
W. A. Mozart

Volume 2: CD 1 - 3 Harpsichord Concertos K 107

Mozart composed twenty-three piano concertos during the most important creative period of his life (1773 - 1791). Prior to 1773 keyboard concertos were by no means uncommon: Johann Sebastian Bach composed a number of works for harpsichord and orchestra, many of which were simply arrangements of existing pieces for violin, whilst his eldest son Carl Philipp Emmanuel so favoured the new fortepiano that he composed over forty concertos for this instrument and wrote an admired treatise on the art of its' playing. However Mozart was the first composer to explore the dynamic and expressive possibilities of the fortepiano and, as Charles Rosen has written, he made the entrance of the soloist in the first movements 'an event, like the arrival of a new character on the stage'. With one exception (K271) the orchestra gives a lengthy introduction to the work, quoting a number of different themes and preparing the listener for the entrance of the main instrument. Whilst hitherto the keyboard was almost treated as one of the orchestra, Mozart gave it some independence: on its entrance in his works the piano does not always make reference to motifs already heard but is often required to develop its own themes.

To find this style took practice and it was not until the fifth numbered concerto (K175 from 1773) that Mozart felt able to compose using his own original ideas. Before that, at the suggestion of his father Leopold, he practiced for the genre by arranging the solo works of other composers for keyboard and small orchestra. Some of the first pieces to be so arranged were by Johann Christian Bach (1735 - 1782). Johann Christian Bach was the youngest son of Johann Sebastian Bach by his second marriage. Following his father's death in 1750 J C Bach moved to Berlin where he

was taught by his half-brother Carl Philipp Emmanuel Bach, who composed for and played at the court of Frederick the Great. Whilst in Berlin, Johann Christian became fascinated by Italian opera and he made plans to visit Italy at the earliest opportunity. After a period in Milan he studied with Padre Martini in Bologna. J C Bach remained in Italy until 1762 when he was invited to London and early in the following year was appointed Queen Charlotte's music master. His operas composed for London and the Italian stages were highly successful, resulting in his own reputation exceeding that of his father at this time. In April 1764 the Mozart family arrived in London as part of their European tour and Johann Christian Bach was immediately captivated by the precocious genius of young Wolfgang. Both musicians were set in friendly competition in public together and, in the eyes of many witnesses, the child often beat the man with his clever improvisations.

As Johann Christian Bach had developed an interest in Italian opera whilst staying with his elder half brother, so it is likely that Mozart's liking for opera was engendered whilst staying in London, then a Mecca for lovers of opera.

Johann Christian Bach's music is an amiable mixture of both German baroque and the sunnier and less contrapuntal Italian styles. He composed in a manner known as galant, described by John Jenkins in his *Mozart and the English Connection* (1998) as 'graceful, courtly and uncomplicated'. In 1768 he was one of the first musicians in England to play the fortepiano in public and he almost certainly appreciated the dynamic and expressive capabilities of this instrument as opposed to the somewhat dry and monotonous tones of the harpsichord. Indeed the pieces here arranged by Mozart were advertised upon publication in 1765 to be played on either harpsichord or fortepiano.

**Volume 2: CD 2 - Piano Concerto No 24 in C minor (K 491)
Piano Concerto No 3 in D major (K 40)
Piano Concerto No 13 in C major (K 415)**

The Koechel number of Mozart's C minor Concerto (K 491) places the work immediately before the great masterpiece of "The Marriage of Figaro", thus at the very height of Mozart's achievement. Just as the C minor Serenade has a relationship with the "Seraglio", this work in that same key relates to "Figaro" and takes from that Opera, the other side to the obvious comedy - that is a darker and more tragic mood, something that relates in the future to the world of Beethoven and specifically to his own C minor Concerto.

Mozart's orchestration here is far from simple and the work is in a truly symphonic style including both clarinets and oboes and with a considerable accent on the wind writing in general. The work is in the usual three movement form beginning with an Allegro movement written in three/four time and of some relatively considerable length. The progress that Mozart has made away from the simple March like openings of earlier Concertos is clear in this introduction and although the final Allegretto returns to that March-like idea, this time there is something quite new as the movement takes on a series of variations and episodes. Framed by these two movements is the stillness of the Larghetto, introduced by a few bars simply from the piano and then followed by an orchestral dialogue the textures then become richer as the soloist and orchestra take turns to embroider the basic fabric in one of the most uplifting slow movements.

Mozart's keyboard Concertos were basically written for the early version of today's pianoforte despite the efforts of some performers to claim certain works for the harpsichord. In fact, Mozart did probably conceive the early Concertos of K 107 and the first four in the numbered sequence of the twenty seven major Concertos for a

harpichord. Those first four Concertos are also works which contain not original music by Mozart but transcriptions of works by other contemporary composers - perhaps well known at their time, but nowadays mostly forgotten with the exception of C P E Bach. Mozart's own household contained its own pianos and he was keen on innovation rather than reliance on the older types of instruments. The first early Concertos are all in major keys and follow a model of pastiche that stretches to the present in works as diverse as those by Stravinsky, Webern and Britten.

Completed in 1767, the third of the Piano Concertos (K 40) is in D major and scored for an orchestra of oboes, horns, trumpets and strings. Based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766, for a time these four early Concertos were thought of as being original Mozart compositions. The opening Allegro is based on work by the Strasbourg based composer Leontzi Honauer with a central Andante in G minor based on music by the then well known and respected Parisian master Johann Gottfried Eckard, a pupil of Carl Phillip Emanuel Bach. It is from the Bach son himself that the third movement takes its material - an arrangement of his 1760's short piece "La Boehmer" Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

The C major Concerto (K 415) is one of a group of three Concertos that Mozart composed over the winter of 1782-1783, the first group of Concertos that were to be composed for Vienna. Mozart's idea here was to have the Concertos published, possibly in Paris, and he was not ready to take any great risks in alarming his public with innovations of any kind. Whatever may have come of that idea, the three Concertos were eventually published in Vienna two years later, probably one of those examples of Mozart's inability to deal too well with his own finances.

Mozart was eager to make the Concertos as acceptable as possible and thus they are

provided with “full” orchestration, in this case including trumpets or timpani or a suggestion for performance with string quartet - in fact the wind parts merely double those of the strings and are almost dispensable in that respect.. Nevertheless, those trumpets and timpani do add a sense of brilliance to the Concerto in its full orchestral guise. The conventional nature of the opening Allegro says it all, but originally Mozart had planned to follow this with a slow movement in the minor key; the possibility of that making this rather simple Concerto too serious for its intended audience dissuaded him and the Andante is perhaps one of Mozart’s least inspired movements. All comes well though in the six/eight Finale, marked as an Allegro Rondeau, when Mozart manages to insert his C minor episode amidst a great deal of ornamentation. Whatever posterity’s judgement may be, Mozart had at least succeeded in pleasing his Viennese audience and making a handsome profit for the Academy at its first performance.

**Volume 2: CD 3 - Piano Concerto No 15 in B flat major (K 450)
Piano Concerto No 11 in F major (K 413)
Piano Concerto No 23 in A major (K 488)**

Apart from the very early transcriptions of the first four Piano Concertos and the keyboard (harpsichord) transcriptions of the three K107 Concertos, Mozart’s works for Piano and Orchestra can be considered to be works of maturity. With the Violin Concertos behind him and the great Symphonies still to come, the central twelve Concertos of the years 1784 to 1786 contain some of Mozart’s greatest masterpieces in any form. The present disc contains three Concertos that represent very different aspects of these Concertos from the simplicity of the F major Salzburg Concerto, through the difficulties of the B flat major Concerto from that year of 1784 and up to

the undeniable masterpiece of the A major (K 488) Concerto, arguably the finest of all the Concertos.

Having composed his E flat major Concerto (K 449) for his pupil Barbara Ployer, Mozart set about writing both a second Concerto for her (K 453) and two others exclusively for himself. The whole project took no more than two months and Mozart was keen to add some rather more difficult and virtuoso passages for his own performance, particularly so in the B flat major Concerto (K 450), dated 15th March 1784 which not only is intent on stretching its solo performer but is also scored for a relatively large orchestra.

These difficulties are immediately apparent in the opening Allegro which is a surprisingly good natured and lively piece, despite its frequent recourse to the minor key. This is followed by an E flat Andante which consists of no more than a theme with two variations and a Coda but shows Mozart's genius at portraying a simple dialogue between soloist and orchestra as well as a series of lovely ornamentations on the piano theme. The final Allegro, in six/eight time introduces a hunting motif which appears again at its conclusion and contains one of Mozart's own virtuoso Cadenzas.

Taking its place as the first of a series of three Concertos beginning in December 1782, the F major Concerto (K 413) is scored simply for strings and wind and is also available (together with its two successors) in an arrangement made by the composer himself for Piano and string Quartet. This is the Mozart of geniality rather than the Mozart of genius, the composer appealing not only to the cognoscenti, but also to the general public although it is on record too that the Concerto made a distinct appeal to a person no less than the Emperor as well as providing a substantial income for the Academy. In the usual three movement form, the Concerto opens somewhat unusually with an Allegro in triple time before leading to an amiable, if hardly

profound Larghetto, more of an Intermezzo than a true slow movement. Finally the Rondo is filled with counterpoint for those local connoisseurs and marked in “Tempo di Minuetto”.

The A major Concerto (K 488) is one of a group of three Concertos written in the winter of 1785-1786 at the same time that Mozart was working on “The Marriage of Figaro”. Although these are Concertos where Mozart is stretching his audience to an unprecedented degree, the A major work begins simply enough. The scoring lacks trumpets and timpani but still has a darker side to it that permeates the whole work. Unusually too, the Cadenza in this movement is incorporated in the full score. The slow movement is an Adagio of quite unsurpassable emotion and beauty and stands as one of the finest single movements in any composition by Mozart; it is written in F sharp minor, the only time that Mozart used the key in any of the Concertos. That key has been hinted at in the opening Allegro, but here it has a sense of tragedy that can only be seen to express the most profound of sorrows. That such deep sadness can be dispelled at all is quite amazing but the final Allegro assai manage a light heartedness and an exuberance that are not occasionally without a backward glimpse aimed towards a tinge of sadness beneath that apparent stream of joyous melody.

**Volume 2: CD 4 - Piano Concerto No 21 in C major (K 467)
Piano Concerto No 1 in F major (K 37)
Piano Concerto No 25 in C major (K 503)**

Film or television are sometimes media that can pick on a piece of music and make it immediately known and loved by an enormous popular audience and that was just what happened to Mozart’s C major Concerto (K 467). The film in this case was the rather sentimental story of Elvira Madigan directed by the Swede Bo Widerberg. So

well known did the slow movement of the Concerto become that since then the Concerto itself has on many occasions been given the subtitle *Elvira Madigan*. The association may seem inappropriate in some respects given the high quality of Mozart's original conception but it has certainly given the opportunity for a wide audience to become familiar with at least part of this major work. Premiered by Mozart himself on March 10th 1785 at the Burgtheater in Vienna, the C major Concerto follows its splendid predecessor in D minor by only a month and clearly shows the composer at the height of his powers and mid-way through a series of Piano Concertos that have become the cream of the crop. The opening Allegro maestoso is permeated by a theme in March rhythm punctuated by fanfares in the winds and an affecting and simple second subject. After the usual orchestral introduction there is a particularly fine entrance for solo piano. The following Andante, mentioned above in the context of the film, bases a soaring almost vocal melody without words above a pizzicato string accompaniment. Finally, the Allegro Vivace is a good humoured Rondo taking in several changes of key before reaching its final Cadenza and Coda.

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present in works as diverse as those by Stravinsky, Webern and Britten. Written in Salzburg in April 1767, the first of the Piano Concertos (K37) is in F major and scored for oboes and horns with strings and a pianoforte or harpsichord. The Concerto is based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766. The opening Allegro is taken from a set of Keyboard and Violin Sonatas by the St Petersburg Kapellmeister Hermann Raupach which had already been published in Paris in 1756. The C major Andante is of unknown origin whilst the final Allegro is based on work by the Strasbourg based composer Leontzi Honauer. Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

It is fair enough to say that the C major Concerto (K 503) is the concluding work in the series of great Concertos composed between 1784 and 1786. After this there is a break in composition before the two final Concertos where Mozart concentrated on his final major Symphonies and the opera Don Giovanni. Indeed this Concerto was followed immediately by the Prague Symphony and the C major Quintet rather than any further Concertos. The C major is a suitably grand work related to its predecessor in the same key, K 467.

Again Mozart takes a March theme for his opening Allegro, a theme which enters in the minor key scored for the string section and flutes, oboes, bassoons and horns. The mood of the movement is already symphonic, pointing forward to what was to follow. Despite its marking as an Andante, the central movement is full of nobility and takes on the character of a deeply felt slow movement. Finally, the concluding Rondo is a less exuberant piece than may normally have been expected at this point, more in a style of confident affirmation which at times becomes even stormy and agitated. Mozart has been accused of a degree of indifference at this point but this is hardly relevant in context of the drive and positive nature of the Concerto as a whole.

**Volume 2: CD 5 - Piano Concerto No 9 in E flat major (K 271)
Piano Concerto No 2 in B flat major (K 39)
Piano Concerto No 12 in A major (K 414)**

The exceptionally precocious Mozart was presented alongside his older sister Maria Anna ‘Nannerl’ at various European courts from 1762, beginning with much feted appearances in Munich and Vienna. The following year their father Leopold took the children as far afield as Paris where they played at the court of Louis XV whilst in April 1764 they arrived in London and entertained King George III. Whilst in London Wolfgang played alongside Johann Christian Bach, the most influential musician in Britain at that time. Both man and boy set each other tasks at improvisation and it was felt that Mozart consistently bettered the elder player. Johann Christian Bach held no grudge and the two became firm friends although they did not meet again until Mozart visited Paris in 1787, at which time Bach was supervising the first performances of his opera *Amadis*.

Mozart had already begun to compose when he was five and whilst in London he composed three symphonies. To give him practice in composing for orchestra, Leopold set young Wolfgang the task of arranging various piano sonatas by well-known and respected composers of the time for solo keyboard and small orchestra. Mozart’s Piano Concerto no. 2 in B flat K39 was composed on the family’s return home to Salzburg from yet another tour and is an arrangement of three movements by Hermann Friedrich Raupach (1728 - 1778) and Johann Schobert (c1735 - 1767). It is scored for solo keyboard, two oboes, two horns and strings. Raupach, whose first and final movements from his Sonata op. 1/1 was used by Mozart in this practice work, was a fine keyboard player taught by his organist father and spent much of his working life in St Petersburg as court composer. His opera *Alceste*, produced the year in which he became Kapellmeister (1762) was one of the first successful Russian

operas and its sombre style anticipated that of Gluck, whose own version of Alceste had such an overwhelming effect on Mozart in Vienna in 1767. For a short time Raupach left Russia and found work in Hamburg and Paris (where he met and heard Mozart), returning to St Petersburg in 1768. However he failed to achieve the same success in that city as heretofore and he died there in relative obscurity.

Little is known of Schobart other than that he was in Paris in around 1760 and that he died in great agony alongside other members of his family having consumed poisoned mushrooms. From the fact that he managed to publish lavish editions of his own works at his own expense one assumes that he must have enjoyed some success; certainly Mozart held his keyboard works in great esteem, using them as examples of good craftsmanship to his pupils, and he 'borrowed' a theme of Schobart's in his Piano Sonata in A minor K 310. For his slow movement Mozart arranged the Andante poco Allegro section of Schobart's Opus 17/2.

The same musical forces are used for the other two concertos on this disc. In the winter of 1776/7 a French keyboard virtuoso player named Mlle Jeunehomme visited Salzburg. She created such a sensation that Mozart named his Piano Concerto no. 9 in E flat K271 after her and he may well have met her once again on his ill-fated tour to Paris (when his mother died) in 1778. This concerto was composed in the month of Mozart's twenty first birthday, and the opinion has often been expressed that this marvellous concerto also marks his musical 'coming of age'. A number of innovative effects set this concerto apart from other pieces composed before this time (January 1777): for example an orchestral fanfare brings an immediate response from the piano - not until Beethoven's Fourth Piano Concerto would a soloist again enter so soon. Before the orchestra has finished its customary introduction one hears the piano trilling on a high B flat before launching into its own theme. The beautifully melancholic slow movement is in C minor (the first Mozart concerto movement in a minor key) and its form and character resemble a recitative and aria from an opera

seria. The exhilarating Rondeau finale changes gear suddenly to introduce a minuet passage with four variations.

The Piano Concerto no.12 in A K 414, composed in 1782, belongs to a group of three concertos written not long after his arrival in Vienna described by the composer as 'something intermediate between too difficult and too easy...(being) very brilliant and falling pleasantly upon the ear'. Mozart offered the scores for sale at the relatively high price of six ducats (possibly due to the fact that a large debt was about to be called in) and announced the imminent sale of arrangements for piano solo and string quartet (thus making it possible for chamber groups and amateurs to play) but was later forced to cut the price. It must have been particularly galling for the composer to witness the firm of Artaria making a tidy profit on these concertos when they were published in 1785. Despite the lack of takings 'up front', Mozart knew that he could count on a large and appreciative audience when he performed these pieces in public - indeed the Emperor Joseph II attended one of these concerts 25 ducats in advance. Over the next few years Mozart took advantage of the public's new taste for virtuosity on the concert platform by composing keyboard concertos that were far more sophisticated than any previously encountered in Vienna or anywhere else. Of the three concertos in this group (K 413 - 415) this concerto is the most lyrical with an abundance of interesting material. As a tribute to Johann Christian Bach, who had died in 1782, Mozart used a theme by his late friend in the Andante movement.

**Volume 2: CD 6 - Piano Concerto No 17 in G major (K 453)
Piano Concerto No 5 in D major (K 175)
Piano Concerto No 6 in B flat major (K 238)**

In order to practice composing concertos Mozart's father, Leopold, set him assignments to arrange solo keyboard works of composers such as J C Bach (K 107), Raupach, Honauer and Schobart (K 37, 39 - 41) for solo keyboard and orchestra. These apprenticeship works cannot be dated with precise accuracy but it is thought that they were composed in about 1767 ie when the composer was about eleven years old. Mozart learned much from the works of Johann Christian Bach, whom he met and accompanied in London. Bach's own style was an intriguing mixture of German baroque (from his father and also his half-brother Carl Philipp Emmanuel with whom he studied in Berlin) and the brighter Italian sound that he picked up in Milan and Bologna (where he took lessons from Padre Martini). This style has been referred to as galant, music that is graceful, refined yet also spirited in the finale movements. Following these apprenticeship works there was a gap of a few years until December 1773 when Mozart produced his first keyboard concerto which did not stem from the work or works of other composers.

This concerto, known as the Piano Concerto no. 5 in D K 175, appeared shortly before the composer's eighteenth birthday. The concerto reveals a certain amount of charm, but also demonstrates a lack of experience with scoring with often unnecessary doubling of parts (the work is scored for two oboes, horns and trumpets with timpani and strings in addition to solo keyboard), although Mozart later remedied this to a certain extent by altering the wind parts. Whatever the work's weaknesses, Mozart kept faith with the concerto to the extent that he played it on tour in Munich (1774) and Mannheim and Paris (1777 - 8) and proudly wrote home to his father that the Mannheim audiences had taken the piece to their hearts.

Mozart had other reasons to look back fondly on Mannheim, for whilst he was there he fell in love with the singer Aloysia Weber and wrote for her a concert aria *Alcandro, lo confesso...*. Non so d'onde viene which quoted two themes from the slow movement of this concerto. He later married Aloysia's younger sister, Konstanze. Later, in Vienna, Mozart composed a new finale, the Rondo in D K 382 in place of the original sonata-form movement which closed K 175. Following its premiere in 1782 this new movement became hugely popular and Mozart chose to retain this later movement when the work came to be published in 1785. The bright and vivacious Piano Concerto no. 6 in B flat major K 238 followed just over two years later in January 1776. This engaging work is clearly more sophisticated than its predecessor and one gains the impression that Mozart composed the piece as much to show off his skill at the keyboard as to entertain the public. And entertaining it certainly is, with delicacy and rhythmical brilliance marking the opening *Allegro aperto* movement, a tender and expressive *Andante* and a finale that was the first of many Rondo with variations Mozart used to close the concertos. Mozart's sister Nannerl is known to have played this piece in concert in Salzburg and he also took the work on tour to Mannheim and Augsburg in 1777. Certain editions of the score, which was not published until 1792 (the year following Mozart's death) indicate a piano continuo part which effectively fills in the wind parts, presumably so that the pianist might substitute for these instruments (pairs of flutes, oboes and horns) if only stringed instruments were available. Following his precipitous move to the Austrian capital it did not take long for Mozart to discover the Viennese liking for technical brilliance and drama once he arrived in that city following his escape from the rather stifling atmosphere of Salzburg. Always someone that lived beyond his means, Mozart strived to make ends meet by appearing as often as possible in public showing off his formidable and inventive prowess at the keyboard. Consequently piano concertos appeared thick and fast: for

example six piano concertos were composed during 1784, of which the fourth that year, the G K 453 was completed on 12 April. This was truly a busy time for Mozart: in the nine-week period between 9 February and 12 April he completed three piano concertos, the Piano Quintet K 452 and played in no fewer than 24 concerts! He also found time to move house in January of that year and again in September (having just recovered from a kidney infection that laid him low for a few weeks). At the end of the year he joined the freemasons, presumably hoping to acquire important contacts. In the Piano Concerto K 453 Mozart was less inclined to display technical brilliance and the soloist's theme in the opening Allegro does not present a contrasting mood to the opening orchestral ritornello but rather complements it. There is more drama in the second movement marked Andante following a contemplative beginning demonstrating the close stylistic link that Mozart displayed between his concertos and opera. The Allegretto finale is a typically joyous Rondo with variations.

**Volume 2: CD 7 - Piano Concerto No 16 in D major (K 451)
Piano Concerto No 8 in C major (K 246)
Piano Concerto No 19 in F major (K 459)**

The D major Piano Concerto (K 451) dates from 22nd March 1784 and comes from one of Mozart's most productive periods. During little over a month, he gave a total of twenty two concerts and the Concerto stands in the midst of one of Mozart's most prolific periods of composition beginning with the Concerto written for his pupil Barbara Ployer (K 449) and followed by the two Concertos in B flat (K 450) and D (K 451) and then with a brief pause for a Piano Quintet (K 452), another Concerto in G major (K 453). Amazingly too, despite the closeness of composition, each of these

works bears the stamp of its own originality.

Scored for a relatively large orchestra including trumpets and timpani and with an accent on the wind soloists, the D major Concerto has a distinctly symphonic feel about it. The opening Allegro is a typical Mozartean March movement with an accent on the heroic mood but with an unusual and unexpected quiet section in its recapitulation. This is followed by a slow song like Andante with the added bonus of a final contrapuntal climax and then a Rondo marked Allegro di molto which initially appears to owe much to the spirit of Haydn but also contains a surprisingly serious development section.

Referred to as the Lutzow Concerto, the C major work (K 246), dates from 1776 and thus comes shortly after Mozart's series of Violin Concertos. Written for the Countess Antonia von Lutzow, wife of the local Commandant, Mozart had no need to write a simple work for an amateur - the Countess was herself a proficient pianist and a pupil of Mozart's father Leopold. Mozart originally envisaged having the Concerto published in Paris in a group of three but the project never came to fruition and another opportunity for financial enhancement once more floundered - Mozart was never to make a good businessman.

Not surprisingly this is hardly one of Mozart's more advanced Concertos in style and it follows the pattern of his previous Concerto in B flat (K 238) - it was not in fact, until the succeeding Jeunehomme Concerto that Mozart's true originality in these works would surface. The three movements follow the conventional fast - slow - fast scheme with rather pastoral tinge to the central Andante, simple in style and character and a Minuet styled final Rondo which shows its flair after the final Cadenza. Interestingly, although he never wrote out the Cadenzas in the outer movements, the central Andante's Cadenza is given complete in the score.

Completed on 11th December 1784, the F major Concerto (K 459) belongs to one of Mozart's finest creative periods and is the first of the series of master-pieces that

follow and include the Concertos in D minor (K 466) and the famous “Elvira Madigan” C major Concerto (K 467). This F major work was written for the composer himself to play and shows a progression of ideas and geniality throughout its three movements which makes it a particularly satisfying work taken as a whole. The opening Allegro, by far the longest of the three movements, is based on a March rhythm that shows the influence of the Piedmont violinist Giovanni Battista Viotti who had perfected such festive Marches in his Concertos and for whom Mozart wrote an alternative slow movement to be included in his sixteenth Violin Concerto as well as re-orchestrating the outer movements of the piece. Mozart obviously had a high opinion of Viotti and may also have been influenced by the military aspects of his sixth Concerto from 1782/3, also written in the key of D minor. This proud and somewhat arrogant introductory movement prefaces the charming Allegretto in C major that follows. The slow movement has been seen as an orchestral counterpart to Susanna’s Act Four aria in *The Marriage of Figaro*, both tender and melancholy in its emotional depths. After those moments of peace and tranquillity, the final Allegro assai Rondo is a playful take on Mozart’s use of counterpoint, which outdoes both of the previous movements. That final movement seems to act as a combination of Sonata form, Rondo and Fugue, all with hints of the genius of a Mozart comic opera.

**Volume 2: CD 8 - Piano Concerto No 20 in D minor (K 466)
Piano Concerto No 22 in E flat major (K 482)**

Whilst only a boy, Mozart had travelled with his father and sister and had played before audiences in Vienna, Paris and London. Later as a young man he was to take commissions for his musical compositions from princes and noblemen, professional

musicians and amateurs alike as well as still performing his own works. His life and work in Salzburg, the town of his birth were to be unhappy experiences, blighted by his dislike of the fractious Archbishop Colloredo, his main employer. When in 1781 relations with the Archbishop came to a head, Mozart left his home town and travelled to Vienna to begin life as a self-employed musician. It was there in the capital city of the Empire and centre of European culture that Mozart was to blossom and to find better fortune. That good fortune never quite applied to Mozart's financial position, but although the noblemen of the city were slow to reward him in pecuniary terms, they were able to recognise and encourage his genius.

Vienna was in all respects unwilling to encourage any sort of revolutionary activity both in politics and the Arts but Viennese Society was ready to accept talent and to, if somewhat grudgingly, offer some sort of patronage to its most renowned musician. It would take Beethoven and his more aggressive stance to change the climate of things musical in the city but at least the atmosphere was conducive to Mozart producing some of his finest masterpieces to which the Piano Concertos composed between 1784 and 1786 are a major part. True as it may be that Mozart's financial and emotional situation would lead to his physical and mental decline in the last years of his life, those two years can be seen as something of a golden age for his compositions for piano and orchestra and it is to those golden years that the Piano Concertos in D minor (K 466) and E flat major (K 482) belong - the former premiered on February 10th 1785 and the latter in December of the same year.

The first of the Piano Concertos of 1785 was the famous D minor work, the first of any of the Concertos to be written in a minor key and the only one that remained popular throughout the nineteenth century. It follows the previous F major Concerto after an interval of only two months and is probably the first of the Concertos that shows Mozart as the direct antecedent of Beethoven, particularly the latter

composer's third Concerto and it is significant that the younger composer wrote his own Cadenzas for the first and third movements for the Mozart work.

There is a new dynamic in the opening movement showing an antagonism between soloist and orchestra which would finally become the touchstone of works such as the Brahms Piano Concertos. the struggle of this opening movement is hardly resolved but merely peters out in a pianissimo conclusion. This struggle re-appears in the middle part of the central Romance, one of Mozart's most simple but heavenly slow movements which begins and closes in such peaceful serenity. The final Allegro is both passionate and dramatic with much chromatic writing, full of pessimism until the key turns to the major and a glimpse of optimism.

The E flat major Concerto (K 482) is somewhat rare among the cycle in that it is one of only three of the Concertos that substitutes clarinets for oboes and that it has a slow movement in the minor key. The lack of formality in this Concerto owes much to the opera *The Marriage of Figaro* on which Mozart was working at the same time. This is one of a group of concertos all written at this time and directly connected with the opera - the others are the ones in A major (K 488) and in C minor (K491). This is a return to a simpler form of Concerto after Mozart perhaps feeling that his recent works had progressed a little too far away from the conservative tastes of his Viennese public. It is perhaps even fair to suggest that the opening and closing movements of the Concerto are somewhat backward looking and even routine. Routine is certainly not a word that could be used in connection with the central Andante in C minor which Mozart was obliged to repeat as an encore at his concert on 23rd December. This is a mixture of arioso and variation which also contrasts major and minor keys in a unique expression of sadness, despair and final consolation.

Volume 2: CD 9 - Piano Concerto No 18 in B flat major (K 456) Piano Concerto No 26 in D major (K 537)

The invention of the modern piano began with Bartolommeo Cristofori's "gravicembalo col piano e forte" in the period around 1709 with the combination of aspects of the clavichord and harpsichord. From the clavichord he took the idea of the struck string and from the harpsichord the principle of dampers fitted with cloth. This allowed for a new range of dynamics ranging between piano and forte together with the idea of a pedal to dampen the sound. Those early instruments can be seen in the early pianoforte housed now in the Metropolitan Museum in New York. Despite this early prototype, it was not until Gottlieb Schroter produced a "Hammerklavier" in Germany in 1717 which was then improved upon by Andreas Stein nearly sixty years later, that the new instrument really began to find favour.

Mozart in fact, visited Stein's workshop and wrote to his father enthusiastically about Stein's own instruments claiming that these instruments "have above all the advantage over others that they are made with an escapement . . . out of a hundred piano makers, not one worries about this". Stein's work was continued and improved upon by piano builders in England, France and Germany including those made by Zumpe, a favourite of the composer Johann Christian Bach. These were then followed by the instruments of John Broadwood in England and those by the Brothers Erard of Strasbourg which were to combine the benefits of the English and German actions. This prototype was to be adopted under licence by firms such as Steinway, Bechstein and Pleyel.

By now the harpsichord had lost its position as favoured instrument to the new pianofortes and as early as the 1770's Haydn and C. P E Bach were writing for it in favour of the older instrument. In fact, Mozart wrote nearly all of his keyboard music for the piano as did Beethoven and by the beginning of the nineteenth century the

harpichord had become almost redundant for the contemporary composer.

Mozart produced no less than twelve Piano Concertos in the years of 1784 to 1786 as well as the six “Haydn” String Quartets and his opera “The Marriage of Figaro”, perhaps the most prolific period in the composer’s life. Of those Concertos, six date from 1784 including the B flat major Concert (K 456). Long considered to have been composed for the blind pianist, Maria Theresia Paradis, it is now certain that Mozart premiered the Concerto himself in Vienna in February 1785.

The Concerto is in the conventional three movement form and opens with an Allegro Vivace that provides the main themes of the movement in its opening introduction, initially in the piano and then in the orchestra. The development is littered with scale passages and gives way to an accompanied cadenza and a final recapitulation. The Andante which follows is a set of theme and five considerably elaborate variations and a Coda variations, all suffused with an element of anxiety and even despair. Finally, the mood lightened for one of Mozart’s “buffo” type Sonata-Rondos with a particularly dramatic central episode where the piano at one point plays in 2/4 time against the orchestra’s 6/8.

The D major Concerto (K 537) is Mozart’s penultimate Piano Concerto and follows the series of twelve Concertos of 1784-1786 after a considerable break. Dated 24th February 1788, it is commonly known as the “Coronation Concerto” because it was played on 15th October 1790 in Frankfurt during the celebrations for the accession of the new emperor Leopold II.

The work is indeed “festive”, containing as it does, parts for trumpets and timpani and manages to be both brilliant and at the same time rather simple, posing no difficulties for the uninitiated listener of the time or indeed today. The solo part of the Concerto is written merely as a sketch, often consisting of no more than a single line with only the final Rondo accompaniment existing in Mozart’s own autograph

version. It is likely that the full version of the Concerto was written down by Johann Andre who published the first edition of the parts of the Concerto in 1794. Indeed, despite its popularity and the typical Mozartean stamp of the Concerto, it would seem that this is one of Mozart's least considered works and a sign that after the series of the great twelve Concertos of the previous years, the composer's thoughts had moved to the form of the symphony rather than the Concerto.

**Volume 2: CD 10 - Piano Concerto No 14 in E flat major (K 449)
Piano Concerto No 4 in G major (K 41)
Piano Concerto No 27 in B flat major (K 595)**

It is perhaps tempting to think of Mozart's fourteenth Piano Concerto as the first in a series of three if only because of the consequence of Koechel numbers for the Concertos in E flat, B flat and D. These three Concertos, written in Vienna in 1784, bear the consecutive numbers of K 449, K 450 and K 451. Yet, it was the composer himself who claimed that the earliest of the three was "of a quite peculiar kind", being written for a smaller orchestra consisting of strings, oboes and horns ad libitum rather than a large one. In today's terms, Mozart's idea of a smaller orchestra may seem rather confusing compared say to the works of later Romantics such as Rachmaninov or the excesses of Busoni's large orchestral and choral accompaniment to his somewhat singular Piano Concerto. Nevertheless, this E flat Concerto is a rather unique entry in the Mozart catalogue.

The first movement is itself a restless composition in three/four time which seems to move unpredictably and tends towards chromaticism with many changes in volume levels and harmonic structures. Despite the complexity of the opening movement, the slow Andantino which follows now seems much calmer and simpler than its

predecessor and the following Finale marked *Allegro ma non troppo*, build on Mozart's experience in contrapuntal techniques gained from his earlier works. Mozart's keyboard Concertos were basically written for the early version of today's pianoforte despite the efforts of some performers to claim certain works for the harpsichord. In fact, Mozart did probably conceive the early Concertos of K 107 and the first four in the numbered sequence of the twenty seven major Concertos for a harpsichord. Those first four Concertos are also works which contain not original music by Mozart but transcriptions of works by other contemporary composers - perhaps well known at their time, but nowadays mostly forgotten with the exception of C P E Bach. Mozart's own household contained its own pianos and he was keen on innovation rather than reliance on the older types of instruments. The first early Concertos are all in major keys and follow a model of pastiche that stretches to the present in works as diverse as those by Stravinsky, Webern and Britten.

Completed in 1767, the fourth of the Piano Concertos (K 41) is in G major and based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766. The opening *Allegro* as well as the final *Molto Allegro* is based on work by the Strasbourg based composer Leontzi Honauer with a central *Andante* in G minor based on music by the St Petersburg Kapellmeister Hermann Friedrich Raupach. Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

Premiered on March 4th 1791, less than a year before his death, Mozart's B flat major Concerto (K 595) is the last of the twenty seven numbered Concertos for Piano and Orchestra. Although the date suggests that this is one of Mozart's last works, in all probability the Concerto was drafted some time in 1788 whilst Mozart was working on his last three Symphonies. As with many of the Piano Concertos and unlike those for Violin and Orchestra written much earlier, this was clearly a work written for

Mozart himself and one that was introduced to the public without any undue former notice. It is tempting to see the piece as one pre-occupied with death and it is certainly a serious work, but it should equally be remembered that the years of 1789 and 1790 had been particularly hard for Mozart, a time when his letters show that life had lost its former meaning for him.

The very opening of the initial Allegro sets a mood of sadness beneath the apparently normal surface of things and there are a number of rapid key changes and surprising dissonances, passages of chromatic intensity and an amazing clarity within the scoring. Energy is suppressed within this opening movement and even more so in the following Larghetto, an almost religious experience. The final Rondo too, marked as a conventional Allegro, has a quality about it which suggests not merely joyfulness but a feeling of resignation. The theme of the Rondo was to be used later in Mozart's song "Longing for Spring" and acknowledges a feeling of oneness with Nature where the composer relates his own sufferings to the glimpse of one final Spring. It is perhaps inappropriate to attempt to impose programmes on Mozart's music but this final Concerto appears to sum up the past and look forward to some sort of peaceful finality.

**Volume 2: CD 11 - Piano Concertos for Three Pianos (K 242),
Two Pianos (K365)
Concert Rondo in D major (K 382)
Concert Rondo in A major (K 386)**

The earliest work on this CD is the Concerto for Three Pianos in F K 242 (sometimes referred to as Mozart's Piano Concerto no. 7) which was composed for the sister of Archbishop Hieronymus Colloredo, Mozart's employer in Salzburg, and for her two

daughters. Mozart found teaching irksome, but as his father Leopold never tired of reminding him, it was a necessary part of his daily routine, for it might lead to a lucrative commission. Two of his pupils were Aloisa and Josepha (sometimes referred to as Giuseppa) Lodron, nieces to Archbishop Colloredo. Their mother, Countess Antonia Lodron, in response to Mozart's skillful teaching of her daughters commissioned various works from him including this piece (composed in February 1776) which was, as usual, perfectly tailored to their abilities. Indeed it is noticeable that Josepha was the poorer of the three players as her part scarcely tests the average concert pianist. Mozart later rewrote the concerto for two soloists, presumably for his sister Nannerl and he to play, and this arrangement was in his repertoire following his arrival in Vienna in 1781. Just as this concerto does not place too many demands upon the players, neither does it place any great demands upon the listener; the most memorable section is the middle movement with its light accompaniment and amiable interplay between the soloists.

Mozart's employer, Archbishop Hieronymus Colloredo, has gone down in history infamously as the man who had Wolfgang literally booted out of his palace. It seems that Mozart had worn the Archbishop's patience pretty thin, for Mozart was always arrogant and cheeky in his presence, and also considerably outstayed his leave of absence from the Archbishop's employ in order to oversee the premiere of *Idomeneo* in Munich. Colloredo has also been characterised (not least by the Mozart family themselves) as a skinflint, an allegation which perhaps has some validity since as Braunbehrens writes in *Mozart in Vienna 1781 - 1791* Wolfgang's salary was a mere 450 florins per annum, at a time when one stagecoach journey from Munich to Vienna cost 50 florins. It should however be noted that the Archbishop was fond of music and was also a passionate supporter of the Emperor Joseph II's enlightened views, in particular with regard to educational reforms.

There is evidence that the *Concerto for Two Pianos in E flat K365*, usually dated

January 1779, might predate the Concerto for Three Pianos as the cadenzas for K365 were written on similar paper used by Mozart for works known to date from between August 1775 and January 1777. If the 1779 date is correct then it must have been composed for the composer and his sister to play following Wolfgang's unhappy return to Salzburg following the fateful trip to Mannheim and Paris during which their mother died. The scoring is more adventurous in this work, two bassoons being added to his regular forces of two oboes and horns plus strings. Following his arrival in Vienna in 1781 Mozart expanded the scoring still further, adding a pair of clarinets and trumpets and timpani to the fast outer movements. Once in Vienna he played the piece with a pupil Josepha Barbara von Aurnhammer (a lady described by Mozart in his typically plainspoken way as 'a fright but she plays enchantingly') at two well-attended concerts. Mozart's invention is in overdrive in this work with a multitude of themes that are barely developed before they are discarded. Of particular interest is the Allegro Rondo finale whose main theme takes a different harmonic turn at each appearance.

Mozart's Rondo for Piano and Orchestra in D K 382 provides another example of a work, in this case his Piano Concerto no. 5 in D K 175, being altered to suit the Viennese public taste. In this instance Mozart did not merely rescore the work, he substituted an entire movement. He introduced this new finale at the Burgtheater on 3 March 1782 at a concert which also included newly composed music for Idomeneo and an improvised fantasy for piano solo. The Rondo K 382 successfully gave the Concerto in D a new lease of life and when the concerto came to be published, Mozart chose to include the Rondo rather than the original finale. At one concert during the Lent season in 1783 Mozart was asked to repeat the Rondo and this movement has become hugely popular being performed by itself as often as it is included within the concerto setting. The scoring (for solo piano, flute, two oboes, two horns, two trumpets, timpani and strings) is imaginative throughout and the

melodies are memorable. H C Robbins Landon likened the effects to toy trumpets and drums and also draws attention to the fact that Mozart was quick to assimilate stylistic qualities known to be appreciated by the Viennese public, such as the popular folk-like style of Haydn.

Also from 1782 comes the Rondo for Piano and Orchestra in A K 386. Often linked with the Piano Concerto in A K 414, it has long been considered to have been the original finale to that work since it shares not only the temperament of the surviving finale but also its key and time signature. The work was never published during Mozart's lifetime but the incomplete manuscript was sold by his widow along with other works to Johann Anton Andre in 1799, who later resold it in England. The Rondo was then arranged for piano solo by Cipriani Potter in 1838 as the various leaves of the original were scattered. As the different parts resurfaced it was pieced together by Paul Badura-Skoda and Sir Charles Mackerras and published in 1963. It is scored for piano solo, two oboes, two horns, strings and cello obbligato.

Volume 2: CD 12 Clarinet Concerto K622. Concerto for Flute and Harp K299

Late works for wind instruments and orchestra are often described as being of an autumnal quality and mood and Mozart's Clarinet Concerto is no exception. This is Mozart's last concerto for any instrument and it was completed in the last year of his short life, in 1791. It may seem strange to think of late works being written at the age of thirty five but Mozart's life was a very short one, crammed with incident and with a list of well over six hundred compositions. Short in years perhaps, but this was a career that produced an almost incredibly large number of works, many of which are undoubted masterpieces.

It is to that category of superlatives that the clarinet concerto belongs. Perhaps it is even fair to claim that this is the finest of all concertos ever penned for the instrument and together with the similarly late Clarinet Quintet, the work owes its genesis to Mozart's friendship with his fellow freemason and clarinetist, Anton Stadler. It is however, perhaps, worth noting that although the concerto has all the hallmarks of Mozart's genius at its greatest, much of the original autograph has been lost, although it appears that Mozart originally sketched a version of the first movement for Bassett horn at the end of 1789. It was that instrument which originally fired Mozart's inspiration and which was the forerunner of the modern clarinet we know today.

The Clarinet Concerto is composed in A major and consists of the three conventional concerto movements - two fast movements enclosing a particularly fine slow, Adagio, movement. Not surprisingly, the Concerto bears many similarities to the earlier Quintet composed for Stadler, although the later work expresses the lyrical ideas in a more dramatic and fuller fashion whilst still maintaining the closest of relationships between the soloist and the orchestra. The lively opening Allegro is the longest of the three movements whilst the central Adagio is one of Mozart's finest mature inspirations, never allowing the orchestra to dominate the clarinet's song and maintaining a transparency of scoring. The final movement is a joyful Rondo although nowhere does Mozart allow himself to resort to virtuosity for the sake of outward show. Much of Mozart's early life was taken up with travelling, often under the auspices of his father and together with his sister and although the friendship with Stadler in later years was a unique partnership that led to the two great clarinet works, these early journeys often led to the opportunities to accept commissions and compose works for specific players. In 1777, his travels took him to the Electoral Court at Mannheim - a centre for the new concertante music of early German classicism - as well as to the French capital of Paris. Mannheim was the reason for the composition

to commission of the flute concerto in G (K313) whilst in Paris he set about work on a Sinfonia Concertante for four professional wind players (Wendling, Ramm, Ritter and Punto) intended for performance at the Concerts Spirituels in that city.

The Sinfonia, written for professionals was followed by a commission for a simple work (in the “easy” key of C major) for two amateurs - the Duke of Guines, a proficient amateur flautist, and his daughter, the Duchess who Mozart claimed played the harp magnificently. The combination of instruments is perhaps an unusual one and although Mozart professed not to be too keen on the flute as solo instrument and considered the harp to be little more than an extension of a keyboard instrument, the resulting Flute and Harp Concerto is one of Mozart’s most successful and sunniest occasional pieces. The work is, perhaps necessarily, simple in its technical demands and somehow typical of the French style whilst remaining suitable for the settings envisaged for its performance.

The Flute and Harp Concerto follows the usual three movement pattern and is scored for a small orchestra including oboes and horns. Although Mozart is on record as considering the young Duchess to be somewhat stupid and lazy, he produced a subtle combination of the two instruments, never drowned by the orchestra whether intertwining their own melodies or playing against the full tutti. The original cadenzas for the work have been, unfortunately, lost but there is enough charm and an abundance of light themes to ensure the opening Allegro makes its gracious effect. The following Andantino is scored against divided violas and with the absences of the horns and oboes but maintaining a rich and sensuous atmosphere. Finally, the concluding Rondeau is in typical French style in the tempo of a courtly Gavotte.

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Volume 2: CD 13 Flute Concertos Nos 1 & 2

Andante for Flute and Orchestra in C major K 315

Rondo for Flute and Orchestra K 373

Well known at the time for his dislike of the instrument, Mozart nevertheless produced two flute concertos as well as a concerto for flute and harp and a couple of occasional pieces for flute and orchestra. The impetus for the works date from his years in the city of Mannheim in the latter part of the 1770's, a city rich in music under the influence of the Elector Charles Theobald who had set about recruiting musicians from the Austrian Lands to create his own orchestra and group of resident composers who had managed to rival their contemporaries in Vienna and even surpass them. The Mannheim School indeed produced several notable concertos for flute as well as other wind instruments, creating an early classical style that was to be an influence on Mozart's work. As well as the county orchestra, the city had other amateur patrons including the Dutch born flautist and patron of music De Jean.

It was this Dutchman who commissioned Mozart to write a concerto for him early in 1778 and despite his professed dislike for the task, the concerto shows little of any sign of a disagreeable task for composer or for patron, except perhaps that the latter found the D major slow movement too individual or perhaps too difficult, that Mozart was forced to replace his original conception with a simpler and more pastoral movement in C major (K315).

The first of the two flute concertos (in G major) for De Jean was written whilst Mozart was a guest of the Dutchman's friend Johann Baptist Wedding, himself a flautist in Mannheim. It was to be part of a multiple commission for three concertos and two quartets for which Mozart should have been paid the sum of two hundred Gulden. The work is full of virtuoso passages and begins with a fast Allegro Maestoso

movement, opening with a grand prelude and with the sort of military rhythms typical of Haydn, the solo instrument being contrasted against an orchestra consisting of oboes, horns and the usual compliment of strings.

The central movement of the concerto is the sublime Adagio mentioned above and the work concludes with a Rondo marked to be played in the tempo of a Minuet, full of invention and good spirits. All in all, the concerto is one of Mozart's most successful concertante pieces for wind instruments and orchestra.

To speak of a second Mozart flute concerto is, in some respects, slightly misleading as the D major work - another product of the Mannheim period - is actually a transcription of an oboe concerto written in 1777 for the Salzburg oboist, Giuseppe Ferlendis. Mozart had produced a Flute Quartet (K285) for the impatient amateur De Jean, but by the time the new concerto was required, Mozart was both short of money and running out of time. The recycled piece makes do with a transposition of the original C major key to that of D major. That the concerto is a product of an earlier period is clear together with the lighter style of the work.

The second concerto is no match for its "earlier" companion but it seems that De Jean was perfectly happy with Mozart's latest offering although he was never to get the third concerto from his original commission. Just like the G major work, the concerto is in the standard three movement form but with a rather less inspired Andante at the centre of the opening Allegro and concluding Rondo. It is interesting to note the similarities between the theme of that final Rondo and the later aria for Blonde in his first successful German Opera - *Die Entführung aus dem Serail* of some five years later.

The remaining two works on the CD are the previously mentioned alternative slow movement composed for De Jean to supplement what he considered as the

unsuitable original Adagio - a charming if nevertheless, arguably inferior solution to that slow movement and the Rondo in C major (K373). Like the second concerto, this is a transcription of a piece originally written when Mozart was in Vienna but still in the services of the Archbishop Colloredo of Salzburg. It was originally composed for the violinist Brunetti who gave its premiere at the home of Colloredo's father in April 1781. It is a matter of doubt if this was an original piece or perhaps the finale of someone else's concerto, but is nevertheless a work of some distinction, if hardly a masterpiece of the quality of the first of the flute concertos.

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**Volume 2: CD 14 Oboe Concerto K 314
Sinfonia Concertante for Winds K 297
Bassoon Concerto K 191**

Most of Mozart's Wind Concertos can best be described as occasional pieces, composed on commissions from professional and amateur players, often with the express purpose of providing income for their composer and satisfying a particular trait, taste or talent of the recipient. In this respect they are very different from the Piano and Violin Concertos. The major exception is the late Clarinet Concerto (K 622) written for Mozart's fellow freemason and friend, Anton Stadler. Stadler was to have a great influence on Mozart's writing for the clarinet, including the notable solos for the instrument in the final Italian opera *La Clemenza di Tito*. This Concerto, together with the companion Clarinet Quintet (K 581) stands as one of Mozart's undisputed masterpieces. That being said, the earlier Concertos all have something individual to say for themselves and occasionally reach considerable peaks of

inspiration. Hardly the most obvious of instruments for a solo Concerto, Mozart's first Wind Concerto is nevertheless written for the Bassoon. The grumbling, growling giant can, however, be an affectionate and witty instrument and that is how Mozart obviously sees it. It is significant too, that despite his less than conventional choice of solo player, the Concerto has something about it that shows the piece is throughout conceived only for the Bassoon with its own very definite characteristics. This is Mozart's only Concerto for the instrument and it was composed in Salzburg in 1774 for the composer's friend and amateur player of the bassoon and the piano, Thaddaeus von Duernitz. Mozart did later write a bassoon sonata for his friend as well as several piano pieces including three of his Concertos. The work is in the three conventional movements for a Concerto of the time (Fast - Slow - Fast) and generally light hearted and playful in the opening Allegro and final French styled Rondo, with lots of leaps and jumps and runs for the soloist and sweet singing tones evident in the central Andante.

Mozart's C major Oboe Concerto (K314) was written in the Spring of 1777, before his departure for Augsburg, for the Salzburg oboist, Giuseppe Ferlendis. When Mozart reached Mannheim at the end of October, he met the oboist Friedrich Ramm and made a present of the new Concerto to Ramm, who immediately took up the new work and played it several times. It was then later transcribed for flute for Mozart's amateur patron the Dutchman De Jean where it appears as a Concerto in D major, result of a commission that Mozart was unable or unwilling to fill with a new work for reasons of time and money or perhaps simply because of his personal dislike for the flute as a solo instrument. Although plans were afoot for at least two further Oboe Concertos, both to be in F major, only fragments of those works exist and thus the C major Concerto is the only completed one for the instrument.

The Concerto is in the standard three movement form with an Andante at the centre of the opening Allegro and concluding Rondo. Scored for an orchestra consisting of two additional oboes, two horns and strings, the F major Andante ma non troppo is one of Mozart's sublime song movements. The final Rondo is a joyful Allegro led off by the soloist and it is interesting to note the similarities between the principal theme of that final Rondo and the later aria for the soprano Blonde in Mozart's first successful German Singspiel - Die Entführung aus dem Serail of some five years later.

The idea of the Sinfonia Concertante is similar to the earlier Concerti Grossi of the Italian Baroque and although Haydn produced his own work in the style and J C Bach produced many such works, Mozart moved away from the form towards Concertos for solo instruments. Nevertheless, he did leave us his Concertone of 1773 and two works named Sinfonia Concertante - one, an undoubted masterwork, for Violin and Viola (K 364) and an earlier work for Flute, Oboe, Horn and Bassoon. This Sinfonia for Winds dates from 1778 and was written specifically for four local players - Wendling (Flute), Ramm (Oboe), Punto (Horn) and Ritter (Bassoon). These were musicians at the Mannheim Court except for Punto who was a travelling player. This original version is unfortunately lost and the work is now known in its version for Oboe and Clarinet instead of Flute and Oboe. Of a virtuoso kind with prominent attention given to the soloists, it lies somewhere between a Concerto and a Symphony with obbligato. The highlight of the piece comes in the slow movement but the final set of ten connected variations including one for each of the solo instruments is the display point of the work.

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Volume 2: CD 15 Horn Concertos

‘... The hunting hornist makes a noise and wakes hunters and prey alike. His style is repellent and always hopping to different beats. The temple hornist weeps, extracts the notes from the depths of his soul and also, with his breath, inspires the entire instrumental accompaniment. In the concert hall and the opera house the hornist can be made to produce innumerable expressive effects. He is equally effective at a distance and close up. Loveliness and - if one may express it thus - friendly cosiness is the basic tone of this splendid instrument. Nothing is more capable or skilful than the horn at echo effects. Therefore the study of this instrument is highly recommended for a composer.’

This was the recommendation made to the future composers by the German composer Daniel Schubart (1739-1791) in his *Ideen zu einer Ästhetik der Tonkunst* (*Ideas for a Musical Aesthetic*; 1784). Wolfgang Amadé Mozart would surely not have needed such advice, however; even when he was a child, he was fully acquainted with the mellow horn sonorities produced by the family, Joseph Leutgeb (1732-1811), who was almost a quarter of a century older than Mozart. When Mozart was young, this famous (or infamous) horn virtuoso was employed by the Hofkapelle in Salzburg; later he settled in Vienna, where he tried to combine his work as a freelance hornist with running a cheese shop. Here Mozart met him again, in March 1781. In the remaining ten years of his life, the composer set to work on no less than six horn concertos; the four famous ones, KV412, 417, 447 and 495, a sketched Rondo in E flat major, KV371, with further sketches for a first movement that was in all probability intended to go with it, KV370b, and also the torso of a large-scale concerto in E major, KV494a. at all times Leutgeb was a target of Mozart’s mockery and teasing. For instance, the manuscript of the concerto in E flat major, KV417, contains the following rather unflattering dedication: ‘Wolfgang Amadé Mozart had mercy on

Leutgeb, silly ass, ox and fool, in Vienna, 27th May 1783'. For the concerto in E flat major, KV495, which Mozart listed in his own catalogue of works on 26th June 1786, he used four different colors of ink as a joke: red, green, blue and black. In the manuscript of the relatively simple so-called 'First Concerto', KV412 (which is in reality Mozart's last composition for horn, from the year of his death, 1791), the composer even amused himself by writing extremely vulgar comments such as 'Oh, your balls have dried up!... Oh you miserable bastard!' about the horn virtuoso, who was by now nearly sixty years old and weary.

Mozart's horn concertos are still among the finest achievements in horn literature, although they only constitute a very modest part of his total output. The pieces were often written on loose, probably spare pages in heavily compressed handwriting, and the two violin parts are often notated on one line. Indications of articulation and even tempo are often missing. The numerous points of harmonic, melodic and structural correspondence between the horn concertos suggest that Mozart did not take this genre especially seriously.

From Konstanze Mozart's letters from 1880 about the planned complete edition of her late husband's work, which was to be produced by the publisher Johann Anton André in Offenburg, it emerges that some of the manuscript material of the horn concertos – with the exception of that of the concerto in E flat major, KV447 (c.1787) – had already gone astray. Long passages from the concertos in E flat major, KV417 and KV495, were missing, and these could only be reconstructed with great difficulty on the basis of the existing, far from reliable copies. As for the concerto in D major, KV412 (1791), Mozart only left the opening Allegro and a score sketch of a rondo finale. The composer's early death was no doubt the reason why he did not write a slow middle movement. The rondo was completed by Mozart's pupil Franz Xaver

Süßmayr on Good Friday, 6th April 1792, in a very free manner. He not only took no notice of the original accompaniment but also replaced the original middle section by a paraphrase of the Gregorian melody to the laments of Jeremiah, which are sung on Good Friday. We may assume that he only had Leutgeb's copy of the horn part at his disposal. Nevertheless it was not until the 1970s that this familiar version (KV514), which has scarcely more than the rondo theme in common with the original, was shown not to be Mozart's own work.

As for the Concerto Movement in E major, KV494a (1785-86) (Which in terms of structure and musical content can be compared the great piano concertos), around 1800 only the 91 bars preserved today were known. This fragment comprises an almost completely scored orchestral introduction as well as the beginning of a solo section of which, however, only the first bars possess an accompaniment. It is possible that the pages have been lost before 1800, but it seems more plausible that Mozart himself, upon closer consideration, laid the work aside. An introductory ritornello on such a grand scale implied a major concerto with a total duration of about half an hour – and, in view of the possibilities of the natural horn of the period, would have been almost an impossible task both for the composer and also for the hornist. Whether the hornist in question was Leutgeb or someone else can no longer be determined.

In the 19th century no particular value was attached to the two existing movements of the Concerto in E flat major, KV370b/371 (1781), which like the Rondo in D major, was mostly preserved in sketched form, i.e. melody and bass parts only. In 1865 the manuscript of the opening movement, was even cut up by Mozart's eldest son, Carl Thomas (1784-1858) and the pieces were given away as 'Mozart's mementoes' to mark the 100th anniversary of his father's birth. A large number of these often very short fragments have only come to light in recent decades. The Neue

Mozart-Ausgabe (1987) mentions seven fragments, scattered all over the world; an eighth, which for some time has been kept at the Stadtbibliothek in Leipzig was only identified recently – so that today we know a total of 136 bars, some 75% of the movement. The Rondo, KV371, was also for a long time not as complete as was generally imagined. Although the movement seemed structurally odd and untypical of Mozart, and although the composer expressly noted ‘269 bars’ at the end of a movement which only contained 209 bars, nobody noticed the gap between bars 26 and bars 27 (according to the NMA numbering). Not until 1990 did a sheet containing four pages of score come to light, including the sixty missing bars, which belonged with the first of the four sheets that had always been known.

This fragmentary concerto, KV370b and KV371, represent Mozart’s first attempt at writing a horn concerto. Its musical content differs markedly from that of the later concertos: the character of the first movement is more declamatory than lyrical; the Rondo (dated Vienna, 21st March 1781), unlike his later finales in 6/8-time, contains no ‘hunting effects’ but, like the rondo of the Horn Quintet, KV407, is written in ‘neutral’ 2/4-time. The solo part, which sounds thin on the natural horn, seems especially odd, as it contains a series of demanding stopped notes which are not found in the later horn concertos which were certainly written for Leutgeb. It is possible that Mozart, when composing this experimental concerto, had in mind Fritz Lang, the hornist who played at the première of his opera *Idomeneo* (first performed in Munich on 29th January 1781), who had to cope with similar difficulties in the important horn solo in the aria *Se il padre perdei*. Whatever the truth may be, Mozart probably lost touch with Lang in Vienna, and the solo part of this unfinished concerto was evidently totally unsuited to Leutgeb.

On the basis of analyses of similar passages in other works of Mozart, I have

attempted to work up all of these fragments into playable, practical versions, so that they are accessible not only for musicologists but for any music lover. The rondo finale of the Concerto in D major was completed according to Mozart's own example and, in accordance with the first movement, was scored for two oboes, two bassoons and string orchestra. The preserved fragments of KV370b were placed in order, the missing sections were reconstructed (though the development section, which is mostly missing, could only be completed in a very hypothetical manner) and, together with the Rondo, KV371, the piece was orchestrated in a style similar to that of the opera Idomeneo from the same period. The fragment in E major was rounded off in the manner of the familiar Mozart concertos. Of course such reconstructions, or completions, can never bear comparison with genuine compositions of Mozart. It is to be hoped, however, that these versions of the concerto fragments in E flat major (KV370b0371) and E major (KV494a), which respectively represent Mozart's first attempt at a horn concerto and the torso of an unfinished masterpiece, will help to expand our overall view of Mozart's literature for horn.

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**Volume 2: CD 16 Violin Concertos No. 1 K 207,
No. 2 K 211, No. 3 K 216**

Mozart was, himself, a violinist of no mean talent and it is hardly surprising that his works contain a large output for violin solo. As well as a series of Violin Sonatas, he composed a Sinfonia Concertante (one of his great masterpieces) for Violin and Viola, a Concertone for two violins, several movements for solo violin and orchestra within his Serenades and the five indisputable Concertos. The two further Concertos

(often referred to as Numbers 6 and 7) are of doubtful authorship and certainly mark no musical improvement on the earlier five.

The five Concertos (and particularly the last three) are not only a milestone of the form of the time but also standard works of the present day repertoire. Generally considered to have been written in one spurt of energy between April and December in 1775, it is now thought that the first of the series may well date from as early as 1773, the same time as the Concertone mentioned above and thus making the maturity of the first of the Concertos an even more remarkable feat of technical command.

Mozart had become Leader (or Concert Master) of the orchestra of Archbishop Colloredo of Salzburg in November 1770, a position he would come to dislike because of his dislike of the somewhat tetchy Archbishop himself. The position meant that he would have been expected to write something for his own instrument whilst in service. By the time he set about composing the Concertos, Mozart would have known the violin compositions of Locatelli and Tartini as well as other composers he had encountered on his trips to Italy and these influences can certainly be found in the first of the Concertos in B flat (K207). As in the remaining Concertos, this piece eschews any elements of virtuosity for their own sake and concentrates on a more serious ideal even though the ideas contained in the work may not be especially original or indeed Mozartian in themselves. This first Concerto follows the usual three movement form of Fast - Slow Fast movements although a couple of years later, in 1776, Mozart replaced the rather conventional Sonata form final Presto with a more adventurous movement in the form of a Rondo (K 269).

If the new evidence, based on paper dating, places the first Concerto now in 1773, then two years followed before Mozart wrote his second Concerto (K211) in D major, a long gap considering that all the remaining Concertos would be written in such a short space of time. However, this D major Concerto shows a marked advance on its predecessor in that it ends with a Rondo (or French Rondeau) in its original version. Despite that, the opening movement (Allegro) still owes much to Haydn and lacks totally memorable thematic material. The following Andante also seems less imaginative than the comparable movement in the earlier work and is little more than a simple song from a light opera with a very straightforward accompaniment, more in the style of some of the earlier Italian Concertos Mozart would have made his acquaintance with. But it is the final movement that points to the later Rondos of the composer. The soloist opens the movement and then the orchestra recapitulates that beginning and there follows sections in the minor key and in more vigorous mood, all dealing with fresh originality each time the theme appears.

It is however, with the third of the Concertos that Mozart seems to reach technical and artistic maturity in the form. Despite the same simple accompaniments and the lack of virtuosity, this time the piece sounds like Mozart and nobody else. The early stylistic borrowings have gone and the composer has found his own inimitable voice. Together with the following two Concertos, this is the core of Mozart's violin writing.

The third Concerto (K 216) was completed on September 12th 1775 and is in the key of G major. There is a new sort of interplay now between the soloist and orchestra and after the opening Allegro with its recapitulation prefaced by a fine recitativo passage. There comes a particularly beautiful Adagio which seems to borrow from the French style of the time. This French aspect again comes to the fore in the final Rondo (all the later Concertos now end with a Rondo movement) where passages in

various tempi alternate. A lively moment in three to the bar quavers is interrupted by an Andante in G minor which then leads to an Allegretto section in G major. Mozart has found his inspiration and the G major Concerto is one of the highlights of the set which will lead to still greater things and the undoubted masterpieces of the final two Concertos.

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**Volume 2: CD 17 Violin Concertos No. 4 K 218, No. 5 K 219
Adagio in E major K 261
Rondo in B flat major K 269
Rondo in C major K 373**

Mozart's five numbered Concertos for Violin (and particularly the last three) are not only a milestone of the form of the time but also standard works of the present day repertoire. A further two Concertos, often referred to as Numbers 6 and 7 date from July 1777 and the end of 1780 respectively, but are of doubtful authorship and certainly mark no musical improvement on the earlier five to suggest they may be the work of Mozart. In fact, it is fairly certain that most of the E flat Concerto was written by a young Munich violinist, Johann Friedrich Eck, working from some tentative sketches by Mozart of the outer movements..

Mozart had become Leader (or Concert Master) of the orchestra of Archbishop Colloredo of Salzburg in November 1770, a post he would come to dislike because of the somewhat tetchy Archbishop himself. The position meant that he would be expected to write something for his own instrument whilst in service. By the time he set about composing the Concertos, Mozart would have known the violin

compositions of Locatelli and Tartini as well as other composers he had encountered on his trips to Italy. The five Concertos indisputably by Mozart are generally considered to have been written in one spurt of energy between April and December in 1775, although it is now thought that the first of the series may well date from as early as 1773, the same time as the Concertone for two violins.

It is with the third Concerto (K216) in G major that Mozart seems to reach technical and artistic maturity in the form. In spite of simple orchestral accompaniments and the lack of virtuosity typical of all the Concertos, this is obviously the work of Mozart and nobody else. The element of stylistic identity applies equally to the fourth and fifth Concertos, both on an equally high level of inspiration, if not even greater.

The D major Concerto (K218) is at once more sensuous than its predecessor and is based on a Concerto by Boccherini (1743-1805) in the same key and composed some ten years earlier. The Mozart Concerto owes much to the earlier Italian work not only for its brilliant key of D major but also to a similar structural plan and even to thematic links as was discovered by the musicologist Zschinsky-Troxler in his analysis of the piece.

The Concerto is in the usual three movement form with a cadenza at the end of the first movement. Mozart however adds a luxuriance to the scheme not altogether to be found in Boccherini's original concept. The opening begins forcefully with a solemn orchestral prelude but the soloist soon adds playfulness and wit to his repertoire. The Andante slow movement that follows is in an almost polonaise type of rhythm and has the feeling of an extended love song, one of Mozart's most serene and winning inspirations. The violin takes up the opening theme and weaves a plaintive melody over the subdued orchestral accompaniment. Finally, a Rondo movement in the French style ends the Concerto (as customary in these works). That French element sees Mozart weave two dances into this section - a Gavotte and a Musette in triple time.

The final Concerto (K219) is in A major and was completed in December 1775. As well as the French style of the final Rondos, the last movement contains elements of the Turkish style that fascinated the composer and his contemporaries - a style that would find its successful home in the comic opera *The Seraglio*. The Concerto is also noteworthy for the extra emphasis Mozart gives here to his orchestral accompaniment.

The first of the three movements is an Allegro aperto and is almost improvisatory in the solo part - the piece may be based on a Piano Concerto in D major published in 1772 by Philipp Emmanuel Bach. There is an interplay between March rhythms and a more down to earth atmosphere. The central Adagio is one of Mozart's simpler movements and is one of the gems amongst the composer's slow movements. The concluding Rondeau (sic) is marked as being in the style of a Minuet but its main theme is interrupted by a fiery Hungarian style dance section and by an A minor outbreak of sound and fury in the Turkish style of the time, borrowed from an intermezzo from a ballet sequence, *Le Gelosie del serraglio* taken out of Mozart's earlier opera seria *Lucio Silla*, written in 1773 for Milan. This final Concerto of the set of five was completed when Mozart was only twenty years old and marks a high point of the composer's surprisingly early maturity.

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Volume 2: CD 18 Sinfonia Concertante for violin/alto K 364, Concertone K 190

Prolific as he was in most fields of music, Mozart completed some twenty seven Piano Concertos throughout his lifetime together with a clutch of five Violin Concertos all written by the time he was twenty when he seemed to have made his say in that form. In addition, he composed several Concertos for solo wind instruments and a group of Concertante works for various combinations of instruments, a development of similar works that had been popular particularly with the Italian Baroque School composers such as Vivaldi.

Mozart's solo Violin Concertos plot the path to maturity from the rather conventional B flat major Concerto (K207) written probably around the time of the Concertone for two Violins (K190) of May 1773 right through to the masterpiece that is the A major Fifth Concerto (K219) completed in December 1775. That Mozart then decided not to complete any further Violin Concertos may seem strange in the light of the success of these five works and also the fact that he was a competent Violinist himself. There are indeed sketches for two further Concertos which have been expanded into full works but remain of dubious provenance. However, one great masterpiece was still to come and that is the Sinfonia Concertante (K364) for Violin and Viola which Mozart wrote some four years later in Salzburg and which arguably stands as his finest work to date.

A previous work with the same title had been written by Mozart in 1778 in the Mannheim style for a combination of flute, oboe, horn and bassoon as well as a Concerto for Flute and Harp (in effect another Sinfonia Concertante) written in the same year. These preparatory works, attractive as they are give little indication of

the subtleties and depths of feelings that Mozart would uncover in his later work for the two stringed instruments.

It is also worth mentioning that although a much inferior work, Mozart envisaged a Concerto for two Pianos written for himself and his sister at the same time and in the same key of E flat major (K365) as a companion piece to the Sinfonia.

The Sinfonia Concertante opens significantly with an Allegro Maestoso - this is no more the light hearted style of the openings of the earlier Concertos, but now a truly symphonic attitude has taken over. The second subject here is particularly noteworthy in the way that the oboes answer the motive in the strings and there is a powerful orchestral crescendo, again unusual in Mozart's Concertos previously. The second movement is an Andante in the key of C minor with a modulation into E flat major, accented by the deepest of feelings, threading whisps of the most heart rending melody between the two soloists and the orchestra - a melody that in later years may be recognisable as the basis of a well known popular song. Finally, the Presto that rounds off the work is marked to be played in the tempo of a Contradanse. This is a movement where the strangely unexpected seems to take precedence over the expected - such as, for example, the very first entrance of the soloists. The form of the movement is a Sonata-Rondo and takes the music away from the depths of feeling of the Andante to a realm of brightness, but with an element of drama too. Notable also for the Sinfonia Concertante are the facts that Mozart wrote out his own cadenzas - short and to the point as they are. Also, the Viola part is written to be tuned half a tone up.

Hardly in the same league as the great E flat work, the earlier Concertone or, literally Large Concerto (K190) dates from May 1773 and features two violins as soloists together with oboe and cello and an orchestra which features divided violas. The piece is full of lively imagination and is a remarkable achievement for a boy of only

seventeen. Both Mozart and his father, Leopold, were pleased with the piece and it was performed in London and in Paris. The work is, as usual, in the three movements typical of the Concertos of the time. It opens with a lively fast movement where the relative absence of the cello is somewhat noteworthy. This is then followed by an Andante grazioso where the four instruments become a quartet against the orchestra and finally, a quick Minuet style movement rounds off the work. The Concertone is obviously an immature work in comparison to the later Violin Concertos or the Sinfonia Concertante, but it does show Mozart handling and developing the old forms of the Concerti Grossi of a composer like Corelli with imagination and technical confidence.

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Pieter-Jan Belder

Pieter-Jan Belder (1966) studied the recorder with Ricardo Kanji at the Royal Conservatory at the Hague, and the harpsichord with Bob van Asperen at the Amsterdam Sweelinck Conservatory, where he was on the staff between 1990-1995. He graduated in 1990 and has had a career since as a harpsichord and a clavichord player, organist, and a recorder player.

He has played at several international festivals, such as the Barcelona 'Festival de Musica Antiga', The 'Festival Oude Muziek Utrecht', the Berlin 'Tage für Alte Musik' and the Leipzig 'Bachfest'. He regularly plays solo recitals. He is also very much in demand as a continuo player with such ensembles as the Radio Chamber Orchestra, Collegium Vocale Gent, Il Fondamento, De Amsterdamse Bachsolisten, de Nederlandse Bachvereniging, the Spanish ensemble 'Ex Tempore', and his own ensemble 'Musica Amphion'. He has worked with such conductors as Frans Brüggen, Ton Koopman, Thomas Hengelbrock, Paul Dombrecht, Philippe Herreweghe, and René Jacobs. Belder also accompanies soloists like Johannette Zomer, Nico van der Meel, Rémy Baudet and Saskia Coolen. He has made numerous radio and television recordings for the Dutch broadcasting companies and German radio.

In 1997 Pieter-Jan Belder was awarded the third prize at the Hamburg NDR Music Prize harpsichord competition. In 2000 he was winner of the Leipzig Bach harpsichord competition.

He has made many CD-recordings, most of them solo and chamber music productions. In 1999 Belder was invited to cooperate in two important CD recording projects: 10 CDs in a complete Bach recording, and a CD in a complete recording of

all the Keyboard works of the Dutch composer Jan Pieterszn. Sweelinck. Belder is now embarking on a CD project (34 CD's), recording all the harpsichord sonatas by Domenico Scarlatti, a project which will occupy him until 2007, a memorial year of this great Italian/Spanish composer (1685-1757). Belder teaches at the Rotterdam Conservatory.

Derek Han Pianist

Born in the United States in 1957 of Chinese parents, Mr. Han made his orchestral debut at the age of 10, when he performed Beethoven's Second Piano Concerto with the Columbus Symphony Orchestra in Ohio. At age 18, he was graduated with a Bachelor of Music degree from The Juilliard School in New York, where he studied on scholarship with Ilona Kabos. Other teachers included Gina Bachauer, Lili Kraus, and Guido Agosti at the Accademia Musicale Chigiana in Siena, Italy, where he was awarded a Diploma d'Onore in 1975.

Mr. Han launched his international career by winning First Prize and the Gold Medal at the Athens International Piano Competition in 1977. Early engagements included a guest appearance as soloist with the Sofia Radio Orchestra, a series of recitals sponsored by Greek Television, and participation at the invitation of Rudolf Serkin at the Marlboro Music Festival in the United States. From 1988 to 1990, Mr. Han held the post of Artistic Director of the Zagreb Philharmonic Orchestra and from 1990 until 1992 he served as Artistic Advisor of the Moscow State Symphony Orchestra. He divides his time between Italy and New York City. For further information, please contact Hemsing Associates at (212) 772-1132.

Derek Han's elegant, polished, and compelling playing has dazzled audiences on three continents. A prolific recording artist, Mr. Han has to his credit the complete concertos of Haydn, Mozart, Beethoven, and Mendelssohn, as well as performances of important works by Tchaikovsky, Shostakovich, Rachmaninov, and MacDowell, among others.