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# ARMY of GENERALS

CARL THEODOR'S COURT ORCHESTRA IN MANNHEIM 1742-1778

ANDERS MUSKENS *Kapellmeister* MOJCA GAL *concertmaster*, ELISABETH HETHERINGTON *soprano*

VOLUME II



## ARMY OF GENERALS VOLUME II:

CARL THEODOR'S COURT ORCHESTRA IN MANNHEIM 1742-1778

Anton Fils (1733-1760): Periodical Symphony No. 8 in G major

- 1 I. Allegro [3:22]
- 2 II. Andante [2:57]
- 3 III. Menuetto & Trio [2:52]
- 4 IV. Allegro assai [2:59]

Niccolò Jommelli (1714-1774):

- 5 Aria "D'un van timore il freno" from *Arcadia conservata* (Schwetzingen 1775) [7:27]

Johann Stamitz (1717-1757): Sinfonia in A major WoS I. A-4

- 6 I. Fresco assai [3:34]
- 7 II. Andantino un poco Allegretto [3:31]
- 8 III. Menuetto & Trio [3:27]
- 9 IV. Presto assai [3:37]

Gian Francesco de Majò (1732-1770):

- 10 Aria "Mio ben, ricordati" from *Alessandro* (Mannheim, 1766) [3:17]

Anton Schweitzer (1735-1787):

- 11 Aria: "Zwischen Angst und Hoffen" from *Alceste* (Schwetzingen version, 1775) [8:27]

Christian Cannabich (1731-1798): Symphony No. 51 in D major

- 12 I. Allegro [4:43]
- 13 II. Andante [3:51]
- 14 III. Presto ma non tanto [3:11]

**TOTAL: 57:18**





D A S N E U E M A N N H E I M E R  
O R C H E S T E R

Performing on period instruments

Anders Muskens, *artistic director, Kapellmeister (harpsichord)*, Mojca Gal, *concertmaster*,  
Elisabeth Hetherington, *soprano*

**VIOLIN I**

Yumina Ishii, Clara Sawada, Ana Ares Giusti,  
Alexandra Lopez

**VIOLIN II**

Pietro Battistoni, Paula Perez, Camilo Arias Cuellar,  
Belén Sancho

**VIOLA**

Jasper Snow, Isabel Franenberg

**CELLO**

Evan Buttar, Octavie Dostaler-Lalonde

**DOUBLE BASS**

Jesse Solway

**FLUTE**

Florencia Gómez, Tiziano Teodori

**OBOE**

Federico Forla, Karolina Szymanik

**HORN**

Nicolas Roudier, Christopher Price

**BASSOON**

Bernat Gili, Jeong-Guk Lee

Producer & lead sound engineer: Jakub Klimeš

Recording engineer: Paul de Vugt

Assistant sound engineer: Isabel Plaat

Musicological research, performance editions: Anders Muskens

Musicological consultation: Dr. Rüdiger Thomsen-Fürst

Project Manager: Federico Forla

Orchestra manager: Elia Celegato

Recorded at the German Evangelical Church in The Hague, Netherlands



## CARL THEODOR'S COURT AT MANNHEIM

During the eighteenth century, Mannheim was regarded as a new “Athens on the Rhine,” a flourishing center for the arts, sciences, and culture. This was due in part to the efforts of its ruler, Prince-Elector Carl [Karl] Theodor (1724–1799). Taking his cues from the Enlightenment philosophies of his time, Carl Theodor sought to create a harmonious society built on knowledge, reason, and artistic expression. He opened his library and theaters to his subjects, poured money into the construction of astronomical observatories, and attracted all sorts of paint-

ers, sculptors, classicists, garden planners, architects, writers, philosophers, scientists, and musicians from all around Europe to his court, where they all intermingled and created a new intellectual boon.

It was under this inspiring climate that the Mannheim court orchestra reached its apogee. Not only were its performances of the music of the finest composers of the day lauded, but also were its own school of composers, virtuoso players, and innovative style. This school had a profound influence on later composers like Mozart, and he notably sought

permanent employment in Mannheim, albeit unsuccessfully.

Carl Theodor resided at his court in Mannheim between 1742–78. However, from 1778 onwards, after inheriting the Electorate of Bavaria, he moved his court and many of his musicians to Munich, until his death in 1799.

Yet, despite its grand and enticing qualities, the music of Mannheim remains largely forgotten today, alongside the cultural legacy of Carl Theodor's



*Portrait of Carl Theodor von der Pfalz, with flute.  
Painted by Carl Heinrich Brandt, 1760/65, Bayerische  
Staatsgemäldesammlungen*

court. We were inspired to revive this music not only for its formidable qualities, but also to refresh the Enlightened-climate from which it was born: a cosmopolitan group of creative intellectuals, all working together and inspiring each other with diverse perspectives, bringing new innovations to the arts and sciences that sought to create an Enlightened, harmonious, society.

#### THE NEW ORCHESTRA

The legendary status of the Mannheim orchestra

during its golden age served as the inspiration behind *Das Neue Mannheimer Orchester* (DNMO), which is an international initiative established originally in late 2016 by Canadian harpsichordist and fortepianist Anders Muskens with the aim of recapturing the spirit of music from the period of the original Mannheim Court Orchestra, including late Baroque, galant, Classical, and early Romantic – and especially from composers of the Mannheim School. As an early music ensemble, DNMO plays on period instruments using historically informed techniques. It is made up of young professional early music specialists, and is a highly international group featuring talents from the Netherlands, Belgium, Germany, France, Italy, Poland, Spain, Switzerland, Japan, Korea, Argentina, Colombia, Brazil, Australia, Canada, and the United States.

DNMO is committed to challenge established boundaries and conventions of the Classical Music world with the goal of rekindling the passion of eighteenth-century performances. In this album, we experimented with different leadership hierarchies within the orchestra which were more similar to eighteenth-century antecedents. With the collaboration of various musicologists, DNMO has a number of research initiatives to better understand and reconstruct eighteenth century orchestral performance practices.

#### ARMY OF GENERALS VOLUME II

Continuing as the second entry in the “Army of Generals” anthology series, this album continues our exploration of Mannheim’s court music during its golden age. The namesake of this anthology “Army of Generals” comes from a quote by English musicologist Charles Burney, who arrived in Mannheim around 6 August 1772, as part of his research



*Portrait of Charles Burney  
by Joshua Reynolds in 1781*

journey through the German states. He soon found that the best musicians of the city had accompanied the elector to his summer retreat at Schwetzingen, some three leagues from the center of Mannheim. Eager to hear a performance of the famous court orchestra and its many virtuosi, Burney departed to Schwetzingen and on 9 August, attended their performance of Antonio Sacchini’s comic opera, *La contadina in corte* at the elector’s theater.

Thereafter, he penned his impression:

I cannot quit this article without doing justice to the orchestra of his electoral highness, so deservedly celebrated throughout Europe. I found it to be indeed all that its fame had made me expect: power will naturally arise from a great number of hands; but this judicious use of this power on all occasions, must be the consequence of good discipline; indeed there are more solo players and good composers in this, than perhaps in any other orchestra in Europe; it is an army of generals, equally fit to plan a battle as to fight it.

As Burney indicated, the Mannheim orchestra had developed a reputation as one of the finest musical institutions in all of Europe. Such an opinion was shared by some of Burney's contemporaries, such as the German organist, writer, and theorist, Christian Friedrich Daniel Schubart (1739–1791), who chronicled the Mannheim orchestra and its school of composers extensively in his *Ideen zu einer Aesthetik der Tonkunst*, which was published in Vienna in 1806, but was mostly compiled around 1784 during Schubart's time in jail in the fortress of Hohenasperg.

The violinist, composer, and first noteworthy concertmaster of the Mannheim orchestra, Johann Stamitz (1717–1757), is often credited with cultivating the famous orchestral discipline within the orchestra by leading from the violin. Born in Deutschbrod in Czechia (today known as Havlíčkův Brod), Stamitz was already renowned as a virtuoso violinist before beginning his Mannheim employment in 1741. By September 1744, he was promoted to concertmaster. His symphonies popularized the famous effects for which Mannheim later became renowned. After Stamitz's death in 1757, the position of concertmaster was passed to Stamitz's top



*The Temple of Apollo in the palace gardens of Schwetzingen*

pupil, Christian Cannabich (1731–1798), who was directing the orchestra at the time of Burney's visit in 1772. Cannabich continued the school of playing which Stamitz had initiated, and these trained violinists would enter the ranks of the orchestra. Born in Mannheim, Cannabich had joined the orchestra as a violinist at the age of 12 on account of his prodigious skills. He later was granted a scholarship by the elector to study with the celebrated Italian composer, Niccolò Jommelli in Rome during 1752–53. Among his famous pupils were Carl Stamitz (son of Johann) and Wilhelm Cramer. Mozart thought

highly of Cannabich's leadership, and in a letter to his father on 9 July 1778, praised him as the best orchestral director he had ever seen. Mozart later worked with Cannabich to produce his *opera seria*, *Idomeneo* (Munich, 1781). Another leading musician in Mannheim during the golden age was the cellist Anton Fils [Filtz, Filz] (1733–1760), a fine symphonist. Fils died unexpectedly young, as a result of, if Schubart is to be believed, "his bizarre notion of eating spiders." He likely studied composition with Johann Stamitz and wrote a huge body of inventive symphonies that brought his own personal wit and



Christian Friedrich Daniel Schubart  
by Joseph Meyer 1850.

charm to the usual Mannheim idiom.

Schubart described how the famous orchestral discipline of the Mannheim orchestra was able to create powerful effects, whereby highly sentimental and sublime experiences excited the imaginations of listeners:

No orchestra in the world has ever surpassed the performance of the Mannheim orchestra. Its forte was thunder; its crescendo a cataract;

its diminuendo, like a crystal stream splashing in the distance; its piano, a spring breeze.

It was in the Mannheim symphony that the orchestra's coordination and discipline were leveraged entirely, and the vibrant passions within these symphonies were expressed rhetorically through energetic textures, exciting dynamic twists, and powerful contrasts and antitheses. The symphonies presented on this album in G and A by Fils and Johann Stamitz respectively, likely date to the 1750's and are fine examples of this Mannheim style. The much later symphony by Cannabich, which was likely written around the time of Mozart's visit to Mannheim in 1778, shows great qualities of the more refined late Mannheim style Cannabich perfected, which was extremely popular in Paris at the *Concerts spirituels*.

The Mannheim orchestra was also famous for its performances of works by other great composers from all around Europe. As Schubart described it:

The elector's theater and concert hall were almost an odeum, characterized by the masterworks of all artists. The elector's changing mood contributed very much to this taste. Jomelli, Hasse, Graun, Traetta, Georg Benda, Sales, Agricola, the London Bach, Gluck [and] Schweitzer alternated there year after year with the compositions of his own masters, so that there was no place in the world where one could surely develop his musical taste so quickly as in Mannheim.

This album also includes a number of works which were commissioned for Mannheim, or enjoyed great success there. The German composer Anton Schweitzer (1735–1787) had been seeking to promote opera in the German language. His masterpiece, *Alceste*



Christian Cannabich, engraving by  
Egid Verhelst (1733–1804) c. 1779.

saw its finest performances in Schwetzingen during 1775, as part of Carl Theodor's encouragement of theater in the local vernacular. Mannheim was also an important center for Italian opera and French ballet in the reform style. The Neapolitan composer, Niccolò Jommelli (1714–1774), a celebrity during his lifetime, was played frequently in Mannheim, and



*Arcadia conservata* is a pasticcio compiled for performance in Schwetzingen after Jommelli's death by Mannheim's court poet, Mattia Verazi. Other leading Italian opera reformers like Gian Francesco de Majo (1732–1770) were also commissioned to produce their operas at Mannheim, and Majo's *Alessandro* was premiered there during the 1766 season.

Overall, such a flourishing of cosmopolitan artistic output is worthwhile to explore today not only for its own artistic merits, but for the inspiring story it represents. But although this music was extremely popular and influential in its time, it is largely underrated or forgotten today, so the release of this anthology of recordings brings new light to this otherwise underestimated and often neglected musical school for twenty-first century listeners.

#### **Anders Muskens**

ARCT, B Sc, M Mus, PhD student  
Harpsichordist & Fortepianist  
Artistic director & Musicologist  
Das Neue Mannheimer Orchester

#### **SOURCES**

Oxford Music Online

“Christian Friedrich Daniel Schubart's ‚Ideen zu einer Aesthetik der Tonkunst‘: An Annotated Translation,” trans. Ted Alan DuBois.

Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London: T. Becket and Co., J. Robson, G. Robinson, 1773).





## ARIA TEXTS

Niccolò Jommelli (1714–1774)

Aria “D’un van timore il freno” from *Arcadia conservata*

Text by *Mattia Verazi*

D’un van timore il freno,  
debole cor, deh scuoti:  
fuggitte dal mio seno affetti di viltà.  
Meco lasciate i moti,  
del solo mio valor.

Ah! Come oh stelle io palpito:  
pace più il cor non ha.  
Sento, che gelo e tremo.  
Sento, che son la vittima.  
Anch’ io, del mio terror.

Gian Francesco de Majo (1732–1770)

Aria “Mio ben, ricordati” from *Alessandro*

Text by *Pietro Metastasio*

Mio ben ricordati,  
se avvien, ch’io mora:  
Quanto quest’ anima fedel t’amò.  
Io sepur m’amano le fredde ceneri:  
Nell’ ur na ancora ti adorerò.

Anton Schweitzer (1735–1787)

Aria: “Zwischen Angst und Hoffen” from *Alceste*

Text by *Christoph Martin Wieland*

Zwischen Angst und zwischen Hoffen  
Schwankt mein Leben, wie im Nachen  
Der empörten Fluth ein Nachen  
Ängstlich zwischen Klippen treibt.

Der Donner rollt, die Winde brausen,  
Die aufgewühlten Bogen kochen,  
Rings um mich her ist Nacht und Grausen!

Dies Herz, ein Herz das nichts verbrochen,  
Ist alles was mir übrig bleibt!

Away, vain fear!  
Awake, my weak heart:  
Flee from my breast, cowardly feelings.  
Leave to me these motions,  
Of my only virtue.

Ah, O stars, how my heart beats:  
no more peace it finds.  
I feel, I freeze and tremble.  
I feel I am the victim.  
I myself, the victim of my fear.

Remember, my beloved,  
if I die: how much this soul  
Faithfully loved you.  
Even when I am embraced by cold ashes:  
While in the urn I will still adore you.

Between fear and between hope  
My life sways, as in a boat  
A boat swept upon the raging tides  
Drifting fearfully between cliffs.

The thunder rolls, the winds roar,  
The troubled bows boil,  
All around me is night and horror!

This heart, a heart that has done nothing wrong,  
Is all I have left!



**Anders Muskens** is a Canadian early keyboard specialist and ensemble director, active as an international artist in North America and Europe. He began piano studies at the age of 4 in Edmonton, Alberta, Canada and completed an Associate Diploma (ARCT) in modern piano from the Royal Conservatory of Music, Toronto (CA) under the tutelage of Dr. Irina Kononov. With support from the Edmonton Community Foundation (CA) and the Adriana Jacoba Fonds (NL), he completed a Masters in Fortepiano at the Royal Conservatoire of The Hague under Dr. Bart van Oort and Petra Somlai, supplemented by Fabio Bonizzoni and Patrick Ayrton for harpsichord. He is currently a doctoral candidate in musicology at the University of Tübingen under the supervision of Jun. Prof. Dr. Matthew Gardner, Prof. Dr. Thomas Schipperges, and Dr. Jed Wentz, where he is researching the practical connection between rhetorical acting and music in the long eighteenth century. He has performed internationally at the Utrecht Early Music Festival, the Schwetzingen SWR Festspiele, Het Concertgebouw Amsterdam, the National Music Centre, the London International Festival of Early Music, and more. Muskens is the founder of the ensemble Das Neue Mannheimer Orchester.

[www.andersmuskens.com](http://www.andersmuskens.com)

Photo credit: Simon van Boxtel



Since moving to the Netherlands, award-winning soprano **Elisabeth Hetherington** has quickly established herself as a stand out up-and-coming performer and interpreter of early, contemporary and modern repertoire throughout Europe. In 2016, she founded the ensemble Duo Serenissima for whom she has had the opportunity to create programmes that have been performed in many important festivals and concert series around the world. In addition to her vibrant performing career, Elisabeth has received a great deal of attention for her research in the field of Original Pronunciation of Elizabethan English. She has become a sought-after clinician on the subject, giving masterclasses in conservatories around the Netherlands, as well as appearing as a lecturer in the Festival Oude Muziek Utrecht. Elisabeth was awarded the prize of the Dutch Classical Talent Award in 2020 after taking part in the year-long competition and tour. She recorded her debut album through the Dutch Broadcasting agency Avrotros, and enjoys frequent appearances on the television and radio stations of the Netherlands. Elisabeth completed her Undergraduate Degree in Voice Performance from the University of Toronto, Faculty of Music, and is now a cum laude graduate from the Masters of Historical Performance at the Conservatorium van Amsterdam with whom she regularly works as a guest lecturer.

[www.elisabethhetherington.com](http://www.elisabethhetherington.com)



Mojca Gal is a historical violinist and baroque dancer. After her first musical diploma in her home country of Slovenia, Mojca moved to Switzerland, where she completed a Master of Arts at the HKB Bern and at the Schola Cantorum Basiliensis in Basel, specializing in various historical styles on period violins. Mojca is performing internationally in various ensembles, notably with Ensemble Ad Fontes, leading a concert cycle in Basel. With Ensemble Ad Fontes, she released “Pregon del cantante vagabundo” (ARS Production) and “Secret Charms” (Coviello Classics). Mojca is also a professional dancer, specializing in eighteenth-century ballet.

[www.mojcagal.com](http://www.mojcagal.com)





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