to it becoming really popular. Today, however, it is considered one of Mozart's most innovative, clear-sighted and moving compositions, rooted in the tastes, spirit and confidence not only of the past he looked back on, but also of the time ahead.

Liv Hilde Klock plays a violin made by Tomas Balestrieri in 1759; Ida Bryhn plays a viola made by the Grancino brothers in c. 1665; Torun Sæter Stavseng plays a cello made by Matteo Goffriller in c. 1725. All these instruments have been generously loaned by the Dextra Musica Foundation.

The members of **TrioTaus** have known each other and played together more or less “all our lives”, as they put it, but it was in February 2016 that the trio was actually formed. Its first years were dominated by two gigantic masterpieces: Bach's Goldberg Variations and Mozart's Divertimento in E flat major. The trio has often performed Mozart's Divertimento in conjunction with a presentation of a handful of Mozart's letters. Many of these letters are clouded by Mozart's desperate financial situation and by appeals for help to his fellow-Mason Puchberg, and it is here that a new trio is first mentioned – almost certainly this great Divertimento in E flat major. This work is also the backbone of the trio's concert journey for children: “Little Mozart”. It has not taken long for TrioTaus to win recognition as an ensemble. It has performed, among other places, at the Hardanger Music Festival and at Fjord Classics, and has given master classes in Trondheim and Århus.

Liv Hilde Klock is violinist in the Oslo String Quartet, a member of the Norwegian Chamber Orchestra and is a member of the Artistic Board of the Oslo Quartet Series. She also teaches on the Talent Development Programme at Barratt Due Music Institute, and guests most of Norway's symphony orchestras as leader.

Ida Bryhn is a member of the Norwegian Chamber Orchestra and is responsible for its development programme for young musicians. She teaches at the Barratt Due Music Institute in Oslo, and as solo viola player she regularly guests chamber orchestras in Europe and Australia.

Torun Sæter Stavseng is solo cellist in the Aurora Orchestra in London and a member of the Cikada Ensemble and of the Norwegian Chamber Orchestra. She also teaches on the Talent Development Programmes both at the Barratt Due Music Institute and at the Norwegian Academy of Music.

MOZART — den evige nyskaperen

Wolfgang Amadeus Mozarts symfoni nr 41 i C-dur med det passende tilnavnet «Jupitersymfonien» skulle også bli hans siste i symfoniformatet. Dette verket med sin mirakuløse kvintuppelfuge-finale er, i likhet med Bachs «Die Kunst der Fuge», et eksempel på sjangerdefinerende verk som ikke lar seg overby verken teknisk eller musikalsk. Mozart hadde i senere år bevisst begynt å studere Bachs polyfone mesterskap, og var langt forbi de av sine samtidige som mente at polyfonien som musikalsk verktøy var utdatert. Tvert imot ser vi i Mozarts modne komposisjoner en fullstendig innforliven mangestemmighet, helt integrert i hans spesifikk transparente tonespråk.

Bare en måned etter fullføringen av Jupitersymfonien høsten 1788 går han i gang med komponering av et like storslagent verk – denne gang i den andre enden av besetningskalaen: **Divertimento i Ess-dur** (KV 563), for bare tre utøvere; fiolin, bratsj og cello. Tittelen er noe misvisende: Hans tidligere divertimenti har alle betraktelig større besetninger og var tenkt som underholdende og atspredende (diverterende) leilighetsmusikk. Dette nye verket, derimot, kunne like gjerne vært kalt kammersymfoni eller konsertant symfoni – med sine seks satser og 50 minutters varighet er formatet enormt. Mye tyder på at tittelvalget skulle berolige hans losjebror og velynder Michael Puchberg, som helst ville ha et behagelig og anvendelig stykke triomusikk og ikke en pretensiøs og publikumsutfordrende mastodont. Stryketrio-sjangeren var på denne tiden et forholdsvis nytt fenomen (Divertimentoen skulle bli Mozarts eneste), og det kammermusikalske musikklivet var fortsatt henvist til små liebhaver-grupper og deres konsertabonnement-serier. Mozart, som dessuten var i kronisk penge nød, tenkte nok sikkert også på utbredelsesmulighetene for den nye trioen ved å peke tilbake på sine tidligere og etter hvert velkjente divertimenti fra Salzburg-tiden.

Ess-dur er selve «keisertonearten» i klassisk musikkestetikk. Den lett tilbakelente treklangsåpningen i første sats demonstrerer dette tydelig: Verdighet kombinert med underliggende energi hjelper verket i gang mot en majestetisk sonatesatsutvikling med ikke to, men tre tematiske hovedelementer. Alt i denne komposisjonen er storslagent og omfattende, ikke minst gjennomføringsdelene i begge de første satsene. Den kontrastrike polyfonien er slående, og tydeliggjøres av fullt likeverd mellom alle tre strykerstemmer. Mozarts elegante bruk av asymmetri for å bryte opp statiske forløp er riktignok til stede i rikt monn, men den rampete lekenheten fra tidligere år er erstattet av en altoverskyggende klarhet og balanse.

Adagio-satsen i Ass-dur (en sjelden toneart hos Mozart) er en av kammermusikkens inderligste og vakreste blomster. Den starter med en vidtfavnende cello-linje som ledsages av brutte Ass-durtreklinger i fiolin og bratsj. Et fascinerende grep i satsforløpet er den fortettede codaen der alle tre instrumenter engasjeres i en musikalsk samtale: Den tilsynelatende klassiske buformen har vekt plass for en lineær dramatik som peker langt fremover i tid.

Etter disse to omfattende byggverkene av noen satser følger to menuetter med en andantesats mellom seg som «anstand». Alle disse tre satsene er gjennomsyret av den samme klarheten, men inneholder dessuten tydelige folkloristiske elementer. Særlig den siste menuetten henter i retning av bygdemusikanter med sine bordunaktige hornkvinter.

Finalesatsen er som seg hør og bør en rondo, men som i Jupitersymfonien er polyfonien sterkt til stede, spesielt i de tarantella-aktige overledningsfigurene som følger satsen helt inn i sluttpartiet. Denne avsluttende finalesatsen er rent stilistisk komponert helt i tråd med måten man skulle lage avsluttende rondoer på i samtiden, men sett i sammenheng med de fem foregående satsene får den en fullstendig ny og i bokstavelig forstand uhorrt rolle som en uavbrutt dramaturgisk stige: Totalformen for alle seks satser til sammen

består dermed av en omfattende åpningssats, en filosofisk fortsettelse, tre burleske og energiske avledere og en ekspansiv avslutning. Dette er en på Mozarts tid fullstendig ukjent måte å tenke storformer på: Johannes Brahms slåss med konseptet hele livet.

Mozart hadde altså nok en gang skapt et visjonært mesterverk. Var det klart for samtiden? Forsto folk flest hva de her hadde med å gjøre? Som så ofte i slike tilfeller trengte også dette verket en del fremføringer for å finne veien til alles hjerter – Mozart deltok som bratsjist selv ivrig i «markedsføringen» av verket, men besetning og format stod i veien for den helt store populariteten. I våre dager regnes det imidlertid som ett av mesterens mest nyskapende, klarsynte og bevegende komposisjoner – basert på den gamle og den nye tids erkjennelser, erfaringer og fremtidstro.



Medlemmene i **TrioTaus** har kjent hverandre og spilt sammen «hele livet» – men først i februar 2016 ble gruppen etablert som trio. Disse første årene har vært dominert av to giganter: Bachs *Goldbergvariasjoner* og Mozarts *Divertimento i Ess-dur*. Ensemblet har ofte fremført Divertimentoen ledsaget av et knippe av Mozarts egen korrespondanse. Mange av brevene er preget av hans fortvilede økonomiske situasjon og bønn om hjelp fra hans losjebroder Puchberg, og her nevnes altså en ny trio – antageligvis denne store Divertimentoen. Verket er også ryggraden i ensemblets konsertreise for barn: «Lille-Mozart». TrioTaus har i løpet av kort tid gjort seg bemerket som ensemble, og har opptrådt bl.a. i Hardanger Musikkfest og Fjord Classics, og har gitt mesterklasser i Trondheim og Århus.

Liv Hilde Klokk er fiolinist i Oslo Strykekvartett, medlem i Det Norske Kammerorkester og deltar i Kunstnerisk Råd for Oslo Quartet Series. Hun underviser også ved Senter for talentutvikling ved Barratt Due musikk institutt og gjester som konsertmester de fleste norske symfoniorkestrene.

Ida Bryhn er medlem av Det Norske Kammerorkester og ansvarlig for orkesterets utviklingsprogram for unge musikere. Hun underviser ved Barratt Due musikk institutt og som solobratsjist gjester hun jevnlig i diverse kammerorkestre i Europa og Australia.

Torun Sæter Stavseng er solocellist i Aurora Orchestra London og medlem av Cikada Ensemble og Det Norske Kammerorkester. Torun underviser også ved Senter for talentutvikling ved Barratt Due musikk institutt og ved Norges musikkhøgskole.

Liv Hilde Klokk spiller på en fiolin bygget av Tomas Balestrieri 1759. Ida Bryhn spiller på en bratsj laget av brødrene Grancino i ca 1665. Torun Sæter Stavseng spiller på en cello laget av Matteo Gofriller fra ca 1725. Alle instrumentene er sjenerøst utlånt av stiftelsen Dextra Musica.







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Morten Lindberg balance engineer and recording producer

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Wolfgang Amadeus Mozart (1756-1791)

Divertimento in E flat major KV 563

- 1 I. Allegro 8:37
- 2 II. Adagio 10:34
- 3 III. Menuetto Allegretto - Trio 5:03
- 4 IV. Andante 7:00
- 5 V. Menuetto Allegretto - Trio I - Trio II 5:27
- 6 VI. Allegro 6:08

TrioTaus

Liv Hilde Klock, Ida Bryhn & Torun Sæter Stavseng