MOZART COMPLETE EDITION

Liner notes and sung texts

Liner notes

Wolfgang Amadeus Mozart was born in Salzburg on 27 January 1756. His father Leopold was a violinist, composer and voracious intellectual, but there was musical ancestry on his mother's side also, her father having sung bass at Salzburg's St Peter's Abbey and taught singing at its school. Leopold is often criticised for his overbearing manner towards his son, but he deserves credit for reducing his own ambitions as soon as he recognised Mozart's phenomenal gifts.

Between 1762 and 1769 he embarked upon a succession of European tours, intending to showcase his son's talents (on violin and keyboard) and those of Wolfgang's older sister Nannerl (keyboard and singing). This period of extensive travel, in addition to subsequent tours during the 1770s, provided Mozart with an unorthodox but invaluable musical education, as he was able to hear works by Johann Christian Bach and other established composers of the day, thus acquiring the basis for the development of his own personal style. Like his father, Mozart was employed by Archbishop Colloredo of Salzburg, but their stormy relationship ended in 1781, when the 25-year-old composer decided to escape the parochial attitudes in Salzburg and pursue a freelance career in Vienna. The following year, the year of his marriage to Constanze Weber, he became familiar with the sacred music of J.S. Bach and Handel.

Mozart's initial success in Vienna was largely due to his appearances as composer/soloist in a succession of new piano concertos, although this phenomenally industrious and versatile composer wrote a vast number of other major works during 1781–91 – including string quartets and quintets, the quintet for piano and wind, symphonies and several operas. The renowned fickleness of the Viennese audiences was underlined when his opera *The Marriage of Figaro* met with only moderate success in 1786. By contrast, its reception in Prague was triumphant ('everyone leaping about in sheer delight', as the composer put it), leading directly to the commission of *Don Giovanni*. No wonder Mozart was especially fond of the Prague audiences.

Eventually, at the end of 1787 and after many years of hoping for official employment, Mozart was appointed Imperial Chamber Composer to Joseph II, following the death of Christoph Willibald Gluck. Though not the most high-profile position, this was significant recognition, one which the composer was to enjoy until the Emperor's death in 1970. By the end of the following year Mozart was seriously ill – partly through exhaustion due to obsessive overwork, but the cause of his death on 5 December has never been conclusively established; symptoms included swelling of the limbs and acute fever. Some of the numerous myths about his life (not least about his death) have been sustained by a Pushkin play, a Rimsky-Korsakov opera based on Pushkin, and *Amadeus*, a 1979 Peter Shaffer play which became an award-winning film directed by Milos Forman. In many respects a highly distorted account of Mozart's life, *Amadeus* is best regarded as fiction.

Symphonies

Mozart was still only about nine years old when he composed his earliest symphonies. While in a few of these he adheres to the three-movement, 'Italian-style' form, he soon came to favour the four-movement structure including a minuet, and early as his 18th year he composed his first masterpiece in this genre: Symphony No.25 in G minor, which was very soon followed by another brilliantly individual work, No.29 in A major. The outstanding sequence from No.30 onwards culminated in four profound masterworks: No.38 ('Prague') and the final, wonderfully diverse trilogy Nos. 39–41. The contrapuntal tour de force that forms the finale of No.41 represents an innovatory shift in the balance of symphonic form, transferring the greatest weight from first movement to last.

Concertante works

Most important among Mozart's works for solo instrument and orchestra are the piano concertos, a genre that he raised to a new artistic level. The dozen or so finest of them form a body of work that surpasses even his symphonic achievement.

Apart from the wonderful Concerto in E flat K271, the most outstanding examples date from Mozart's Viennese period. During the years 1784–6 he composed a wonderful succession of 12 concertos beginning with K449 – eight of them completed between February 1784 and March 1785. Even more remarkable is their diversity, each work being strikingly individual in character. Until the mid-20th century only two or three of Mozart's piano concertos were well-known, but nowadays the many other great examples are widely appreciated. Among them can also be found a fine work for two pianos (K365) and one for three pianos (K242).

Mozart's string concertos include works for violin (delightful concertos composed during his teenage years), violin and viola (the Sinfonia Concertante K364, one of the greatest works from his Salzburg years), and two violins. In the wind concertos, for bassoon, horn (four completed works), flute, flute and harp, oboe and, above all, clarinet, Mozart shows a deep understanding of each instrument's character and technique. The authenticity of another Sinfonia Concertante – for four wind instruments, K297b – has been questioned by some scholars.

Serenades, divertimenti, dances etc.

Mozart composed numerous serenades, divertimenti, dances and marches – genres that are loosely categorised as mere entertainment music, though they are by no means short of masterpieces by the composer. The substantial list of orchestral serenades and divertimenti – more than 30 works – begins with the 17-movement potpourri *Galimathias Musicum* K32 and continues with the cassations K63 and K64. Among the finest of the mature orchestral serenades are the 'Posthorn' Serenade K320 (with a particularly impressive opening movement), the celebrated *Eine kleine Nachtmusik* K525 and the *Serenata Notturna* K239. The more extended, eight-movement 'Haffner' Serenade includes a self-contained violin concerto, while *A Musical Joke* K522 is a merciless lampoon of third-rate composers and performers. Two beguiling examples of the 16-year-old Mozart's genius are the string Divertimenti K136 and 137. Supreme among Mozart's serenades are four great wind compositions – K361, K375, K388 and K406 – magnificent works that transcend their original function as 'entertainment' music.

Mozart's passion for dancing is reflected in the dance rhythms that sometimes characterise his concert works. A large proportion of his music specifically intended for dancing – dozens of contredanses, minuets, German dances etc. – dates from 1787–91, written for the annual carnivals as part of his duties at the court of Joseph II.

Chamber music

Mozart's chamber music with strings includes string quartets, string quintets (with two violas), piano quartets, piano trios, and duo sonatas for piano and violin. Although Mozart is generally regarded as a perfecter of existing genres rather than an innovator, his string quintets and the two superb piano quartets are the first important works of their kind. 13 early string quartets are inevitably overshadowed by the 10 famous quartets – beginning with K387 – but even these wonderful works are surpassed by the large-scale Divertimento for string trio K563 and the five mature string quintets. Six of the piano trios are very early, but the last four, all mature and attractive works, are often underrated. Mozart composed other chamber works featuring solo flute, oboe, horn (a quintet including, rather unusually, two violas) and clarinet (the sublime Clarinet Quintet, composed for the outstanding Anton Stadler). The rare combination of clarinet (again for Stadler), viola and piano inspired Mozart to write a subtle masterpiece, the so-called Kegelstatt Trio K498, while the Quintet K452 for piano and wind is another marvellous work for unusual instrumentation.

Many of the 30 or so sonatas for piano and violin remain under-appreciated, while others, such as the passionate E minor Sonata K304 have always been popular. Like the mature piano trios, many of the later sonatas are of very fine quality. Other chamber works include a group of early flute sonatas, two superb duos for violin and viola, 12 duets for two horns, and a late work that includes the glass harmonica.

Keyboard works

Mozart composed 18 piano sonatas, of which a few, including the emotionally disturbing A minor K310, the A major K331 (with Turkish Rondo) and the C major Sonata K545 ('for beginners'), are extremely popular. The Sonata in F major K533 (1788) is a particularly fascinating example of what has been described as Mozart's new imperial style, its surface simplicity concealing technical sophistication and intellectual mastery. Two of the finest works for two pianos are the Fugue in C minor (also arranged for strings, K546, with preceding Adagio) and the Sonata in D major K448. Mozart's other 'miscellaneous' keyboard compositions include more than a dozen sets of variations, improvisatory and profound fantasias in minor keys, and the wonderful Rondo in A minor K511 and Adagio in B minor K540. There are also a few sonatas for piano duet and some pieces for organ.

Vocal music

Although Mozart's songs are more rarely performed than Schubert's and even Beethoven's, they include some real gems. The touching *Das Veilchen*, a Goethe setting, is the most famous, but other outstanding examples include the dramatic *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte* and *Abendempfindung*, both from 1787. Among Mozart's other vocal compositions aresix Notturni for three solo voices with basset horns/clarinets and numerous concert arias, some of which include obbligato parts (piano, double bass etc.). Mozart composed a few Masonic works including cantatas, but the finest piece is the sombre, purely orchestral Masonic Funeral Music K477.

Choral works

Mozart's choral music consists entirely of religious works, nearly all composed for Salzburg liturgical use. While the finest from the Salzburg period are the so-called Coronation Mass K317 and the *Vesperae solennes de confessore* K339, his early masses and other sacred works are greatly overshadowed by the masterly C minor Mass K427 and the profound Requiem Mass K626 – the most widely performed of Mozart's major choral works, both incomplete. Among the shorter works, the motet *Ave verum corpus* K618 stands out as a particularly beautiful miniature. Another famous motet, the brilliant *Exsultate, jubilate* K165, dating from 1773, was originally written for a castrato.

Operas

Mozart completed 18 operas. His earliest works within the genre are *Apollo et Hyacinthus, La finta semplice* and *Bastien und Bastienne*, all composed during 1767–8. They contain, especially in the ensembles, hints of that depth of characterisation with which Mozart endows his great mature operas, but the opera seria *Idomeneo* – already, by 1781, his 11 operatic venture – is the first masterpiece. The belatedness of its British premiere (1934) is one of many examples (see also *Così fan tutte* below) of how Mozart's reputation continued to be reassessed during the 20th century. *Die Entführung aus dem Serail* followed soon after *Idomeneo*.

Inhabited by the first many-sided, complex and wholly believable characters in operatic history, the late operas are Mozart's greatest works, ones whose expressive range and dramatic effectiveness exerted an immeasurable influence on the history of the genre. Of them, *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute* remain among the most frequently performed operas around the world: *Figaro* is both brilliantly witty and warm-hearted; *Don Giovanni* (comedy or tragedy?) dangerous and overwhelming; and *The Magic Flute* a fascinating synthesis of pantomime and allegory, its music a richly varied mixture ranging from melodies of folk-like simplicity to solemn, ritualistic pieces including an old-fashioned Lutheran chorale. *Così fan tutte*, written between *Don Giovanni* and *The Magic Flute* and equally revealing of human nature in all its aspects, was neglected until the 20th century. Who else but Mozart could have transcended the apparent frivolity of its plot, persuading us to identify with the protagonists' fluctuating emotional states? Like *The Magic Flute*, the opera seria *La clemenza di Tito* dates from Mozart's final months, but was neglected for even longer than *Così*. *Les petits riens* (1778) is Mozart's only ballet score, though he did compose an impressive sequence of ballet music for *Idomeneo*.

SYMPHONIES (CD1-11)

Symphonies 1, 4, 5, 6 & 45 · Symphony K19a (CD1)

The symphony today has evolved far from its original description of an orchestral piece, selfcontained and preceding or played during a piece of choral music. The greatest development of the modern symphony took place during the 19th century, specifically after the groundbreaking nature of Beethoven's Symphony No.9 ('Choral'), where the composer united the purely orchestral opening three movements with a choral finale, paving the way for such hybrid works as Mendelssohn's 'Lobgesang' symphony / cantata and Mahler's Symphony No.8, the 'Symphony of a Thousand'. Equally, although the classical symphony is associated with a four-movement plan and an opening movement in sonata form, later works have varied from a single movement, such as Sibelius' Symphony No.7, to multi-movement and loosely structured works like Messiaen's 'Turangalîla- Symphonie'.

Some of the earliest recognisable and independent symphonies came from the pens of Giovanni Battista Sammartini (1701–1775), who composed over 70 works in Milan in the Baroque style, and the Lucca born Luigi Boccherini, who composed nearly 30 of his own symphonies in the 1780s and 1790s. Meanwhile, in Austria, Mathias Monn (1717–1750) wrote string symphonies and a D major symphony, exceptionally scored for an orchestra of violins, cellos, basses and

flutes, horn and bassoon. Already the convention of the symphony as a work merely for strings had been broken and the standard symphony orchestra had begun to grow. Monn led a new generation of symphonic composers in Austria that included Gassmann (1729–1774), Hofmann (1738–1793) and Dittersdorf (1739–1799). A further major influence, particularly on both Haydn and Mozart, was the so called 'Mannheim School', a group of musicians under the patronage of the Elector of that city, Carl Theodor, who formed the finest orchestra of the day and encouraged his composers to experiment with orchestral sonorities. The composers of the court included Stamitz, Richter and Holzbauer. By 1764, when Mozart produced his first symphony in London (K16), the form had taken hold across northern Europe. Gone was the conventional operatic three-part overture – the symphony had become an independent orchestral piece. Most important of all, it had found favour in the hands of Joseph Haydn who had already embarked upon the composition of his great series of 104 works. It was therefore natural that the young Mozart should begin to compose to (or adapt) examples of the work.

The symphony at this stage was still basically a three-movement form, as the previous operatic sinfonia had been and indeed as the concerto was to remain for some time. This structure created a balanced, ternary composition, opening and closing with fast movements and containing a central point of repose in an Andante. It was not until some time later that Mozart, like Haydn, would move to a four-movement form including a minuet as the third movement, although the Austrian composer Mathias Georg Monn had already tried this formula as early as 1740.

The Mozarts arrived in London in 1764 following a stay in Paris, and settled in Ebury Street in Chelsea. Young Wolfgang's first symphony was his K16 in E flat, composed when he was just eight years old and first played at a concert in the Haymarket in February 1765, together with other symphonies by the composer. These early works demonstrate the influence of the Viennese and Italian schools, as well as the compositions of Johann Christian Bach, and derive much of their effect from the contrasts between forte and piano dynamics – a technique that was to remain one of Mozart's hallmarks throughout his career. The style of the *opera buffa* overture was to predominate in all of these early works right up to Symphony No.10 K74.

The Symphony K19a is only a recent discovery and was found to have been copied out by Mozart's father Leopold on French paper, which could suggest that it was written on paper taken from Paris or that it was perhaps a later composition dating from after their period in London, although the title page states it was written by Mozart at the age of nine. Although J.C. Bach was an obvious influence on these early works, Mozart had also fallen under the spell of the German composer Carl Friedrich Abel and the symphony originally known as K18 was later found to be by Abel himself. The Mozarts left London for the Hague and it was there that the Symphony No.5 in B flat K22 had its first performance. By the time of Symphonies Nos. 6 and 7 (K43 and K45), Mozart had begun writing using the four-movement structure that would be the typical form of both his later works and those of his great mentor, Haydn. The K45 symphony later became an overture to his early opera *La finta semplice*.

Symphonies 8, 9, 10, 12 & 13 (CD2)
It is difficult to know whether Leopold Mozart's (1719–1787) attitudes towards and treatment of his two young children was one of encouragement or of exploitation. What is certain is that he introduced both Wolfgang and his sister Maria Anna to the courts of Europe and to the music of the time at an age that would now seem inappropriately young. Youth, however, was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy in a different way to ordinary offspring in our own time.

The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximillian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, during a trip to Vienna, he had become a child composer. It was on this journey that Mozart contracted the scarlet fever that was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg where Mozart was introduced to central European folk music, although it had little future influence on him.

It was, however, on 9 June 1763 that the family began the most major of their tours to date – a journey that would ultimately lead to France and England, and from which they would not return to Salzburg until the end of 1766. The London of the time had a musical patron in Queen Charlotte who employed the two major composers of the day, Karl Friedrich Abel (1725–87) and Johann Christian Bach (1735–82). Mozart was initially impressed by the symphonies of Abel but was ultimately to adopt J.C. Bach as both a mentor and as a friend, an influence that almost ranks with his uncritical love and respect for Haydn.

Mozart's stay in London followed five months in Paris, where the young composer had absorbed elements of the French style under the tutelage of Johan Schobert, musician to the Prince Conti. London, however, became the family's temporary home for a whole 16 months, where the sevenyear old Mozart studied with many famous musicians of the time, including the Italians Pesceti, Paradisi and Galuppi. The period in London witnessed the composition of Mozart's first symphonies and a series of chamber works and sonatas.

After his trip and whilst in Vienna, Mozart composed his Symphony No.8 (K48), which is dated 13 December 1768. This is a surprisingly festive work and includes parts for both trumpets and drums. Not only can this be considered one of Mozart's first 'mature' symphonies, it also shows many similarities with the symphonies of his elder contemporary, Joseph Haydn. Shortly afterwards Mozart composed a brilliant Symphony in C (K73), confirming his growth from a composer of works in the style of overtures to a true symphonist. The following Symphony No.10 (K74) is in G major and written on the paper that Mozart used on his journey to Rome in April 1770, where he had travelled as part of a series of three Italian journeys that lasted intermittently from 1769 until 1773. It was during this period that Mozart embarked upon his almost revolutionary (for the period) oratorio or 'azione teatrale' – *La betulia Liberata*. It was with this work that Mozart entered into the spirit of the German Romantic movement Sturm und Drang, which was also a significant influence on Haydn.

The Symphony No.12 in G (K110) bears a link with the much later Symphony No.32 in G (K318) and was composed on the composer's return to his home town of Salzburg in 1771. The following four-movement Symphony No.13 in F (K112) dates from a journey to Milan in November 1771. Meanwhile, an important and more significant event in Mozart's life was taking place – the old Archbishop of his home town Salzburg, Sigismund von Schrattenbach, died in December 1771 and was replaced by Mozart's cantankerous new patron, Archbishop Colloredo, who was to have a harsh effect on the young composer's life in the future.

Symphonies 14–17 (CD3)
Mozart's father Leopold was himself a composer of some note, who quickly recognised the gifts of his two children and was determined to give them every opportunity to shine as piano virtuosi, composers and, in Maria's case, a singer. He could hardly have known that his son would turn out to be perhaps the most talented of all musical prodigies and one of the undisputed masters of music. Leopold set about training and exposing his children to the musical houses and palaces of Europe by taking the youngsters on exhausting and gruelling tours of the continent's great cities – Paris, London, Mannheim and Vienna to mention a few. But it was always to Salzburg that they would return in those early years and it was to the Archbishops of Salzburg that Wolfgang had to look for commissions and a form of permanent employment.

In the 18th century, Austria was a very different place to the small alpine country of that name today. It was one of the major powers of Europe, together with England and France, and the seat of an Empire that consisted of German speakers, Slavs and Hungarians stretching far further to the east and with a far broader cultural base than it does now. The Empire was ruled from Vienna by a series of Habsburg rulers who, although they had become liberalised with the days of Maria Theresa and Leopold, still remained one of the most conservative ruling houses of Europe. Despite this, liberal movements were to grow, nationalism was soon to become a driving force and the cultural life of the country, based around the centre of Vienna, would become one of the most flourishing in Europe. Outside the capital, one of the major cultural centres was developing in the small, Baroque jewel that was Salzburg, ruled as it was by its Archbishops.

During the 1770s Mozart had a place in the Salzburg Court orchestra, which according to some commentators was a fine group of musicians but which Mozart himself found severely wanting. In the early days of his employment he was expected not only to play but also to compose for the seemingly benevolent Archbishop Schrattenbach, and it was not until after the old Archbishop's death in December 1771 (one day after Mozart's return to the city) that he came under the control of the man soon to be his arch enemy, Archbishop Colloredo.

Despite the many tales of dislike and outright rebellion against his new master, things began well enough for Mozart under his new patron. Colloredo was both sensitive and highly musical in his own way and that Mozart was aware of this and the possibilities of his new employment was clear from the group of works he produced for his new employer over an amazingly short period of time. Between 30 December 1771 and August 1772 Mozart presented his new master with no less than eight symphonies, before leaving Salzburg for Italy to concentrate on his new opera *Lucio Silla*. Not surprisingly, Colloredo was impressed and in that August gave Mozart notice of his new permanent salary.

Four of those eight symphonies appear on this disc, all as usual in major keys – one in A major (Symphony No.14 K114), one in C major (Symphony No.16 K128) and two in G major (Symphonies Nos. 15 K124 and 17 K129). The first of these, Symphony No.14, is a charming and particularly delicate work in four movements, with two Allegros framing a slow movement and minuet, as had now become the accepted form for Mozart and Haydn. Its original autograph score was held in the Prussian State Library, but has since been lost, and dates from the end of 1771, the beginning of Mozart's service to Colleredo. The Symphony No.15 (K124) followed in February of the next year and again is in four movements, showing the general progress in Mozart's writing of the time. The two remaining symphonies in this group revert to the more Italian three-movement form of Allegro – Andante – Allegro and bear resemblances to contemporary works by Sammartini and J.C. Bach, both bearing the dates of May 1772.

Symphonies 20–23 (CD4)
To the casual listener of Mozart's music, it may seem as if the composer left a rather impressive 41 symphonies but, in fact, the official numerical listing of these omits many of the early works that were either discovered at a later date or considered to be overtures in the three-movement Italian style. It is by no means unusual to have confusion over the numbering of a composer's works – Dvorák was at one time credited with only five symphonies instead of nine and the numbering of Schubert's symphonies can still cause confusion today.

Mozart's catalogue of works does not follow the usual pattern of opus numbers for each piece or collection, and was first comprehensively listed by his compatriot Koechel, published by Ludwig Ritter in 1862. Koechel's catalogue listed all the works by the composer known to him at the time and in what he believed to be their chronological order ranging from the first harpsichord work up to the final, unfinished Requiem of 1773. A second edition was prepared by Paul von Waldersee in 1905 and then a third substantially revised version was made by Alfred Einstein in 1936 where the new editor added recently discovered works and even changed the numberings of some of the previously known pieces together with an appendix of lost works in a non-chronological order. A more recent edition was published in 1964 and thus some of the works now have more than one number. The effect of this cataloguing and re-cataloguing also means that the additional early symphonies are sometimes given the numberings of 42 to 50 despite being much earlier works. The four works on this present disc can be considered to be relatively mature works in the symphonic canon and all date from the period between July 1772 and May 1773, whilst Mozart was resident in Salzburg.

The first of the symphonies on this disc is the Symphony No.20 in D (K133), written in July 1772. The work is in Mozart's festive vein and opens with flourishes on timpani and winds; the first movement also contains one of Mozart's most successful developments to date. The slow movement is a two-part Andante scored for strings with the addition of a flute soloist. The third movement is a Minuet in fast time with a contrasting trio section notable for its counterpoint, and the work ends with an energetic Allegro in 12/8 time that seems to rush non-stop without pause to its exhilarating conclusion.

The Symphony No.21 in A (K134) was completed only a month after its predecessor, in August 1772. The opening Allegro is virtually monothematic, resembling Haydn, and has an eighteen-bar coda before the opening melody of the Andante begins, with its echoes of Gluck. A Minuet follows, before the dance-like final Allegro in sonata form rounds off the work.

Symphony No.22 (K162) reverts to the three-movement overture style and is in the simple key of C major. Koechel dates the work as from April 1773 although the autograph is illegible. This is a particularly simple composition, echoing that festive nature of the earlier D major work as well as the 'open air' feel of some of the contemporary Serenades. Similarly, the Symphony No.23 in D (K181) that concludes this disc is another overture-style work, with the three movements all played without a break. The opening Allegro spiritoso is just that, a typically brilliant opening which then leads to the remarkable Andantino grazioso, which becomes something of a miniature oboe concerto in the style of a Siciliano, full of melody in contrast to the opening bustle. The final movement is a dance-like and cheery Rondo, bringing this short work to its Presto conclusion.

Symphonies 27, 28 & 30 (CD5)
The three symphonies on this disc represent the end of Mozart's series of Salzburg Symphonies. After the completion of Symphony No.30 in D (K202) in May 1774, Mozart was not to write another symphony for four years until June 1778. Indeed, he instead turned to writing a whole series of shorter works, chamber works, serenades and piano sonatas, as well as the fine collection of violin concertos. The major work that comes from that period is his opera or 'festa teatrale' *Il re pastore*.

As a young man, Mozart had accepted commissions from various patrons and spread his net far and wide, writing not only the early symphonies on the previous discs of this set but also venturing into the fields of sonatas, concertos and choral and vocal works such as *la finta semplice*, *La Betulia liberata*, the grand *opera seria Lucio Silla* and now the first of the great comic operas *La finta giardiniera*. He had gained experience working with and alongside the composers of the day such as Abel and J.C. Bach and had progressed from writing symphonies in the Italian overture style to establishing a typical sort of Austrian symphony that was to be the standard blueprint for himself and Haydn for the next years. These final works of the period were to represent an achievement which, for the time being at least, he felt he was unable to surpass or improve upon. It was time for a change. Some of the symphonies of 1773

represent an element of perfection that mirrors the successes of the last six symphonies of his career, particularly Nos. 25 in G minor and 28 in A (K183 and K200). Perhaps it is fair to say that the Symphony No.27 in G (K199) and the later Symphony No.30 in D (K202) are the exceptions here compared to the Symphony No.28 in C and the other two works. Nevertheless, it is clear that these works mark a new and masterful phase of Mozart's career as a composer.

The Symphony No.27 in G (K199) dates from either 10 or 16 April 1773 and is another of Mozart's works in the Italian style, which is perhaps surprising amongst otherwise mature symphonies. It is possible that Mozart was now so involved with operatic commissions that he may well have anticipated such a use for the piece. In that respect, this work it has its cousins in the Symphony No.26 in E flat (K184), as well as K181 and K182.

Mozart's Symphony No.28 in C (K200), however, belongs to that group of three symphonies that show his mastery of the form at this period - that is, together with Symphonies Nos. 25 in G minor (K183) and 29 in A (K201). Although not included on this disc, it is interesting to note that Mozart had now begun to compose a symphony in a minor key (K183), contrary to his usual choice of a major key. Symphony No.29 in A shows Mozart at his most economical in terms of orchestration, simply using strings, oboes and horns. The music demonstrates the composer having learnt the lessons of chamber music, intensifying the argument and opening his first movement with a passage for strings alone that is then repeated by the whole orchestra. A new spirit is afoot here, and the individual instruments take on more extreme characteristics. The central Andante has the feeling of a string quartet with the addition of two pairs of wind instruments. The Minuet that follows shows off the graceful nature of the dance against a violence that would not be alien to early Beethoven, and the final Allegro con spirito contains one of the most original and highly charged development sections that Mozart had dared to write at this point in his career. With this symphony it is fair to say that Mozart had traversed the long path from Italian overture to true classical symphony.

Mozart was satisfied with his A major symphony and was to repeat it on further occasions, unlike the later Symphony No.30 in D (K202). This is his final Salzburg work, composed before his journey to Paris. Despite being in four movements, suggesting an element of progression, Mozart had little new to say here and much of the influence of the work comes directly from Haydn. Similarly, although the opening movement has some interesting features it relies very much on ideas from previous compositions, while the Andantino is scored for strings alone and the Minuet lacks any strong originality. The final movement has links to the opening but lacks any convincing argument. K202 is perhaps the most significant in its position as the final part of the series of Salzburg Symphonies, concluding the period up to 1774.

Symphony K111a · Symphonies 18, 19 & 25 (CD6)
The first of the symphonies on this disc, Symphony in D (K111a), comes from Mozart's period in Italy (1769–1773) and is an example of the composer reusing an operatic overture as a symphony, a common practice. The work in question is the overture to the 'azione teatrale' *Ascanio in Alba* based on a text by Metastasio. The opera was first performed in Milan on 17 October 1771 as part of the marriage celebrations of Archduke Ferdinand and the Princess Maria Ricciarda Beatrice of Modena. The adaptation meant that Mozart had to replace the original choral ending of the overture with a new purely instrumental movement in 3/8 time.

Symphonies Nos. 18 and 19 (K 130 and 132) were composed after Archbishop Schrattenbach's death in December 1771, and formed part of Mozart's attempt to ingratiate himself with his new employer Archbishop Colloredo and secure his permanent post as Konzertmeister. The Symphony No.18 in F (K130) is the far more substantial work, and represents perhaps the earliest of Mozart's great symphonies. It is in four movements and dates from Salzburg, May 1772. The first movement is in sonata form and begins surprisingly quietly, followed by a serene slow movement (Andantino grazioso) with muted strings. The third movement is a Minuet and the symphony ends with a finale in sonata form, to parallel the opening. The Symphony No.19 in E flat, like its predecessor, calls for four horns, two uniquely pitched in E flat alto, and was composed two months later. It is remarkable for the unquiet nature of its slow movement rather than the Haydenesque facility of its finale. The Symphony No.25 in G minor (K183) is the first that Mozart wrote in a minor key and dates from the end of 1773. This is a particularly agitated work with a remarkable, although short, slow movement and a dark and troubled Minuet, matched by a Trio section written for winds alone. The finale, as would become common practice in the future, relates back to the opening Allegro and suggests a new direction in Mozart's symphonic output.

Symphonies 24, 26, 29 & 32 · Symphony K196 (CD7)
Something of a watershed can be noticed in Mozart's symphonic output from the year 1773, when he wrote no less than seven symphonies before his subsequent four-year break in symphonic composition and journey to Paris. The first two works on this disc (K182 and K184) are written in the style of Italian overtures. The latter work in particular, Symphony No.26 in E flat (K184), is a near masterpiece, with a concerto-like opening movement and a delightful C minor slow movement that contrasts with the general key of E flat major. The companion work, Symphony No.24 in B flat (K182), is a lesser piece that dates from October 1773, although its dating was altered slightly when Mozart tried to reintroduce it and some other works to the Viennese public several years later.

Mozart composed his comic opera *La finta giardiniera* in Salzburg and Munich between 1774 and 1775 and its first performance took place in January that year. It was not a success, although recent revivals have found more in it than the original audience may have done. He revised the work into a German version (*Die Gaertnerin aus Liebe*) and took the overture and added a third movement to make up an independent, if somewhat lightweight, symphony (Symphony in D K196).

The Symphony No.29 in A (K201) is another matter. Composed in April 1774, this is a splendidly lyrical work with a fine opening movement and a slow march-like Andante. The final Allegro con spirito is one of those virtuosic movements that spells delight to the listener and a sense of alarm to the players. The final work on this disc is the powerful Symphony No.32 in G (K318) from 1779, a brilliantly orchestrated piece in three interrelated movements with a large wind section, all of which seems to prefigure the early symphonies of Beethoven.

Symphonies 33, 34 & 35 'Haffner' (CD8)
Two of the three works on this disc form part of a projected trilogy of symphonies written back in Austria after Mozart's stay in Paris. Symphonies Nos. 33 and 35 (K319 and K385) represent part of a project Mozart was obliged to write, a set of symphonies to be dedicated to the prince of Fuerstenberg. The two symphonies mentioned were originally published together by the Artaria publishing house in Vienna, the last of Mozart's symphonies to be published during his lifetime.

The Symphony No.33 in B flat (K319) was written by Mozart in Salzburg in July 1779 on his journey back from Paris to Vienna. The original plan was for three movements, but when he came to revise the work later in Vienna (together with the subsequent Symphony No.34 in C K338), he decided to add a Minuet and Trio movement and thus transferred the works from the three movement Italian style into what had now become seen as the Viennese style. The earlier of the two symphonies is scored in a simple manner with an orchestra of oboes, horns, bassoons and strings. The opening movement shows traces of Beethoven to

come and the symphony as a whole was taken as something of a starting point by the younger composer for his own Symphony No.8. The Andante moderato second movement is written in E flat and represents a moment of restrained peace with a recapitulation that states its main themes in reverse order. The Minuet, added later in Vienna, reminds us again of Haydn's influence while the final Presto is a movement of rare wit and racy humour.

For the second of the two Salzburg symphonies, Mozart resorts to the key of C major, celebratory yet somehow neutral, and contrasts the work to its predecessor by using a large orchestra more in the style of the 'Paris' symphony of 1778. The opening Allegro is the same in form as the earlier work but the specific attempt at a French style has vanished and instead there is energy and playfulness, with an oscillation between C major, E minor and A flat major. The songlike Andante di molto that follows relies only on bassoons as its wind soloists whereas the final Presto is an expression of wit. The third movement Minuet, again added later in Vienna, shows Mozart writing particularly virtuosic sections for the Vienna wind players, while adding flute parts to the entire symphony.

Something remarkable and significant happened between the Salzburg symphonies and the next work in Mozart's symphonic canon – the 'Haffner' Symphony (K385). Not only did Mozart move to Vienna and experience disagreements with his old patron, Archbishop Colloredo of Salzburg, premieres of two remarkable operas by him had also taken place. *Idomeneo*, performed in Munich, had somehow managed to redefine the old form of *opera seria*, while the Turkish comic fantasy of *The Seraglio* had received its first performance in July 1782, establishing at once the success of the German *Singspiel.* Mozart had created his first two stage masterpieces and his confidence in writing for the orchestra increased demonstrably, becoming ever more apparent in subsequent works. The D major 'Haffner' Symphony (K385) is not really an *opera seria* symphony as much as an orchestral serenade, originally with two Minuets. This is one of Mozart's warmest works, four movements full of geniality with a marvellously virtuosic finale that Mozart stressed should be played 'as quickly as possible'.

Symphonies 31 'Paris', 36 'Linz' & 40 *(1st version)* **(CD9)**
Between 1774 and 1778 Mozart wrote no new symphonies, but by 1778 he had left Salzburg and travelled to Paris, where he received a commission in the summer of that year from Joseph Le Gros, the Director of the *Concerts Spirituels*. This was to be a symphony to celebrate the opening of the Corpus Christi celebrations, written in the current Parisian style for a large orchestra. The work is the first of Mozart's symphonies to include clarinets, and is also scored for flutes, oboes, bassoons, horns, trumpets, timpani and a generous string band. Paris was proud of its orchestra but Mozart did not arrive unprepared – he had already worked with the great orchestra in Mannheim and was ready for the demands of Parisian taste from exposure to the works of Stamitz and Gossec. Leopold, Mozart's father, may have expressed concern about his son's capabilities to satisfy Parisian taste but Mozart was ready for the challenge and produced a large scale work of both French grandeur and true Mozartian style.

The 'Paris' Symphony (K297) is a three-movement work and is probably the grandest of Mozart's symphonies. There are certainly stretches of musical padding here and there, and it is significant that Mozart was deeply unsatisfied with the original slow movement so composed a second version as well as altering orchestration in the other movements. Whatever present day opinion of the work may be, Le Gros was pleased and claimed the work to be the best of the symphonies written for his orchestra to date.

The 'Linz' Symphony (K425) was composed in November 1783 in the North Austrian city of that name whilst Mozart was returning from Salzburg to Vienna and it is the first of the symphonies to follow Haydn's device of opening with a slow introduction before launching into an opening Allegro spiritoso – a movement that perhaps shows how the composer was working at breakneck speed to complete the work and not quite able to iron out some of the weaker and more obvious passages of the score. Haydn's influence is equally apparent in the second movement Andante but Mozart breaks away from the older style for the two final movements, the conventional Minuet and Trio and a final breakneck Presto. The 'Linz' may not be Mozart at his greatest but it is a rewarding enough commissioned piece after which the composer took another break from composing symphonies, this time for a full three years. By the time this interval had been concluded, Mozart had reached the maturity of the four final works beginning with the 'Prague' Symphony in December 1786.

Mozart made two versions of his Symphony No.40 in G minor (K550), a work full of neurosis and perhaps the leanest of the all the great symphonies intellectually and thematically. There is not one note too many, and the symphony contains a sense of almost violent despair, foreshadowing the developments of the Romantic era. The first version of the score is written for flute, oboes, bassoons and horns as well as the usual string band, the horns contributing a particularly aggressive tone to the music. Mozart's revision of the score in April 1791 added clarinets to the texture and involved some revision of the oboe parts. The earlier version is leaner, the later more fulsome, but the economy of material is apparent in both versions. The version presented on this disc is the original score without the later revisions and added clarinets.

CD 10: Symphonies 38 'Prague' & 39
General opinion considers Mozart's last three symphonies to be the point of absolute perfection in the canon, but it would be wrong to dismiss too lightly the qualities of the preceding three, particularly the 'Prague' Symphony (K504), which opens this disc. It is the third of a series of 'named' symphonies and owes its title to the city where Mozart experienced many of his greatest successes and which was particularly dear to his heart. It is therefore perhaps a little strange that the symphony was actually completed in Vienna in December 1786 (although Mozart performed it in Prague the following year) and that its genesis is not a straightforward one. Mozart had been busy at the time of the work's composition, not only with *Le nozze di Figaro* but also with revising his earlier Symphony K297. It has been suggested that the finale of the new symphony was originally conceived as a replacement finale to the earlier composition, also a 'named' work ('Paris') and also in D major.

Unusually for Mozart's later works, the symphony is in three movements rather than four. The opening movement begins with a device common to some of the major symphonies of Mozart's friend and mentor Joseph Haydn, that is a slow introduction which also poses an ambiguity of key between D major and D minor. Indeed, much of the opening material of the movement is firmly in the minor key. This opening Allegro is one of Mozart's finest achievements, a masterpiece of counterpoint with a particularly virtuosic development section. The central movement is a quiet Andante in 6/8 time, which continues the ambiguity of its predecessor, leaving the listener to doubt whether this is music of great sorrow or of veiled joy. Mozart omits a Minuet movement and proceeds straight to the headlong Presto finale, with its emphasis on the wind section of the orchestra.

It was originally thought that the final three masterpieces of Mozart's symphonic canon were never performed during his lifetime, but this has been shown now to be an unlikely tale. Mozart arranged a series of Viennese subscription concerts in 1788 and it is likely that the three final symphonies were performed there at that time. Mozart probably also performed the works whilst on tour in Germany the following year and must have revised them (particularly the very different scoring of the two versions of K550) with specific orchestras in mind. The white-hot inspiration of these works is even more remarkable considering that they were all written in an extremely short period of time.

The Symphony No.39 in E flat (K543) is scored for a band without oboes and thus matches the orchestration of the earlier Piano Concerto No.22 (K482). The key was one of Mozart's favourites and has been seen as having a quality of both sufficiency and tender wistfulness, as well as being the key most associated

with Mozart's Masonic music. This symphony reverts to the more usual fourmovement pattern with the reinstatement of a Minuet and trio for the third section. The opening Allegro is again preceded by a slow introduction and is notable for its singing legato theme. The slow movement is an Andante con moto in A flat major, a lyrical movement disturbed by great outbursts in related minor keys. The conventional Minuet and trio that follows is notable not only for its tendency to sound somewhat like Schubert but also for the prominence of the clarinet parts in the trio section. Finally, the Allegro finale is one of Mozart's most complex and complicated, with innovative writing particularly for the horn section.

Symphonies 40 *(2nd version)* **& 41 'Jupiter' (CD11)**
The final three symphonies by Mozart were all composed in the remarkably short period of about two months in the summer of 1788 and can, perhaps, be seen as a cycle. It was unusual for Mozart to write symphonies in the summer months and the dates of the first performances of these works are unclear. As with the preceding symphonies, it was originally assumed that the final three masterpieces were never performed during his lifetime, but it is now thought to be likely that Mozart performed them during his Viennese subscription concerts of 1788 and on tour in Germany the following year. Indeed, it was almost certainly with different orchestras in mind that Mozart made two versions of his Symphony No.40 in G minor (KV550) – the version presented here is of the revised score, with added clarinets and changes to the oboe parts.

The final work in this great trilogy of late symphonies is known today by the nickname given to it by the great impresario Johann Salomon, a patron of Haydn who had persuaded the older composer to travel with him to London, suggesting that Mozart should follow at a later date. Mozart's visit did not, eventually, take place, but the symphony that was the result of this situation still bears Salomon's title of 'Jupiter', bringing with it something of the grandeur such a name suggests.

Perhaps significantly for his final symphony, the 'Jupiter' is in the grand key of C major, the same key as much of the final opera *La clemenza di Tito*. It is a key of celebration and pomp, demonstrated aptly in the final movement's use of fugue within the constraints of a sonata form structure. The grandeur of the music also reflects the political situation of the era, a time when Austria was at war with the Turks. Religious quotations within the symphony give the work a positive and triumphant attitude that is far removed from the questioning and neurotic despair that colours much of the previous symphony. Mozart had, by now, outgrown his own earlier style and forged a new type of music, looking towards Schubert and Beethoven rather than back to his revered master Haydn. The third movement has the feel of a Ländler folk dance in the style of Schubert or even Mahler, in contrast to the courtly Minuets of his earlier symphonies. Similarly, the counterpoint within the work is totally confident and fully integrated into the piece. Nowhere in the history of music has a series of symphonic works ended with such a confident assertion of style and with such a revelation of an enduring masterpiece.

KEYBOARD CONCERTOS K107 (CD12)
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.

PIANI CONCERTOS (CD13-22)
Piano Concerto No 24, K. 491 - Piano Concerto No 3, K 40 - Piano Concerto No 13. K 41 (CD13)
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 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 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.

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 (CD14)
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 ornementations 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.

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 (CD15)
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.

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.

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 it's 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 (CD16)
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 wellknown 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.

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 (CD17)
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.

The 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 uneccessary 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.

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 (CD18)
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.

Piano Concerto No 20 in D minor, K 466 - Piano Concerto No 22 in E flat major, K 482 (CD19)
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 conductive 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.

Piano Concerto No 18 in B flat major, K 456 - Piano Concerto No 26 in D major, K 537 (CD20)
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 aloud 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 harpsichord 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.

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 (CD21)
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 surpressed 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.

Piano Concertos for Three Pianos, K 242 - Two Pianos, K 365 - Concert Rondo in D major, K 382 - Concert Rondo in A major, K 386 (CD22)
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 wellattended 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.

CLARINET CONCERTO K622 - CONCERTO FOR FLUTE AND HARP K299 (CD23)

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 clarinettist, 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 Basset 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.
© Dr. David Doughty

FLUTE CONCERTOS - ANDANTE FOR FLUTE & ORCHESTRA (CD24)

The 18th century was - especially also in Germany - the time of a real flute mania. For many consecutive years the demand for compositions for the flute were so great that composers as well as publishers often remarked that pieces written for other instruments could also be adapted for flute. In Schiller's *"Kabale und Liebe*" the Major has a *"Lesson on tbe flute".* And even in Goethe's *"Elective Affinities",* noble dilletantes diverted themselves on congenial evenings with the soft sounds of the "Flute traversière".

Mozart met one of these flute lovers when he stopped in Mannheim between the end of October 1777 and the middle of March 1778, when he undertook his journey to Paris. In a letter to his father in Salzburg, he informed him of the commission from the Dutchman Ferdinand Dejean who gave him 200 Guilders to write ''3 *small, light and short concertos and a pair of quartets for the flute".*

The promised payment must have interested the 21-year-old. But Mozart didn't like the flute very much, perhaps because of the frequent fluctuations in intonation. Besides that, because he was at that time head over heels in love with the singer Aloysia Weber, he didn't have much time to think of music. At any rate, he only partially fulfilled Dejean's commission; before his departure for Paris he received only 96 of the promised 200 Guilders.

Researchers still wonder today if Mozart actually composed a flute concerto for Dejean in Mannheim. But the facts are dear about the Concerto in D major K 314 which the 21-year-old wrote in the summer of 1777 for the Italian Giuseppe Ferlendis who was resident oboist with the Salzburg Court Orchestra. Because Mozart had it with him in his bags, he used the opportunity to prepare the piece - transposed from C major to D major - for the flute. But with the Concerto in G major K 313 there's a slight problem. It's probably identical to a lost concerto that he composed in July 1777 for the name-day of his sister Nannerl. At any rate, it approaches the Salzburg Serenades and Divertimenti with its march-like tutti - the theme of the first movement and the uncomplicated serenade motifs in the Rondo-Finale. And so it's probable that Mozart delivered existing (rearranged or copied) concertos or scores to Ferdinand Dejean. The only composition certainly from the time he spent in Mannheim is the Andante in C major K 315. Maybe he wanted to give the Dutch flute-Iover a substitute for the technically difficult or musically too exacting middle movement of the Concerto in G major K 313.

What's left to be mentioned is the fact that Mozart remembered the themes from the refrains in the Rondo-Finale of the Flute Concerto in D major four or five years later. In his opera "*The Abduction from the Seraglio",* he put it in the mouth of Blond, barely transformed, in the Aria *"Welche Wonne, Welche Lust."*
© Hans Christoph Worbs (Translated by Danny Antonelli)

OBOE CONCERTO K 314 - SINFONIA CONCERTANTE FOR WINDS K 297 - BASSOON CONCERTO K 191 (CD25)

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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HORN CONCERTOS (CD26)

"… 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. Therefor 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, K 412, 417, 447 an 495, a sketched Rondo in E flat major, K 371, with further sketches for a first movement that was in all probability intended to go with it, K 370b, and also the torso of a large-scale concerto in E major, K 494a. at all times Leutgeb was a target of Mozart's mockery and teasing. For instance, the manuscript of the concerto in E flat major, K 417, 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, K 495, 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', K 412 (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 an 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, K 447 (c.1787) – had already gone astray. Long passages from the concertos in E flat major, K 417 and K 495, 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, K 412 (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 (K 514), 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, K 494a (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, K 370b/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 eight, 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, K 371, 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 en 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, K 370b and K 371, 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, K 407, 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 K 370b 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, K 371, 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 (K 370-371) and E major (K 494a), 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.

VIOLIN CONCERTOS NO. 1 K 207, NO. 2 K 211, NO. 3 K 216 (CD27)

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 originally 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.

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 (CD28)

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 then 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.

SINFONIA CONCERTANTE K 364 - CONCERTONE K 190 (CD29)

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.

DIVERTIMENTI AND SERENADES (CD30-39)

A substantial part of Mozart's oeuvre consists of works that may be called 'entertainment music'. Most of these pieces were composed for festive occasions in Salzburg, such as name days, birthdays, New Year's festivities, weddings, or traditional celebrations at the conclusion of the academic year. There are indications that a number of them were meant to be played out-of-doors, in a rustic garden setting with party guests enjoying a drink or a meal. Many of the easy-going works were labelled 'Divertimento', others 'Serenade', 'Cassation' or 'Notturno'. There is no sharp dividing line between these genres, although Divertimenti were generally meant for performance by a relatively small ensemble, while the other terms could imply orchestral performance.

All music of this entertaining type is characterised by a loose multi-movement structure and a relaxed gait.Moments of dramatic tension, as they so often appear in symphonies or quartets, are absent, save for a few exceptions. Dance-like rhythms prevail and harmonies are kept within the conventional boundaries of popular music. The key of D major is dominant.

Artistic challenges

Most of Mozart's Divertimenti and Serenades were composed in the seventies of the eighteenth century, when the young composer was still in the service of the Archbishop of Salzburg. In general, these were depressing years for the ever ambitious and energetic Mozart, who at an early age had visited the major courts and capitals of Europe. He realized that the cultural climate in his native city was anything but beneficial for an artist of his calibre, and he felt that in the provincial Salzburg his talent was stifled. 'Theres is no room here for someone like me', he sadly wrote to his teacher Martini in Italy, 'and music is not at all appreciated here'. Opportunities for exposing his skills were indeed limited and Mozart longed for the outside world. He was chained however to his routine activities in the chapel. It was in this rather uneventful decade (1769-1779) that he composed the bulk of the Divertimenti and Serenades collected in this album.

Mozart's music of this nature was welcomed for many social purposes in Salzburg, both indoors and outdoors. The light, entertaining character was appreciated by the many Liebhaber that crowded the town, and Mozart enhanced the diverting spirit by using folk-like theme types and keeping harmonies and forms extremely simple. Nevertheless, he succeeded in creating a balance between grace and decorum on one side, and subtle innovations on the other, and these artistic challenges resulted in a stylistic conglomerate that was to fascinate both Liebhaber (musical amateurs) and Kenner (musical connoisseurs). An important formal procedure for bridging these different levels was the regular introduction of concertante writing.

Did Mozart himself differentiate between 'Divertimento' and 'Serenade'? It seems that he did not. By tradition a serenade had amorous connotations, but in Mozart's time serenading had evolved into a summer custom in free nature. A characteristic device was the introductory movement, which was generally in march rhythm; in many cases this opening was repeated at the end of the work. Serenades also tended to consist of a flexible number of movements, sometimes even eight, while divertimenti in general followed the fixed sequence of four movements (fast - minuet and trio - slow - fast) familiar from symphonies and quartets. In some cases however a second minuet was inserted after the slow movement.Mozart felt free from tradition, in this respect, and the same was true for the way he designated his works.

Finalmusik

A number of works in these genres were designed for the celebrations marking the end of the academic year at Salzburg's Benedictine University. Such works were traditionally labelled Finalmusik, a term that was often used by both Mozart and his father. The earliest Finalmusik was the seven movement Cassation ('Divertimento' in the Köchel Verzeichnis) in G major, K. 63, written when Mozart was only thirteen (1769), and it was followed by the Serenade in D major, K. 100. Both are of modest dimensions and have prominent passages for wind instruments. A more sophisticated Finalmusik was K. 185, a Serenade in D major from 1773 to which most probably the March K. 189 belonged. It has a richer sound, with horns and trumpets, and some of the eight movements have solo passages for a violin. This festive work was written in Vienna, where Mozart and his father were seeking employment, but in vain.

Also belonging to the Finalmusik genre is the Serenade in D major, K. 203, now known as the Colloredo Serenade.Mozart wrote this charming piece in the summer of 1774, not as a contribution to the festivities for the name day of Archbishop Colleredo - as has long been assumed - but again for the end of the academic year of the University. It consists of eight movements, of which the second and the fourth have concertante writing for a solo violin. There are three minuets, as well as a long Andante (sixth movement), where Mozart reaches the artistic level of his symphonies. The finale is a gay Presto.

Five years later Mozart composed again a Finalmusik. He commenced it after his return from the devastating journey to Mannheim and Paris. This Serenade in D major, K. 320 was finished on 3 August 1779. Apart from the famous 'Mannheim crescendo', this work betrays many south-German influences. The orchestra is massive, with strings, flutes, oboes, bassoons, horns, trumpets and timpani, and Mozart makes full use of the many coloristic opportunities. The third and fourth movements have passages for paired wind instruments and in the trio of the second minuet there is a part for a corno di posta, hence the nickname Posthornserenade for this work. This was most probably a joke by Mozart, who wanted to remind the university students that their term was over and that they would soon be home again with their parents. The seven-minute Andante, of unusual seriousness and intensity, must have had a surprising effect as well.Maybe Mozart liked to demonstrate here that music and science were interrelated.

Concertante writing

Mozart was a great composer, but he was also a performing musician of great skill. He often played the violin, having been instructed by his father who was after all the author of the notorious Versuch einer gründlichen Violinschule (first edition 1756, many reprints in several languages). It may be assumed that at some occasions Mozart played the solo passages of his Serenades himself. Such passages may occur in any movement, but especially in the initimate trios of minuets. The Divertimento in B flat major, K. 287 is an example of a work of which we know for certain that Mozart partly wrote it for himself. In a letter he stated that 'everyone made big eyes. I played as though I were the greatest violinist in Europe' (1777). No doubt it was Leopold who stimulated his son to combine his creative and reproductive talents. Other works with a florid violin part are the Divertimento in D major, K. 334 (1779) and the Serenade in D major, K. 250; the last is commonly known as the Haffner Serenade.

The Haffnerserenade (1776) was a work of a boy still in his teens. He was unsurgent, resulting from the annoying work in the chapel of Sauschwanz Colloredo, but this did not prevent him to compose works of breathtaking originality. Among the many church sonatas, divertimenti and other occasional works the orchestral Serenade D major, K. 250 is in more than one aspect a juwel. It has unusual dimensions, is richly colored (double woodwinds, horns, trumpets) and is larded with solo passages for various instruments. This was no routine job and Mozart was probably well payed for it. 'Serenata per lo sposalitio del Sgr: Spath colla Sgra Elisabetta Haffner der Sgr: Caval: Amadeo Wolfg: Mozart', says the autograph. This clarifies the origin of the work, and also the festive character. The serenade was written for the wedding of the daughter of the well-to-do Salzburg merchant Sigmund Haffner, Elisabeth, who married on 22 July, 1776. It was the brother of the bride who had commissioned the work, which was first played at a sultry summer evening in the garden house of the Haffners in the Paris-Lodrongasse. The Haffner Serenade comprises a complete violin concerto (Andante - Menuetto - Rondo) and two minuets. The opening movement has an unusually dramatic and solemn Allegro maestoso as introduction.Maybe Mozart was only joking here, and the serious chords were possibly meant ironicly. Soon there is a carefree spirit of the other movements, with an abundance of folk-like themes, especially in the first Menuetto. Only in the finale the opening movement is recalled, as if Mozart likes to moralize: marriage is not a bed of roses.

Experiments

In some of his Serenades and Divertimenti Mozart experimented with unusual combinations of instruments. He not seldom enriched an ensemble of strings by adding woodwinds and brass instruments, in search for coloristic effects and new sound spectra. A fine example is the curious 'Concerto ï sia Divertimento' in

E flat major, K. 113, composed in Milan in 1771. Here Mozart for the first time used clarinets. He revised the work a few years later, adding oboes, english horns and bassoons and enabling the clarinets to be omitted.

A daring combination was tried in the six-movement Divertimento in D major, K. 131 from the summer of 1772. Along the strings (with diveded violas) there was a flute, an oboe, a bassoon, and last but not least four horns. The horns feature as a solo quartet in several movements and these passages call for very skilled musicians. Such passages as the slow introduction to the finale, where the seven wind instruments play without strings, must have been a real playground for Mozart to exploring a variety of timbres. In a later stage he transplanted such innovations into his major works, like symphonies.

Another bold experiment, this time limited to a combination of strings, was carried out in the Serenade in D major, K. 239, popularly known as the 'Serenata notturna'. In this charming work, written in January 1776 most probably as jolly Neujahrsmusik, a string quartet is a concertante group against a string orchestra, which results in strong antiphonal, echo-like effects. The three elegant movements, the first of which is a march with pizzicati, must have astounished the Salzburg music lovers on New Year's Day, 1776.

Exactly one year later, Mozart again composed a winter serenade, this time the Notturno in D major, K. 286. Again there are antiphonal effects, but this time the orchestra is devided into four small ensembles consisting of four-part strings and two horns. Nothing is known about a performance of the piece, but it must have been quite an event, with triple echos whirling from one corner of the room to another. Again there are three short movements, but this time the third is a minuet, which is rather unsatisfactory as a finale; it has been suggested that the real finale of this work is lost.

Musical nonsense

Three of the works assembled in this album do not belong to Mozart's 'Divertimentodecade', 1769-1779. One curious piece, composed as early as 1766, preceeds this period and may be regarded as a product of a child, the Galimathias musicum, K. 32. There are indications that father Leopold had an active part in the composition, as is suggested by the autograph manuscript in The Hague. It was in this Dutch city that Mozart composed his Galimathias, to celebrate the installation of prince William V as stadhouder of The Dutch Republic. The jolly work is a medley, consisting of eighteen short pieces of music almost all based on pre-existing material, such as folksongs and popular organ pieces. Nos. 10 and 15 are based on organ Versets of Johann Ernst Eberlin and No. 11 on a movement of one of Leopold's symphonies. The central part of No. 3 is a Christmas song ('Joseph, lieber Joseph mein') and No. 5 is a folksong with a bagpipe-like accompaniment. The work ends with a kind of fugue based on the Dutch song 'Willem van Nassau' that was to be heard in Dutch streets all over the country. Of course Leopold was the brain behind this work. He had written music of the same kind earlier, such as his 'Bauernhochzeit' of 1755.

The Galimathias musicum, which means 'musical nonsense', survives in two settings. Some months after the first performance in The Hague, the Mozarts had the work performed in Donaueschingen. The copy (of the orchestral parts) of this second version has survived and proves that the individual numbers had by then been somewhat re-arranged. Movement No. 8 seems to have had a short episode for chorus to the silly words 'Eitelkeit! Eitelkeit! ewig's verderben! Wenn all's versoffen ist, gibts nichts zu erben', presumably sung by the instrumentalists themselves.

Unpretentious masterpieces

Two other works date from a relatively late phase of Mozart's career. They are worldwide known today as Ein musikalischer Spass and Eine kleine Nachtmusik. Both titels are authentic. In the Verzeichnüss aller meiner Werke that was kept by Mozart in order to get some order in his musical activities, we read under date of August 10, 1787: 'Eine kleine Nacht-Musik, bestehend in einem Allegro,Menuett und Trio - Romance,Menuett und Trio, und Finale'.Mozart could not suspect that this little Serenade in D major, K. 525 would one day be one of the most played musical masterpieces of Western civilisation.

The 'Nacht-Musik' was not meant as a title. Mozart only enhanced that it was an unpretentious, short work for five strings written for an special occasion (unknown to us) and to be performed on a fine summer evening. It was a simple Nocturne, not very different from many other serenades he had written. It is, however, not given to an artist to project the future of his creations, that is a task for the general public. When the 'kleine Nacht-Musik' was printed, in 1828 long after Mozart had died, the three movements immediately conquered the hearts and souls of music lovers, and this would last until the present day.

The unaffected simplicity of both material and treatment have provided this work a special, informal charm.Most curiously, the Nachtmusik as we know it today is probably incomplete. For as a rule Mozart's serenades have two minuets, but there is only one in this work. Possibly there was originally a minuet between the opening Allegro and the Romanze (second movement), now lost.

As with Eine kleine Nachtmusik, we do not know what occasion led Mozart to write his Musikalischer Spass, K. 522. Both works were composed in the summer of 1787, when Mozart buried himself in writing the greatest masterpiece that was to leave his hands, the opera Don Giovanni.When traveling to Prague for the premiere, in October, he was still feverishly composing, and it remains a mystery that he found time and opportunity to compose the two divertimenti that are now so famous. His financial position must have been alarming and these pieces may well have been commissioned by some wealthy person. Ein musikalischer Spass is unique in the history of music. The curious work, scored for string quartet and two horns, is a failed sextet in four movements.Mozart here ridicules an amateur composer who tries his hand at a work without having sufficient control over the musical grammar and compositional rules and techniques. Time and again the music derails. There is a chain of uncoordinated passages, broken off fugues, faulty sequenses, annoying repeats, corrupt harmonies, unbalanced cadences, uneven phrases, clumsy instrumentations et cetera. A long list can be assembled of the elementary mistakes of this would-be composer. Then of course there is the horror of the final chord of the Presto, which leaves the concert public in laughter, even if the chord is expected. The many defects in Ein musikalischer Spass are on various compositional levels: some are easy distinguishable, others are subtle and hidden. As always, Mozart succeeds in arousing the interest of both Liebhaber and Kenner, which may called the motto of his musical activities.
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DIVERTIMENTI K 439B NOS 1-3 (CD40)

At various times after Wolfgang Mozart's death his widow Constanze offered selected works of her late husband's for sale. In one letter to the publisher Johann Anton Andre of Offenbach she wrote 'One should speak to the clarinettist Stadler about such things (unpublished manuscripts). He had, among other pieces, copies of unknown trios for basset-horns. He says that the trunk containing them was stolen from him, but I am assured that it was pawned for just 73 ducats' (31 May 1800). In the same letter she mentions the Notturni for three voices and basset-horns composed with his friend Gottfried von Jacquin (son of the famous botanist Nicholas Joseph von Jacquin) that had already been handed to a different publisher. One assumes therefore that the bassett-horn trios were composed at the same time as the Notturni or else she was reminded of them by mention of the basset-horn earlier.

Mozart was as fond of the unique timbre of the basset-horn as he was of the instrument's most famous exponent: Anton Stadler. The basset-horn, or alto clarinet in F, is similar to the more common E flat alto clarinet but can reach one tone higher and has a range of four octaves.Mozart first used the instrument to great effect in his Serenade in B flat K 361 composed in 1781 (it had been in existence since c1765), and subsequently in a number of chamber pieces, Masonic ritual music, the final Requiem Mass, Die Zauberflöte and perhaps most memorably in the two great arias 'Parto, parto' and 'Non piu di fiori' from La Clemenza di Tito that employ clarinet and bassett-horn as obbligato instruments, in addition to envisaging the great late Clarinet Concerto and Quintet for the instrument. Beethoven and Mendelssohn both made occasional use of the basset-horn but it was not until Richard Strauss reintroduced the instrument in his opera Elektra that more modern listeners appreciated its unique sound, albeit submerged beneath Strauss' huge orchestral palette.

In 1803 some pieces for two bassett-horns and bassoon were published by Breitkopf and Hartel and later still Simrock of Bonn published twenty five pieces for clarinets and bassoon. These were divided into five works of five movements each and named Serenades. Other publishers put out their own editions of these pieces for differing combinations of wind instruments, but the pitch in which these works were composed undoubtedly sound better played on three basset-horns, although as Marius Flothuis has written, Mozart was for ever experimenting with different combinations and would surely not have disapproved of trying these out with horns, clarinets and bassoons. The Koechel catalogue lists the first five Serenades being composed in 1783. Other sources date them as either 1781 / 2 or as late as 1785. Somewhere along the line these Serenades became Divertimenti, perhaps to give emphasis to their recreational nature - one can readily imagine an eighteenth century aristocrat being entertained with these pieces whilst at supper.

The first five Divertimenti K 439b (or K Anh 229) are all in the key of B flat major. Numbers one to three follow a similar pattern with opening Allegro movements and two minuets split by a slow movement. The finale is a Rondo. These Divertimenti are stylistically related to the Notturni and the first of them has an Adagio movement placed centrally in what can be seen as an extended ternary form style. The second of the set was published originally in Leipzig without its opening Allegro and with a variant final movement - here the slow movement is a Larghetto.

Most scholars now agree that the final movement here was not actually composed by Mozart but possibly by Anton Stadler, its style and content being more similar to a series of eighteen other pieces for three basset horns which are now in the Bibliothek der Gesellschaft der Musikfreunde in Vienna. The first edition of this work was produced by Simrock after 1803 although Koechel lists the date as 1813. The third of these Divertimenti uses the same format but again with an Adagio at its centre.
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DIVERTIMENTI K439B NOS 4, 5 & 6 (CD41)

Mozart first joined the Freemasons in 1784 at a time when such secret societies and brotherhoods were flourishing in Germany and Austria and particularly in Vienna. Whatever current feelings about the Masonic Craft may be, at that time the Lodges were intent on a furtherance of intellectual and moral ideas, tinged with a certain political agenda.Members included many of the intelligentsia of the day such as Goethe and Lessing and as well as their rather higher ideals, the members of Mozart's "Neugekrönte Hoffnung" Lodge were prepared to help the impecunious composer over some of his financial crises. In return, Mozart composed several orchestral and choral pieces for the Lodge and in particular concentrated on several pieces for combinations of basset horns and clarinets, instruments played by several members of the Lodge, Anton David, Vincent Springer and Johann and Anton Stadler amongst them.

Anton Stadler (1753 - 1812) had possibly known Mozart for some time prior to joining the Vienna Court Orchestra in 1781.Mozart greatly admired his playing and composed a number of works with Stadler in mind and particularly for his clarinet, which had a special extension fitted that enabled him to play four semitones below the normal range. The late masterpieces of the Clarinet Concerto and Quintet for Clarinet and Strings are perhaps the best known examples of these dedications. Both Anton and his brother Johann excelled at the clarinet and basset-horn. Constanze clearly disapproved of Anton Stadler, whom she had suspected of leading her husband astray during their drinking sessions. Her remarks of 1800 show that she still had not forgiven him for his dissolute ways. Other virtuoso players mentioned by Constanze in connection with these pieces include Jacob Griessbacher, who knew Wolfgang well in 1781 - 2, and Anton David and Vincent Springer (the fellow masons who played in small-scale concerts with Wolfgang in 1785).

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The fourth of the K439b Divertimenti differs from the earlier three by placing two slower movements (a Larghetto and then an Adagio) where the more standard and conventional Minuets had been previously; the remaining single Minuet now being placed centrally and thus returning the formal balance of the pieces. The fifth Divertimento is more problematic in that it appears to be made up of rather disconnected pieces thus: Adagio,Minuet, Adagio, Andante (Romance), Polonaise, depending on which publisher is consulted. Simrock has the Romance before the Polonaise whereas the old "Gesamtausgabe" has the movements reversed. The obvious conclusion is that Mozart had not intended this as a single work but as a set of separate pieces, as indeed they were listed in the original Simrock catalogue. On this CD one has the opportunity to hear a rarely performed sixth 'Divertimento' once included with the other five works. Contemporary practice dictated that sets of such pieces contained six works and this explains why Simrock wished to add a sixth Divertimento to the set. Consisting of arrangements of arias from Le Nozze di Figaro and Don Giovanni, it is now universally assumed that these arrangements were the work of another composer adding to the popularity of some rather well known melodies.
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SERENADES K 375 AND K 388 (CD42)

The two Serenades on this CD were composed in 1781 and 1782 and are scored for eight parts: two oboes, two clarinets, two horns and two bassoons. K 375 in E flat major is dated October 1781 and was originally written for clarinets, horns and bassoons, with the oboes being added in July 1782. It was composed for the sister in law of von Hinkel, a painter at the Emperor's court and was first heard at von Hinkel's house. During the composition Mozart struck up an acquaintanceship with Joseph von Strack (Gentleman of the Emperor's Bedchamber). Daily von Strack arrived at Mozart's house, to hear how work was progressing, and Mozart consequently gave of his best, so that von Strack might report favourably about the new piece. This work was certainly given a good airing for on St Theresa's night (15 October) Hinkel's players, described by Mozart as 'poor beggars who, however, play quite well together' performed it at

three different venues. Two weeks later, on 31 October (Mozart's name day) the same players turned up to serenade the composer himself just as Mozart was getting ready for bed surprising him, 'in the most pleasant fashion imaginable with the first chord in E flat'!

K 375 is in five movements and is the most complicated of the Serenades and Divertimenti marking his maturing as a composer. The opening Allegro maestoso, begins with a typical dotted rhythm interrupted by dissonances. The second theme, in Abert's view a sighing lover waiting for some encouragement, seems rather anxious but soon becomes happily transformed, although the sighing oboe returns by the end of the movement. The first of two minuets follows, stately and slightly old-fashioned. Next comes a lovely Adagio, romantic and almost operatic, where each voice in turn carries the tune. The second Haydnesque minuet is rather jollier than the first. The final Rondo, like the Adagio, offers each instrument the opportunity to shine and brings the work to a rousing and spirited conclusion.

The Serenade K 388 in C minor, is more serious in intent than its predecessor and opens arrestingly with a diminished seventh in its fourth bar similar to that used in the Piano Concerto in C minor K 491. This diminished seventh which seems to pervade not only the first movement but also the Minuet and the Finale, is followed by a sighing motif which begins quietly but assumes a tragic air when the oboe cries out in bar 14. The greatest surprise in this movement occurs at the end of the development section: a diminished seventh followed by a long pause. Such anguish demands some respite and Mozart provides it in the Andante, calm and in sonata form with a change of scoring for the reprise. The Menuetto has the oboes' melody repeated one bar later by the bassoons two octaves below. Other instruments fill in the harmony but with some jarring clashes. The trio, in a major key, is a cleverly written mirror canon. The fourth movement is a theme with variations, of which the first four become increasingly doom-laden. Only with the fifth does a gleam of light appear, but this light is only momentary and by the seventh variation the original tune has all but disintegrated. It is by now clear that the work has strayed far from the traditional concept of the Serenade and the question of its resolution is now begged. The answer comes suddenly, for the final variation recalls the theme in C major, and at last a happy ending is in sight. The work was arranged as a String Quintet K 406 some years later.

It cannot be said with any confidence when this work was composed.Mozart refers to a serenade for wind in a letter to his father dated 27 July 1782. If this is the same work then it comes at a particularly hectic period for the composer: early July had seen him supervising the premiere of his Singspiel Die Entführung aus dem Serail, whilst on 23 July he moved house in an attempt to quell the gossip concerning himself and Constanze Weber, whose sister Aloysia he had already given an illegitimate child. On top of all this his father asked him for a symphony (which turned out later to be K 385, the 'Haffner'). Perhaps the combined parental pressure from Leopold and Cecilia Weber resulted in this rather tortured but magnificent work.
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DIVERTIMENTI K 166, 186, 226, 227 (CD43)

The works on this CD were probably all composed as Tafelmusik, music to be enjoyed whilst eating or entertaining friends.Mozart later dramatised such an event in the last scene of Don Giovanni when musicians entertain the Don with the latest operatic 'hits'. These include Mozart's own 'Non piu andrai' from Le Nozze di Figaro, which draws forth the mischievous comment from the servant Leporello 'I don't think much of this tune'. More importantly, from a social point of view, the musicians earlier in the opera play a series of dances to which the characters can dance (according to their station): the upper classes dance to the stately minuet, the servants are given the rustic Ländler, whilst for Giovanni's seduction of the peasant girl Zerlina they play a contradanse, a dance acceptable to all social classes. Both Divertimenti K 166 in B flat and K 186 in E flat were composed for two oboes, two clarinets, two cors anglais, and two bassoons. K 166 is dated 24 March 1773 and the other work is also probably from the same period. It is widely assumed that since the Salzburg Court had no clarinets,Mozart composed these pieces to be played in Milan, from where he returned to Salzburg in March 1773. That Spring the Mozart family clearly hoped for an upturn in their fortunes as they moved to larger rooms in Salzburg. During the summer they travelled to Vienna where they had an audience with the Empress but had to return to Salzburg without a commission.

These were not the first chamber pieces Mozart composed for wind as works written in 1767 appear to have been lost. There are numerous examples in the scoring of these Divertimenti which demonstrate Mozart's inexperience in this genre: the bassoons are merely doubled and much elsewhere is in unison or doubled. The works follow a similar pattern: an opening Allegro followed by a steady Minuet. K 166 has an extra movement placed third (Andante grazioso) and then in both works there follows an Adagio. For a finale Mozart winds up with a happy-go-lucky Allegro. The opening of K 166 has just two sections, recapitulation immediately following exposition. In the Trio of the Minuet there is a charming passage for two cors anglais and bassoon. The Andante grazioso is a rondo in which different combinations of instruments take the theme. The dreamlike Adagio is especially beautiful and the piece closes with a contradanse in rondo form. K 186 opens with a brief introduction which leads into an undemanding Ländler. That is followed by a Minuet in which clarinets and horns are silent for the central Trio. The outstanding movement (as with K 166) is the Adagio, hauntingly beautiful and yet so simple in design. The Finale is a contradanse similar to the movement that closes K 166.

There are a number of works which have been attributed to Mozart listed in an appendix to Koechel's original catalogue of 1862. Two of these 'doubtful' works are the Divertimenti for wind octet KV Anh 226 and KV Anh 227 in B flat and E flat respectively. Scholars have determined the likely places of composition by examining paper-types and staff-ruling. It is from such a calculation that these pieces are thought to have been composed in Munich during the early months of 1775. At that time Mozart was in the city to supervise the production of his opera La finta giardiniera. Upon his return to Salzburg Mozart was asked to compose another opera, Il Re Pastore, in honour of the visit being made at the time by the Archduke Maximilian Franz. It is possible that these Divertimenti were played to entertain the Archduke during his stay but the Koechel catalogue merely states that they were composed especially for performance during the Carnival season in Munich. Both Divertimenti are in five movements beginning with an Allegro then followed by a Minuet. For the third movement of K Anh 226 Mozart composed a Romance whereas for K Anh 227 he introduced a short but languid Adagio. There follows in each work a second Minuet and a Rondo closes the first work whilst a brisk and delightfully syncopated Andantino finishes the other.
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DIVERTIMENTI K 213, 240, 252, 253 & 270 (CD44)

The Divertimenti on this disc were all composed within an eighteen month period between July 1775 and January 1777. At this time Mozart was in the service Archbishop Colloredo of Salzburg. Colloredo, due largely to his correspondence with Mozart, has been treated somewhat unfairly by history. It is true that he paid his servants a pittance and gave his musicians leave of absence only with extreme reluctance; on the other hand, taking a leaf out of the Emperor Joseph's book, he enforced new standards in education and public services making a large contribution to ameliorating the lives of the citizens of Salzburg. Enlightened in so many ways, the Archbishop simply could not tolerate insubordination from the 'servant classes', Mozart included. However Colloredo was keen and knowledgeable about music and he and his family commissioned a number of works from Mozart such as the opera Il re pastore in honour of the visit from Archduke Maximilian.

For occasions such as this, Mozart was also asked to provide Tafelmusik, or music to be performed whilst the dignitaries and their guests were eating at table. Its modern equivalent (piped music) may be frowned upon today in restaurants and other public places but there is no evidence that Mozart took any less care over the composition of the more mature Divertimenti than he did with other works composed during the 1770s and 1780s (unsurprisingly his initial attempts in this genre betray some inexperience with unnecessary doubling of instruments). Mozart's operas also came to provide excellent material for Tafelmusik: there still exists examples of some exquisite arrangements of Mozart's most popular tunes by instrumentalists and other musicians of his day.

These Divertimenti were composed during the longest unbroken period in Salzburg that Wolfgang had to endure (apart from his youngest years). Despite this, Mozart poured forth a stream of exquisite works: the Serenata Notturna, the Violin Concertos, several Masses and Divertimenti, and his first truly great Piano Concerto (No. 9 in E flat KV 271, the'Jeunehomme'). Previous Divertimenti, composed in 1773 for Milan, had been inexpertly scored but the works on this disc show Mozart at the top of his craft. The players (two oboes, two horns, two bassoons) perform as individuals, with the first bassoon assuming the 'tenor' role in the ensemble, whilst when playing in unison it serves to provide a strong bass when required. The Divertimento in F major KV 213, composed in July 1775, opens with a spirited Allegro: a mock-serious opening answered by a cheeky oboe. The Andante movement gracefully recalls an earlier period whilst the Minuet stylistically appears to pay tribute to Haydn. The finale, a Contredanse en Rondeau, marked Molto allegro, surely sent the Archbishop's guests home in fine good humour for it is one of Mozart's happiest creations.

The next Divertimento in the series, in B flat KV 240, was composed in January 1776 and is of slightly larger scale than its predecessor. The first movement somewhat unusually begins its recapitulation midway through the first subject only returning to the opening material at the very end of the movement. A gavotte-like Andante grazioso follows and then comes a Minuet, with particularly testing writing for the horns. The famous Mozart scholar Erik Smith described the second subject of the finale as appearing 'like a sensitive poet at a rowdy party': Mozart intellectually amusing himself at the expense of the Archbishop's guests?

The following Divertimento in E flat major KV 252 also dates from January 1776, but has a different layout of movements with the Minuet (more testing work for the first horn) coming second and with a Polonaise (a rarity in Mozart's output) being placed third. The outlying movements are a Siciliano and a brilliant finale based on an old Austrian tune 'Die Katze lasst das Mausen nicht' (The cat won't leave the mice alone). The three movement Divertimento in F major KV 253 (August 1776) opens unconventionally with a theme and variations. The other two movements are notable for their contrasting sections which combine playfulness with grace and nobility. The fifth Divertimento in B flat KV 270 was composed in January 1777 and is the glory of the set. The perfectly constructed opening movement is the equal of the 'Jeunehomme' concerto composed also that month. The Andantino is one of Mozart's finest gavottes and the Minuet is magnificently witty. The Presto in 3/8 brings the work to a joyous conclusion.
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NOTTURNI K 436, 437, 438, 439, 346, 549 - DUETS FOR 2 HORNS K 487 (CD45)

The six Nocturnes for voices and wind instruments were composed in 1787-1788 due to Mozart's friendship with the Jacquin family. Nicolaus Jacquin (1727-1817) was a famous botanist and his children, Gottfried (1767-92) and Franziska (1769-1857), were extremely musical. Franziska was reputed to be one of Mozart's finest students and a number of authorities credit Gottfried with the composition of the vocal parts of these Nocturnes. Four of these short songs were settings of texts by Pietro Metastasio (1698-1782), certainly the most respected librettist of the eighteenth century.Metastasio, who was born in Rome, lived in Vienna from 1730 as court poet and wrote many libretti based upon classical themes. Gluck, in his later works, seems to have radically changed his opinion of Metastasio, for he came to believe that Metastasio's work broke up the action and allowed the vanities of the singers to control the tempo of the drama. However from the list of major composers who set Metastasio's libretti it can be seen that Metastasio's influence upon opera was still strong well into the nineteenth century. The Metastasio texts used by Mozart for the Nocturnes were K436 Ecco quel fiero istante (from Canzonette), K437 Mi lagnero tacendo (from the opera Siroe), K438 Se lontan, ben mio, tu sei (from his Strofe per musica - Verses for music) and K549 Piu non si trovano (from the opera Olimpiade). It is entirely possible that the other two texts are also by Metastasio (K439 Due pupille amabile and K346 Luci care, luci belle), but scholars remain unconvinced as to their true authorship.

The scoring of these short works is unusual in that K437 and K438 have the two sopranos and bass accompanied by two clarinets and a basset horn, whilst the remainder of the Nocturnes use an accompaniment of three basset horns, the alto member of the clarinet family. It was invented in c1765 and had a wide range of about four octaves.Mozart used the instrument in a number of other works and it was revived by Richard Strauss in his operas Elektra (1909) and Daphne (1938). Ecco quel fiero istante is often known as La Partenza (Parting) and is part of a cycle of texts by Metstasio dedicated to the city of Nice. Mi lagnero tacendo is likewise rather tender and sad. Mozart was not given to conscious borrowing, however there is a resemblance between the chorus Secondate aurete amiche (Cosi fan tutte Act 2) and Se lontan, ben mio. The composition of Piu non si trovano (16 July 1788) was sandwiched between that of his 'Prague' and 'Jupiter' symphonies. Mozart was understandably downcast at this time for the Viennese public had failed to appreciate Don Giovanni and his bitter feelings are matched by the falling chromaticism at the words 'e tutti parlono di fidelta'. Due pupille amabile is the song of a lovesick poet who is ready to die for love but cannot choose between two lovely ladies. The unknown poet makes play of the familiar allegory in love poetry of light/love: 'luci' in Luci care, luci belle referring to the loved one's eyes.

The twelve Duos in C major K487 have perplexed scholars over the years for the chromaticism included in these works is not in evidence in Mozart's other works for horn. However Mozart delighted in composing testing pieces for his virtuoso friends and although in writing over the scores of his horn concertos he jokingly referred to his old friend and skittle-playing companion Joseph Leutgeb in derogatory terms, it is clear that he had a genuine admiration for Leutgeb's capabilities. Should there be any doubt whether Mozart intended these testing works to be played on the horn, it should be noted that he omitted notes impossible to produce on the valveless horn. It is doubtful however whether Mozart intended these pieces to be played in public. They are dated 27 July 1786 and the movements are as follows: Allegro; Menuetto (Allegro); Andante; Polonaise; Larghetto; Menuetto; Adagio; Allegro; Menuetto; Andante; Menuetto; Allegro.
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SERENADE FOR THIRTEEN WIND INSTRUMENTS IN B FLAT K361 "GRAN PARTITA" (CD46)

There is no certainty whether Mozart himself gave the title of "Gran Partita" to his Serenade for Thirteen Wind Instruments but what is certain is that this is Mozart's masterpiece for wind ensemble. Begun in Munich in 1781 at the time of the first performance there of his opera seria Idomeneo, the work is an amazing exploration of the differences in sound world created from an alternation between soloists and tutti and a mixture of tones and timbres. Mozart did make an arrangement of the work for a more conventional grouping of pairs of winds (KAnh 182) but it is the sheer mass of wind instruments in this original version which cannot fail to impress by its grandeur of conception and seriousness of purposes. Indeed, apart perhaps from Beethoven's Wind Sextet (Opus 71)

and Mozart's own subsequent Serenades in E flat (K 375) and C minor (K 388), this is a unique masterpiece in a genre which was subsequently to be little imitated by any other major composers of the time. The importance of the opera Idomeneo both on the contemporary music theatre scene and on Mozart's own compositions cannot be denied. This was the first of Mozart's truly great stage works and also marked both a homage to Gluck and the French style and at the same time, a departure from conventional opera seria: Mozart would only return to the form once more in his career for La Clemenza di Tito just before his death. Gluck made his presence felt in the subject (a reworking of the Jephtha story) and in the inclusion of ballet sequences and marches. Munich too was the only place where such a grand work could be produced without problems and this fulsome style was to spread itself easily to the grand Serenade as here in question. Although Mozart was to revise the opera for production in Vienna, it is the Munich version which remains true to the original concept of the work and whose influence is felt in the Partita.

The Serenade for Thirteen Wind Instruments mixes the colours of basset horns, oboes, clarinets, bassoons and horns above a continuo of double bass - sometimes as a quartet, sometimes a sextet, sometimes in unison, sometimes solo. And Mozart manages to overlap tone colours and solos throughout the seven movements of the piece. Oboes and bassoons carry a lyrical quality as well as a buffo characteristic like the great comic ensembles of the operas whilst the horns add a Romantic feel to the work and establish its basic pallette. Although it was begun in Munich, the piece was eventually completed in Vienna after Mozart's break with his patron Archbishop Colloredo of Salzburg - it is a work written at a turning point in its composer's life and it is a work that expresses those notions of success and change both in music itself and of the composer's own situation, fortunes and life.

The Serenade in B flat major is in seven movements and begins with an opening Allegro in Sonata form which is preceded by a short Largo introduction sounding initially like a sort of mechanical music. From the opening tutti, individual instruments emerge such as the short solos given to the oboe and clarinet in the introduction. In this way, Mozart passes his theme ingeniously from instrument to instrument. The second and indeed the fourth movements are both multifaceted Minuets, extending the form to its limits and each with two trio sections moving to G minor in the first and to B flat minor in the second. The third movement, a magical Adagio with a particularly lovely alternation between oboe and clarinet, may be recognised by filmgoers as the music used for Salieri's first introduction to his rival's somewhat greater talent in the film of Peter Schaffer's Amadeus. In contrast, the fifth movement is a Romance in three sections; an elegiac opening and conclusion framing an extraordinary piece of Allegretto burlesque. Somewhat unusually in this most unusual of masterpieces, another slow movement follows, this time a set of variations on an Andante theme which returns to the key of B flat major and may be based on an earlier Flute Quartet (K285b/KAnh171). Finally, a typically boisterous and humorous Rondo with links to an earlier four hand piano sonata, rounds off the work in splendid fashion.

MINUETS, LÄNDLER, GERMAN DANCES, CONTREDANSES (CD47-52)

Like most of his fellow composers in the later part of the 18th century, Mozart composed a huge amount of dance pieces for special occasions, like dance evenings and masked balls. Mozart wrote dance music throughout his life. His first dances date from about 1769, when he was thirteen years old and still lived in Salzburg. Until the time of his death in 1791 he wrote thirty sets of dances and many independent works, around 200 single dances in all, for balls in Salzburg, Vienna and Prague.

Mozart was an enthusiastic dancer himself and is told to have danced on every possible occasion. In Vienna in the 1780s dancing took place in inns, parks, dance halls and ballrooms. The high point of the year, however, was the series of carnival balls held under the auspices of the court in the Redoutensaal during Lent. This hall actually consisted of two rooms, one large and one small. Thanks to the rather liberal policy of emperor Joseph II these masked balls were open to all ranks of society. All dancers, rich or poor, mighty noblemen or humble servants, could intermingle freely knowing that their identities were hidden by the masks and elaborate costumes.

From 1787, when Mozart was appointed Kammermusicus to the imperial court chapel,Mozart spent most of December and January composing minuets, German dances and contredanses for the succeeding season. Like the many dances written by Haydn, those by Mozart are the most infectiously joyous and charming dance music in the history of music. First Mozart composed his dances for string trio. These simple versions were often performed and sold to Vienna's most important music publisher Artaria.When the dances were actually needed Mozart worked out the orchestration and set the pieces for wind instruments and strings, also including the viola that was left out in the string version. Mozart wrote only the most popular types of dance music of those days, contredanses, minuets, Ländler and German dances.

The contredanse was a dance that gained great popularity in France and elsewhere in Europe in the later part of the 18th century. In Germany and Austria it was named Contratanz. As a dance, it is characterised by the placement of two couples facing each other and moving against each other in a great variety of steps and movements. The music consists of a long series of eight-measure phrases which may be repeated over and over again. It is now generally accepted that the contredanse developed and took its name from the English Country dance which it resembles in many ways. Already as early as 1699 we find 'Contredanses anglaises' in a collection of dance suites by the Frenchman Ballard. The contredanse later developed into the française and the quadrille.Mozart and Beethoven wrote many contredanses for wind instruments and strings. These pieces were used as dance music for special festive occasions, like birthdays, name days and weddings, but especially for the balls during Carnival.

The 18th century cultivated particularly the minuet, without adding much to the repertory of dance music until the end of the century when Vienna became a new centre of dance music and when the first modern types of dances appeared, the vigorous écossaise (Beethoven) and the soft swaying Ländler (Mozart, Beethoven and Schubert). The Ländler was an Austrian dance with the character of a slow waltz. It was very popular in the last part of the 18th century and the early 19th century. The Ländler soon changed into the most famous dance of all time, the waltz.

The minuet was a French dance from rustic origin and was introduced at the court of Louis XIV about 1650. The king himself is said to have danced the 'first' minuet, composed by Jean Baptiste Lully in 1653. The minuet was soon adopted as the official court dance of the régime of the Roi Soleil, and it quickly spread all over Europe. The minuet superseded completely the older types (courantes, pavanes) and established a new period of dance and dance music. Lully introduced the minuet into his ballets and operas, and around 1700 composers like Muffat, Pachelbel and J.K.F. Fischer introduced it into their suites. The minuet was the only one of the numerous dance types of the baroque period which did not become obsolete after the decline of the suite around 1750. The statement that Haydn was the first to introduce the minuet into the symphony is not correct. The operatic sinfonias of Alessandro Scarlatti and others usually close with a minuet, as do also numerous independent symphonies and sonatas of the pre-Haydn period.

The minuet with trio as the next-to-last movement is found in practically all the symphonies of the Mannheimers. The minuet is in metre and, originally, was in a moderate tempo. The graceful dignity which characterised the early minuet still lives in the famous minuet in Mozart's Don Giovanni. In the symphonies and

string quartets of Haydn and Mozart, however, the minuet became faster and faster, and took a more humorous or whimsical character, gradually leading into the scherzo. The minuet was, like the contredanse, danced by couples and distinguished itself by the stately grace of its choreography and the symmetry of its musical structure. The standard minuet consisted of three sections, of which the first and the third were identical. The middle section, set in the dominant, subdominant or in a relative key, was called trio because it was usually written for three instruments, whereas the minuet proper was usually arranged for the fuller ensemble.
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HORN QUINTET K 407 - OBOE QUARTET K 370 - CLARINET QUINTET K 581 (CD53)

Mozart met the Viennese clarinettist Anton Stadler, in 1782 and by 1784 the two men had joined the same Masonic Lodge. Their friendship was to influence much of Mozart's later writing for the instrument, not just in the Masonic concepts of The Magic Flute but also in the extended solos for clarinet and bass clarinet in La Clemenza di Tito and in the undoubted late masterpieces that are the Clarinet Concerto K622 and the present Clarinet Quintet K581. At this time, the clarinet was a relative newcomer to symphonic music and Mozart originally wrote both the Quintet and the Concerto for the instrument known as a basset clarinet. The original performances would thus have been given on a somewhat different instrument than we know nowadays and it was the publication of the scores in the early nineteenth century that established the clarinet parts we recognise today, transposing some of the original music upwards.

Mozart's masterpiece was composed at a time of financial and emotional difficulty. His father had died some two years previously, his wife had been constantly ill and Mozart's reputation was for one or other reason, distinctly on the wane. Despite this state of despair, the Quintet is written in a sunny A major, the solo clarinet expressing a state of calm and peaceful resignation. The first performance was given at Vienna's Burgtheater with Stadler as soloist.

The four movements are conventionally laid out. The opening Allegro is a dialogue for soloist and strings, followed by a lyrical slow movement (Larghetto), smilar in feel to the later Clarinet Concerto, which gives way to a Menuetto with two Trios (the second being in the style of the Viennese Ländler - a sort of countryside precursor of the Waltz). Finally, a set of variations, led initially by the solo clarinet bring the work to its close.

Mozart's only Horn Quintet perhaps suggests a relationship with the four well known Horn Concerti - playful and at turns Romantic as the instrument itself suggests (particularly when used some years later by Schumann,Wagner or Bruckner). But this is more of a humorous piece.Written for the Salzburg horn player, Ignaz Leutgeb it is perhaps even something of a joke.

Despite this, the three movement work contains a rather moving central Andante with its duet between horn and violin. The piece is scored, somewhat oddly, for solo horn accompanied by two violas and a single cello - no violins in sight. Although the work is basically a chamber style concerto, the first and final movements (both simply marked as Allegros) do little to point out the virtuoso or melodic capabilities of the solo instrument. On publication, one of the minuets from the Serenade (K 375) was added to make the work rather more substantial, but this is essentially lightweight and not very serious Mozart.

The Oboe Quartet (K 370) is something of quite a different matter. This is Mozart at his most serious and has even been seen as a forerunner of the marvellous late Clarinet Quintet. Indeed the oboe is one of Mozart's (and his contemporaries') more favoured instruments, with its plangent yet sweet tone it is the ideal instrument of the period - something that Richard Strauss realised when he paid homage to Mozart in his own, late Oboe Concerto.

Mozart's Quartet was composed for the oboist Friederich Ramm whilst the composer was in Munich at the beginning of 1781: it is thus related to the period of the great opera seria Idomeneo, another Munich commission and has that seriousness of purpose that marks out one of the composer's great periods of music making. The work is written in a conven- tional enough form with three movements following the general principle of the ternary Allegro, Adagio and Rondo and perhaps related to the first of the Flute Quartets (in D major). This time the work is also in a major key, but that of F major. It has a tendency also towards the concerto form and even includes a small cadenza in the related D minor slow movement. There is also a strange but effective moment in the final movement where the strings play in 6/8 time whilst the soloist plays his melody in 4/4 time. Indeed it is hardly an exaggeration to claim this is one of Mozart's finest chamber-concertante works looking forward to some of the later masterpieces.
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PIANO QUINTET K 452 - CLARINET TRIO K 498 (CD54)

Works for the piano abound in Mozart's catalogue and apart from the series of piano concertos and sonatas, the instrument was used by Mozart in many of his ensemble chamber pieces. There are piano trios, quartets and a quintet for the extraordinary combination of piano and winds rather then the more usual setting of the soloist against a group of string players. The combination is however not unique to Mozart and Beethoven was to use the same plan for his own Opus 16 Quintet .

The Piano Quintet dates from 1784 when Mozart's relationship with Stadler had been cemented by their joint Masonic interests and during the period when he was writing a series of remarkable Piano Concerti including the G major work written for Barbara Ployer and the ones in B flat written for Maria Theresa Paradis (K456) and the F major (K459) work composed with himself in mind. It is thus clear that this was a period when Mozart was concentrating on the keyboard works that remain one of his greatest contributions to the repertoire. It would be easy to see the Quintet in this respect as a chamber concerto for the instrument (as indeed some of the earlier concerti exist in such chamber forms) but the scoring is still somewhat unusual as opposed to say the Piano Quartets which can easily be considered as miniatures in the concertante vein. It is indeed that combination of solo piano against anaccompaniment of oboe, clarinet, horn and bassoon that sets this work apart.Mozart was fond enough of these separate instruments to have composed individual concerti for each of them but here they are gathered together as an ensemble where each is given its own prominence and none outweighs the other in importance.

The work is in three movements and begins with an opening, like those of Haydn's symphonies which brings an Allegro out of an initial slow introduction. This opening Largo is in the grand style and gives way to a rather pastoral Allegro moderato before the second movement Larghetto with its simple beginning and strange modulation before its recapitulation. Finally a Rondo in Allegretto time winds up the piece with a joyous main theme and its own cadenza. Comparisons are perhaps odious and Beethoven, although he imitated the work never really managed to surpass what Mozart considered to be one of his finest works to date.

Before embarking on the two great masterpieces for Piano Trio with violin and cello (K 502 and K 542), Mozart wrote another Trio with Piano, this time for a different combination including clarinet and viola. The work was not only a preparation for those later works but was also published in that differing instrumentation by the publishing house of Artaria as a trio for "clavicembalo o Fortepiano con accompagnamneto d'un violino e viola … si puo eseguire anche

con un clarinetto" (… in other words "can be played also by clarinet"). The work was originally conceived as a showpiece for Francisca Jacquin who would have taken the original piano part with Mozart playing the viola and his great freemason friend Anton Stadler on the clarinet. It was, of course Stadler who was to inspire Mozart to write his two final great masterpieces for clarinet - the Concerto (K 622) and the Quintet (K 581). The opening Andante emphasises the key of E flat major which for Mozart was a key relating to friendship although on occasion this moves into dominant and subdominant as well as C minor. The Minuet which follows shows Mozart's grasp of counterpoint without ever falling into the trap of merely sounding academic whereas the final Rondeau is of songlike character mixing counterpoint, form and melody towards a totally satisfying conclusion.
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PIANO TRIOS K 254-496-502 (CD55)

The earliest of Mozart's pieces for Keyboard, Violin and Cello were composed in 1764, whilst the young composer was in London and dedicated to Queen Charlotte. He returned to the form twelve years later in August 1776 with a Divertimento a 3 in B flat major K 254. Mozart, in common with Haydn and others, saw the Piano Trio as a kind of accompanied Sonata. This would certainly apply to Mozart's writing for the cello in these Trios, for it rarely carries the tune and serves mainly as the bass. In the Divertimento however the violin is given as much prominence as the piano. The jocular and dynamic opening Allegro is a highlight of this unassuming piece whilst the Rondo-Finale is a graceful minuet.

A further gap of ten years separates the Divertimento from the next Trio although another work for Piano Trio K 442 was begun in 1785 and Mozart was still adding to it three years later. The three movements of this work were possibly not intended to form a completed work, but were assembled after Mozart's death by the Abbe Maximilian Stadler, possibly at the behest of Mozart's widow Constanze. (K 442 is not included in this collection).

The Piano Trio in G major K 496 was composed in Vienna and is dated 8 July, 1786 (two months following the premiere of Le nozze di Figaro) and was the first of a batch of five completed Piano Trios composed between July 1786 and October 1788. As if to emphasize the pre-eminent role played by the piano in these works, the opening Allegro begins dramatically with an extended passage for piano solo. The sense of drama does not diminish with the entry of the other two players and the movement as a whole is notable for its bold harmonies and an unusually powerful development section.

The great slow movement, marked Andante, is one of Mozart's most heartfelt essays and contains much that is exquisitely refined and detailed. It is also a rare example of the cello being afforded something like equal status with the other two instrumentalists.

The lighthearted Finale (Allegretto), as so often by now made up of a theme and variations, has the effect of clearing the air and brings this work to a relaxed conclusion.

The third Piano Trio in B flat major K 502 is dated 18 November 1786. This is unquestionably one of his finest chamber works and resembles in its mood the great piano concertos that share the same key signature, K 450 and K 456. The opening Allegro, is almost unique in that Mozart confines his material to one basic theme. Even in the Coda, the composer unexpectedly contents himself with developing that single theme. It is with the lovely Larghetto that Mozart most aligns himself with the spacious and romantic style of his Piano Concertos. Its longbreathed melody clearly anticipates the work of Schubert. If the opening movement demonstrated Mozart's skill at making much out of little material, then the Finale (Allegretto) shows the composer displaying an enviable wealth of melody.

Other works completed by Mozart at this time include the Piano Concerto no. 25 in C (K 503), the Symphony no. 38 in D (K 504) known as the "Prague" and the Quartet for Flute and Strings in A K 298, composed for his friend Jacquin. He had received a sum in advance for Le nozze di Figaro earlier in 1786, but he earned nothing from several repeat performances of Die Entfuhrung aus dem Serail also given that year (although he must have felt some gratification that the public was still showing an interest in this earlier opera). Mozart made plans to tour to help ease his financial worries. Friends spoke of the welcome he would receive in London, for his reputation as a leading composer and performer had never been higher. He had intended to accompany the singers Nancy and Stephen Storace, but Mozart was not in good health and his assumption that Leopold would care for his young family in his absence was firmly squashed. In the event Mozart did travel, but only to Prague in January 1787 at the invitation of Count Thun. There Figaro was given a triumphant reception and Mozart returned to Vienna a few weeks later with a new opera commission, which would turn out to be Don Giovanni. Constanze had borne a third child in October 1785 but the boy only lived one month, dying just two days before the completion of the Piano Trio no. 3 K 502. Not for the first time did Mozart suppress his true feelings during composition for there is little inkling in this engaging work of any tragedy in his private life.
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PIANO TRIOS K 542-548-564 (CD56)

Apart from the Divertimento in B flat K254, composed whilst Mozart was still living in Salzburg, the five numbered Piano Trios were all composed during a fertile period between 8 July 1786 and 27 October 1788. This period also saw the composition of such large-scale works as the opera Don Giovanni and the last three Piano Concertos and Symphonies.

If the larger scale works were intended to be money makers, Mozart by no means allowed the more intimate works to be of inferior quality; many of the songs, concert arias and chamber works provide their performers with testing material. All six Piano Trios were published during the lifetime of the composer and sold relatively well. The first of the Piano Trios on this disc, Number Four in E major K 542, is dated 22 June 1788 and was composed seventeen months after the previous Trio (K 502). It maintains the exceptionally high standards of K 502, and to a lesser extent the Trio in G major K 496. Mozart's music is often said to anticipate the works of Schubert and rarely is that more appropriate than in this Trio. The prevailing sentiment is of radiant happiness but that radiance is often displaced by a melancholic streak achieved by means of rapid modulations to remote keys, a technique much favoured by Schubert. This sense of indecision runs through both first and second movements, whilst the finale seeks to drive out the melancholy by means of rapid passages for the violin. In the earlier Trios Mozart does not often allow the violin and cello to shine but here all three players operate on a more or less equal footing.

The following Trio K 548 begins with an arresting opening triadic passage in which all three instruments enter in unison, a style far removed from the more romantic writing used in more recent works (and especially in the E major Trio). In the slow movement (Andante cantabile) Mozart returns to the disarmingly simple and romantic style. All three instruments are given complicated passage work in abundance in the busy Rondo Finale before Mozart returns to the starker manner of his opening with a unison chord of C major.

The final Piano Trio in G major K 564 is dated 27 October 1788. The theory was first advanced by Mozart's early biographer Otto Jahn that this work was initially conceived as a piano sonata and that Mozart altered the piece in some haste upon receipt of a commission for a Trio.

Since Mozart was becoming increasingly in debt and had borrowed during the summer large sums from Puchberg, every commission had to be taken seriously. Although the piano sonata theory is no longer current thinking, it can be seen that the autograph score is in two different hands with the string parts alone written down by Mozart and an unknown scribe responsible for the copying of the piano part. Elsewhere there is a fragment of the piano part written down by Mozart. Perhaps the work was composed in haste for there is little individual interest for the violin and cello and less interplay between the three players than heretofore. Since Mozart had spent the summer works composing the last three great symphonies, the large scale Divertimento for String Trio as well as the other two Piano Trios included on this disc it might be imagined that he was suffering from exhaustion! If the work appears somewhat perfunctory it is by no means lacking in skill, for nobody could write such apparently childlike music as well as Mozart. Much of the work is undeniably beautiful with the theme and variations movement (Andante) being most charming, the theme being played in turn by each soloist. As usual Mozart winds up the work with a merry Rondo Finale.

Alone among the Piano Trios this last work in the genre was not published in Vienna but in London by Mozart's friend Stephen Storace (whose wife Nancy was the first Susanna in Le nozze di Figaro). Included in this volume was a collection of harpsichord works and the first English edition of Mozart's Piano Quartet in E flat K 493.
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PIANO QUARTETS K 478-493 (CD57)

Mozart's two Piano Quartets come from a period where the composer was at his peak and in the midst of his great series of piano concerti. In that respect they are almost miniature concerti in themselves and are framed by the D minor Concerto (K 466) and the C major Concerto (K 467) written just before the first of the Quartets, the A major Concerto (K 488) and that in C minor (K 491) in the middle of them and the C major Concerto (K 503) which follows. In the midst of all this activity centred on the years 1785 and 1786, Mozart was also to produce his great masterpiece "The Marriage of Figaro" - one of the most enduring operas of all time. It is a period where the composer had found the perfect balance between music which may be both good humoured and sadly elegaic, qualities which will be found in abundance in the two Piano Quartets.

The original impetus for the Piano Quartets came from a commission from Mozart's great friend and fellow composer Franz Anton Hoffmeister who asked for a series of three Piano Quartets, the first of which he published himself at the end of 1785. Public reception to the work was such that the first of the series was considered to be too difficult a work for general consumption and Mozart agreed to release Hoffmeister from his contract and gave up the idea of the series. Indeed Hoffmeister agreed to Mozart's retaining his advance payment on the condition that the other works were not completed. Nevertheless, a second Quartet was completed in June 1786 and was accepted for publication by the House of Artaria. The idea of the Piano Quartet was a new one at the time and Mozart had not even begun his series of great Piano trios which were to follow at a later date. In effect, the idea of the Piano Quartet was merely a scaling down of that of the Piano Concertos for soloist and strings that Mozart had worked on. The exception which perhaps went even further in its daring combination instruments was the Piano Quintet for winds which preceded the Quartets by a year.

Despite the contemporary feeling that works such as the two Piano Quartets on this disc would normally have been seen as chamber reductions of piano concertos, Mozart managed to produce two works which are masterpieces of chamber music, not scaled down concertante works in the manner of the Bach sons. Indeed, the G minor work is a particularly earnest, sombre and passionate piece of chamber music in its own right. Although the solo part (that of the piano) is as virtuoso as anything of the period, the additional string players are asked to contribute much more than just the usual accompaniment: this is certainly not a piece written for amateur musicians as much of the chamber music of the time. The very key signature of the piece foretells the earnestness of the piece for G minor is the key that Mozart relates to the vagaries of fate and there are even references here looking forward to the very so-called fate motive of Beethoven's Fifth Symphony.

The two Quartets are separated by only a year and show once again that Mozart was ready to take up a form and then abandon it after he felt (or circumstances dictated) that he had contributed enough to it. The first of the two works is the more intense and more complicated although both are roughly the same in length. The G minor Quartet opens in unison and that Allegro movement has an inexorable feel about it that shows up in the fate motive suggested earlier, maintaining the mood to its close. There follows an Andante which is sombre and sad in mood before the lightening of mood that characterises the final Allegro Rondo in the major key, although even here the tension and the unquiet of the first movement is never fully dissipated. The second Quartet in E flat major is dated only weeks after the completion of "Figaro" and echoes some of the brighter aspects of the opera, together with a consciously more simple style from the earlier G minor work. The Allegro opens with a fresh melody which sets the mood for the whole movement. A central Larghetto follows in A flat major, one of Mozart's great profound inspirations full of subtle sonorities and harmonies. The work concludes with the usual Rondo (Allegretto) movement which substitutes any idea of a cadenza by a simple trill and brings to an end one of Mozart's masterpieces for chamber ensemble.
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FLUTE QUARTETS (CD58)

Mozart was a reluctant composer for the flute. However at the time when the Flute Quartets K 285 and K 285a were composed he was also writing the Concerto for Flute and Harp, a Flute Concerto (K 313) and an Andante for Flute and Orchestra (K 315 - possibly a substitute central movement for K 313). Other works composed at the time of his visit to Mannheim in late 1777 include the Piano Sonatas K 309 - 311 and the Violin Sonatas K 296 and K 301 - 306.

K 285 and K 285a were part of an extensive commission received whilst Mozart was in Mannheim from the Dutch amateur flautist Ferdinand Dejean (1737 - 97) for which Mozart was to be paid in total 200 gulden. Dejean was a surgeon in the Dutch East India Company who had also commissioned the Flute Concerto K 313 and other works. Dejean stipulated that the total collection should be delivered within two months of 10 December 1777. The only surviving edition from 1792 publishes the two movements of K 285a with the Allegro movement of K 285. On 15 February Dejean traveled to Paris, having paid Mozart just 96 gulden for the music received at that time. This might have seemed harsh but one work (a Flute concerto) was simply a transcription of an existing concerto for oboe and other work submitted appeared to be incomplete. Although accompanied in Mannheim by his mother, he pursued new acquaintances (especially female) with a vigour that left him with little time for composition. These acquaintances included the Weber family, and in particular the eldest daughter Aloysia, whose sister Constanze he was later to marry. Clearly having felt cooped up in Salzburg with a strict father and a stuffy employer,Mozart, albeit under the disapproving gaze of his mother, was making up for lost time. K 285 is in three movements: Allegro. Adagio. Rondo: Allegretto.

The Allegro, despite Mozart's distaste for the sound of the flute is one of his happiest creations with a wealth of melody whilst the Adagio is one of the most beautiful pieces for the flute. K 285a is in two movements (Andante. Menuetto) following the pattern set by Mozart's friend Johann Christian Bach. If Mozart was feeling any pressure to complete this work by a deadline, he did not show it in his music, for the opening Andante shows him to be in a relaxed frame of mind. The Menuetto however is truncated, for the usual Trio is omitted.

Only the comparatively recent discovery of part of the first movement of K 285b in Mozart's hand has provided conclusive evidence as to his authorship of this work. This sketch also includes part of the first act of Die Entfuhrung aus dem Serail and thus can be dated with some accuracy to the period of the opera's composition ie 1781 / 2, the beginning of the Viennese period. The second movement, a theme with variations marked Andantino, is an arrangement of the sixth movement of the Serenade in B flat K 361, thought to have been commissioned by the eventual publisher of the Quartet Heinrich Philipp Carl Bossler.

K 298 was composed much later, during 1786 and 1787 and is a piece of Hausmusik written for the Jacquin family. Each of its three movements has music borrowed from other composers. The opening Andantino, is a set of variations based on a song by Hoffmeister, a hugely prolific composer of over 65 symphonies and a number of works for flute and clarinet. The theme of the second movement (Menuetto) is another song, this time from France 'Il a des bottes, des bottes Bastien' whilst the third movement uses a current favourite aria by Paisiello from his opera Le gare generose.

Despite having more than his fair share of bad luck during his lifetime, Mozart's ebullient sense of humour was never far from the surface. His letters to his father describing his riotous living whilst in Mannheim were probably written with the clear intention of winding Leopold up and show a mischievous side to Wolfgang. In the Flute Quartet K 298 we see the lover of pure nonsense: above the Paisiello movement is written 'Rondieaoux / Allegretto grazioso, ma non troppo presto, pero non troppo adagio. Cosi - cosi - con molto garbo ed espressione (Rondo-mieow / Allegretto grazioso, but not too fast and not too slow either. Just so, so - with a lot of charm and expression).
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FLUTE SONATAS K 10-15 (CD59)

It is difficult to state categorically whether Leopold Mozart's attitudes and treatment of his two young children was one of encouragement or of exploitation.What is certain is that he introduced both Wolfgang and his sister to the Courts of Europe and to the music of the time at an age which now would seem inappropriately young. Youth however was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy such as he certainly was in a different way to ordinary offspring in our own time.

The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximillian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, on a trip to Vienna, he had become a child composer. It was on that journey that Mozart contracted the scarlet fever which was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg, now Bratislava but then a part of Hungary.Mozart was introduced to central European folk music but it had little future influence on him.

It was, however, on June 9th 1763 that the family began the most major of their tours to date - this was a journey that would ultimately lead to France and England and from which they would not return to Salzburg until the end of 1766. The London of the time had a musical patron in Queen Charlotte who employed the two major composers of the day - Karl Friedrich Abel (1725-87) and Johann Christian Bach (1735-82). Mozart was initially impressed by the symphonies of Abel but after his acquaintance with J C Bach, he was to fall under the spell of the older composer both as mentor and as friend, an influence that almost ranks with Mozart's uncritical love and respect for Haydn.

Mozart's stay in London followed five months in Paris, where the young composer had been imbued by the French Style under the tutelage of Johan Schobert, musician to the Prince Conti. London was however to be the family's temporary home for a whole sixteen months where the seven year old would study not only with Bach, but also with other famous musicians of the time such as the Italians that Bach had met on his travels to Milan - Pesceti, Paradisi and Galuppi. The period in London saw Mozart's first symphonies (although one of these is dubious and another is actually by Abel) and a series of chamber works, sonatas and such like.

Relations with J.C. Bach brought the young composer into the orbit of the Queen and her patronage and it was not surprising therefore that he should want to write something to be able to dedicate it to her Majesty. Thus, the group of six sonatas on this disc were conceived as a tribute to the Queen. They were written for harpsichord with either violin or flute accompaniment and their dedication is dated 18th January 1865.

In the versions presented here they are given in the versions for flute, an instrument which Mozart was know in later life to not have much favoured, particularly in the more mature series of two concerti for flute and orchestra (K 313 and K 314) written in Mannheim for the amateur Dutch flautist and music patron De Jean. It would be foolish to suggest that these sonatas are the equal of those later works but they do have a youthful exuberance that is both remarkable for the work of an eight year old and still attractive enough to appeal to a present day audience, just as they must have done to the London Court of the time. Three of the Sonatas are written in a two movement form in the style of the contemporary Italian sonata - a slow movement followed then by a quick one. The remaining three are written in the style of J.C. Bach, that is in three movements with usually a slow central movement (although K 14 in C major is an exception here). Particularly noticeable in what are generally well balanced and capable pieces is the vast difference in length of the two sections of K 15 in B flat with its lengthy first movement and ultra brief finale.
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VIOLIN SONATAS K 6-9, 26-31 - VARIATIONS K 359 & 360 (CD60-61)

When speaking about the early violin sonatas, and as a matter of fact about any Mozart violin sonata, we should realize that these works are in fact not violin sonatas but keyboard sonatas with accompaniment of a violin. The original title of the sonatas K 6-9 is as follows: Sonates/Pour le Clavecin/Qui peuvent se jouer avec l'Accompagnement de Violon/ … It is evident from this title that the harpsichord plays the main role in these sonatas and the use of the violin is not obligatory but ad libitum.

These sonatas were composed and published in Paris in 1764 during the first journey of Leopold Mozart with his two children, the 7 year old Wolfgang Amadeus and his sister Nannerl. Several of the pieces used in Wolfgangs Opus I & II were actually composed as keyboard solo pieces the years before and

written down in the Nannerls Notenbuch. All these pieces are in Leopolds handwriting and it seems likely that Leopold wrote them down from his son's improvising on the harpsichord.

When the Mozarts arrived in Paris in 1763 several German keyboardists were working and living there. Among these were Johann Gottfried Eckard and Johann Schobert. Both virtuosos and composers had traceable influence on the young Mozart. Johann Schobert in fact composed and published several harpsichord sonatas with ad libitum violin accompaniment which served the young Mozart as an example for his own sonatas.

The Sonatas K 26-31 were composed and published in Den Haag in 1776. From the title page of these sonatas it appears that the violin is still considered to be accompaniment but obligatory: Six Sonates / Pour le Clavecin / Avec l'Accompagnement d'un Violon / … . Actually the form does not differ from the sonatas K 6-9, and one could say that also here Schoberts sonatas formed the matrix for these pieces. Development in style however is evident. Especially the greater diversity of ideas and invention is obvious. The often praised talent of Mozart for his extraordinary feeling for balance in composition, is already definitely more clear in these younger pieces than in the Paris sonatas from 1764. The young Mozart had a special interest for polyrhythmical experiments. Especially the adagio of K 7 and the first movement (Andante poco Adagio) of sonata K 27 are good examples of this preoccupation.

As written in the title of these publications, the keyboard part was conceived for harpsichord, which was in fact Mozarts main instrument until the 1780's. Working on these sonatas with my colleague Rémy Baudet, violinist on this recording, I more and more got the impression that the violin part served as a means to create more possibilities realizing the dynamical effects which this style of music is asking for. Although the harpsichord is from its nature dynamically a quite limited instrument, the traditional harpsichord music until this period made use of fuller textures which gave the performer more possibilities to suggest dynamical contrasts. Especially the abundant use of alberti basses and eighth note repetitions in the new style, makes it for a harpsichordist a difficult task to suggest dynamical shades and contrasts. Of course this was one of the reasons why the harpsichord the next two or three decades had to make more and more place for the pianoforte.

Variations on La Bergère Célimène & Hélas, j'ai perdu mon amant.
As in the violin sonatas, the variations for violin and pianoforte are first of all piano pieces. These mature pieces were composed in Vienna in 1781 and published by Artaria in 1786. The original title does not even mention the violin: Ariette / avec variations/ pour le clavecin ou pianoforte / Par …. The mentioning of the harpsichord as keyboard instrument has to be seen as a commercial statement.Many keyboard players did not possess a pianoforte yet. Until the nineteenth century editors and composers mentioned the harpsichord as a possibility not to frighten off potential buyers, or even out of habit. The dynamical markings in the keyboard part make it difficult to believe Mozart had the harpsichord in mind when he composed these pieces.

The variations on La Bergère Célimène consist of twelve variations in G major and although the piano is definitely the leading instrument, the third variation for instance is pianoforte solo, the violin now and then takes over. The six variations on the French song Hélas, j'ai perdu mon Amant are, as one would expect due to the dramatic title, in g minor. The song is otherwise known as Au bord d'une fontaine. The instruments used on these recordings where chosen for different reasons. It has to be said that Mozart played the instruments available at the place he stayed, whether it would be a harpsichord, clavichord or pianoforte. He never complained about the kind of instrument he had to play, but complained a lot about the bad quality of many of the instruments. Therefore, to find a good instrument seems more important than to find the right type of instrument.

The Mietke copy, a German type of instrument which J.S. Bach favoured in his time, was chosen because it has a darker sound than the average European harpsichord and seems well suited to match the violin, which has from its nature more bottom sound than the harpsichord.

The Flemish harpsichord used in the sonatas K 26-31 was the kind of harpsichord Mozart must have been playing during his visit in the Netherlands as well as in Paris. The pianoforte was copied after an instrument by Anton Walter (1795), a Viennese pianoforte builder, from whose hand Mozart owned a pianoforte.

VIOLIN SONATAS K 376-377-372 (CD62)
Mozart wrote the two Sonatas in F major K 376 and K 377 within a short time of each other, in July 1781. Although they are both in the same key the two compositions are quite different in form and expressive character. Both are in three movements but whereas the former is in the classical pattern Allegro/Adagio/Allegro, the latter is inspired by French models and consists in a sonata-style Allegro, a Theme with six variations and a Minuet. The Sonata K 376 has a much more lively, extroverted character, reaching its greatest moment, perhaps, in the magnificent central Andante, cantabile, full of rococo embellishments. The second Sonata is much more contrasting in its character. The first movement, Allegro, is unexpectedly violent in expression, whilst the second movement consists in a series of variations on a theme in E minor, culminating in a fine Siciliana (variation n. 6). The Minuet finale has been defined by Einstein as "balsam for a wounded soul", a definition which seems to capture perfectly the sense of calm sweetness of this piece.

The Köchel index of Mozart's compositions lists under No. 372 a fragment of the first movement, Allegro, of an unfinished Sonata in B flat major, written in Vienna on the 24th of March 1781. It contains the exposition of a first movement in sonata form but does not seem to contain any particular felicity of invention.Mozart must not have been very satisfied with this opening of the movement for he interrupted it at bar 66, shortly before its conclusion. The piece was then completed by the Austrian composer Maximilian Stadler (1748-1833) who wrote a rather elaborate and longwinded development and recapitulation for it. The two Fragments K 402 and K 404 contain a series of pieces of varying length and importance, dating back to 1782.

The Andante and Fugue K 402 may be part of a Sonata that was composed in August or September 1782. At that time, as we know, Mozart had taken to studying the works of the great Johann Sebastian Bach, and had begun to show growing interest in that 'antique style' which was also favoured by his wife Constanze. This interest in Bach's style can be seen in important compositions like the Adagio and Fugue in C minor K 546 for strings and in the transcriptions for string trio of the Fugues in the Well-tempered Clavier, which follow Adagios that Mozart composed himself.We cannot then exclude the possibility that Mozart originally intended this Adagio and Fugue

K 402 to be a distinct composition, not necessarily preceded by a sonata-type Allegro. The very pompous Adagio, in 3/4 time, is a sort of ceremonious minuet in A major; it is followed by the Fugue in A minor, written in a deliberately impersonal idiom, as similar as possible to the style of Bach.Mozart did not, however, finish this piece, which was later completed by Maximilian Stadler. The Andante and Allegretto K 404 is then a composition of very modest dimensions, little more than a musical scherzo. A light 18-bar Andante is followed by a similarly slim 24-bar Allegretto in which the whole piece seems to be resolved in easy, pleasant themes.

VIOLIN SONATAS K 379-380-547 (CD63)

The Sonata in G major K 379 was composed by Mozart in Vienna, in April 1781 and is part of a group of five works for the same two instruments (K 376-380) written in that year. The work is in only two movements, the second of which is a Theme with Variations. The first movement is, however, in two-part form, and opens with a long introductory Adagio in G major, noble in its progression and intensely pathetic. The Allegro itself, in very concise, typically Mozartian sonata form is, on the other hand, in G minor - an important key for the Salzburg composer, a key which he always uses in pieces of particular expressive force. After the modernity of the Allegro (which, strangely, does not present the normal, reassuring conclusion in the major key) the concluding Theme with Variations seems to lead us back into the land of rococo style galant. The simple, expressive theme, Andantino Cantabile, with its hints of melancholy, is shared equally by the violin and the piano; it is followed by five variations, in the first of which the violin tacet (is silent). The first variation is a sort of enchanted piano rêverie, whilst the second is based largely on violin semi-quaver triplets, with an effect that brings to mind certain pages of the music of Johann Christian Bach.

The third variation, full of expressiveness, is played by the violin with a lively “mosso” piano accompaniment, whilst the fourth, the only minor-key variation, is essentially a piano piece. In the fifth variation, Adagio, the main part is played by the piano, with “pizzicato” violin accompaniment. The Sonata concludes with an extended and modified Allegretto recapitulation of the initial theme.

The Sonata in E flat major K 380 was completed a few months later in summer 1781. It is in the more traditional three-movement form, opening with a lively, animated Allegro which is certainly one of the most ample and fully-developed concertante passages that Mozart had written before the great trilogy of the Sonatas K 454, 481 and 526. The magnificent Andante in G minor is no less important; one of those pages that are full of melancholy, autumnal expressivity, where the extraordinarily fluid melodic invention combines with a harmony which in many ways can be seen as bold. The composition finishes with a Rondeau, Allegro, in 6/8 time; here, as so often in Mozart's instrumental compositions, the shadows and the gloom of the Andante give way to almost child-like merriness. The Rondeau too has a lively, concertante character, with its main theme which, as Alfred Einstein rightly points out, “could have been used as a Finale in a piano concerto”.

The Sonata in F major K 547 is the last Sonata for violin and piano that Mozart composed. Completed on 10th July, 1788, in Vienna, its title is Eine kleine Klavier Sonate für Anfänger mit einer Violine (A little piano sonata for beginners with a violin). Whatever Mozart may have thought of beginners, either on the piano or on the violin, the Sonata is anything but easy. Its instrumental conception has very little in common with the three final masterpieces of Mozart's production, the abovementioned Sonatas K 454, 481 and 526.

Some distinguished Mozart scholars maintain that the last two movements of this Sonata were originally intended as piano solos and that the violin part was not added until a later date.What is certain is that the first movement Andante cantabile possesses a more obviously concertante conception, and an elegantly ironic idiom. The second movement is an Allegro in sonata form, whilst the final movement is a Theme with six variations, in which it is almost always the piano that leads the musical discourse (in the fifth variation the piano is a solo instrument while the violin tacet) - the violin part is generally limited to accompanying figures.

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VIOLIN SONATAS K 296-305-526 (CD64)

The A major Sonata K 526 is the last but one in chronological order of Mozart's sonatas for violin and piano. It was completed in Vienna in August of 1787, and is evidently the apex of Mozart's production in this instrumental form. Unfortunately we do not know the reasons for which it was written; the exquisite concertante conception, the breadth of its proportions, the difficulty and brilliance of its instrumental scoring all confirm, however, that it is a typical concerto composition, destined for two soloists who possess uncommon technique. Never before had a work for piano and violin shown such a marked virtuosity; written in the same period as Don Giovanni, this sonata, as De Wizewa and St. Foix have clearly pointed out, can be seen as a direct precursor of Beethoven's Kreutzer Sonata, which not by chance is written in the same key of A major.

The K 526 presents the classical three-part form, and opens with an Allegro molto in 6/8 time, contrasting and brilliant; this is followed by a charming Andante in D major, calm and meditative in tone, and finally by a very lively closing Presto, of exciting virtuosity. The Sonata in C major K 296 was written in March 1778 for a young student of Mozart's, Thérèse Pierron-Serrarius. It is in three movements, a very gallant work, it opens with an Allegro vivace, frank and cordial in character, which presents no particular complications in terms of performance. The central movement, an Andante in G major, is of an idyllic tone, almost like a «romance»; the Rondo finale, light and lively, forms a brilliant conclusion to this admirably wellbalanced composition. The A major sonata K 305, was most probably written some time earlier, perhaps in the February of the same year, 1778. A much lighter and freer work, this sonata is likewise made up of only two movements. After the initial Allegro di molto, we find as a conclusion, not a Minuet, but in its stead an Andante grazioso with six variations (the first of which dedicated exclusively to the piano) which posses a truly charming melodic lightness.

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VIOLIN SONATAS K 301-303-481 (CD65)

Mozart composed the E flat major Sonata KV 481 in December 1785. Even today the genesis of this work is rather obscure.We do not know if Mozart composed it for a particular soloist, as he had done a year and a half earlier with the B flat major Sonata K 454 which he composed both for himself and for the Italian violinist Regina Strinasacchi, or if there was some other unknown reason. Alfred Einstein maintains that Mozart composed it simply because he wanted to earn a little money from the publisher Hoffmeister, who indeed published the work soon afterwards. Together with the Sonatas K 454 and K 526 this Sonata in E flat major K 481 forms the triptych of Mozart's last great masterpieces in the field of the sonata for violin and pianoforte, and Einstein is quite right to say that “never did Mozart come so close to Beethoven” as in the Finale of this composition.

The work, which is in three movements, opens with a Molto Allegro, in which the robust conception of the instrumental dialogue is never divorced from refined delicacy of manner. The candid simplicity of the first movement is contrasted in the Adagio in A flat major, where the search for a more intimate expressive depth is highlighted by the use of a harmonic language that is extraordinarily modern. The Sonata finishes with an Allegretto con Variazioni, in which the (fairly simple) theme is followed by six variations all in the same key of A flat major.

A work of gallant conception, the G major sonata K 301 is made up of only two movements, and opens with a pleasant Allegro con spirito in which the violin and the piano continually exchange the thematic material, in a polite game of question and answer. The second movement, Allegretto, is constructed in Rondo form, and has a rustic and folksy progression.

The G major sonata, K 301 was written in Mannheim, between the 25th of December 1777 and the 14th of February 1778, and belongs, as does the following sonata in D major, KV 306, to the group of six compositions (K 301/306) published in 1778 and dedicated to the Elector of the Palatinate (for this reason known under the title "Palatinate Sonatas"). These sonatas mark a decisive step forward compared to the youthful sonatas for harpsichord or piano with violin accompaniment; in these sonatas the violin and the piano have almost equal roles, and the violin is finally freed from the subordinate role which it had always been allotted previously. The Sonata in C major K 303 is one of the group of so-called Palatinate Sonatas (K 301-306) that Mozart composed in 1778 in Mannheim and Paris. In only two movements, following a formal model which links the first five works in this collection, the C major Sonata K 303 presents a somewhat composite first movement. It opens with a brief (18 bar) Adagio which is followed by a Molto Allegro in G major, of rather animated, lively character. In the very middle of the Allegro Molto the initial Adagio is reproposed in varied form: the latter then introduces a reprise of the Molto Allegro which appears this time in the basic key, C major. This singular formal conception finds its inspiration, it seems, in the first movement of one of the Sonatas for piano and violin of the Saxon composer Joseph Schuster (1748-1812), which presumably are the model on which Mozart created his Palatinate Sonatas. The Sonata then concludes with a ceremonious Tempo di Menuetto.
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VIOLIN SONATAS K 302-304-378-403 (CD66)

The Sonata in B flat major K 378 is part of a group of five sonatas (K 376/380) which Mozart composed in 1781.With the addition of a work that had been written some years earlier, the Sonata in C major K 296, added in order to reach the canonical number of six compositions, the five Sonatas K 376/380 were published by Artaria in Vienna as op. II, with a dedication to the Viennese pianist Josephine von Auernhammer. The collection was well received and the reviewer of the Magazin der Musik expressed himself in very flattering terms, defining them as «unique in their genre» and noting also the perfect fusion of the piano and violin parts, the variety of modes and the equal skill required of the two soloists. Structured in three movements, mostly in the pattern Allegro / Adagio / Allegro (with the exceptions of Sonatas K 377 and K 379) these Sonatas of 1781 do not contain significant novelties of aesthetic or language compared to the Palatinate Sonatas of 1778; indeed Sonata K 296 also written in 1778 is perfectly integrated with the 1781 compositions and a listener who did not know the story of this collection would hardly notice any discrepancy in style between this and the other five sonatas. The Sonata K 378 opens with a brisk Allegro Moderato in which the galant delicacy of the main subject is coupled with a rather elaborate concertante writing. The second movement Andante sostenuto e cantabile, so fluid and melodious, is reminiscent of certain pages of vocal music of the well-loved Johann Christian Bach (1735-1782), whilst the Rondeau, Allegro with which the sonata finishes introduces a note of light, pleasant virtuosity into the piece.

Even though they were written within a short time and contain similar twomovement structures the Sonata in E flat major K 302 and the Sonata in E minor K 304 show very different characters. The Sonata K 302, composed in February 1778 is a work of more brilliant conception, especially its first movement, Allegro, with its virtuoso opening phrase, its strong motive force and frequent use of triplets and repeated notes and of crescendo giving it a vital, exuberant character. The second movement, on the other hand, Rondeau, Andante grazioso, is a page in pure galant style, with a calm almost relaxed progression.

The Sonata in E minor K 304, composed in Paris in summer 1778, is more interior and spiritual. The choice of the key of E minor is in itself singular since there is no other instrumental composition of Mozart's in this key. The first movement, Allegro, is in a sound-setting characterised by extreme simplicity; the unadorned beauty of the themes, the modest, conversational tone, the total renouncing of emphasis join the sovereign clarity of the instrumental writing. The second movement is a Minuet, a twilight episode, full of suffused melancholy; the central section, in E major, (not indicated as a Trio) is likewise moving in its sweetness and simplicity.

The C major Sonata K 403 was begun in summer 1782 but remained unfinished; Mozart abandoned the composition of the sonata after twenty bars of the third and final movement, the Allegretto. The composition was then completed by a friend of Mozart's, the composer Maximilian Stadler (1748 - 1833). The present recording contains only the original part, composed by Mozart, and is interrupted at the beginning of the final Allegretto, at the point where Mozart left the work. The sonata was written for Mozart's wife, Constanze, who was to have played the piano part whilst Mozart himself would have played the violin part. The first movement, Allegro moderato, with its tranquil progress and its strongly chromatic three-part writing, is not without reflections of Bach, perhaps in homage to Constanze's tastes. The absorbed and pensive Andante moves without solution of continuity, after 59 bars, into the unfinished Allegretto.
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VIOLIN SONATAS K 306-454 (CD67)

Mozart composed the B flat major sonata K 454 for violin and piano in Vienna, in April 1784. The work was written for the Mantuan violinist Regina Strinasacchi, with whom Mozart gave the first performance, in the presence of the Emperor Josef II. On the occasion of this first performance, it seems,Mozart improvised the piano part as he had not managed to complete it in time. In fact, an examination of the autograph manuscript seems to confirm that the piano part was written some time after the violin part. The sonata K 454 is the first of the three great sonatas of the 1780's (the other two being the K 491 and the K 526) which definitively affirms the principle of concertante integration of the two instruments and the violin part now takes on a completely virtuoso connotation. The sonata is in three movements; the elaborate initial Allegro, however, is preceded by a brief Largo, solemn and sweet in equal measure. The Andante in E flat major, is an intensely poetical passage, almost sorrowful, characterised by modulation of an unprecedented audacity. The Finale, Allegretto, is in Rondo-sonata form; a piece of considerable breadth, in which the close dialogue between the two instruments naturally offers generous space for the virtuosity of the soloists.

The D major sonata K 306 is the only one of the Palatinate sonatas to be written in three movements. Compared to the other three sonatas in the set, it also reveals a more robust formal conception. The first movement is a vigorous Allegro con spirito rich in contrast, with a singularly incisive development section. The Andantino cantabile in G major is, on the other hand, a generous page in which lyrical tones are punctuated with more dramatic moments. The sonata is then concluded by an elaborate Allegretto of 261 beats, very virtuoso in its conception, in which we also find shortly, before the end, a veritable concert cadence for both instruments.
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CHURCH SONATAS (CD68)

STRING QUINTETS K 174 & 406 (CD69)

Mozart had written his set of six String Quartets K168-K173 probably in the hope of getting work at the Court in Vienna in 1773. Although the attempt to obtain work was unsuccessful, the visit was highly significant in other ways: Mozart came under the influence of Haydn, and his skills as a composer increased partly due to the practise Mozart had in writing these six quartets.

Mozart's search for work took him to Mannheim where he fell under the influence of the Mannheim School built around the superb orchestra of the County Elector as well as Paris and Vienna, where he eventually settled in 1781, well away from the unhappy pressures of his native Salzburg and his patron Archbishop Colloredo. The following period from 1782 was an enormously significant one for Mozart: he married Constanze Weber, wrote the first of his "Haydn" Quartets, and his first child was born in 1783. Around this time, he also became more and more deeply involved with Freemasonry.

In the gap between finishing K168 to K173 and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785), Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus Colloredo. Mozart's father encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entführung aus dem Serail'.Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Free Masonry, all of which added to his inspiration.

The first of Mozart's six String Quintets dates from the period of the Quartets mentioned above and must be considered apart from the other Quintets, all of which come from Mozart's final years. Like the Quartets, K174 was composed on Salzburg and in the Spring of the year 1773. Despite this, by December of that year, Mozart had revised the work considerably by substituting a new trio into the Minuet and by altering the final movement considerably. The reason for the composition of the piece, like so many works of Mozart, is unknown although it is possible that both Haydn and Boccherini may have been an influence in this beginning of composition on a new form (the Italian composed well over one hundred such Quintets).

The first Quintet is in B flat major and consists of four movements. The first movement is an Allegro moderato which at times seems to veer towards being a simple Quartet where the cello part is often silent although Mozart seems to enjoy writing for his viola part in particular. This is followed by an Adagio in which the violins and violas remain muted throughout and the cello remains always "sempre piano". The Minuet and Trio that follows makes use of echo effects and the final Allegro is an example of sonata form with extensive contrapuntal episodes.

The second of the Quintets (K 406) on this CD is the one in C minor and dates from a whole thirteen years after the first; technically it would be referred to as the Fourth Quintet, following K 515 and 516. Not that Mozart had been idle in this time but it is perhaps surprising that K 406 (or as it has been latterly reassigned K 516b) is not an original work, but a rescoring of the wind Octet (K 388). The transposition was a simple one and it allowed Mozart to add a third Quintet to the two he had been writing in 1788 without the effort of starting from scratch - whenever the original wind version proved problematical, such as with some of the horn writing, Mozart merely deleted the offending passage. Despite the success of the original wind version, this new Quintet had little success originally and was published until 1792. It is again in four movements with two outer Allegros framing an Andante and a canonic Minuet.
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STRING QUINTETS K 515 & 593 (CD70)

In 1786, the Marriage of Figaro was first performed in Prague, where Mozart was much more celebrated than in his chosen home city of Vienna. His father Leopold was delighted to witness the quality of this opera, and thrilled by the success it brought his son. During the previous few years, Leopold had disapproved of Mozart's life style, and his marriage to Constanze, but Mozart dearly loved his father, and the real affection between them never waned. Mozart's rich spiritual life and mature philosophy of the brotherhood of man gained or cemented through his membership of Freemasonry, was partly due to the contemporary thinking in Vienna, but surely much of this must have been due to the upbringing he had. There had always been a sense of fun in the Mozart household, but also a great drive to be one's best, and to look to the higher things in life.

In spite of the great success of Figaro,Mozart's finances were not healthy. The composer would have just been paid for the composition, and in those days there were no royalties, so no matter how successful a piece was, and how often it was performed, the composer did not benefit financially to any great extent. But,Mozart was in his creative prime, and continued to compose numerous works, constantly refining and developing his ideas. Mozart's life, reflected so well in his music, was one of fascinating contrasts: he could be frivolous and sparkling as demonstrated in the many letters to his sister and his wife. Constanze was no intellectual, but this did not seem to put a strain on their emotional relationship: she was a companion full of fun, who could laugh with him, and entertain him in the bedroom.Mozart was a man of paradoxes which are fully embodied in all his compositions. The apparent transparency of some of his works belies the depth of feeling underneath, but occasionally the real passion surges to the surface, leaving the listener in no doubt that Mozart had a great and noble mind.

The two Quintets on this disc date from Mozart's final years, an early example of the genre having been written in 1773, after which Mozart had composed no further Quintet until the series of K 515, 516 and 406(516b) of 1787. The C major Quintet (K 515) was completed on 19th April, to be followed only weeks later by K 516 on 16th May. As mentioned above, the masterwork that is "Figaro" was now behind Mozart and ahead was to be the much darker world of "Don Giovanni". It is that later opera which perhaps throw light on the styles of the two Quintets of the Spring of 1787.

Unlike K 516, the C major work is generally an untroubled work. It is in four movements with both the opening and closing movements marked simply Allegro: in between come an Andante and a Minuet and Trio. Despite the approach of "Don Giovanni" it is "Figaro" which pervades the opening Allegro. The Andante is a fine dialogue between the first violin and viola to the accompaniment of the other strings. The following Minuet is notable for the length of its trio section and finally, Mozart rounds off the piece with what is his single longest instrumental movement, a mixture of Rondo and Sonata forms.

The D major Quintet (K 593) is Mozart's penultimate work in the form and was the result of a commission from an anonymous Hungarian admirer and although the work follows the usual four movement plans of the earlier Quintets, its opening movement is somewhat unique in its juxtaposition of Larghetto and Allegro sections. The following Adagio takes ideas from the opening Larghetto and the Minuet and trio is one of Mozart's finest movements of its type. The final

Allegro opens with a difficult chromatic figure, simplified on publication and builds up to several fugato movements, some of Mozart's most masterly writing for the Quintet.
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STRING QUINTETS K 516 & 614 (CD71)

From about 1788 onwards,Mozart had been beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composers life style. Mozart's productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. Constanze's continuing ill-health added to the financial burden, with doctor's bills and visits to Spas to be paid for. However, he was given 100 Friedrichs d'Or for the Prussian quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties, Mozart continued to innovate and to challenge musical boundaries. The quartets K 589 and K 590, whilst still forming part of the three 'Prussian' quartets, had a less prominent part for the cello than their predecessor, K 575.

Mozart's first String Quintet had been written as early as 1773, after which he left the form for another thirteen years when he had already left his home town of Salzburg and settled in Vienna. By this time, he was a fully mature composer with some of his finest works already behind him and more to come.Why Mozart decided, after such a long gap, to return to the idea of the String Quintet is unsure, it has even been suggested that the death of Frederick the Great and the accession of his amateur cellist successor may have spurred Mozart into writing the Quintets.Mozart would also have noticed that Boccherini, a major composer of Quintets, had been made the new Prussian Court Composer.Whatever the real reason may be,Mozart wrote a further five Quintets for Strings in the period from April 1787 to April 1791. Despite the quality of the works Mozart was producing in Vienna, he was hounded by poverty and he offered three of his Quintets on a subscription basis in April 1788, hoping thereby to raise some money for his family and himself.

The G minor Quintet (K 516) immediately follows its predecessor and makes up something of a pair for whereas the earlier C major Quintet is a mellow and trouble free piece, the G minor Quintet is sombre and grave. Originally conceived in A minor, Mozart was unhappy with his choice of key and reverted to the more usual G minor. It is this Quintet which was always the most often played of the set, somehow catching the imagination of the listener with its thread of melancholy.

Like all the Quintets, K 516 is in four movements with two outer fast movements framing a slow movement and a Minuet. The opening of the first movement already sets the mood of melancholy and tiredness and the movement remains one in mood, interrupted only by passages of turmoil. The Minuet which follows is, like the first movement, in G minor although the mood lightens a little for a G major trio. The slow movement in E flat has the strings muted throughout whereas the Finale begins with an Adagio introduction which builds to an unbearable stress before the 6/8 Allegro proper which even with its outward jollity cannot dismiss the mood of despair of the Quintet entirely.

The sixth and final Quintet is in E flat major and follows the same four movement plan as the others. This time however, the opening Allegro di molto opens with the viola solo and as the movement progresses, the other instruments seem to be given the role of bravura ornamentation. The Andante slow movement is a free set of variations which seems almost to be a concerto movement in miniature. The Minuet has a trio based on the Laendler dance and seems to echo closely the music of Mozart's great friend and mentor, Joseph Haydn. Haydn's spirit is never far away in the Finale either which is again a mixture of Rondo and Sonata form and which sets the seal on the Quintet form and indeed the chamber music for strings under Mozart's pen.
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STRING TRIO K 563 (CD72)

For most of the mid to late 1780's,Mozart was beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composers life style. Mozart's productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. His wife, Constanze's continuing ill-health added to the financial burden, with doctor's bills and visits to various health Spas for water cures to be paid for. However, he was given 100 Friedrichs d'Or for his Prussian String Quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties,Mozart continued to innovate and to challenge musical boundaries.

It is worth dwelling on the legacy that Mozart left the world with his string quartets and other chamber works for strings and solo instruments. He himself played both violin and viola in chamber music, the most intimate musical expression between fellow spirits. Perhaps in the chamber music above all, is found the real Mozart: the long development of the quartets from the early K80, written when he was fourteen, to K590, written in the year before he died, display the internal workings of Mozart's genius as do the late chamber works such as the Clarinet Quintet and the five late String Quintets. He dazzles the listener and player alike with the sheer inventiveness of the compositions. Mozart mined every aspect of chamber forms for every last nugget of inventiveness. There are variations on melodies, canonic imitation, fugal writing, different textures, operatic arias, stagy dramatic chords. In addition to this, Mozart was aware of the technical aspects of the instruments he was writing for. He loved to challenge the player as well as the listener, pushing everything to its artistic extreme, writing in ways that were often extremely forward looking, but he did this seamlessly, incorporating the musical traditions he was born into.

With such a wider range of compositions for chamber groupings, it is perhaps surprising that Mozart only wrote one trio for strings. True, he composed a series of successful piano trios with strings but K 563, completed on September 27th 1788, is the sole example of its genre in his output. Historically, this unique work comes between the "Hoffmeister" Quartet and the first of the Prussian Quartets and shares the same year as Mozart's last three symphonies.

There is one predecessor to this trio in the incomplete fragment that is K Anh 66 in G major but the Trio here under consideration is one of those works that Mozart wrote as a debt of gratitude to one of his patrons and friends, this time his brother Freemason, Michael Puchberg. After its premiere in 1788, it was repeated in Dresden where Mozart claimed "it was played quite decently".

This is not a Trio in the conventional sense but actually a Divertimento spanning as many as six movements (sei pezzi). Neither can it be considered as an open air work for performance as some of his other Divertimenti and serenades, this is a true chamber work that possibly outgrew its original conception. The movements consist of an opening Allegro followed by a slow movement and Minuet with Trio but then instead of moving into a Finale, another slow movement and a second Minuet and two trios follow before the final Allegro. The second of the slow movements is differentiated from the first by its form of variations on a theme just as the second Minuet has its double trio format to contrast with the earlier movement. The music is always of the highest of

standards with a serious aspect to the opening Allegro, a breadth and depth of feeling to the Adagio and one of the most amiable of all his final Allegros. Each of the instruments is given its own due weight and the Trio is no less than one of Mozart's great late chamber masterworks.
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DUOS K 423-424 - TRIO K 266 (CD73)

In the dozen or so years between finishing his six String Quartets (K 168 to K 173), which he wrote in Vienna in 1773, and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785),Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus von Colloredo. Mozart's father Leopold encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entfuehrung aus dem Serail'.Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Freemasonry, all of which added to his inspiration.

At the time when Mozart was busy refining the art of String Quartet writing and creating some of the great masterpieces of the genre, he also took time to compose two inspired works for the smaller combination of violin and viola. These are the little known, but highly accomplished Duos in G major (K 423) and B flat major (K 424). At the time, in 1783, Mozart was close to the composer Michael Haydn and it has been suggested that Mozart wrote these two Duos to complete a set of six for his friend and colleague who had fallen ill at the time. The story is distinctly apocryphal but it is likely that Michael Haydn's work on his own Duos may have prompted Mozart to try his hand at the form also.

There is a clear relationship between Mozart's two small masterworks and the sets of Duos by both Joseph Haydn (six in all) and by Michael Haydn (the four mentioned above), all written in the 1770's. All are written in three movement form with a central slow movement and conclude with a Rondo or a Minuet. But in the case of the Duos by the two Haydns, there is little of character other than a solo violin part with a viola accompaniment, quite different from Mozart's truly integrated duet form. Mozart's two pieces were composed in Salzburg and represent an amazing development from the earlier works.

Mozart avoids the problems of a lack of bass line in his works by allowing his two soloists to have equal weight in a texture which sounds distinctly fuller than two solo stringed instruments would normally be expected to achieve. Both of the Duos are in the conventional ternary form with slow movements that are truly deep in feeling. Just as Haydn had done before him, Mozart concludes the B flat Duo with a set of variations and also like Haydn,Mozart keeps those intense middle movements short. These are works of a master musician, too often ignored simply because of the apparent simplicity of their form but forever revealing new depths of charm and lyricism.

The present disc is completed by an incomplete two movement Sonata in B flat written in Salzburg during the spring of 1777 just before Mozart's final Grand Tour of Europe. It is, despite its early date, a charming piece with a noteworthy second movement Minuet.
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PRELUDES & FUGUES K 404A (74)

Johann Sebastian Bach holds a position quite unique in the annals of music before Mozart as simply the greatest and most prolific composer of his time. Like Mozart, he was adept at writing for various instruments and in various forms from the grandeur of the Passion settings and B minor Mass through an enormous series of Church Cantatas for the religious feasts of the year to the more intimate concertos, suites and music for solo instruments. Few listeners will be unaware of the Suite, Sonatas and Partitas for keyboard, cello and violin and none will have failed to come up against the series of forty eight preludes and fugues that go under the title of "The Well tempered Clavier". Bach's sons carried on this musical tradition, some more noteworthily than others and it is known that Mozart was influenced by the works of Carl Philipp Emanuel Bach, close to his own time.

During most of his own lifetime, J S Bach was principally known as a keyboard player and a great improvisor both on the harpsichord and on the organ as well as being something of a technician for the instruments he played. Bach was both an innovator and a teacher and nowhere is this blend of expression and didactics more apparent than in the forty preludes and fugues. The "Wohltemperierte Clavier" consists of two separate books containing twenty four preludes and fugues in each book, each one written in one of the twelve major and minor keys. The fugues are written in as many as five different voices which often can obscure the melodies and themes the works are initially based upon. The preludes themselves are the forerunners too of later series of solo pieces, not only (most obviously) in Shostakovich's homage to the earlier composer but also, at some distance perhaps, of works such as Chopin's highly romanticised preludes and studies or Scriabin's own often "highly perfumed" and often aphoristic sets of preludes.

Although Mozart was clearly influenced by composers of his own and earlier times, his debt to Bach is often overlooked in comparison to say the more obvious borrowings from his mentor, Haydn. Bach, however, is clearly an influence to be strongly felt in Mozart's counterpoint from the chamber works to the Masses, choral works and even such a passage as the duo for the two armed men in a work as late as "The Magic Flute".

One of the most significant events in this respect was Mozart's meeting with Baron von Swieten, best remembered nowadays perhaps for his collection of Handel oratorios which were to influence his and Haydn's collaborations on the latter's "Creation" and "Seasons", the two great oratorios of Haydn's final years. Von Swieten was an official at the Prussian Imperial Court from 1770 until 1777 where he fell under the influence of the works of Bach. As well as visiting Bach's son Carl Philipp Emanuel, Von Swieten returned to Vienna with several manuscripts of the older master including a copy of "The Well Tempered Clavier". The Baron had his own string trio and it was for them that Mozart decided to arrange some of Bach's preludes and fugues and other works creating as he did, something of a unique synthesis between the intellectual rigours of Bach's northern style and the more sensuous aspects of the Italian style Mozart had become so much a part of. The grouping of K 404a consists of six of these pieces, three coming from the set of the "Forty Eight" (BWV853, 882 and 883) whilst the remaining three pieces are arrangements of an Adagio from the D minor Organ Sonata (BWV527), coupled with a fugue movement from "The Art of Fugue" (BWV1080), a Largo from the C minor Organ Sonata (BWV526) coupled with a fugue from the same piece and finally an Adagio and fugue actually by Wilhelm Friedmann Bach, one of the composer's sons. The series was envisaged for a series of Sunday morning concerts in Vienna and date from the summer of 1782.
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STRING QUARTETS K 155-160 (CD75)

Chamber music was an integral part of Mozart's life, and he wrote and played many works for various combinations of instruments. As well as being a consummate keyboard player,Mozart played the violin and the viola. There is, however, very little documentation of the creative impetus to write the string quartets. Some were commissioned, and some were prefaced with dedications from Mozart (most famously, the six 'Haydn' Quartets).

The six quartets K 155 to K 160, can be treated as a set.Mostly composed in Milan, in 1772 and 1773 during his third tour to Italy, these years were immensely productive both at home in Salzburg and on tour and gave rise to the opera Lucio Silla, seven symphonies, numerous songs and the Exultate Jubilate.Within this group of quartets, Mozart consciously explores the relationship between keys which make logical harmonic progress through D major, G major, C major, F major, B flat major and E flat major, each modulation moving to the subdominant. The quartets all have 3 movements, a form reminiscent of Baroque Italian style.

Again, Mozart shows his talent for variety through the pacing of these movements. There is no set pattern of the sequence of slow or fast movements, but always a contrast both within each individual quartet, as well as between the various different works. There are many notable points to listen out for in these pieces: the music is always full of contrasts – for example, the light-hearted, melodious opening to K 155, briefly followed by a fugal passage, as if to try out a more intellectual form of communication, leading to a graceful Andante, followed by a playful Molto Allegro to waken the listener from contemplation of the lush Andante; the poignant Adagio of K 156, mature and intense; the passionate Allegro in K 159, which follows a refined, rhythmically imaginative Andante. The final mood changes swiftly and without jarring, to the Rondo and Allegro Grazioso.

Although the creative impetus for the composition of these pieces is not known, the listener can hear the maturing composer exploring and learning his craft. In the eighteenth century, chamber music would certainly not have been intended for public performance as is now the norm and these chamber works often contain some of the composers' most intimate and personal thoughts. Mozart certainly played his own and other composers' works with friends and family, and we must also bear in mind the intimate and unspoken emotional communication between players of any kind of chamber music.

The developing sureness of melody, harmony, texture, and drama is obvious throughout these works. Only months after the completion of K 160, Mozart was to embark on another set of six quartets, which show the influence of the person who was to become his musical mentor, and to whom he would eventually dedicate yet another set of six string quartets: Josef Haydn.

STRING QUARTETS K 168-173 (CD76)

In August and September 1773, Mozart was in Vienna, where his father Leopold was trying to obtain a post for his talented son. Perhaps this was a reason for Leopold to encourage Wolfgang to write a set of string quartets, with the intention to provide music for the Imperial Court. It is also fairly certain that, during this visit to Vienna, Mozart would have been made aware of Haydn's quartets Opus 17, finished in 1771, and of Opus 20, completed in 1772. Haydn became the strongest influence on Mozart's music, and Mozart referred to him as his Master.

The most obvious change in the structure of the K 168-K 173 string quartets is that all have four movements, instead of the three in each of the K 155-K 160 quartets. This development took place in a very brief time span: only a few months separate the completion of K 160 and the beginning of K 168.Mozart also begins to use Sonata Form in these pieces, a form also to be used in his symphonies, chamber music and in music for a single instrument.Within each movement, Sonata Form is used as a structure within which the composer develops themes in terms of melody, harmony and rhythm. A typical format of a movement would be: Introduction, Exposition (first idea in the home key, second idea in a related key), Development (various keys, variation on the ideas from the Exposition), Recapitulation (first and second ideas back in the home key), leading to a final cadence or a Coda re-confirming the home key. Although this may seem a strict form, it gave composers a framework within which to work, and the form is still used today, which surely means it was a challenge composers have relished rather than a stricture to their inspiration.

Bearing in mind that Mozart may have been set a task by his father to compose some string quartets as 'show pieces' to try and obtain a post at the Court, there is much evidence of developing compositional techniques in these pieces, as well as purely emotional inspiration. Some of Haydn's musical discipline seems to have rubbed off, and Mozart is obviously using specific techniques such as fugues (in the final movements of K 168 and K 173).

There is some symmetry of thought in the sequence of the keys of this set of quartets, although the flow is not as musically satisfying as the sequence of the previous set. Here, Mozart uses F major, A major, E flat major, B flat major and D minor. However there is now a better balance between players, and the cello is more independent - not just a necessary bass line, more an equally involved member of the quartet, with its own melodic, harmonic and rhythmic interest.

The opening of K 168 in F major, contains some imitative counterpoint, as does the final Andante, only here it is a full fugue, demonstrating his knowledge of the form. K 169 begins in an assured and declamatory tone, with some lively writing for all parts including the cello. This is followed by a richly-textured Andante, and then a halting Minuet, giving an idea of Mozart's humour. The final Rondeau and Allegro is spiky with a Baroque feel to its four-square peasant style dance.

The Andante at the beginning of K 170 is full of dialogue between the parts, in different characters, reminiscent of some of Mozart's operatic ensembles, some serious voices, some coloratura, some commenting. A sprightly minuet follows, not devoid of chromatic interest. This gives way to one of Mozart's elegant Adagios, with responses from the lower instruments. The Rondeau and Allegro bring the mood back to a light-hearted confirmation of life.

The contrast of moods that Mozart was a master in depicting is obvious in K 171, with its mysterious and slightly chilling opening, immediately dispelled into one of his langorous melodies. Following this is the Andante, again in a sombre vein dispersed by a final, lively Allegro Assai. K 172 begins with sunny assurance, contrasting with another rich Adagio in the second movement. The Menuetto opens as if it were a classic version of the genre, reminiscent of Haydn, but also of Mozart's own keyboard sonatas but with some added counterpoint. The Allegro Assai is as assured as the first movement, full of sparkling challenges for the players. D minor, one of Mozart's most dramatic, personal and sad keys is used for the last quartet of this group. K 173 opens with a tragic feel, and seems much more mature than the preceding pieces. The Andante is serious and graceful, the Minuet in a minor key, and not very dance-like or playful. The final movement is a fully developed fugue, and although it is sure that Mozart was using these pieces to improve and show off his skills, there is much to admire here.

STRING QUARTETS K 387 & K 421 "HAYDN QUARTETS" (CD77)

Mozart had written his set of six String Quartets K 168-K 173 probably in the hope of getting work at the Court in Vienna in 1773. Although the attempt to obtain work was unsuccessful, the visit was highly significant in other ways: Mozart came under the influence of Haydn, and his skills as a composer increased partly due to the practise Mozart had in writing these six quartets. However, the disappointment Mozart must have experienced at his rejection in Vienna may have deterred him from using the String Quartet format for nine years.

Mozart's search for work took him to Mannheim where he fell under the influence of the Mannheim School built around the superb orchestra of the County Elector as well as Paris and Vienna, where he eventually settled in 1781, well away from the unhappy pressures of his native Salzburg and his patron Archbishop Colloredo. The following period from 1782 was an enormously significant one for Mozart: he married Constanze Weber, wrote the first of his "Haydn Quartets", and his first child was born in 1783. Around this time, he also became more and more deeply involved with Freemasonry. The following period also saw the composition of some of his most mature works: operas, such as the Magic Flute, the Marriage of Figaro, Don Giovanni, and the late symphonies and concertos.

As with Mozart's earlier quartets, there is no firm documentation regarding the impetus to write this particular set of quartets, and whether they were written specifically as a homage to Haydn, or were dedicated to him after the first few were composed is not known.What is known is that the year 1785, when the set was published, was a very creative year for Mozart, and he was extremely popular with audiences and the buying public alike. Mozart's publisher, Artaria, was also the publisher of Haydn's works.

The six Haydn quartets were composed as a set, and took Mozart about two years to complete. Very unusually for Mozart, he made many alterations to these pieces, rather than having them planned out in his mind and then writing them down in one sitting. Perhaps his extremely high regard for Haydn made Mozart strive harder than ever for something perfect to dedicate to his mentor.

The Quartet K 387 is in G major and opens with an Allegro Vivace Assai, with a theme containing some chromaticisms which become a feature of the whole quartet. This is an elegant movement, skilfully flowing, giving contrast between textures, melody, chromaticism, and using every instrument as a soloist. The second movement Menuetto is full of rhythmic and melodic subtlety with nothing left of the four-square dance movements of Mozart's very early minuets. Again use is made of chromatic figures, with the instruments answering each other. In the Andante Cantabile, Mozart is expansive, exploring many related keys, but with an air of calm, the cello used as a full member of the quartet, with solos, rather than just being a straight bass-line. The final movement, marked Molto Allegro makes much use of counterpoint, mingled with sprightly dance rhythms, still toying with chromaticisms, but finishing calmly if somewhat abruptly.

The Quartet K 421 is in D minor. The opening Allegro contrasts a flowing, almost improvised melody and a more structured succession of phrases. The spacious Andante which follows moves into the related key of F major, where the first violin has the most important role. The Menuetto has a sombre, dramatic mood, lightened by a simple Trio. The final Allegretto is a set of variations on a Siciliana rhythm, full of interest in the interplay between the four instruments.
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STRING QUARTETS K 428 & K 458 "THE HUNT" (CD78)

In the gap between finishing his six String Quartets (K 168 to K 173), which he wrote in Vienna in 1773, and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785),Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus von Colloredo. Mozart's father Leopold encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entführung aus dem Serail'.Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Free Masonry, all of which added to his inspiration.

The dedication of the Quartets to Haydn was born out of great admiration, Haydn was Mozart's musical father. (Haydn was frequently referred to as 'Papa Haydn', not only by Mozart). In the touching letter of dedication which Mozart wrote to Haydn, Mozart refers to these six quartets as his children: 'Here they are now, O great man and dearest friend, my six children…..May you therefore please receive them with kindness and be their father, mentor and friend!' The middle pair of quartets in the Haydn set of six, are in related keys: K 428 is in E flat major, and K 458 is in the related dominant key of B flat major. As with all the 'Haydn' quartets, these exploit sonata form to the full, and with by now familiar Mozartian creativity.

K 428 was composed in 1783, the same year as Symphony number 36 , the Horn Concerto in E flat major, several Piano Concertos and many vocal pieces, with this large volume and variety of creativity carrying on into 1784, when the quartet K458 was written. In yet more imaginative exploration of contrasts, Mozart explores dynamic contrasts in the opening Allegro ma non troppo, the initial phrase, soft and unison, being an angular chromatic melody, almost prefiguring the 12-tone music of the early 20th century. As always,Mozart never allows anything to become ordinary with contrasting dynamics and virtuoso triplets in this free-flowing movement. The graceful Andante has a more strictly structured melody, but still bears traces of chromaticism. It modulates through many related keys, and has an almost 'Romantic' feel, ahead of its time. The Menuetto takes the listener by surprise with its brusque lilt and heavy unison chords, but soon evolves into delicate repeated notes in the lower parts. Harmonically, this movement is full of interest, with unusual modulations through C minor, to B flat, then from G minor to F, to B flat, and eventually concluding in the tonic E flat major. The final Allegro Vivace starts in a light vein, but gradually becomes more and more dramatic. Fast, running figures are contrasted with dramatic chords which stop the cascades of notes in their tracks. The final few bars are typical Mozartian drama: four pianissimo chords, with four loud chords in confident retort.

"The Hunt" is the title of K 458, and is one of the best-known quartets of this set. The name was not allocated by Mozart, but by contemporary listeners, who would have been familiar with the idea of the 6/8 time signature being used to represent a hunting style. The reason for its name is immediately obvious in the opening hunting horn galloping chords. Here, Mozart demonstrates the full possibilities of Sonata Form, playing with themes, recapitulations, key structures, all of which never seem repetitive or contrived. The Menuetto is stately and graceful, even though it has strong accents on the third beats of some of the bars, which might make it seem unstable, but somehow manages to keep a sense of dignity. In the trio, lightness of step is the order of the day. The Adagio moves to the warm key of E flat major, for a refined and elegant melody on a deceptively simple harmonic structure. Full of sophistication, like some of his mature

operatic arias, it is never bland although it is slow.Mozart shows us a great example of Sonata Form in the final Allegro Assai. Fast and furious, full of fun, it is in contrast to the luscious mood of the Adagio. Again, there is counterpoint, different textures, syncopations, interest and variety, ending with sure-footed verve.
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STRING QUARTETS K 464 & K 465 "DISSONANCE" (CD79)

The admiration between Mozart and Haydn was mutual. Indeed Haydn said to Mozart's father Leopold, after he heard a performance of the first three of the "Haydn quartets": 'In the face of God and as an honest man, I tell you that your son is the greatest composer known to me either personally or by reputation'. It seems that this was not just grateful flattery, as Haydn really did hold Mozart in awe. He refused to write an opera for the Prague opera house, as it would have been very soon after Mozart's Don Giovanni, and in Haydn's words: 'I would run too many risks, for it would be difficult for anyone, no matter who, to equal the great Mozart.'

Although Mozart's financial circumstances were often uncertain, as he worked mainly in a freelance way, and spent his money as fast as he earned it, Mozart was in the midst of his creative prime in 1785, when these last two 'Haydn' quartets were written and it was around this time that he met Da Ponte, at the court of the Emperor Joseph II. This was to prove one of the most important collaborations in Mozart's life, as it was Da Ponte's libretti which inspired him to write his most outstanding operas such as 'The Marriage of Figaro', 'Don Giovanni' and 'Cosi fan Tutte'.

The last two quartets dedicated to Haydn were written in 1785, the year the whole set of six "Haydn quartets" were published. Composing this set of six quartets had been a long and drawn out process, perhaps because of the importance Mozart attached to their dedication. The original workings of the quartets show a laborious process of crossing-out and starting again of many sections.

The quartet K 464 is in A major, with four movements: Allegro,Menuetto, Andante, Allegro. Mozart uses the dotted rhythm of the opening bars to the full during the first movement, the Allegro. This movement has an extended development, making full use of dialogue between the instruments, imitation, surprising modulations, all demonstrating Mozart's increasing mastery in the medium of the string quartet. In this quartet, Mozart has a reversed the traditional sequence of the second and third movements, to be a Minuet followed by an Andante. In the second movement, Mozart provides the listener with a minuet and trio, where he again makes use of variation: if not of the theme, then of parts of the theme. The Andante is long, graceful and rich in content. Some links can be made to the quartet K 421, which also contained a variation movement. He makes full use of embellishments of the melody, as well as harmonic, tempi and metre variations, all producing a depth of interest and expression. The final movement, Allegro, makes diverse use of chromaticism and counterpoint, with the latter feature sometimes between individual instruments, and sometimes between pairs of instruments. The closing bars seem almost tongue in cheek, with a typically confident pianissimo, chromatic to the last.

The last in this series of "Haydn quartets", K 465, is one of the best-known quartets of the set and indeed of all Mozart's works in the form. Known as the "Dissonance", the quartet was given its title after the mysterious opening of the first movement; music which seems to grow organically as if from nowhere, and which has a strangely progressive and almost late-romantic feel about it. This opening Adagio has indeed been the subject of much 'learned' debate, with some writers even disputing whether Mozart actually had intended to write such dissonances in the way he did. Haydn's own sound judgement of the passage was that, of course, he did. It takes many bars of unsettling harmonic shifting around before a sunny resolution moves forward and into a more conventional and jolly C-major Allegro.

The ensuing second movement Andante is founded on a mellow and typically Mozartian melody, emotionally full whilst still relatively simple in its construction. This is followed by a light-hearted, sturdy Minuet and Allegro, which changes mood with Mozart's usual mercurial regularity. The final movement, an Allegro, lively and energetic, again uses unsettling chromatic snatches, and eventually closes with trills on all four instruments, bringing the listener to the closing and strong C major cadences with a dramatic flourish, which must have been a relief to many of Mozart's listeners at the time these quartets were first played in public, satisfyingly contrasting with the dissonances of the first movement and bringing both this quartet and the series to a close in that most positive of all keys.

The ordinary eighteenth century listeners to this music must have been perplexed by its variety, richness and highly sophisticated harmonic language, which was well ahead of its time. There are contemporary reviews which do show that there was a varied response to these quartets: ranging from Haydn's heartfelt praise, to some rather perplexed words written in 1787: '…his new Quartets … which he dedicated to Haydn, may well be called too highly seasoned, and whose palate can tolerate this for long?' As with some audiences of all forward-looking composers both today and in the past, many of Mozart's contemporaries were not ready to understand the depth and quality of what they were hearing.
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STRING QUARTETS K 499 & K 575 (CD80)

In 1786, the Marriage of Figaro was first performed in Prague, where Mozart was much more celebrated than in his chosen home city of Vienna. His father Leopold was delighted to witness the quality of this opera, and thrilled by the success it brought his son. During the previous few years, Leopold had disapproved of Mozart's life style, and his marriage to Constanze, but Mozart dearly loved his father, and the real affection between them never waned. Mozart's rich spiritual life and mature philosophy of the brotherhood of man gained or cemented through his membership of Freemasonry, was partly due to the contemporary thinking in Vienna, but surely much of this must have been due to the upbringing he had. There had always been a sense of fun in the Mozart household, but also a great drive to be one's best, and to look to the higher things in life.

In spite of the great success of Figaro, Mozart's finances were not healthy. The composer would have just been paid for the composition, and in those days there were no royalties, so no matter how successful a piece was, and how often it was performed, the composer did not benefit financially to any great extent. But,Mozart was in his creative prime, and continued to compose numerous works, constantly refining and developing his ideas. Mozart's life, reflected so well in his music, was one of fascinating contrasts: he could be frivolous and sparkling as demonstrated in the many letters to his sister and his wife. Constanze was no intellectual, but this did not seem to put a strain on their emotional relationship: she was a companion full of fun, who could laugh with him, and entertain him in the bedroom.Mozart was a man of paradoxes which are fully embodied in all his compositions. The apparent transparency of some of his works belies the depth of feeling underneath, but occasionally the real passion surges to the surface, leaving the listener in no doubt that Mozart had a great and noble mind.

The “Hoffmeister” String Quartet, K 499, was written in 1786, apparently to pay a debt Mozart owed to Franz Anton Hoffmeister. He was a well-know music publisher and composer in Vienna. Hoffmeister published his own works as well as those by Mozart, Haydn, Clementi and Pleyel. In four movements, Allegretto,Menuetto- Allegretto, Adagio, Allegro, this quartet seems to encompass everything Mozart had learned from writing the previous set of “Haydn quartets”. The opening Allegretto movement uses dialogue between instruments, often in pairs. Here, the mood is mature and confident. The mastery of the form is evident, and Mozart uses daring innovations such as a canonic imitation during the Minuet. The Adagio is one of Mozart’s most heartfelt and beautiful; the emotional intensity of the first violin soaring above the other instruments is like one of the bleak arias of the Countess in Figaro, full of love and warmth, but with an underlying loneliness and personal insecurity. But Mozart never dwells for too long on the darker side of life, and the final Allegro movement returns to his light hearted, spontaneous façade.

The King of Prussia, Friedrich Wilhelm II, was a good amateur cellist, and it is to him that Mozart’s next three string quartets are dedicated. The cello plays a prominent part in these three quartets, with some innovative techniques, which may have stretched the royal cellist a little! The composition of this set was begun against the backdrop of the French Revolution in 1789, and the Duport brothers, both wellknown musicians had escaped France to settle in Berlin.Mozart knew the elder of the two brothers well, and so was surely aware of the treatise on the cello by his younger brother, which he had been writing for a considerable period, but was finally published in 1813. This was devoted to the use of fingering and bowing on the cello, so would have had some influence in the way Mozart wrote for the cello in these Prussian string quartets.

In K 575, although the cello is given a prominent role, it never upsets the balance between the instruments: Mozart handles this challenge with mastery and refinement, lightening the texture throughout. The final movement contains an elegant cello melody, with some flourishes, but it is never allowed to dominate, so Mozart pays dignified tribute to his royal patron, without ever being sycophantic.

STRING QUARTETS K 589, K 590 & K 80 (CD81)

Mozart had begun the composition of the three “Prussian” string quartets, dedicated to Friedrich Wilhelm II, King of Prussia, in 1789, but the completion of the last two quartets was delayed to 1790. This was for several reasons: Mozart had his habitual string quartet compositional difficulty, which he had also experienced whilst writing the “Haydn quartets”. He called this a troublesome task. In addition to the creative concerns, there were some practical ones: in the intervening period, Mozart was working on Cosi fan Tutte.

From about 1788 onwards,Mozart had been beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composers life style. Mozart’s productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. Constanze’s continuing ill-health added to the financial burden, with doctor’s bills and visits to Spas to be paid for. However, he was given 100 Friedrichs d’Or for the Prussian quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties,Mozart continued to innovate and to challenge musical boundaries. The quartets K 589 and K 590, whilst still forming part of the three “Prussian” quartets, had a less prominent part for the cello than their predecessor, K 575.

The four movements of K589, Allegro, Larghetto, Menuetto-Moderato, Allegro Assai, challenge the balance between movements: the Minuet is the longest movement, whilst the final Allegro Assai is very short. Again in this quartet,Mozart uses counterpoint to the full. The second movement, the Larghetto is beautifully proportioned, gentle and elegant, with its exquisite melody being mostly on the violin. The Menuetto-Moderato has none of the dance-like predictability of Mozart’s early minuets: it is recognisably in a triple time, but is full of motives and ideas playfully tossed between the instruments. The final Allegro Assai is a bright, bouncy movement with reminiscences of the opening of the ‘Hunt’ quartet, and confidently finishes off this quartet in only 155 bars.

K 590, the last of Mozart’s quartets, shows that he had completely mastered a form which he had seemed to struggle with: its drama is immediately obvious in the opening bars, confident and commanding with simple, unison arpeggios. Soon, the listener is entertained by the cello’s starring role - a tribute to Friedrich Wilhelm II, himself an amateur cellist. The second movement, Allegretto is an almost operatic melody with variations like some of the coloratura arias from Mozart’s operas. There is, below the mask of warmth, a slight melancholy. The Minuet is not one of Mozart’s bright, childlike ones, it too bears dark undertones. However, in the final Allegro movement, the happy mask is firmly back in place, and Mozart delights with the exuberance of the writing, but beneath there is a tension and Mozart interrupts the bright, coloratura writing with insistent semi-quaver figures and abrupt chords. Very little is known about the reason to write a string quartet in 1770, in Lodi, on his way from Milan to Bologna, but we Mozart noted in his title: ‘At Lodi. 1770. 15th March at 7 in the evening’. This first quartet, K 80 was originally written in three movements (Adagio, Allegro, Menuetto), but a fourth (Rondeau) was added some four years later. The Rondeau shows how Mozart’s style had matured in the intervening years. The opening Adagio has an expansive almost operatic melody, and although the texture of the ensemble is fairly immature, a gift for lyrical writing is unmistakable. In contrast, the Allegro is spirited, with some declamatory fanfares in unison, interspersed with fast passages, and syncopations, all showing creative exploration of ideas. The Menuetto is rather mundane, but nonetheless graceful with its harmonic modulations. In the fourth movement the mature (eighteen year old) Mozart is in command of his forces and more comfortable with the interplay between instruments, adventurous harmonies and varying textures.

It is worth dwelling on the legacy that Mozart left the world with his string quartets. He himself played both violin and viola in chamber music, the most intimate musical expression between fellow spirits. Perhaps in the chamber music above all, is found the real Mozart: the long development of the quartets from the early K80, written when he was fourteen, to K 590, written in the year before he died, display the internal workings of Mozart’s genius. He struggled with their composition, unlike with his other works, where he wrote them down almost straight off. He dazzles the listener and player alike with the sheer inventiveness of the compositions. Mozart mined every aspect of the string quartets for every last nugget of inventiveness. There are variations on melodies, canonic imitation, fugal writing, different textures, operatic arias, stagy dramatic chords. In addition to this,Mozart was aware of the technical aspects of the instruments he was writing for. He loved to challenge the player as well as the listener, pushing everything to its artistic extreme, writing in ways that were often extremely forward looking, but he did this seamlessly, incorporating the musical traditions he was born into.

Mozart applied for the post of Kapellmeister at the court of the new Emperor Leopold II in Vienna, but was refused, although he was given the post of assistant in May 1791, with the right of succession to the Kapellmeister post when if fell vacant. However, the assistant’s post was without pay, and before the Kapellmeister post was available, Mozart was dead.

PIANO SONATAS 1-5 (CD82)

Piano Sonata No. 1 in C Major K279

Mozart wrote this first real sonata when he was 19 years old during his concert tour to Italy, while he was working on the composition of the opera "La finta giardiniera". The style of the sonata draws elements from different musical sources. The first movement is strongly rooted in the classical style with baroque elements, the slow movement has a singing italianate character, and Papa Haydn is peeping around the corner in the witty finale. All three movements are in Sonata form. The piano writing is very "pianistic", and demands great dexterity and even virtuosity from the player. In the recapitulation of the first movement Mozart does not simply repeat the exposition but is constantly inventing surprising turns of melody and harmony, in an almost improvisatory way. The second movement is unique with its aria-like melody, and free flow of ideas, evoking a sweet, "dolce", mood. The finale brims with vitality and good humor, spiced with almost burlesque elements.

Piano Sonata No. 2 in F major K280
This sonata is modelled on a sonata of Haydn in the same key, which had appeared some time earlier. Both slow movements of the sonatas are in F minor and are marked "Adagio", and both are in the Siciliano rhythm. The principal theme, consisting of several contrasting motives, is followed by a subject in triplets, containing some interesting chromatic episodes. The movement abounds in playful scales and runs, giving the player ample opportunity to exhibit his virtuosity. The slow movement is a miracle of concentration and expression of feeling. The profundity, the expression of pain and anguish, foreshadows the later Mozart in his great dramatic minor key works. The Finale clears all dark clouds, and is a feast of surprises, jokes and "Spielfreude".

Piano Sonata No. 3 in B flat major K281
In the first movement Mozart fully explores the tonal resources of the instrument, letting it sound in rich chords and vibrating accompaniments. The movement abounds in free improvisatory development and rich variation of the lyrical main theme. The slow movement is a perfect example of the "gallant style". The amoroso character of the music demands a graceful execution, never yielding to explicit sentimentality. The third movement is called "Rondeau", and is based on a theme in Gavotte style. The music, although refined after the French style, also contains unexpected dramatic passages in minor keys.

Piano Sonata No. 4 in E flat major K282
This sonata unexpectedly begins with a slow movement, followed by a minuet, and ends with an allegro movement. The extraordinary Adagio is full of lyricism and quietly flowing cantilenas. The second movement consists of two minuets, both in simple, folk-like language. The last movement is reminiscent of Haydn and concludes the sonata in a gay and carefree mood.

Piano Sonata No. 5 in G major K283
This sonata in G major (the only one in this key) is full of light, gaiety and song-like phrases, and reminds one of the sonatas of Johann Christian Bach, who was an important model for the young Mozart. The "italian" character of the music is clearly shown already in the first movement, where even in the development section, usually of dramatic character, there is not a trace of struggle, all minor key feelings being avoided. The slow movement bring an innocent feeling of happiness, which is clouded over in the middle section, where the theme appears in A minor. The recapitulation brings relief and flows on in radiant cantilenas.

The last movement is a sparkling Presto, bearing a close resemblance to the finale of the piano sonata No. 2, also in 3/8 measure, and breathing the spirit of the Opera Buffa.

PIANO SONATAS 6-8 (CD83)

Piano Sonata No. 6 in D major K284
Mozart wrote this sonata in 1775, when it was commissioned by Baron Thaddäus von Dürnitz. The style of the first movement is bold, daring and spectacular, brilliantly written for the piano, using pianistic effects like hand crossing and tremolo. It contains influences from the Mannheim style, whereas the rich singing lines have an Italian character. The second movement is a "Rondeau en Polonaise", a wonderfully "orchestrated" dance-like piece, where Mozart gives his imagination and fancy full reign. The third movement is a set of variations on a theme with a Gavotte character. This beautiful set of variations not merely offers an embellished version of the original theme, but is constantly changing the character of the theme, from peacefully dreaming to joyfully gallopping. Mozart skilfully explores all the pianistic resources of the time, using passages in parallel thirds, octaves, hand-crossing, and trills.

Piano Sonata No. 7 in C major K309
Mozart composed this sonata for Rosa Cannabich, daughter of the well-known composer of that time, who was an admirable player. The first movement opens with a powerful unison theme, followed by a graceful melody, bringing immediate contrast in the first subject. The second theme appears further on, and provides a charming and delightful ease. The development follows the rules of the sonata form by presenting the theme in different keys, also in dark minor colours. The slow movement gives a musical picture of Rosa Cannabich, of whom Mozart had a high opinion (he describes her as highly intelligent, kind and amiable). The music is a series of variations on a theme of great intimacy, evoking a sense of simplicity and lightness. Noteworthy are the many detailed performance marks, which should be strictly observed, according to Mozart. In the final Rondeau Mozart introduces orchestral effects reminiscent of the Mannheim Schule. The writing is of virtuoso and brilliant standard. The piece ends surprisingly with a pianissimo coda.

Piano Sonata No. 8 in A minor K310
The background to this tragic minor key sonata is the unexpected death of Mozart's mother , while he was giving concerts in Paris in 1778. The work is of an unusual dramatic character, and is the expression of deep personal feelings. The first movement's principal theme, marked Maestoso, begins with a dissonant appoggiatura. The dotted rhythm of the theme dominates the whole movement with an almost obsessive pressure. The second theme is in C major, but the underlying tension also casts a shadow on this episode, especially when it resolves into minor in the recapitulation. In the development section the dotted rhythm rages furiously in both fortissimo and pianissimo, and creates an almost unbearable tension. The second movement is an Andante, marked "Cantabile con espressione". The many execution marks relating to phrasing, articulation and dynamics give a good insight in Mozart's performance practice. The aria-like first section is interrupted by a dramatic middle section in the minor key, where the bass is making bold gestures under a frantically leaping accompaniment in the right hand. The third movement brings no consolation or smiling faces. It is a restless Presto, in which the music breathlessly chases a phantom. The middle section, in the character of a musette, gives a glimpse of a better world, but immediately the first theme takes its course again, and comes to a violent end in the minor key.

PIANO SONATAS 9-11 (CD84)

Piano Sonata No. 9 in D major K311
From 1777 to 1778 Mozart made a Mannheim-Paris journey, which played an important role in his career. During the journey three piano sonatas were composed, one of which is this sonata in D major. He wrote the sonata for Josepha, the pretty daughter of Court Counsillor Freysinger (a former schoolfriend of

Mozart's father Leopold). The music is filled with a light and playful spirit, and still shows influences from the Mannheim School. One example of this is found in the closing Rondeau, where a Cadenza is inserted before the main theme appears again, a technique only used in a piano concerto. This proves that Mozart wanted to enlarge the structure of the "simple" piano sonata, introducing concerto-like elements. The first movement is an allegro con spirito. The gentle second subject is enriched by beautiful counterpoint in the left hand. The development makes clever use of the Mannheim "sigh" motive, a descending second, which was introduced as a little coda to the exposition. The song-like second movement contains some moving melodic episodes, and ends with a richly accompanied coda, evoking a feeling of sweet nostalgia. The Rondeau is a real concert piece, with flourishing cascades of scales, its 6/8 time playfully dancing towards an effectful end.

Piano Sonata No. 10 in C major K330

The enchanting simplicity of the opening theme is the starting point of a wonderful movement in which simple scales and broken chords turn into pure music of sublime beauty. In the development Mozart applies rich and manifold thematic material expressing emotion and unrest by using frequent syncopation and "sigh" motives. Mozart's marking "dolce" is significant in the execution of the slow movement, which is in ternary form. The gentle, flowing atmosphere of the beginning is clouded over by the darker mood of the middle section, in the minor key. The reappearance of the first melody comes then as a ray of sunlight. The joyful rondo is in rondo-sonata form. The music brims over with witty themes and brilliant virtuosity, reminding one of a gay scene from one of his operas.

Piano Sonata No. 11 in A major K331

This piano sonata is one of the most frequently performed sonatas of Mozart. It is probable that it was created around 1783 when Mozart was working on his opera "Die Entführung aus dem Serail". Supporting this reason is the appearance of Turkish elements in both the opera and the sonata. Mozart did not miss the popularity of exotic Turkish music in Vienna those days, and introduced such elements not only in his opera but also in his piano music, hoping for better sales of his music. The Turkish march is not the only unique feature of the sonata. Unusual is also the first movement, being a set of variations, and the Minuet in place of the slow movement. In fact none of the movements is in sonata form. The sonata does not require bravura technique to play, and it seems that Mozart composed this work bearing Viennese amateur pianists in mind. The first movement, andante grazioso, is a set of variations on a beautiful theme in A major. The gently rocking melody develops into six variations of different character: playful, dark, peaceful and bristling. The second movement is a minuet. The writing and structure of the piece is a far cry from the simple minuets used in other works. There is complex counterpoint and audacious harmony employed, which, combined with the irregularity of phrase construction, makes this one of the most original minuets Mozart wrote. The third movement is the well known Marcia alla Turca, in A-B-C-B-A-B'-Coda form. The B-part show the Turkish effects: festive drums and cymbals sound on the piano, evoking a joyful march parade.

PIANO SONATAS 12-14 (CD85)

Piano Sonata No. 12 in F major K332

In 1781 Mozart, at the age of 25, moved from Salzburg to Vienna and started his mature creative activities. This is one of his sonatas which are presumed to have been composed between 1781 and 1783, his first years in Vienna. The pleasant first subject, a graceful melody in 3/4 time, is followed by sudden "Mannheim rockets", upwardly surging figurations. The innocent second subject in C major seems to try to calm down the disturbance. The development does not offer dramatic struggles, but gently introduces the second subject again, and after a building up of tension the soothing first melody sets everything apeace. The beautiful slow movement, with its tender aria-like melody, lacks a more dramatic middle section, so as not to disturb the atmosphere of peaceful quietness and unclouded beauty of sound. The finale presents a whirlwind of sixteenth notes in 6/8 time. It presents a fine display of virtuosity, and its exhilarating momentum never fails to make a deep impression on the audience.

Piano Sonata No. 13 in B flat major K333

Mozart wrote this sonata in the summer of 1778, during his stay in Paris. Its close resemblance to the sonatas of Johann Christian Bach is further explained by the fact that he was also staying in Paris at that time. Both composers had frequent contact and had great respect for each other. In the first movement the music flows smoothly with an amiable smile and an Italian grace. Yet the part writing and the darker shadows sometimes cast on the sunny landscape unmistakably bear stamp of Mozart's genius. The slow movement reveals intimate and deep feelings, as often heard in Mozart's works in E flat major. In the development the fragmented first subject is loaded with a brooding, even menacing tension, which keeps hanging as a cloud over the movement until the very end. The third movement, allegretto grazioso, is a rondo which has evident concerto-like episodes, notably the alternations of "solo" and "tutti", and the full-scale cadenza at the end, concluding this delightful sonata.

Piano Sonata No. 14 in C minor K457

This Piano Sonata was written in 1784, the only sonata in the minor key, together with the A minor K310. The work is one of Mozart's darkest and gloomiest creations, full of anguish, drama and grief. The piano writing is of high calibre, calling for virtuoso powers, and already foreshadows the piano works of Beethoven. A bold subject in parallel octaves in the minor key sets the tone and atmosphere. No smiling and flowing italianate melodies here, but tight, grim structures, moving on in inexorable pace. The second subject is in E flat major, which is transformed into C minor in the recapitulation, the minor version having a totally new strength and tension. The development rages towards a climax, and the recapitulation brings no relief, the coda ending into a dark abyss of C minor. The slow movement is a richly embellished cantilena, wandering off in distant keys. It gives the player the opportunity to give his own imagination free reign, a practice which is customary in the piano concertos. The last movement presents a syncopated first subject of restless and breathless character, followed by a violent outcry of repeated octaves and leaps, which mercilessly recurs several times. The tight and concise character of the music makes it all the more dramatic and effective. The coda introduces still a new element which brings this extraordinary sonata to a violent close.

PIANO SONATAS 15-18 (CD86)

Piano Sonata No. 15 in F major K533

The movements of this sonata were composed separately, and were later combined into what is now regarded as one sonata. The writing of the first movement is daring, using many contrapuntal devices (canon, imitation), and extensive harmonic digressions into far away minor keys. It recalls the works of Bach and Handel, whose compositions Mozart had studied closely. The coda shows some extraordinary chromatic shifts, before closing with flourishing triplet runs. The slow movement is in sonata form. It presents some of the most original music of Mozart, showing in the asymmetrical phrase structures and the strange harmonic development, which must have sound oddly dissonant to contemporary ears. The third movement, marked Allegretto, eases the tension of the two preceding movements, and is a pleasant Rondeau, in which the theme is differently ornamented each time it reappears. The minor episode again shows clever counterpoint. A skilful, cadenza-like piling up of the theme is followed by the recurrence of the theme in the bass, and the movement ends peacefully.

Piano Sonata No. 16 in C major K545

This sonata, composed in 1788, bears the subtitle “Little Sonata for beginners”. Today it is known as “Sonate facile”, and is popular with piano amateurs, often being the first music of Mozart to digest (but it needs a lot of chewing...). The structure of the first movement is of notebook discipline. It starts with a singing principal theme, folowed by running scales. The recapitulation is the standard repeat of the exposition. The slow movement is touching in its simplicity, and through very modest means is still able to build up a moving climax. The theme of the short Rondo is reminiscent of the cuckoo’s call.

Piano Sonata No. 17 in B flat major K570
It was not until after this sonata was written in Vienna in 1789 that the style known as that of Mozart’s last years became apparent in his piano sonatas. There is no trace of splendour and richly singing cantilenas, as in the B flat major K333, or the tragic and overtly dramatic tensions of the C minor K457 sonatas. The language of this sonata is simple and clear with a deep inner meaning, nothing is superfluous or brilliant for its own sake. The music is not composed for the concert hall to dazzle the audience. The first movement begins with a calm theme in unisono triads, followed by a some conventional musical patterns. Two sudden chords introduce the singing second theme in E flat major. The recapitulation is almost identical to the exposition. The Adagio is reminiscent of an ensemble of wind instruments, notably the first bar’s “horn call”. The profound, almost processional development of the music is interrupted by an episode in C minor, introducing gentle “sigh” motives. In the middle a new theme appears, singing innocently in A flat major. The cheerful and lilting theme of the rondo appears only twice, the middle section introducing a gay episode in staccato repeating notes, which could have walked straight out of Die Zauberflöte.

Piano Sonata No. 18 in D major K576
Mozart played this sonata, which proved to be his last one, in Berlin before the King of Prussia Frederick William II, in 1789. The King commissioned him to write some string quartets and piano sonatas of a “light” character. Mozart only completed 3 string quartets and one piano sonata, this sonata in D major. It is far from being “light”, indeed the baroque-like counterpoint makes this one of the most difficult sonatas to perform. The “Hunt” fanfare of the first theme is used in the development in fugato-like episodes. The Adagio in A major exudes intimacy. The richly ornamented flow of melody and the strong underlying tensions of the music are characteristic for the late Mozart. The last movement, marked Allegretto, is a fine specimen of Mozart’s Sonata-Rondo’s. The skilful contrapuntal devices and the virtuosic fingerwork make it a worthy conclusion to this ambitious sonata.

VARIATIONS VOL. I (CD87)
In total, Mozart composed some fifteen variation sets for pianoforte solo, dating from all stages of his career.Most of these works were occasional pieces.Mozart often choose folksong-like tunes or popular themes from well known operas, writing decorative variations and completing a set with a brilliant, improvisatory coda. Three of the sets on this disc date from Mozarts stay in Paris in 1778, where the young composer hoped to find a position. He was however very disappointed and his letters prove that he despised French taste, although he was ready to adapt to it to accomodate those who commissioned works. In Paris Mozart undertook a little teaching, but his pupils were little tallented. It is safe to assume that the variation sets from this period were in part the outcome of his educational activities.

An attractive variation set of this period is Twelve Variations on ‘Je suis Lindor’, K. 354, written on an air from the 1775 opera Le barbier de Séville by the little known French composer Antoine Laurent Baudron (1742-1834). The theme is extremely simple, it is the easy-going melodic flow of French comic operettas. The regular pattern with a first section of eighth and a second section of fourteen bars, both repeated, is throughout maintained by Mozart, except for the dramatic final variations. The recitative-like Molto adagio of No. 12 is a marked apotheosis. Another highlight is variation No. 9, in a sombre E flat Minor. The closing variation is a reprise of the jolly theme.

Also of a Paris origin are the Nine Variations on the arietta ‘Lison dormait dans un bocage’, K. 264. Here Mozart chooses an extremely popular theme that was much varied and parodized by other composers as well. It originated from the little opera Julie by the French composer Nicolas Dezède in 1772. Its premiere at the Théâtre Italien was met with much succes. Mozart may have known Dézède personally, although there is no proof. Also from Dezède is the famous theme of ‘Ah, vous diraisje, Maman?’, used by Mozart in another set (K. 265). Julie was performed on 28 August 1778. There is only little doubt that Mozart wrote his variation set after having attended this performance. Most fascinating of the variations is the Adagio towards the end and the exhuberant coda that follows it.

For his Twelve Variations on ‘La belle Françoise’, K. 353,Mozart choose a theme of unknown origin. The easy-going, almost childlike character, in a flowing 6/8 meter, suggests a traditional folksong, but it may also originate from a less know French opéra comique. The set is little demanding and Mozart may well have written it for his little-advanced young piano pupils. Artaria & Co. published it in 1786 to ease Mozarts serious financial difficulties.

The same house issued in 1786 Mozarts delightful Eight Variations on a theme from ‘Dieu d’amour’, K. 352. Here,Mozart selected the choir march from André Grétry’s Les Mariages samnites, composed as early as 1768 but revised and newly presented on stage in 1776. The set was composed in June 1781, shortly before Mozart commenced his opera Die Entführung aus dem Serail. The many contrapuntal suggestions give proof of Mozart’s concern with polyphony in this period.

Also derived from a solemn choir is the theme of the Six Variations on ‘Salve tu, Domine’, K. 398, taken from the opera I filosofi immaginarii by Giovanni Paisiello. This seemes to have been a favorite to Mozart, who improvised on the theme in public on a concert on 23 March 1783, the same year of the variations. The work, then, may be considered as the frozen moment of Mozart as a good-humoured improvisor. The theme is varied in a variety of styles, comprising triad scales, vritosic cadences, expressive slow intermezzi and a subtle fugato. A structural element in this set is the effective use of ritardando, which creates tension. A minor mode variation forms the introduction to a free fantasy in the style of a closing cadence.

VARIATIONS VOL. II (CD88)
In total, Mozart composed some fifteen sets of variations for pianoforte solo, dating from all stages of his career. Most of these works were occasional pieces. Mozart often choose folksong-like tunes or popular themes from well known operas for decorative variations, completing a variation set with a brilliant, improvisatory coda.

The five sets on this compact disc all date from Mozarts years in Vienna and represent Mozart at the peak of his career as a composer and pianist. During these years he continued teaching and it is safe to assume that the variation sets were partly the outcome of his educational activities. Nevertheless, these are highly personal works that carry the variation form far beyond the domestic context. All sets are characterized by a lively interchange between right and left hands, contrapuntal thinking, bold appoggiaturas and a free use of dischord.

In 1784 Mozart wrote his Ten Variations on 'Unser dummer Pöbel meint', K. 455. The merry theme was derived from an opera by Christoph Willibald von Gluck, who staged his La rencontre imprévu as early as 1764; for later productions in Vienna a German adaptation was made, entitled Die Pilger von Mekka. This opera was widely popular and some of the melodies had so much attraction that they were lifted form their context.When in March 1784 Gluck attended one of his public concerts, Mozart choose to improvise on 'Unser dummer Pöbel meint' as a token of his respect for his Italian colleague. The result of this was his variation set, although the autograph bears the date of 25 August 1784. All variations may be labelled decorative, except for the two last cadential ones. No. 10 has some intriguingly remote modulations. It is not known where Mozart found the theme of his Twelve Variations on an Allegretto, K. 500. He may have composed it himself in 1786, when Hoffmeister published the set. It may be circumstantial evidence that, compared to other variation themes, the melody is slightly more sophisticated, with four opening trills in the right hand. The set as a whole is unified, with increasing rythmic density and subtle interconnections. Highly original is variation No. 10, with playful changes of register and a closing cadenza that leads directly to the expressive Adagio of No. 11. As often in sets like these,Mozart rounds-off the cycle by citing the theme.

In the financially devastating year 1789 Mozart accompanied Count Karl Lichnovsky on a trip to Berlin, where Mozart hoped to play for king Friedrich Wilhelm II. Knowing that the king preferred the music of Jean Pierre Duport, director of his royal chapel,Mozart selected a Minuet from the latter for a set of variations. This resulted in the Nine Variations on a Minuet of Duport, K. 573, one of Mozart's finest works in this specimen. The work opens with five figurative variations, followed by dramatic minore in which he expands the registral limits. Variation No. 7 reinstates the atmosphere of pleasantness, which however is once more attacked by a reflective Adagio. Only in the finale the joyous character of the theme is reaffirmed. A da capo of Duport's theme is an exclamation mark.

The Eight Variations on the theme 'Ein Weib ist das herrlichste Ding', K. 613 date from Mozart's final year, 1791. The long theme, with six curious introductary bars, was taken from a frivolous little opera named Der dumme Gärtner, with music by a certain Benedikt Schacks. It was Emanuel Schikaneder who staged this work and Mozart probably learned of the theme through him. Its enormous popularity prompted him to compose a variation set that betrayes the somewhat solemn atmosphere of Die Zauberflöte. Some of the variations are strikingly original, such as No. 6, which is characterized by syncopated textures and chromaticism, and No. 7, with strong arioso elements. The daring coda is full of harmonic surprises.

The last work, Six Variations for piano, K. Anh. B 137 is apocryph. It was fraudulously published under Mozart's name by the Vienna publisher Artaria in 1802, shortly after the posthumous publication of Mozart's Clarinet Quintet K. 581 (1789) by André in Offenbach. The Variations were an adaptation for piano (the original title says 'pour Clavecin') of the finale of this work, the Allegretto con Variazioni. In many respects the anonimous arranger made considerable changes in Mozart's original text.
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VARIATIONS VOL. III (CD89)

In total, Mozart composed some fifteen sets of variations for pianoforte solo, dating from all stages of his career. Most of these works were occasional pieces. Mozart often choose folksong-like tunes or popular themes from well known operas for decorative variations, completing a variation set with a brilliant, improvisatory coda.

One of the earliest sets was written in Holland, when Mozart was only nine years old. The Mozart family was present in The Hague where the Dutch 'Stadhouder',William V, was installed, in March 1766.Mozart, on his father's wish, contributed to the festivities by composing several works, such as Seven Variations on the song 'Willem van Nassau', K. 25. This song, of course, was immense popular at the time and it was heard at practically every streetcorner.Mozart also used it in the finale of his Galimathias musicum (K. 32), a potpourri also composed for William V. Father Leopold Mozart, acting as an impresario, managed to get the Variation set K. 25 immediately published, when the festivities were still going on in Holland. They were issued by the Dutch publisher Hummel, together in The Hague and in Amsterdam.

For the next set, the Six Variations on 'Mio caro Adone', K. 180,Mozart choose a theme from his alleged 'enemy' in later years, Antonio Salieri. Salieri's opera La fiera di Venezia was staged in Vienna from 1772 onward, and Mozart may have visited a performance when he was there in 1773. He was not the only one who lifted the elegant tune from its context for variations. Other composers did the same thing and the tune is also cited in a work by Joseph Haydn.Mozart's variations are extremely simple and easy-going. This led to some criticism, for in a 1773 publication (Der musikalische Dilettant by a Mr. von Tratter) we read: 'Not all variations are good, even if they have been written in the strictest obedience to the rules. The melody must never be subservient to technique. Fast loud passages must always be interspersed with passages of a gentler, more lyrical kind'. K. 180 contrasts heavily with the Twelve Variations on a Minuet of Fischer, K. 179. Here we have a work that Mozart often played himself as a showpiece. More than once it is mentioned in his letters and Mozart also took the set with him when he set out for Paris in 1777. It must have been composed some years earlier, though, because in 1774 Mozart urges his sister Nannerl to bring him the 'Fischer Variations' when she follows him to Munich. Johann Christian Fischer was a hoboist. Mozart heard him him as early as 1766 in Holland, but he did not have him in high esteem. The Minuet was a tune from the finale of Fischer's first Oboe Concerto in C Major, a work which is now completey forgotten. The simple baroque tune is varied in a variety of textures, ranging from playful figuration to fine contrapuntal thinking. The set culminates in an expressive Adagio followed by a repetition of the theme.Perhaps the most wellknown of Mozart's variation cycles is the set of Twelve Variations on the French song 'Ah, vous dirai-je, Maman', K. 265. This set was not written in Paris in 1778, as has long been assumed, but probably dates from 1781/82 in Vienna. Mozart wrote the variations, which are rather difficult to perform, for a his piano pupil Josepha von Auernhammer, whom he describes in a letter as 'a horror to look at - but she plays quite delightfully'. Josepha was an employee at the Vienna publishing house Artaria, where these variations were also published in 1786. Obviously she played an important role in promoting her teacher's music.In the Köchel-Verzeichnis, a variation set is mentioned under K. 460 which however may be labelled apocryph.

The Eight Variations on 'Come 'un agnell' by Giuseppe Sarti were published under Mozart's name in 1802 by Artaria, but there is no proof of authenticity. Mozart envisaged a variation set, it is true, and a manuscript in his hand survives with sketches for two variations, but as far as we know he did not finish the work.Mozart held Sarti in high esteem and he liked the opera of the melody, Fra i due litiganti il terzo gode. In spite of the well-written and attractive variations, the work may not be called an authentic Mozart work.For the last set, Variations for piano, K. Anh. B 138, also a manuscript with sketches in Mozart's hand survives. The movement, however, is unfinished and part of it has been cancelled by Mozart. The handwriting points to the year 1788 as date of origin, and the theme seems to be of Mozart's own invention. Possibly he envisaged the set as a movement for a sonata. The variations were published as early as 1795, but it is not known who arranged and completed Mozart's unfinished work. A new edition of it has been issued in the Neue Mozart Ausgabe.
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KLAVIERSTÜCKE (CD90-92)

Mozart's Keyboard Instruments

When Wolfgang Amadeus Mozart was born in Salzburg in 1756, the fortepiano was far from being the most common keyboard instrument. Three years before Mozart's birth, C.P.E. Bach described the situation well in his Versuch über die wahre Art das Clavier zu spielen:" Amongst the many types of keyboard instruments, some of which are not well-known either because of their shortcomings or because they have not yet been introduced everywhere, the harpsichord and the clavichord have met with the approval of the majority. The first is generally used in music written for several instruments and the second for playing alone. The new fortepiano also has many advantages when it is well and lastingly constructed, although its use demands a specialised study that is not without its difficulties...." The author then continues by emphasising the clavichord's expressive quality and the fact that it is on that instrument that a performer's skills can be most surely judged.

The Florentine Bartolomeo Cristofori had first conceived the idea of his arpicembalo che fa il piano e il forte in 1698; his instrument possessed many qualities even in its initial form, but its first success was curiously limited. The instrument's arrival on the scene was undoubtedly premature, for its tone was less powerful than that of a harpsichord and a taste for progressively-graded dynamic shadings was not yet as fashionable as it would become around the year 1750. French and especially German instrument makers were later to become interested in this newly-discovered keyboard instrument either through their own experiments or from making their own changes to Cristofori's basic model. Jean Marius was to submit a project for a clavecin à maillets to the Académic des Sciences in 1716, as a result of which he gained a patent on his invention for the next twenty years. This experiment was, however, superseded by the various projects that were being worked upon in Germany at that time.

Christoph Gottlieb Schröter conceived the idea of striking the string with a tangent the following year, but he was unable to create the link between his concept and its realisation; this was first achieved by the instrument-maker Späth, whom we shall discuss later. The famous organ-builder Gottfried Silbermann was also preoccupied with this matter; he had invented the cembalo d''amour in 1721, an instrument which he had derived from the clavichord. He then became interested in the fortepiano and, taking Cristofori's mechanism as his starting point, made several instruments. He presented J.S. Bach with two of his instruments in 1736; according to Agricola, Bach admired the instrument's sound in general but criticised the quality of the upper register and the keyboard's difficult action. Bach, however, had another opportunity to play Silbermann's fortepianos in 1747, when he played the instruments that Frederick II had bought; on that occasion he was to give a completely favourable opinion. Even if the basic principle of the fortepiano seemed to be well-established around 1750, the instrument had certainly not yet superseded the harpsichord; its two basic types of mechanism, the Viennese and the Franco-English, still needed to undergo numerous modifications. The harpsichord was meanwhile preparing its own defensive developments; one of the most well-known of these was the use of quills cut from leather (often buffalo-hide) to give a sweeter and more expressive sound. Another development was the idea of placing a cover with a Venetian-blind mechanism above the strings which, when activated by a pedal, allowed the player to create crescendo and diminuendo effects, although this only arrived towards the end of the century.

Franz Jacob Späth of Regensburg created an instrument in 1751 which was still being manufactured at the beginning of the 19th century; this was the Tangentenflügel. It was possibly inspired by Schröter's earlier work in this direction, the instrument producing its sound by striking a piece of wood somewhat like a harpsichord jack against a string placed at right angles to it. This instrument had an individual sound, somewhere between that of the harpsichord and the later fortepiano. The instrument's basic sound could also be changed by various pedal-operated systems to create una corda effects and by a lute stop and a damper which gave it the rounder sound of the fortepiano. The instrument was of course able to execute all the dynamic levels between piano and forte as the player wished.

But let us now return to Salzburg and the year 1756. It is clear that the instrument that Mozart used at that time was the harpsichord, and that it would remain so for many years to come. Child prodigies were playing all over Europe at that time, but they attracted attention principally on the harpsichord, even if there were fortepianos or other related instruments available for them to play. Leopold Mozart writes in a letter to the faithful Hagenauer dated August 1763 that they have acquired a Klavier from Stein in Augsburg, mentioning also that it is "a good little keyboard that will be very useful for doing exercises on during our trip". It is clear that a Klavier that would be useful for finger-exercises and that is able to be taken with them on their travels could only be a clavichord.

Wolfgang or Leopold Mozart's opinions on the various keyboard instruments available to them are unfortunately very rare, making the letter which Wolfgang wrote to his father from Augsburg on the 17th of October 1777 a very important document. "I must talk to you now about Stein's pianos. Before I had seen the instruments that he has constructed, I preferred Späth's keyboards; I now have to acknowledge that Stein's are better, for the sound is damped far more effectively...." He continues in the rest of the letter to praise Stein's painstaking and enthusiastic work. Even if this letter makes it clear that Mozart had a great respect for Späth's instruments, it cannot be said with any certainty whether these instruments were fortepianos or Tangentenflügeln, for although Späth was undoubtedly famous for having invented the latter instrument, he also made fortepianos. It should also be noted that from the 1780's onwards the Viennese instrument-maker Anton Walter was also building instruments that met with Mozart's approval; the instrument that is now in the Salzburg Mozarteum was the last instrument that Mozart had used and was donated in 1856 by its inheritor, his son Karl-Thomas.

Mozart as Organist

It is strange that the catalogue of Mozart's works contains very few works for organ, since we know that Mozart had attracted attention as an organist many times. He had often had the opportunity of playing organs in great churches during the years when he had been taken from town to town by his father, and Leopold Mozart's letters often recount these visits to church organ-galleries. "Wolfgang played the organ in the church of the Holy Spirit and caused such general enthusiasm that his name was engraved onto the instrument by order of the local Dean, so that none might forget his feat" (Heidelberg, 3 August 1763). "He played on the King's organ, and so well did he play that here he is considered to be a better organist than harpsichordist" (London, 28 May 1764), "... and to finish, the son will play the organ, performing his own caprices, fugues and other pieces of most serious music" (an Amsterdam concert announcement).

It was during his second visit to Paris in the year 1778 that Mozart was offered the post of organist to the Chapelle Royale at Versailles; he turned the offer down, but ironically one of the reasons for his returning to Salzburg was that he was about to accept the position of Court Organist there on the 15th of January 1779.

KLAVIERSTÜCKE VOL.I (CD90)

Clavichord

Andante C-dur K Ia Salzburg, beginning of 1761
Allegro C-dur K Ib Salzburg, beginning of 1761
Allegro F-dur K Ic Salzburg, 11 December 1761

Menuet F-dur K Id Salzburg, 16 December 1761
Menuet G-dur K le Salzburg, December 1761/Jan. 1762
Menuet C-dur K If Salzburg, December 1761/Jan. 1762
These pieces probably have their origin in the Nannerl Notenbuch; Leopold Mozart had given Nannerl a rectangular music-book in 1759 into which he had carefully written onto the title-page "Pour le clavecin. Ce livre appartient à Mademoiselle Marianne Mozart", taking care to copy works of increasing difficulty by various fashionable composers into it.When Wolfgang later came to play these pieces at the age of 4, Leopold marked down the date on which he first saw them. Leopold also transcribed the first pieces that young Wolfgang wrote into this same book.

Harpsichord
Menuet F-dur K 2 Salzburg, January 1762
Allegro B-dur K 3 Salzburg, 4 March 1762
Menuet F-dur K 4 Salzburg, 11 May 1762
Menuet F-dur K 5 Salzburg, 5 July 1762
Allegro C-dur K 9a (5a) Salzburg, Summer 1763
From the Londoner Notenbuch KV 15 London, April 1764-July 1765

Clavichord
Allegro F-dur K 15a
Allegro F-dur K 15m
organ Andante B-dur K 15ii
Leopold Mozart gave his son this music-book at the beginning of their stay in London.Wolfgang noted down a whole series of sketches into it, some of which seem rather maladroit. Most of these seem to have been notated with an eye for their eventual performance as keyboard works, although a few of them resemble formal attempts at symphonic movements. This andante is undoubtedly one of the most successful pieces in the collection. It must also be said that the piece suits the organ very well, which, as Leopold reminds us, was an instrument that Wolfgang had played in London. "I have decided that Wolfgangerl will play an organ concerto there, as good a means as any of showing that he can be as English as the English themselves." (London, 28 July 1764)

Organ
Klavierstück F-dur K 33 Zurich, October 1766
Mozart composed this little piece in Zurich, where the Mozart family had halted on their return journey to Salzburg.Mozart is recorded here as having played the organ at Biberach, where he fought a musical duel with a young organist two years his elder, one Sixtus Bachman.We have allotted this piece to the organ as a souvenir of those times when Mozart occupied the organist's bench.

Harpsichord
Menuet C-dur K 61 g I Salzburg, 1770

Organ
Molto Allegro G-dur K 72a Verona, 6 January 1770
Only 35 bars of this piece have been preserved, and we have completed the three last bars of the middle section. The sole source for this piece is the seemingly-faithful copy of a score that had been laid on the music-stand of a keyboard instrument in front of which Mozart had his portrait painted in Verona in 1770.

Harpsichord
Menuet D-dur K 94 (73h) Bologna, August/September 1770
Like the Menuet KV 122, this is a piece that was clearly intended to have been orchestrated, under which form it would certainly have been sent to friends in Salzburg; Mozart had done exactly this with the Menuet KV 122 and the Contredanse KV 123, these works being sent from Rome on the 14th of April 1770.

Tangentenflügel
8 Menuets K 315a (315g) Salzburg, 1773
Once more these are pieces that were certainly intended to have been orchestrated; Mozart revised this group of minuets between 1779-80, at which time he also added the Trio to the eighth minuet. The choice of the Tangentenflügel for these pieces allows the performer to vary the timbres of this suite of dances, this music that was made for dance and recreation.

Organ
Fuge g-moll K 401 (375e) Salzburg, 1773
This fugue in G minor is the most important work that Mozart was to write specifically for organ with pedal-board. The eight final bars were reconstructed by Abbot Maximilian Stadler,Mozart's wife Constanze's spiritual adviser after Mozart's death.

Tangentenflügel
Capriccio C-dur K 395 (300g) Munich, October 1777
This capriccio seems to have been Mozart's answer to the PS. that Nannerl had added to the letter that Leopold sent to Wolfgang in Munich on the 29th of September 1777."... be so kind as to send me soon a little preamble to C from B flat, so that I can learn it by heart..." This piece was in reality first of all a Prelude (KV 284a); the work was then completed and offered to Nannerl for her birthday on the 16th of July 1778. As the autograph suggests, we have opted for the version in which the Capriccio is played before the Prelude, the latter having a more conclusive ending.

Harpsichord
Sonatensatz g-moll K 312 (189i, 590d)
This sonata movement was completed in the autograph manuscript by an unknown hand. The three Köchel numbers given bear witness to the difficulty of fixing an exact composition date for the piece, and it is for this reason that we have allotted it to the harpsichord, the instrument still being very common at the end of the 18th century.We may add that this gave a certain commercial incentive to various music publishers of the period, who issued many works (such as Beethoven's Pathetique Sonata) as being "for the harpsichord or the pianoforte"!

KLAVIERSTÜCKE VOL. II (CD91)

Harpsichord

Praeludium und Fuge C-dur K 394(383a) Vienna, April 1782

The Spring of 1782 was marked by Mozart's discovery of Johann Sebastian Bach's music and of his Preludes and Fugues in particular. Mozart wrote to his sister on the 20th of April that "...Constanze was completely taken with the fugues when she heard them. She asked me if I had written any yet, and I said that I hadn't. She then roundly scolded me for not having wanted to write what is justly called the most artistic and most beautiful kind of music."Mozart enclosed this Prelude and Fugue with the letter, adding that he had written the Fugue first and the Prelude later; he had intended to write six works of this type, which he was intending to have published and dedicated to Baron Van Swieten.

Fortepiano

Marche C-dur K 408/1 (383e) Vienna, 1782

Another keyboard version of music that Mozart intended to orchestrate at a later date.

Fortepiano

Fantaisie c-moll K 396 (385f) Vienna, 1782

It appears that Mozart began to write this piece for the piano, adapted it later for piano and violin, and finally left it unfinished.Maximilian Stadler later completed the piece following Mozart's sketches and gave it its title of Fantaisie.

Fortepiano

Fantasie d-moll K 397 (385g) Vienna, 1782

This Fantasia gives a very clear indication of what Mozart's improvisations must have been like. There is no autograph manuscript for the piece, and what is more, the first (posthumous) publication of the work does not supply the first ten bars.

Harpsichord

Suite C-dur K 399 (385i) Vienna, 1782

Mozart's discovery of Bach and Handel's music created a musical atmosphere that is clearly the origin of this suite. Handel's example is clearly the dominant influence here, with the baroque style of the suite also suiting the harpsichord particularly well. The suite was left unfinished by Mozart, a six-bar sketch for a sarabande also remaining.

Fortepiano

Sonatensatz B-dur K 400 (372a) Vienna, 1782/83

This is yet another fine sonata movement, one which has also been completed by Maximilian Stadler. In the development section, Mozart wrote the names Sophie and Co(n)stanze above two very similar themes; we may well wonder how Mozart intended to convey the difference between the two sisters' characters.

Fortepiano

Marche funebre del Signor Vienna, 1784

Maestro Contrapunto (453a)

Mozart copied this little march into the music-book of Barbara Ployer, one of his pupils. No explanation of the title can be given.

Fortepiano

Fantaisie c-moll K 475 Vienna, 20 May 1784

This piece was published in 1785 and was dedicated at that time to Mozart's pupil Theresa von Trattner together with the preceding Sonata in the same key (KV 457) as Opus 11.

Fortepiano

Rondo D-dur K 485 Vienna, 10 January 1786

Mozart omitted this Rondo from his own catalogue of works, although it seems to have been dedicated to a certain Charlotte (von Würben?). The piece's source of inspiration is clearly drawn from C.P.E. Bach's works in the same genre.

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KLAVIERSTÜCKE VOL. III (CD92)

Fortepiano

6 Deutsche Tanze K 509 Prague, 6 November 1787

Le Nozze di Figaro was enjoying a triumphant success in Prague, and the only pieces that Mozart wrote during his stay there were these German dances. This version of the dances for keyboard dates from 1790.

Fortepiano

Rondo a-moll K 511 Vienna, 11 March 1787

The autograph manuscript bears the tempo marking andante for this piece. This rondo's special characteristics are well worth considering, for the Classic rondo is generally in a fast tempo; in this rondo Mozart joins hands with the spirit of Carl Philipp Emanuel Bach, who had himself written a "sad" rondo which he had dedicated to his Silbermann clavichord.

Fortepiano

Adagio h-moll K 540 Vienna, 19 March 1788

This strange movement seems to be all that was composed of a large-scaled sonata that was never to see the light of day. But is it really a sonata movement? G. de Saint-Foix writes that "To our eyes, this work is more emotionally charged that many other of his compositions; the musician here drew all he could from himself, and, alone with the piano that we know he possessed, he was able to express himself with more freedom and more emotion than he could

surrounded by all the groups of instruments in his orchestra. It is clear to us that this Adagio in B minor goes further in its depths of expression than does any other of his works; here Mozart's infinite greatness in the realm of sound is made palpable."

Organ
Eine kleine Gigue G-dur K 574 Leipzig, 16 May 1789
Mozart played the organ on which J.S. Bach had played in the Thomaskirche on a trip to Leipzig in May 1789. This little piece was then transcribed by K.I. Engel, organist at the Leipzig Court.

Fortepiano
Menuet D-dur K 355 (576b) Vienna, 1789/91
It is possible that this minuet was intended to have been included as the third movement of the Sonata in D major dedicated to Princess Frederica of Prussia, Mozart thus imagining the four-movement type of sonata that was to become the norm later with Beethoven and Schubert. Its style is stretched by several chromatic passages, taking the piece far away from the simple galanterie of a minuet.

Fortepiano
Andantino Es-dur K 236 (588b) Vienna, 1790
H.C. Robbins Landon identifies this piece in his Mozart Dictionary as being a theme by Gluck which Mozart had doubtless intended to treat as a Theme and Variations.

Glass harmonica
Adagio C-dur K 356 (617a) Vienna, 791
The glass harmonica was invented by Benjamin Franklin, the instrument consisting of an assembly of crystal bowls arranged by semitones and placed one within the other without touching. A pedal then turned the mechanism to turn the assembly of bowls, which were then made to vibrate by the player touching dampened fingers to the edges of the bowls. The instrument had a great success in Vienna. This Adagio must have been written for the blind virtuoso Marianne Kirchgassner, as had been the Adagio and Rondo written for glass harmonica, flute, oboe and string trio.

Fortepiano
Allegro & Allegretto F-dur K Anh.135 (547a)
These two works are transcriptions, but their destined instrument has not yet been identified. The Allegro comes from the Sonata for violin and piano K 547, while the Allegretto is a transposition of the last movement from the Sonata in C major K 545.

Organ
Andante F-dur K 616 Vienna, 4 May 1791
"I have now taken the decision to write an adagio for the clockmaker, so that a few ducats can dance together in my dear little wife's hands" (3 October, 1790). Mozart had agreed to write three pieces for a clockwork organ to earn a little money, even though we know that the task bored him, might it not be interesting to imagine that these works hint at what Mozart was capable of when seated at an organ - albeit somewhat lessened by mechanical demands and the instrument's shrill timbre? The only autograph of these pieces that has survived is that of the andante, the one moreover that is best suited to keyboard performance.
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KEYBOARD WORKS 4-HANDS / 2 PIANOS (CD93-95)
"The children will not only play on two keyboard instruments, they will also perform à quatre mains on one single one." This remark is to be found in a Dutch newspaper from 20 February 1766, an advertisment for a concert in Amsterdam to be given by young Mozart, aged nine years, and his sister Nannerl. In these early days of Mozart's career it evidently was a curiosity to hear two persons sharing a single keyboard. Leopold Mozart,Wolfgang's ambitious and intelligent father, stimulated his son to compose works that attracted a broad public. It resulted in about a dozen compositions, dating from all stages of Mozart's career, by which Mozart led the foundations of a new genre that was to be further developed by Schubert, Schumann, Brahms and others.Among these are six fullgrown sonatas, ranging from the youthful K 19d to the magistral K 521.
© Jos van der Zanden

KEYBOARD WORKS 4-HANDS, VOL. I (CD93)
The Sonata in D major, K. 381, has a Köchel number that is slightly deceiving. The work was first printed by Artaria in 1781 (under Opus 3), but there are indications that it came into existence as early as 1772, because Charles Burney, a traveling music journalist, reported that he heard Mozart and Nannerl play the work. This, together with the circumstance that the autograph manuscript was later in Nannerl's possession, suggest a 'Salzburg' origin.

As the other four-hand sonatas, the work has three movements. The rapid opening is a sonata form with short, compact themes and a brilliant development section with sparkling dischords. Also easy-going is the Andante, where the melodic material is evenly distributed among the two players. The material is even placed in a low bass register, forming a curious cantus firmus. The jolly, short finale has the character of a musical joke, with questions-and-answers, delicate triplets and a rhythm that foreshadows elements of Le Nozze di Figaro.

In 1782, shortly after he had moved from Salzburg to Vienna, Mozart made the aquaintance with court librarian Gottfried van Swieten, a fervent admirer of the music by Bach and Händel. It led Mozart to study these masterworks for himself, because they were partly new to him, and he started experimenting with all kinds of contrapuntal devices. Many fugues and canons were the result, and the Fugue in G minor, K. 401 may be regarded as one of the finest outcomes. This work was left unfinished - as most compositional exercises were - but it was completed after his death by Maximilian Stadler. Mozart did not specify any instrumentation, therefore the work is sometimes heard on organ. Considering the wide spacing of the voices, an adaptation for piano duet is also convincing.

A juwel among Mozart's four-hand works is the magistral Sonata in F major, K. 497. Composed only shortly after Le Nozze di Figaro had its Vienna premiere, in August 1786, this work represents Mozart at the peak of his career as a composer. It is a highly personal work that carries the four hand genre far beyond the domestic context. It is characterized by a lively interchange between the two players, contrapuntal thinking, bold appogiaturas and a free use of dischord, especially in the masterly finale.

A mysterious slow introduction, expressive, polyphonic and full of daring harmonies, provides the atmosphere of the music to come. These bars are as uncompromising as the Haydn quartets. Even more daring are the harmonic clashes in the development section of the lively Allegro. The chromatic progressions and orchestral textures of these bars had a strong influence on both Beethoven and Schubert. The slow movement, Andante, is of an unusual length. The main theme in B flat major resembles the romance from the Horn concerto K. 495, composed in the same year 1786. In the central episode of this movement a dark C minor destroyes the cantabile character of the exposition. The finale, in rondo form, is full of surprises, both harmonically and textually. The range of technical devices is more and more broadened; there are specimens of canon, fugato, daring modulations and concerto-like scales and cadences.With these symphonic tendencies this sonata reaches a level in the genre of four-hand piano music not to be surpassed.
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KEYBOARD WORKS 4-HANDS, VOL. II (CD94)

The Sonata in C major, K. 19d was composed when Mozart, together with his family, toured through Europe in the years 1763 to 1766, visiting Germany, France, the Netherlands and England. The sonata had its origin in England, where Mozart and his sister played it very often, as they would later do in several cities in Holland. There is little doubt that father Leopold had his hand in the work, of which no autograph survives. It has even been suggested recently that the sonata might be apocryph, but the circumstantial evidence to support this is rather thin. The sonata clearly bears the hand of a child, with clear-cut melodies and standard Albertibasses.

A minuet with trio takes the place of the expected slow movement. The next work on this disc was composed for a mechanical, self-playing little organ, called a Flötenuhr. It had no keys, but a clock was connected with a rotating cilinder with pins. The resulting sounds were amplified by 8-foot or 4-foot pipes. In Vienna, count Deym ran a museum which housed a great number of such instruments. In 1790 he commissioned Mozart to write some music for it, a task Mozart considered rather uninspiring. A year later, however, he again contributed a work to the genre, this time a composition of great grandeur and artistry. It was the Orgelstück für eine Uhr, K. 608, written on 3 March 1791. This piece has the form of a prelude and fugue, enlarged with an Andante with variations. Of course nowadays this majestic work is often played on fortepiano à quatre mains or organ. It is good to realize, however, that in fact the only correct way to produce this music is by way of mechanical reproduction. Any interpretation by human hands (and/or feet) is necessarily based on a transcription of the music, not on Mozart's original notes.

Nevertheless, a performance on fortepiano is as much impressive and may prove that this is one of the finest pieces of organ music the classical period has provided. In November 1786, shortly after completing his magistral four-hand Sonata in F Major, K. 497,Mozart wrote an Andante with Five Variations, K. 501. As Mozart undertook some teaching, it is safe to assume that the set was the outcome of his educational activities. It is an easy-going work with variations of increasing rhythmic density. The first three are of a figurative character, but the fourth is an expressive minore in Mozart's favorite key G minor. The work ends with a delightfully jolly variation with running passagework, equally devided between the hands. A short coda leads to a repetition of the theme.

A juwel among Mozart's four-hand works is the great Sonata in C major, K. 521. Composed about the same time as Don Giovanni, in the summer of 1787, this work represents Mozart at the peak of his career as a composer. In fact is was completed one day after in Salzburg his father died. It is a highly personal work that carries the four hand genre far beyond the domestic context. As the Sonata K. 497 it is characterized by a lively interchange between the two players, contrapuntal thinking, bold appogiaturas and a free use of dischord.

The sonata recalls the idiom of the great piano concertos Mozart had composed in earlier years. It is certainly no easy work.Mozart himself warned his pupil Franziska von Jaquin of its difficulty. On the one hand there are the difficulties of a technical nature, with a concerto-like virtuosity; on the other hand there is the impressive musical dramatism, especially in development sections. After the turbulent opening movement there is a relaxed Andante, which is however unexpectedly interrupted by a restless D minor intermezzo. The finale is a rondo (Allegretto) with a playful refrain which contrasts with modulating sections. The work ends with an extended coda - again in the style of a concerto.
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KEYBOARD WORKS 4-HANDS & 2 PIANOS (CD95)

The Sonata in B flat major, K. 358 was composed has a Köchel number that is slightly deceiving. The work was first printed by Artaria in 1781 (under Opus 3), but there are indications that it came into existence as early as 1774 in Salzburg. This is suggested by the handwriting (the manuscript is in the British Museum, London) and by the fact that the autograph manuscript was later in Nannerl's possession. As the other four-hand sonatas, the work has three movements. The lively opening is a sonata form with short, compact themes and a development section with elegant sequenses. More expressive is the Adagio, where the melodic material is evenly distributed among the two players. The jolly, short finale is characterized by dynamic shadings and tone repetitions.

The next work on this disc was composed for a mechanical, self-playing little organ, called a Flötenuhr. It had no keys, but a clock was connected with a rotating cilinder with pins. The resulting sounds were amplified by 8-foot or 4-foot pipes. In Vienna, count Deym ran a museum which housed a great number of such instruments. In 1790 he commissioned Mozart to write some music for it, a task Mozart considered rather uninspiring and which resulted in the Adagio and Allegro in F minor, K. 594. In spite of Mozart's complains, both pieces are boldly original from a harmonic point of view. The introductory Adagio, which recurs at the end of the piece, is full of harmonic surprises and the Allegro is a contrapuntal tour de force. Of course nowadays these pieces are heard on fortepiano à quatre mains or organ. It is good to realize, however, that in fact the only correct way to produce this music is by way of mechanical reproduction. Any interpretation by human hands (and/or feet) is necessarily based on a transcription of the music, not on Mozart's original notes.

In 1782, shortly after he had moved from Salzburg to Vienna, Mozart made the aquaintance with court librarian Gottfried van Swieten, a fervent admirer of the music by Bach and Händel. It led Mozart to study these masterworks for himself, beacuse they were partly new to him, and he started experimenting with all kinds of contrapuntal devices. Many fugues and canons were the result, and the Fugue in C minor, K. 426 may be regarded as one of the finest outcomes. The work was later transcribed and augmented by Mozart himself for string quartet, a clear sign that he valued the work. The manuscript of this arrangement was later in the possession of no lesser than Beethoven, who studied it carefully and made a copy of his own. The Sonata in D major, K. 448, not written for quatre mains but for two pianos, dates from the last months of 1781, when Mozart had shortly before moved from Salzburg to Vienna. He was full of enthusiasm in the 'best place of the world for some-one like me' and he contributed works to many different genres.

The sonata was probably commissioned by the Aurnhammer family, where Mozart performed it on 24 November 1781 on a private concert.Mozart must have regarded it as a challenge, because with two pianos he had more opportunities for contrapuntal devices and the distribution of the melodic material. The two

pianists were not in each others way and each had full control of their keyboard. This may explain the symphonic texture of the three movements. Mozart must have valued the sonata, because in Vienna he played it on several occasions with one of his pupils, Barbara Ployer, once in the presence of his rival Giovanni Paisiello.
© Jos van der Zanden

ORGAN MUSIC (CD96)

The Organ in the Cathedral of Brixen

The organ in the cathedral of Brixen has been built into a historical case from 1758 by the Tirolyan Organ Constructing Company Johann Pirchner. The instruments include elements of the predecessor organ as to the disposition and the construction; thus it is ideal for the performing of the music of the 18th century.

Hauptwerk: Violine 4' Pedal:
Prinzipal 16' Nasat 2 2/3' Untersatz 32'
Bordun 16' Oktav 2' Prinzipalbaß16'
Prinzipal 8' Quart de Nasat 2' Subbaß 16'
Rohrgedeckt 8' Terz 1 3/5' Oktavbaß 8'
Viola 8' Scharf 4fach 1 1/3' Gemshornbaß 4'
Oktav 4' Fagott 16' Choralbaß 4'
Nachthorn 4' Cromone 8' Hintersatz 4fach 2 2/3'
Gemshorn 4' Glockenspiel Posaune 16'
Quint 2 2/3' Tremolo Tompete 8'
Superoktav 2' Clarine 4'
Mixtur major 4-6fach 2' Unterwerk:
Mixtur minor 3-4fach 1' Gedeckt8' Koppeln:
Cornett 5fach 8' Portunalflöte 8' Positiv-Hauptwerk
Trompete 8' Prinzipal 4' Unterwerk
Gedeckt 4' Hauptwerk
Positiv Oktav 2' Hauptwerk-Pedal
Prinzipal 8' Waldflöte 2' Positiv-Pedal
Schwebung 8' Quint 1 1/3' Unterwerk-Pedal
Gedeckt8' Zimbel 3fach 1' Planotritt
Salizional 8' Vox humana 8'
Oktav 4' Tremolo
Rohrflöte 4'

"When I told Herr Stein that I wanted to play his organ, since the organ was my passion, he was very surprised and exclaimed:What, a man like you, such a great pianist, wishes to play on an instrument devoid of douceur and expression, of piano and forte, one that is always the same? – Oh, that means nothing to me. To my eyes and ears, the organ is still the King of the instruments" (letter by W. A.Mozart to his father, dated Augsburg 18 October 1777).

Mozart the Organist

We have numerous reports extolling Mozart's virtuosity on the organ. The many stations on his extensive travels abound in accounts of astonished listeners or proud letters by his father. In 1762, Leopold wrote about a visit to a church in Ybbs on the Danube, "where our little Wolfgang romped about on the organ and played so well that the Franciscans… and all their guests left the refectory, came rushing to the choir, and practically died of amazement." Referring to his 8-year-old son, Leopold claimed that everyone "feels that he plays the organ better than the clavier."Mozart played the most famous organs of his time.We have documents about recitals played on the Clicquot organ of the court chapel in Versailles, on the illustrious Müller organ in Haarlem, on Italian instruments in Verona and Bologna and on some of the masterworks of the renowned Silbermann family in Strasbourg and Dresden. At Leipzig's St. Thomas church, cantor Doles was "utterly enraptured with the artist's playing and felt that old Sebastian Bach, his teacher, had resurrected". An account from Prague relates that Mozart played at the Strahov Monastery with such glowing enthusiasm "that people just stood there as if petrified". This report also provides important information about Mozart's art of improvisation and registration.

This CD contains some works wich are recorded elsewhere in this set. The reason for this duplication is the fact that they are played on different instruments

REQUIEM K626 (CD97)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama. Just a few weeks before his own death in 1791 at the age of only 35, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Walsegg, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his deathbed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr been not been Constanze's first choice, despite the fact that he had been the

composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's 12 movements, Mozart had only managed to complete the opening Kyrie in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrimosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba mirum. Süssmayr completed the Lacrimosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections. Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which, according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire Sanctus, Benedictus and Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the Lacrimosa before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the Agnus Dei is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly 50 years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.
© John Bawden

SACRED MUSIC (CD98-103)
In his early years Mozart was in the service of the Archbishop of Salzburg. His main duty was to provide sacred music for liturgical use. These early works show an amazing freshness of invention and high crafmanship.

MASS IN C MINOR K 427 (CD104)
The "Great" C minor Mass of 1782 is perhaps Mozart's finest example of Church music before the unfinished final Requiem written in the year of his death (1791). It stands in direct comparison to the B minor Mass of Bach and Beethoven's "Missa Solemnis" and is somehow almost to be seen as the missing link between the two. This is Mozart, not only at his most inspired both melodically and orchestrally but it is also Mozart at his grandest and most intense. And all of this despite the fact that what has been handed down is no more than a torso which later musicians have had to fill out. Like many of the great incomplete works of musical history, it is not entirely certain why the work remains in this state but it is fairly certain that Mozart intended the addition of movements from earlier Masses to make up the complete work.

By 1778,Mozart had become a great success and spent many years touring both as performer and composer with his father Leopold as well as his talented singer and pianist sister. It was at this time that he was also introduced to Aloysia Weber, the daughter of a Mannheim amateur musician. The two young people fell in love and Wolfgang was almost ready to give up everything for his infatuation with the young lady. Leopold, both as father and protector of his young genius of a son was furious: he saw the possible end both of his son's fame and his own financial interests and was quick to put an end to the relationship. Wolfgang somehow agreed to end his courtship of Aloysia and set himself back to work but by 1781, he was back in Vienna and somehow met up with the Weber family again - only by now, all chances of marriage to Aloysia were over, she had already found another suitable husband. Despite that,Wolfgang took up lodgings in Vienna with the Weber family and now came into contact with Aloysia's younger sister Constanze whom he was to propose to, again to his father's dismay, and finally marry on 4th August 1782. Mozart was twenty six years old, Constanze Weber merely nineteen.

This was, despite Mozart's amorous involvements, a period of considerable musical creativity which gave rise to such works as "The Seraglio", the "Haffner" and "Linz" Symphonies and a good number of Piano Concertos as well as the C minor Mass, a work that Mozart had promised "from his heart of hearts" to have completed for Constanze when he brought her as his wife to his home town of Salzburg. In fact, all that Mozart seems to have been able to finish of the new Mass was the opening Kyrie, the Gloria, Sanctus and Benedictus. In addition, he managed to sketch a full version of the opening two sections of the Credo but never got round to orchestrating them. The Mass had not been a commision, like many of Mozart's earlier Salzburg works and Mozart had no official contract with the Church authorities in Vienna. Mozart did receive commissions in Vienna for orchestral and chamber works but he was never asked to write specifically for St Stephen's Cathedral or the Imperial Chapel. Perhaps this may explain his inability to finish the work, perhaps, more unkindly, his relationship with his new wife had already taken a downward turn and his earlier promises no longer held the same weight for him. What is certain is that Mozart had Constanze's voice in mind for two the solo soprano arias in the Mass when it was performed in St Peter's Church in August just as the orchestration makes it clear that the work was planned for performance by the Salzburg orchestra's forces. The work veers between the grandeur of Bach and the sensuality of Italian opera, the latter particularly present in the lengthy soprano aria "Et incarnatus est". Like Verdi's later "Requiem Mass", this is religious music not best suited for church purposes, nevertheless it remains one of the great works of its kind in musical history. Later, Mozart was to adapt the music and transform it into a sacred oratorio in Italian - "Davidde Penitente", first performed two years later during the period of Lent.
© Dr. David Doughty

KYRIE IN D MINOR K 341 - MISSA SOLEMNIS IN C K 337 - CORONATION MASS IN C K 317 (CD105)
D minor is the key of Mozart's final great religious work - the unfinished Requiem (K 626) of the year of his death, and it is therefore not surprising that the Kyrie in that same key (K 341) has much of the solemnity and darkness of that last masterpiece. This work, the opening movement perhaps of an unfinished Mass was the last work that Mozart was to write whilst in the service of Archbishop Colloredo of Salzburg although it was composed, not in Salzburg but in

Munich. Originally, Mozart had intended to give performances of two earlier Masses in honour of the Bavarian Elector but found them unsuitable and so, whilst working on the finest of his Opera Serias ("Idomeneo"), he penned this rare example of religious music in a serious and tragic vein.

If many of Mozart's religious works can be seen as festive pieces, this one is an example of the composer's deep feeling and sense of consolation; there may not be the preoccupation of death of the requiem but there is something here quite different from the earlier Masses. The movement is of some length and the arch of its intensity and feeling is sustained throughout against an orchestral accompaniment that includes no less than four resonant horns.

Mozart spent much of his youth travelling to the major cities of Europe, performing with his sister and writing music for commissions for private individuals and for public figures. The years of 1778 and 1779 saw him in both Mannheim and in Paris, the French capital. It was after his return home to Salzburg in 1779, that Mozart started work on a new Mass to be known as the Krönungsmesse or Coronation Mass. This is not a Mass written for any secular coronation but was written to fulfil a vow he had made to honour the crowning of a miraculous statue of the Virgin Mary outside Salzburg which had originated in 1751 and was celebrated every year on the fifth Sunday after Pentecost.

This C major Mass (K 317) is divided into six sections - a Kyrie, Gloria, Credo, Sanctus, Benedictus and final Agnus Dei. It is a short work, lasting around only twenty minutes in total but despite this, it is one of Mozart's finest early Masses with a depth of feeling which is surprising and may well be put down to the experience that the composer had gained on his lengthy travels. Thus Mozart gives his fanfares in the opening Kyrie, not to the brass but to the violins and although there is little truly revolutionary in the basic outline of the work, there are many felicitous moments such as the sad Crucifixus section in the Credo and the beautiful soprano solo in the final Agnus Dei - a foretaste here perhaps of the Countess' arias in "The Marriage of Figaro". Al in all, this is Mozart at both his most popular and also his most inspired, reaching forward already to the later masterpieces such as the unfinished C minor Mass (K 427) and the final and equally unfinished masterpiece of the Requiem (K 626).

Barely a year after the completion of the C major Mass (K 317),Mozart composed a companion piece in the same key - K 337. This was to be the final Mass that he would write in Salzburg for the Church authorities there. The format of this Mass is the same as the previous one, with six short movements and shows the traditions of the Salzburg Masses where the lengthy sections, verbally, of the Credo and the Gloria are dealt with in the briefest of fashions, although sketches for a lengthier version of the Credo have survived. The Mass is strictly a conventional one, with an eye on Archbishop Colloredo's rather conservative tastes in music, until the harsh and strident Benedictus movement written in A minor and in fugal style, hardly conciliatory as most of the corresponding movements of the other Masses had been. Mozart also departs from tradition in the final Agnus Dei by including a lengthy soprano solo against solo organ and winds.
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MISSAE KV 275 & K 262 (CD106)

The positioning of the two masses on this CD places them chronologically within the period of the three short Masses written as a trilogy - the "Credo" Mass (K 257), "Spaur" Mass (K 258) and "Organ solo"Mass (K 259) and the "Regina Coeli" Motet (K 276). This is also the period of Mozart's remarkable "Jeunhomme" Piano Concerto (K 271) and the splendid soprano Concert Aria "Ah lo prevedi" (K 272). Hardly a period devoid of masterworks and yet these two Masses are amongst the lesser known religious works of the canon. The year of 1775 had, in fact, been one when Mozart moved away from composing music for the Church and his return to religious music was with the "Litaniae de venerabili altaris sacramento" a work not commisioned by the Archbishop and thus one of his freest sacred compositions with extensive arias and contrapuntal passages, a work which all in all is one of the more forward looking pieces of its kind and time.

The so-called "Missa Longa" (K 262) is the first of the Masses to be written in 1776 - actually predating the above mentioned trio of short Masses - most probably in May of that year. The length of the new Mass has suggested that it was not composed for the Cathedral where Archbishop Colloredo was looking for short and concise liturgical accompaniments to his services, but rather for the ornate Church of Saint Peter. But despite the length of the new work, it is still a choral work, more like a missa brevis than a missa solemnis and containing no solo operatic style arias although there are individual vocal parts rising from the choral framework. The unusual length of the work grafted on to it's simple form is one of the reasons for the relative failure of the piece from a musical point of view. It is also an unbalanced piece where Mozart seems to have put all of his efforts into the earlier part of the Mass, the Gloria and Credo in particular; here he provides concluding fugues on a grand style for those two main sections before failing to make anything significant of the Sanctus, Benedictus or Agnus Dei. Indeed it is perhaps fair to see the "Missa Longa", despite its unusual and probably inappropriate duration, as Mozart subduing his lyrical and more theatrical side to the rigours of a much more conservative and almost austere church style.

After the three Masses that followed in that year (K 257-259), Mozart again retired from Church composition for another year until the late summer of 177 when he composed a Mass in B flat major (K 275), also included on this compact disc. This is a simple and far more lyrical work than the "Missa Longa". The new work was first performed on December 21st and was probably written in thanksgiving for Mozart's safe return from another of his long journeys and would seem to be written in honour of the Virgin Mary. The music for the Mass is written in a deliberately popular style and requires only a small orchestra as accompaniment; such qualities probably account for the fact that it seems to have been performed subsequently in many different churches. The music has many chromatic turns and indulges in a great deal of polyphony as well as lyrical solo parts. The final section, the "Dona nobis pacem" is even somehow akin to the decidedly operatic finale of Mozart's "Seraglio" and its rather vernacular touch.
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ORGELSOLO-MESSE K259 - SPAUR-MESSE K258 - CREDO-MESSE K257 (CD107)

During the 1770's Mozart had a place in the Salzburg Court orchestra, which according to some commentators was a fine group of musicians but which Mozart himself found severely wanting. In the early days of his employment he was expected not only to play but also to compose for the seemingly benevolent Archbishop Schrattenbach but it was not until after the old Archbishop's death in December 1771 (one day after Mozart's return to the city) that he came under the control of the man soon to be his arch-enemy, Archbishop Colloredo.

Despite the many tales of dislike and outright rebellion against his new master, things began well enough for Mozart under his new patron. Colloredo was both sensitive and highly musical in his own way and that Mozart was aware of this and the possibilities of his new employment was clear from the group of works he produced for his new employer. Of those works, many were, not surprisingly for Church celebrations and these included a large number of Masses, some which survive complete others of which only a single movement exists. An example of the density of composition of these works exists in the three short Masses composed in the short period of November and December 1776 which are included on this Disc.

It is not unusual for Mozart's Masses to bear titles, just as did those of his elder contemporary Joseph Haydn although Haydn's great Masses were written towards the end of his life and therefore cannot have had any influence on Mozart's religious works. It is, however, convenient that the three Masses Mozart wrote in such a short time have titles that can distinguish them one from another - the Credo Mass, the Spaur Mass and the Organ solo Mass. Apart from their proximity in composition dates, what binds this trilogy of Masses together is their brevity. Mozart's lengthier religious works do not only date from his maturity and last years (works such as the "Great" C minor Mass (KV 427) and the final Requiem (KV 626)), he had also written lengthy works earlier in his career, such as the "Waisenhaus"Mass (KV 139) or the early "Dominicus"Mass (KV 66) Here he had found a new brief style which not only suited his patron, Colloredo, but presumably also himself and this can only be confirmed by the similarities in all three of the Masses.

The "Credo"Mass is, in many ways, a more lyrical form of Church music than Mozart had attempted before - it is perhaps not beyond reason to suggest that here are the first links in religious music that would eventually lead to Rossini's "Stabat Mater" and the Requiems of Verdi, Dvorak and Benjamin Britten. It is in the Credo section of what is otherwise a conventional six movement Mass, that Mozart finds this new style - an emphasis away from the counterpoint of Bach towards a new simplicity and direct expression.

The two Masses of December 1776 may not be on quite the same level of innovation as KV257 but do continue this tendency towards brevity. The "Spaur"Mass was given its name by Mozart's father Leopold and was written for the consecration of Count Friedrich von Spaur, the Dean of Salzburg Cathedral. This has one of Mozart's shortest attempts at the setting of the "Gloria" contrasting with the simple and moving Benedictus and the reverential close of the final movement. Similarly, in the "Organ solo"Mass (KV 259), it is the "Credo" which is Mozart's shortest setting of that wordy text. Here again the Benedictus takes pride of place and indeed gives the work its title, by combining a brilliant organ solo part in the texture. In fact, the brevity of these two Masses is such that they weigh in at a time of hardly fifteen minutes each.

MISSAE BREVES K 192, 194 & 220 "SPATZEN" (CD108)

Musical settings of the Christian Liturgy have existed since the Medieval and early Renaissance times, such as those by Josquin des Prez and Machaut developing up to the great works of Monteverdi and his contemporaries before the Baroque and Classical periods settings by Handel, Hasse,Mozart and Haydn. The inbuilt need for religious musical expression then continued with works by nineteenth century composers such as Berlioz, Dvorak and Verdi and even the more agnostic twentieth century continued with its fair share of religious works by Faure, Poulenc, Britten and Stravinsky among others. In Mozart's time these Masses were often divided into lengthier works under the title of "Missa Solemnis" such as Mozart's own C minor Mass (K 427), Haydn's six late masterworks and Beethoven's large scale work of that name. Many of Mozart's shorter works had their form dictated by the needs of the Cathedral in Salzburg where Archbishop Hieronymus Colloredo was insisting on short and uncomplicated works to accompany his religious services. That Mozart did not fully conform to his patron's wishes is no surprise given the nature of the composer's exploratory nature and inherent genius but it is significant that many of the works written during his time in Salzburg did, at least outwardly, attempt to conform to the wishes and specifications of the rather unloved Archbishop. Colloredo has, in fact, rather a worse reputation than he probably deserved. He was a man of some ability and with a definite musical taste and it is probably only because he came up against a musician of such undoubted genius as Mozart that frictions between the two developed.Mozart was not a man who could be subjected to control of his musicianship by any mere mortal and so even in the standard missae breves, there are progressive and extraordinary strokes at every corner.

The three Masses on this disc are extreme examples of Mozart's brevity in the setting of his text. The F major (K 192) and D major (K 194) works both date from the summer of 1774 and are both extremely brief. There are no orchestral preludes to any of the movements in the later work and the earlier Mass has orchestral introductions only to the opening Kyrie and the final Agnus Dei. The text is also delivered at a rapid pace and occasionally almost overlaps. The movements are also united by string motives and in the D major work the Gloria and Credo are thematically united. As well as all this brevity and the aspect almost of a comic opera type of near patter in the vocal parts, both Masses make use of very small orchestras. These are probably two of the liturgical settings closest to the ideals of the Archbishop rather than those of the composer. As such they show Mozart perhaps not altogether triumphing against adversity as proving his ability to turn his hand to commissioned works in the style and mode specified by his employers.

The final Mass in C major (K 220) has the affectionate title of "Spatzenmesse" or "Sparrow Mass", not because of any specific reference to bird sounds but because of a South German name for a violin figuration which occurs in the accompaniment to the Credo movement. This is truly Mozart at his very briefest, a Mass which lasts only some fifteen minutes in total. The "Spatzenmesse" dates from 1775, around the same time as the first performances of the opera "La Finta Giardiniera" in Munich at the beginning of that year. Although Mozart was in Munich at the time of composition, it is most likely that this Mass was another commission from Colloredo; it certainly does not fit in with a specifically Munich style. The work moves extremely rapidly and is, throughout, one of the most good-natured of Mozart's short liturgical works although it does not boast any particular high moments of inspiration. The work seems almost to be achieved in one single sweep, tempos changing little, except for an almost obligatory slowing down for the Benedictus, soloists merely adding point to the choral texture and the opening and closing movements relying on the same thematic motive.

TRINITATIS-MESSE K 167 - MISSA BREVIS K 140 (CD109)

Mozart's catalogue of works does not follow the usual pattern of opus numbers for each piece or collection of pieces but was only first comprehensively listed by his compatriot Koechel and first published by Ludwig Ritter in 1862. Koechel's catalogue, well-meaningly, listed all the works by the composer known to him at the time and in what he believed to be their chronological order ranging from the number one harpsichord work up to the final, unfinished Requiem of 1773. A second edition was prepared by Paul von Waldersee in 1905 and then a third substantially revised version was made by Alfred Einstein in 1936 where the new editor added newly discovered works and even changed the numberings of some of the previously known pieces together with an appendix of lost works in a non-chronological order. A more recent edition was published in 1964 and thus some of the works now have more than one number.

The effect of this cataloguing and recataloguing means that the list contains both appendices and spurious works (not generally later considered to be by Mozart) as well as a series order that may not always be exactly chronological. Some of these spurious works are known by their original composer's, some are more dubious. The Missa brevis given the Koechel number 140, thus immediately following what is now known as the "Waisenhaus" or "Orphanage"Mass is one of these such works and pleasant as it may seem to the contemporary ear, it belies weaknesses that make it seem a lesser work than its predecessor.

Archbishop Colloredo's taste in Masses was such that he required short and concise works from Mozart rather than the longer more Italianate style favoured south of the Alps at the time and thus Mozart was obliged after Colloredo's accession to compose a series of Missa breves quite different from his lengthy

"Waisenhaus"Mass (K 139). In 1773 Mozart set about writing two Masses in this new style - the incomplete Missa brevis (K 115) and the so-called "Trinitatis"Mass of 1773.

Although by no means the shortest of his Masses, the C major "Trinity"Mass follows a pattern of six short movements. The Mass is however not devoid of a certain splendour and grandeur - it is scored for oboes, two pairs of trumpets, timpani and strings (albeit minus violas). Mozart denies himself the operatic solos of some of the other Masses and contracts the two lengthiest sections - the Gloria and Credo - into single composite movements and relating sections within the movements to each other, creating what is basically a choral mass which somehow sticks to a sort of middle way, neither totally fugal and contrapuntal, nor lyrical. There is one exception here in the section at "Et vitam venturi" where Mozart allows himself a fully fugal section which most probably would not have pleased his Archbishop patron.

The effect of the Mass is perhaps one of more serious intent than some of the more Italian Masses such as K 139 or the later C minor "Great"Mass K 337. Indeed the purpose and the style of this Mass can be seen from Mozart's letter that he wrote to Padre Martini in September 1776 where he asserts that such Masses are "Very different from those of Italy … must not last more than three quarters of an hour … (but) … at the same time must have all of the instruments - trumpets, drums etc etc". In the "Trinitatis"Mass,Mozart achieves his (and the Archbishop's) goal perhaps with the loss of the musical effect of the more spacious and more lyrical Masses and religious pieces elsewhere.
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WAISENHAUS-MESSE K 139 - MISSA BREVIS K 65 (CD110)

In addition to the problems with Koechel's chronology of listings mentioned elsewhere in this set of CDs, the Mass in C minor (KV 139) begs the question that, if its dating is correct, this is an extremely mature work to have come from the pen of a composer who was supposedly hardly thirteen years of age at the time - even if that composer was the "wunderkind" we know Mozart to have been. Whatever date is given to the so-called "Waisenhausmesse", this is certainly one of Mozart's finest Masses, one of his most complex and one of his longest, rivalling indeed the later great Masses of Haydn as well as that C minor Mass of Mozart's that was to be left unfinished and is acknowledged as perhaps the finest of all his religious works before the Requiem. The date is confusing as officially a festive dedication of the orphanage in question took place in December 1768 in the presence of the Empress and her children but none of Mozart's known Masses are known specifically to have been written expressly for this occasion. Originally, the Mass was presumed to be the G minor Mass (KV 49) but the argument against such a supposition is that this is a missa brevis and would hardly have been suited to such a grand event.

Various scholars and authorities have argued the point and it has been suggested that the K 139 Mass may have been composed as late as 1772 rather than 1768. On the other hand it has been suggested that the December 1768 occasion offered Mozart a chance to impress the Imperial Court of young Mozart's exceptional gifts and that this may be a reason why this setting is so intense and expressive. As parts of the score are also written in Leopold's hand, it is likely that father was intent on helping son to produce of his very best.

The Mass is in five sections - Kyrie, Gloria, Credo, Sanctus and Agnus Dei and calls for four soloists, chorus and orchestra.Within each section are several subsections, some of which contain decidedly operatic arias for the various soloists. Particularly the more lyrical aspects of the Mass are based on the Italian models of Vienna's respected composer Johann Hasse with perhaps some side glances towards the dramatic style of Gluck. Joyful music mixes with the more operatically sensual aspects and solos, duets and choruses intermingle as does lyricism and counterpoint: subsections too are joined together by unifying orchestral passages into what is a remarkable work even for a young composer of undoubted genius.

Mozart wrote two examples of a missa brevis in his very early youth: one was composed for Vienna in the autumn of 1768 and a second was written for performance in Salzburg on February 5th 1769. It is the latter (K 65) which appears as a coupling on this disc. These Masses were written for ordinary Sunday services and use small orchestral forces, nor do they divide the Gloria and Credo into separate and independent sections. Also, the soloists are not given special arias but merely come from the chorus and then return to it.

The key signature of K 65 is highly significant as this was to be the key of Mozart's final Requiem. This short early Mass was written for the beginning of the forty hour prayer at the Chapel of Salzburg University and is thus a Lenten (Fastzeit) Mass which precluded the use of the Gloria although Mozart nevertheless composed the movement, presumably for use at future performances. The Mass is extremely concentrated and is well suited to the Lenten strictures. Amongst its highlights are the duet for soprano and alto in the Benedictus and the noteworthy Credo and short fugal sections of the Mass.
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DOMINICUS-MESSE K66 - MISSA BREVIS K49 - KYRIE K33 (CD111)

Leopold Mozart introduced both his young son Wolfgang and his daughter to the Courts of Europe and to the music of the time at an age which now may seem inappropriately young. Youth however was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy in a different way to ordinary offspring in our own time. The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximillian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, on a trip to Vienna, he had become a child composer. It was on that journey that Mozart contracted the scarlet fever which was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg. It was, however, on June 9th 1763 that the family began the most major of their tours to date - this was a journey that would ultimately lead to France and England and from which they would not return to Salzburg until the end of 1766.

During that journey and whilst staying in Paris, the young Mozart made his first attempt at setting the text of the Liturgy for the Mass. The result is a simple Kyrie setting (K 33) of June 1776 which shows the influence of his French hosts in its simple melodic nature. This is no match for the later D minor work (K 341), one of Mozart's most awesome settings of the text, but all young composers must begin somewhere and this is a creditable introduction to the world of Mozart's religious music.

Amazingly confident for its time, the Solemn Mass in C major (K 66) was written for the occasion of the ordination of Kajetan Hagenauer, son of the Mozart family's landlord who entered the Benedictine Monastery of Saint Peter in Salzburg whilst the Mozart family were on their Grand Tour. Hagenauer celebrated his first solemn Mass on 15th October 1769 and this lengthy Mass setting together with an offertory and antiphon was Mozart's gift to the family friend. The Mass is on a large scale, quite different from the later works written for Archbishop Colloredo and although it cannot be said to be on an equally inspired level

or to perhaps reach the heights of the later "Waisenhaus"Mass (K 139), it is nevertheless a remarkable achievement combining contrapuntal choral work and the Italian style quasi-operatic elements of arias, duets and ensembles. There are noteworthy lyrical sections at the Laudamus te of the Gloria and the Et incarnatus of the Credo and although the final Agnus Dei may lack something in maturity, the stern choral work of the Crucifixus is quite magnificent. The orchestra is a full one and makes its effect tellingly in the grander passages. Perhaps the often supposed shock of the new aspect of the "Waisenhaus" Mass is already prepared for in the more inspired passages of an early work like this which can be too easily overlooked when compared to the later great Masses.

The Missa Brevis in G major (K 49) which makes up the remainder of this disc is an example of a Mozart Mass at the opposite pole to the "Domenicus"Mass. This is Mozart at his most concise although it was not written for the austere Archbishop of Salzburg but rather in Vienna in 1768. Salzburg Masses did without viola parts but this Vienna missa brevis has the violas in the orchestra and unlike the many sectioned "Domenicus"Mass, Mozart here solves his problems of brevity by contracting the Gloria and Credo movements into single span sections and by unifying his melodic themes within these movements, he created a significant example of how such unification could be done. Early works these may all be, but they show the differing shade of the talent that Mozart was able to put to use in his wide-ranging ecclesiastical, choral works.
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LA BETULIA LIBERATA (CD112-CD113)

Mozart's Sacred Dramas

The city of Salzburg, where Mozart was born and lived until the spring of his twentyfifth year, developed from the seventh century onwards around its Benedictine abbey. A bishopric was subsequently instituted in the city, which came to flourish under the direct rule of the Holy Roman Emperor. Salzburg was also one of the main cities in the Austrian empire. The ruler of Austria by tradition also enjoyed the title of Holy Roman Emperor. From 1803, the prince-archbishop of Salzburg became an Elector entitled to participate in the election of a new emperor. This indicates that there were few cities which played such an important role in both the sacred and secular domains as Salzburg.

Owing to the importance of the city, successive generations of princes employed large bands of musicians to provide music at the Salzburg cathedral and court. In Mozart's time, the musical forces employed by the court included a choir consisting of thirty men and fifteen boys and an orchestra which consisted of two oboes, two trumpets, three trombones, four bassoons, twelve strings and a percussionist. As many as six organs were available. The archbishops of Salzburg over several generations employed leading musicians from Italy who played an important role in maintaining performances levels of the highest standard.

Once can thus well imagine how rewarding and substantial musical life in Salzburg must have been. In the case of church music alone, a full range of music was provided for masses presented on Sundays, holy days and all kinds of other religious ceremonies. The young Mozart composed much music for performance in Salzburg churches: one has merely to think of the sixteen masses and seventeen church sonatas.

The tradition of Austrian church music included a genre of sacred drama unique to Austria known as the Sepulcro. This genre was especially popular in Salzburg, and was performed as early as the seventeenth century at religious festivities held in churches and at the university. Mozart's own contributions to the genre of the sacred drama include two works composed when he was about twelve. Die Schuldigkeit des ersten Gebots, K 35, and Grabmusik, K 42 (35a), and La Betulia liberata, K 118 (74c). However, whereas the first two works were composed expressly for performance in Salzburg,Mozart composed La Betulia liberata in answer to a commission which he received in the course of a tour of Italy.

But in spite of this, Mozart's experiences gained in Salzburg played an equally important role in all three works.Mozart was never again to compose a sacred drama. He was appointed organist in 1779, after which his involvement with church music increased, but it seems possible that the composition of sacred dramas did not constitute a part of his official duties. Another possibility is that the vogue for opera meant that there were increasingly fewer opportunities for the performance of sacred dramas. It seems likely that the mood of the times was reflected in Mozart's creative work. The truth of the situation will no doubt become clearer as future research throws light on the overall historical development of the sacred drama.

Origins of the Sacred Drama La Betulia liberata, K 118 (74c)

It was at the beginning of December 1769 that the thirteen-year old Mozart embarked on his first tour of Italy together with his father Leopold. This was a tour of major proportions, lasting until the end of March 1771. This was no doubt a hazardous journey for a boy to make during the eighteenth century, but Leopold must have thought that, despite the risks, it was of supreme importance to allow his son to come into contact with the music of Italy, the musical centre of Europe at the time. Mozart was indeed profoundly influenced by the experiences he gained on this tour; among its fruits was inspiration for composition of his first opera seria, Mitridate, Ré di Ponto. This opera was performed with enormous success in Milan on 26 December 1770, and provided many people with an awareness of the young Mozart's genius.

Don Giuseppe Ximenes, Prince of Aragon, heard of this success from his residence in Padua and commissioned Mozart to compose an oratorio. In a letter written in Vicenza on 13 March 1771, Leopold states that Wolfgang is about to embark on composition of an oratorio. The performance of opera was prohibited in Catholic countries during the solemn Easter and Lent seasons, and Mozart appears to have been commissioned to compose his oratorio for performance in the place of an opera during the Lent season. Such was the background to the composition of the fifteen-year old Mozart's third sacred drama, La Betulia Liberata, or The Liberation of Bethulia.

According to a letter which Leopold wrote from Salzburg to Bologna in July 1771, Wolfgang was to submit the work to Padua in the course of a second Italian tour scheduled to begin in August 1771. This implies that the work had already been completed by then However, for some reason or other, there are no further references to performance of this work. It seems possible that it was not in fact performed during Mozart's lifetime.Mozart appears to have considered using La Betulia liberata once again in 1785 in answer to a commission for an oratorio from the Tonkünstler-Societät in Vienna. This was a time when he was fully occupied with concert activities and had no time to write new theatrical music. Although he might have done so were the performance to have taken place in a large theatre, he felt himself unable to spare the time to compose a large-scale work for a concert which would have brought him only the most negligible recompense. He therefore had the score of this youthful oratorio sent from Salzburg, but eventually abandoned his plan to have the work performed.

Why did Mozart never again consider having La Betulia liberata performed? Although one can do no more than surprise, he may well have considered that the work he composed when a mere stripling of fifteen was no longer worthy of his consideration. Even more, he may have considered the libretto to be completely outdated, not to mention the music to which he set this libretto. One should bear in mind that this was the year before the composition of The Marriage of Figaro. Mozart's eventual response to this Viennese commission involved the rewriting of an unfinished Mass in c minor, K 417a, in the form of a

cantata entitled Davidde penitente, K 469. It is easy to understand why Mozart no longer wished to draw attention to La Betulia liberata when one listens to the introspective, soulsearching music of this later cantata.

The work which Mozart composed at the age of fifteen, La Betulia liberata, was based on a text by Giovanni Metastasio, who was employed as poet laureate in Vienna. Metastasio was one of the supreme exponents of Italian drama, and his texts were used by many composers as libretti for operas and oratorios. The text used here by Mozart was written by Metastasio in 1734 on the command of Emperor Karl VI. La Betulia liberata is based on the story of the Book of Judith, contained in the Apocrypha of the Bible. This story was used by innumerable painters as subject matter for their work owing to the attractive images it presents: a chaste, beautiful and valiant woman, popular revolt, wily stratagems, the victory of justice and faith.

Indeed, the story includes all manner of dramatic elements, while its central theme is that of the spirit of devout faith. There could surely be few subjects more appropriate to an oratorio with a strongly dramatic content. Metastasio's text follows the Bible closely in respect of both dramatis personae and the unfurling of the tale itself. It is a text of the highest quality which brings out the dramatic elements of the story, depicts the psychology of the characters with moving lyricism, and generates a powerful dynamism through its overall contrast between fast- and slow-moving passages. It thus became a model for oratorio texts during the eighteenth century. The first composer to set Metastastio's text appears to have been Georg Reutter (1708 – 1772).Many other composers thereafter set the text to music, and as many as thirty works employing it appeared.

Various conventions had to be observed by composers creating oratorios for performance during the Easter and Let seasons. The subject matter had to be taken from the Old Testament, and the oratorio had to consist of two parts. A work would be structured to consist of recitatives and arias. The arias were in the dacapo style similar to that of opera seria, while the recitatives might be accompanied by basso continuo or by a richly expressive orchestral part. The chorus also played a significant role. Metastasio's text was structured ideally for the realisation of such conventions. Oratorios were considered to represent a genre of dramatic music without stage props, costumes and theatrical gestures, although in practice they appear to have been performed in many different styles inside churches. The performers did in fact sometimes wear costumes, and some kind of basic dramatic presentation was often provided. There are many extant oratorio texts and scores which specify dramatic techniques and props very much in the manner of an opera.

The Music of La Betulia liberata

Mozart set Metastasio's text in the style of an Italian opera seria. The main influence underlying the work is thought to have come from the German composer Johann Adolph Hasse, the foremost practitioner of the Neapolitan oratorio. But one should not belittle the astonishing intuitive grasp of drama which Mozart shows here. The sense of overall dramatic contrast and the characterisation are essentially products of Mozart's own gifts as an operatic composer. The work begins with an overture which is followed by Part I, consisting of eight recitatives, eight arias and a final chorus, and Part II, consisting of seven recitatives, six arias, and a final chorus.

The music of the Overture is scored for an orchestra consisting of two oboes, two bassoons, four horns, two trumpets, first violins, second violins, violas, and basses. The Overture is in the key of D minor throughout; it begins allegro in 4/4 time, thereafter moving into andante in 3/4 time, and presto in 2/4 time.

The work begins dynamically on the tonic in the key of a minor. The powerful figure repeated at the outset by the violins and the detailed figurations which appear soon after in the low-pitched instruments, provide the main motifs for the work as a whole. Both are highly dynamic. The central section is a lyrical one in which an attractive melody is presented mainly by the strings. The music suddenly regains its dynamism for the final section, which features the opening figure of the overture presented in more concentrated form. The dynamism and strength seem to be symbols for Bethulia and the imminent crisis which awaits the city. This moods is blended with one of brightness, symbolic of hope for the future. This is an overture with that freshness which distinguishes Mozart's early work. Let us now take a brief look at the music associated with each of the characters, centring on the aria sections.

It is the arias which play the central role in this work. They are essentially da capo arias prefaced by recitatives, their respective quantity and scale being determined in accordance with the relative importance of the characters. Continuo accompaniment alone is generally used in the recitative sections, although orchestral accompaniment is also employed in several special cases.

The central figure of the drama is Judith (Giuditta). The role of this exceptional woman who saves the city of Bethulia is given to a contralto. Judith is a woman characterised by her sense of justice, faith, courage, strength, and at the same by her chastity and introspective, modest character. The contralto is obviously the vocal range most suited to the portrayal of such features. Judith's arias, sung with great expression in a very low tessitura, fully convey this woman's character. Judith's character is immediately evident in her first aria (Aria No. 5, Del pari infeconda, andante, F major, 3/4). The bright tone colours of the woodwinds suggest her warm character, while the imposing harmonies in thirds are symbolic of her courage. Especially worthy of mention is the recitative which precedes this aria. Judith appears in the middle of a dialogue between Chabris and Amital, whereupon the orchestra takes over the accompaniment from the continuo and the music expands in scale. This effect makes her appearance all the more effective tthan if the orchestra had been used to provide the accompaniment form the start of the recitative.

In her second aria (Aria No. 8, Parto inerme e no pavento, allegro, G major, 4/4), Judith appears clad in lavish finery, her resolute spirit depicted dramatically in the bold harmonies. Her third aria (Aria No. 12, Prigioner che fa ritorno, adagio, D major, 2/2, is preceded by an extensive recitative with orchestral accompaniment in which the slaying of Holofernes is portrayed. Here too, Judith finds herself in the company of others, but it is her recitative alone which is provided with orchestral accompaniment. The ensuing and magnanimity which suggests the cooling of strong passions. This manner of portrayal of Judith attains its zenith in the exchange between Judith and the choir in the final chorus (No. 16, Lodi al gran Dio, andante, e minor, 4/4). Here, the hard-spirited choir contrasts strongly with the attractive presentation of the warmth and gentility of this opulent woman.

Amital, a noble Israelite woman, is portrayed by a soprano in a spirit of brilliance and lightness.Mozart allocates her three arias. The first (Aria No. 3, Non hai cor, allegro, E-flat major, 4/4) emphasises Amital's deceptive brilliance. She censures Ozias for seemingly abandoning the long-suffering people, her rebukes being symbolised by syncopatory figures in the violins.

In her second aria (Aria No. 11, Quel nocchier, allegretto, B-flat major, 4/4), with a sharp tongue she likens the desperate Bethulia to a ship at the mercy of a storm and the governor of the city to the ship's captain. The music at this stage is at its most descriptive anywhere in the work; the ferocity of a shipwreck is portrayed musically in a highly skilled manner. However, the most beautiful and elegant music appears towards the end of Part II. This aria (Aria No. 14, Con troppa rea viltà, andante, E major, 2/2) is similar in many respects to the first aria in E-flat major, although it is set in the gentler key of E major. Mozart succeeds magnificently in these arias in showing the transformation of Amital's spirit from one of arrogance to one of docility. The gentle accompaniment by

strings alone, the tempo wavering between adagio and andante, and the fluent melodies seem to reflect Amital's friendly spirit and gentle feelings. The adagio section, Pietà, Signor pieta, features subtle orchestral nuances full of affection and tenderness.

The full-bodied heaviness of Judith is beautifully coloured and supplemented by Amital as well as by the tenor role of Ozias, governor of Bethulia. Ozias is also entrusted with four arias, and the most important parts of the oratorio are all introduced by this character. In Aria No. 1 (D'ogni colpa, allegro aperto, B-flat major, 4/4) in Part 1 it is Ozias's duty to reassure the inhabitants of Bethulia that all is in order. In this second aria (Aria No. 4, Pietà se irato sei, adagio, c minor, 2/2, with chorus), Ozias expresses his dismay that he will soon have to hand the city over to its foes: a mood of pathos thus pervades the whole aria. This aria symbolises Ozias and his identification with his people. The pizzicati strings create a particularly strong impression suggesting an attitude of prayer and supplication.

Ozias's third aria (Aria No. 6) is a repeat of Aria No. 4, the two arias interspersed by the appearance of Judith. The singer thus has to perform the same music twice. In the present performance, Ernesto Palacio, who sings the role of Ozias, performs Aria No. 4 in a spirit of pathos and despair, while he renders Aria No. 6 in a mood of optimism and decisiveness. The fourth aria (Aria No. 10, Se Dio veder tu vuoi, andante, A major, 2/4) is situated in the first half of Part II, conventionally the most important section of a sacred drama. The development of the plot is here interrupted: in the preceding recitative Mozart employs a manner of development unique to the genre of the oratorio based on exchanges between the characters on theological subjects. The ensuing aria is full of bright and attractive melodies which demonstrate the unwavering quality of Ozia's faith. The coloratura figures are imbued with a spirit of peace and tranquillity.

Achior, prince of the Ammonites, is set in opposition to Ozias. Mozart gives two arias to this bass role. The first is Aria No. 7 (Terrible d'aspetto, allegro, C major, 4/4) describes Holofernes's awful cruelty by means of tempestuous motion in the strings and wild scalar movement. The terror is emphasised by the very absence of Holofernes. Achior believes only in Nebuchadnezzar, not in Jehovah, the god of Abraham, in consequence of which he sings in a manner full of anger, anxiety, and vacillation. However, he sings his second aria (Aria No. 13, Te solo adoro, andante, F major) after coming into contact with Judith's faith; in this aria he sings of his conversion to worship of the one and only God of Abraham. The second aria is one of formal simplicity, although it abounds with forceful music noteworthy especially for its impressive bass line and confident rhythm. Mozart intends this music to express spiritual transformation in the manner of Amital's own transformation. The mental changes undergone by the two characters Amital and Achior may well be considered to be the focal points of this oratorio.

One aria each is allocated to the two characters Chabris and Charmis, who are rulers of Bethulia together with Ozias. In Chabris's aria (Aria No. 2, Ma quel virtù, moderato, g minor, 6/8) Mozart employs the strings to transmit a mood of unrest and doubt which conveys the vacillations of Chabris's spirit and his concern for the doomed city of Bethulia. Charmis in his aria (Aria No. 15, Quei moti che senti, allegro, e minor) describes in a restless manner the rout of the enemy. These two arias are both in the minor, the tonality which Mozart considered most suited to the expression of unstable emotions.

The choral writing centres entirely around simple harmonic progressions. The final chorus, in particular at its climax, is composed in a manner suggestive of the chorale writing in Bach's cantatas.With their extremely simple motion, the choral parts are sandwiched concisely but solidly between the orchestra and the soloists, thereby tightening the overall form and structure of the work.Mozart's use of this compositional technique in the finale results in the music ending on a tone of religious severity.

Characters and Plot
Time: Reign of Nebuchadnezzar, king of the Assyrians.
Place: Israelite city of Bethulia.
Dramatis personae: GIUDITTA (Judith), a widow from Bethulia ALTO
AMITAL, a noble Israelite woman from Bethulia SOPRANO
OZIA (Ozias), governor of Bethulia TENOR
ACHIOR, prince of the Ammonites BASS
CABRI (Chabris), a elder of Bethulia SOPRANO
CARMI (Charmis), an elder of Bethulia SOPRANO
The people of Bethulia CHORUS

Nebuchadnezzar, king of the Assyrians at Nineveh, conducted an aggressive campaign, attacking neighbouring peoples in an attempt to gain control over the widest possible area. He therefore sent Holofernes, captain of his host, to attack the city of Bethulia, home of the Israelites. Holofernes surrounded the city and captured the fountain which supplied it with water. Deprived of their source of water, the people of Bethulia began to die of thirst and lose their resolve to continue the struggle.

Part I of the oratorio opens to this tragic background with Ozias addressing the citizens to expatiate on the value of faith, hope, and love (Aria No. 1). However, Chabris and Charmis point out that the people are already severely weakened, to which Ozias implores God for his aid. The noble Israelite woman Amital goes to Ozias to persuade him to surrender to the foe and hand over the city and its people; at least survival will be possible if the gates are opened (Aria No. 3). The citizens support her, but Ozias replies by asking that a final decision on surrender be postponed for five days. Hearing how events are progressing, Judith comes on to the scene. She is the beautiful widow of Manasses, for whom she has been in mourning for five years.With her reputations a woman of devout faith, Judith berates the people for their cowardice and proposes her own plan to deal with the city's plight. She begs the people meanwhile to await divine assistance (Aria No. 5.). Judith's appeal strikes a responsive chord among the people, who entrust her with the fate of the city. Charmis then appears to announce that he has found one of the enemies, Achior, prince of the Ammonites, bound and rejected by his comrades. Achior had been banished for having dared to suggest to Holofernes that the people of Bethulia would be victorious if they remained faithful to God. Judith, who had disappeared from the scene for some time, then reappears. However, this time she is no longer clad in widow's weeds but in magnificent finery and strongly perfumed. She says valiantly that she is going to leave the city unarmed (Aria No. 8). This marks the end of Part I.

Part II begins after Judith's departure with Ozias and Achior debating points of theology. Ozias, who places his faith in the almighty Jehova, describes the true nature of God to the heathen Achior. Amital then appears and, not understanding what is occurring, becomes angered at the passage of events (Aria No. 11). Judith returns accompanied by the excited voices of the people. She gives a detailed description of how she has managed to slay Holofernes. She had entered the enemy camp and used her beauty to get Holofernes to relax his guard. He had fallen asleep in an intoxicated stupor, whereupon Judith had decapitated him. She accepts the heathen Achior into the Bethulian camp (Aria No. 12). Achior is overwhelmed by Judith's spiritual fortitude and declares his conversion to the God of Abraham (Aria No. 13). Amital is ashamed at her previous exhibition of cowardice (Aria No. 14). Charmis announces that with loud moaning and

wailing the forces of Holofernes have withdrawn and the enemy is no more (Aria No. 15). Bethulia has been saved. The people extol Judith, who replies by saying that God has been the true saviour and it is God alone to whom praises should be offered. The Bethulians thus direct their praises to the Almighty (Chorus No. 16).

DIE SCHULDIGKEIT DES ERSTEN GEBOTS (CD114-CD115)

MASONIC MUSIC (CD116))

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Sung texts

NOTTURNI K 436, 437, 438, 439, 346, 549 (CD45)

I K 346

Luci care, luci belle,
cari lumi amate stelle date calma a questo core,
date calma a questo core.
Se per voi sospiro moro idol mio,
mio bel tesoro forza e lo Dio d'amore,
forza e sol del Dio d'amore.

II K 438

Se lontan ben mio tu sei son eterni i dì per me,
son eterni i dì per me, se lontan tu sei son eterni i dì per me !
Son momenti i giorni miei idol moi,
vicino a te, idol moi, vicino a te, vicino a te, vicino a te.

III K 439

Due pupile amabili m'han piegato il core e se pieta
non chiedo a quelle luci belle per quelle,
si, per quelle io morirò d'amore, e se pietà
non chiedo a quelle luci bele per quelle,
si, per quelle io morirò d'amor, morirò, morirò

IV K 549

Più non si trovano fra mille amanti
sot due bell' anime, che sian constanti,
e tuti alle parlano dì fedeltà, e tutti parlano dì fedeltà !
E il reo costume tanto s'avanza, che la constanza
di chi ben ama ormai si chiama semplicità,
ormai si chiama semplicità, si chiama semplicità,
si chiama semplicità, si chiama semplicità.

V K 436

Ecco quel fiero intante, Nice, mia Nice addio
Come vivrò, beno, così lontan da te,
come, come, così lontan da te?
Io vivrò sempre pene, io non avrò più bene e tu,
chi sa ae mai ti sovverrai di me, e tu,
chi sa se mai ti sovverrai, ti sovverrai di me!
Ecco quel fiero istante ; Nice, mia Nice addio.
Come vivrò ben mio, così lontan da te,
come, come, così lontan da te, così lontan dat te, così lontan da te?

VI K 437

Mi lagnerò tacendo della mia sorte avara,
della mia sorte avara; ma ch'io non t'ami, o cara,
non lo sperar da me, non sperar, non lo sperar,
sperar a me, ma ch'io non t'ami, non lo sperar,
non lo sperar da me, non lo sperar da me !
Crudele, in che t'offendo, crudele, in che t'offendo,
se resta a questo petto il misero diletto,
di sospirar per te, di sospirar per te ?

REQUIEM K626 (CD97)

1. Requiem aeternam dona eis, Domine,
et lux perputua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.-
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

2. Kyrie eleison.
Christe, eleison.
Kyrie eleison.

3. Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus !

4. Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix Justus sit securus?

5. Rex tremendae majestatis
qui salvandos salvas gratis
salva me, fons pietatis.

6. Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

7. Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

8. Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

9. Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu,
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini ejus.

10. Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,

quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam.-
quam olim Abrahae promisisti
et semini ejus.

11. Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

12. Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

13. Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

14. Lux aeterna luceat eis, Domine,
Cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.-
Cum Sanctus tuis in aeternum,
quia pius es.

LITANIAE KV 109-234 (CD98)

1. Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos, Christe exaudi nos.
Pater de coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere
nobis.
Spiritus Sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere
nobis.

2. Panis vivus, qui de coelo descendisti
Deus absconditus et Salvator,
miserere nobis.
Frumentum electorum,
vinum germinans virgines,
panis pinguis et deliciae regum,
miserere nobis.
Juge sacrificium, oblatio munda,
agnus absque macula,
miserere nobis.
Mensa purissima, angelorum esca,
manna absconditum, miserere nobis.
Memoria mirabilium Dei,
panis superstubstantialis,
miserere nobis.

3. Verbum caro factum,
habitans in nobis,
miserere nobis.

4. Hostia sancta, calix benedictionis,
Miserere nobis.
Mysterium fidei, miserere nobis.
Praecelsum et venerabile Sacramentum,
miserere nobis.
Sacrificium omnium sanctissimum,
vere propitiatorium pro vivis et
defunctis,
miserere nobis.

Coeleste antidotum, quo a peccatis
praeservamur, Miserere nobis.
Stupendum supra omnia miracula,
miserere nobis.
Sacratissima Dominicae passionis
commemoratio,
donum transscendens omnem
plenitudinem,
memoriale praecipuum divini amoris,
divinae affluentia largitatis, miserere nobis.
Sacrosanctum et augustissimum
mysterium,
pharmacum imortalitatis, miserere nobis.

5. Tremendum ac vivificum Sacramentum,
Miserere nobis.

6. Panis omnipotentia verbi caro factus,
incruentum sacrificium cibus et conviva,
Miserere nobis.
Dulcissimum convivium,
cui assistunt Angeli ministrantes,
Miserere nobis.
Sacramentum pietatis, vinculum
caritatis,
offerens et oblatio,
spiritualis dulcedo in proprio fonte
degustata,
miserere nobis.
Refectio animarum sanctarum, miserere
nobis.

7. Viaticum in Domino morientium,
Miserere nobis.

8. Pignus futurae gloriae, miserere nobis.

9. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

10. Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos, Christe exaudi nos.
Pater de coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere nobis.
Spiritus Sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.

11. Sancta Maria, ora pro nobis.
Sancta Dei genitrix, sancta Virgo
virginum,
ora pro nobis.
Mater Christi, mater divinae gratiae,
mater purissima, mater castissima, ora
pro nobis.
Mater inviolata, mater intemerata, ora
pro nobis.
Mater amabilis, mater admirabilis,
Mater Creatoris, mater Salvatoris,
ora pro nobis.
Virgo prudentissima, virgo veneranda,
virgo praedicanda, ora pro nobis.
Virgo potens, virgo Clemens,

virgo fidelis, ora pro nobis.
Speculum justitiae, sede sapientiae,
causa nostrae laetitiae, ora pro nobis.
Vas spirituale, vas honorabile,
vas insigne devotionis, ora pro nobis.
Rosa mystica, turris Davidica, ora pro nobis.
Turris eburnea, domus aurea.
Foederis arca, janua coeli,
stella matutina, ora pro nobis.

12. Salus infirmorum, refugium peccatorum,
consolatrix afflictorum, ora pro nobis.
Auxilium Christianorum, ora pro nobis.

13. Regina Angelorum, ora pro nobis.
Regina Patriarcharum,
Regina Prophetarum, ora pro nobis.
Regina Apostolorum, ora pro nobis.
Regina Martyrum, ora pro nobis,
Regina Confessorum, Regina Virginum, ora pro nobis.
Regina Sanctorum omnium, ora pro nobis.

14. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

LITANIAE KV 125-195 (CD99)

1. Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos, Christe exaudi nos.
Pater de coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere nobis.
Spiritus Sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.

2. Panis vivus, qui de coelo descendisti
Deus absconditus et Salvator,
miserere nobis.
Frumentum electorum,
vinum germinans virgines,
panis pinguis et deliciae regum,
miserere nobis.
Juge sacrificium, oblatio munda,
agnus absque macula,
miserere nobis.
Mensa purissima, angelorum esca,
manna absconditum, miserere nobis.
Memoria mirabilium Dei,
panis superstubstantialis,
miserere nobis.

3. Verbum caro factum,
habitans in nobis,
miserere nobis.

4. Hostia sancta, calix benedictionis,
Miserere nobis.

Mysterium fidei, miserere nobis.
Praecelsum et venerabile Sacramentum,
miserere nobis.
Sacrificium omnium sanctissimum,
vere propitiatorium pro vivis et
defunctis,
miserere nobis.
Coeleste antidotum, quo a peccatis
praeservamur,
Miserere nobis.
Stupendum supra omnia miracula,
miserere nobis.
Sacratissima Dominicae passionis
commemoratio,
donum transscendens omnem
plenitudinem,
memoriale praecipuum divini amoris,
divinae affluentia largitatis, miserere
nobis.
Sacrosanctum et augustissimum
mysterium,
pharmacum imortalitatis, miserere nobis.

5. Tremendum ac vivificum Sacramentum,
Miserere nobis.

6. Panis omnipotentia verbi caro factus,
incruentum sacrificium cibus et conviva,
Miserere nobis.
Dulcissimum convivium,
cui assistunt Angeli ministrantes,
Miserere nobis.
Sacramentum pietatis, vinculum
caritatis,
offerens et oblatio,
spiritualis dulcedo in proprio fonte
degustata,
miserere nobis.
Refectio animarum sanctarum, miserere
nobis.

7. Viaticum in Domino morientium,
Miserere nobis.

8. Pignus futurae gloriae, miserere nobis.

9. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

10. Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos, Christe exaudi nos.
Pater de coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere
nobis.
Spiritus Sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.

11. Sancta Maria, ora pro nobis.
Sancta Dei genitrix, sancta Virgo
virginum,
ora pro nobis.
Mater Christi, mater divinae gratiae,

mater purissima, mater castissima, ora
pro nobis.
Mater inviolata, mater intemerata, ora
pro nobis.
Mater amabilis, mater admirabilis,
Mater Creatoris, mater Salvatoris,
ora pro nobis.
Virgo prudentissima, virgo veneranda,
virgo praedicanda, ora pro nobis.
Virgo potens, virgo Clemens,
virgo fidelis, ora pro nobis.
Speculum justitiae, sede sapientiae,
causa nostrae laetitiae, ora pro nobis.
Vas spirituale, vas honorabile,
vas insigne devotionis, ora pro nobis.
Rosa mystica, turris Davidica, ora pro
nobis.
Turris eburnea, domus aurea.
Foederis arca, janua coeli,
stella matutina, ora pro nobis.

12. Salus infirmorum, refugium peccatorum,
consolatrix afflictorum, ora pro nobis.
Auxilium Christianorum, ora pro nobis.

13. Regina Angelorum, ora pro nobis.
Regina Patriarcharum,
Regina Prophetarum, ora pro nobis.
Regina Apostolorum, ora pro nobis.
Regina Martyrum, ora pro nobis,
Regina Confessorum, Regina Virginum,
ora pro nobis.
Regina Sanctorum omnium, ora pro
nobis.

14. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

VESPERAE SOLENNES KV 321-339 (CD100)

1. Dixit Dominus Domino meo: Sede a dextris meis:
Donec ponam inimicos
tuos, scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
In splendoribus sanctorum: ex utero
Ante luciferum genui te.
Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum
ordinem Melchisedech:
Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquasabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
Et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.

2. Confitebor tibi Domine in toto corde meo:

in consilio justorum, et congregatione.
Magna opera Domini;
exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum
saeculi.
Memoriam fecit, mirabilium suorum,
misericors et miserator et justus:
escam dedit timentibus se.
Memor erit in saeculum testamenti sui:
virtutem operum suorum annuntiabit
populo suo.
Ut det illis hereditatem gentium:
opera manuum ejus veritas et judicium.
Fidelia omnia mandata ejus,
confrimata in saeculum saeculi:
facta in veritate et aequitate.
Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.
Gloria Patri ...

3. Beatus vir, qui timet Dominum:
in madatis ejus volet nimis.
Potens in terra erit semen ejus ,
generatio rectorum benedicetur.
Gloria et divitiae in domo
et justitia ejus manet in saeculum
saeculi.
Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.
Jucundus homo qui miseretur et
commodat.
Disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus:
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Non commovebitur donec despiciat
inimicos suos.
Dispersit, dedit pauperibus:
justitia ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.
Peccator videbit, et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.
Gloria Patri....

4. Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat, et humilia respicit
in coelo et in terra ?
Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut collocet eum cum principibus
populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria Patri...

5. Laudate Dominum omnes gentes:

laudate eum omnes populi.
Quoniam confirmata est super nos
misericordia ejus: et veritas Domini
manet in aeternum.
Gloria Patri...

6.Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
Et misericordia ejus
a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri...

REGINA COELI KV 108-127-276 - SANCTA MARIA KV 273 (CD101)

Regina coeli
Regina coeli laetare, alleluja.
Quia quem meruisti, portare, alleluja,
resurrexit, sicut dixit, alleluja.
Ora, pro nobis Deum, alleluja.

Sancta Maria, mater Dei, K 273
Sancta Maria,
mater Dei,
ego omnia tibi debeo,
sed ab hac hora singulariter
me tuis servitiis devoveo,
te patronam,
te sospitatricem eligo.
Tuus honor et cultus aeternum
mihi cordi fuerit,
quem ego nunquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.
Sancta Maria,
tu pia me pedibus tuis
advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

OFFERTORIA (CD102)

Scande coeli limina, K 34
1. I. Aria
Scande coeli limina,
anima sanctissima,
per lampadum luces,
quos superi duces
itineris obviam dant.
Sed quaeso ?
Quid nati ?
Qui tacti amore,
afflicti dolore,
hic orphani stant.

2. II. Coro
Cara o pignora,
protegam vos,
coeli ut patria
societ nos.

Inter natos mulierum K 72
3. Inter natos mulierum non surrexit major
Joanne Baptista, qui viam Domino
praeparavit in eremo.
Ecce agnus Dei, qui tollit peccata mundi.
Alleluja.

Benedictus sit Deus K. 117
4. Coro
Benedictus sit Deus Pater,
unigenitusque Dei Filius,
Sanctus quoque Spiritus ;
quia fecit nobiscum
misericordiam suam.

5. Aria
Introibo dominum tuam, Domine,
in holocaustis
reddam tibi vota mea,
quae distinxerunt labia mea.

6. Coro
Jubilate Deo omnis terra.
Psalmum dicite nomini eius,
date gloriam laudi eius.

Sub tuum praesidium, K 198
7. Sub tuum praesidium confugimus,
sancta Dei genetrix.
Nostras deprecationes
ne despicias
in nesessitatibus nostris,
sed a periculis cunctis
libera nos semper.
Virgo gloriosa,
et benedicta,
Domina nostra,
mediatrix nostra,
advocata nostra.
Tuo filio
nos reconcilia,
nos commenda,
nos repraesenta.

Misericordias Domini, K 222
8. Misericordias Domini
cantabo in aeternum.

Venite, populi K 260
9. Venite, populi, venite, de longe venite,
et admiramini gentes an alia natio, tam grandis,
quae habet Deos, appropinquantes,
sibi sicut Deus, Deus noster Deos adest nobis,
cujus in ara veram praesentiam
contemplamur jugiter
per fidem vivam ; an alia natio tam grandis ?
O sors cunctis beatior, sola fidelium,
quibus panis fractio et calicis communio est
in auxilium.
Eja ergo epulemur in azymis veritatis et
sinceritatis
et inebriemur, vino laetitiae sempiternae,
an alia natio tam grandis?
Venite populi, venite!

Alma Dei creatoris
10. Alma Dei creatoris sedet rei peccatoris mater clementissima.
Tu fac clermens quod rogamus fortes ad certamina.

God is our refuge, K 20
11. God is our refuge and strength,
a very present help in trouble.

Miserere, K 85
12. Miserere mei, Deus, secundum magnam misericordiam tuam.

13. Amplius, lava me ab iniquitate mea: et a peccato meo munda me.

14. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.

15. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

16. Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

17. Cor mundum crea in me, Deus: et spiritum rectum innova, in visceribus meis.

18. Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.

19. Libera me de sanguinibus, Deus, salutis meae: et exsultabit lingua mea justitiam tuam.

Quaerite primum regnum Dei, K 86
20. Quaerite primum regnum Dei
et justitiam ejus:
Et haec omnia
adjicientur vobis.
Alleluja.

Zwei deutsche Kirchenlieder KV 343
21. O Gottes Lamm, dein Leben
Hast du als Lösegeld
Am Kreuz uns dargegeben;
Du starbst für alle Welt.
Wem das Verdienst hienieden
Des Glaubens du verlieh'n,
Nimm dort zum Lohn in Frieden
Zu deinen Sel'gen hin.
Die fromm in dir entschlafen,
Laß frei von Qual und Pein
Laß frei von ew'gen Strafen
Bei dir, o Jesu, sein!
Laß gnädig sie empfinden,
Herr, deines Leidens Kraft,
Befreiung von den Sünden,
Was dein Genuß verschafft!

22. Als aus Ägypten Israel, vom Volke der Barbaren,
Gezogen aus dem Heidentum die Kinder Jakobs waren,
Da ward Judäa Gott geweiht
Und Israel gebenedeit
Zu seinem Reich und Erbe.

Das Weltmeer sah's, erstaunt' und floh;
der Jordan wich, floß klemmer,
Wie Widder hüpften Berg' empor und
Hügel wie die Lämmer,

Was war dir,Weltmeer, daß du flohst?
Dir, Jordan, daß zurück du zohst?
Was hüpften Berg' und Hügel?

Vor ihres Gottes Gegenwart, durch den
die Schöpfung lebet,
Vor Gottes Jakobs Angesicht hat Erd'und
Meer gebebet,
Vor ihm, dess'mächt'ge Wunderkraft
Aus Stein und Felsen Seen schafft,
Aus Kiesel Wasserquellen.

Nicht uns gib Ehre, Herr, nicht uns, Dein
Ruhm soll alles füllen;
Allein um der Erbarmungen, um deiner
Wahrheit willen.
In Dir nur ist Vollkommenheit,
Und all Dein Tun Barmherzigkeit;
Preis sei nur Deinem Namen!

Daß nun nicht mehr mit Frevlerspott das
Volk der Heiden fraget:
Wo ist ihr allgewalt'ger Gott, der ihrer Sorge traget?
Im Himmel thront Gott, unser Herr,
Und was er will, das schaffet er
Allmächtig, gütig, weise.
Der Heiden Götzen, Silber, Gold, die nur
durch sie entstehen,
Die haben Ohren, hören nicht, und Augen,
die nicht sehen,
Und Mund und Kehle, die nicht spricht.
Sie riechen, tasten, gehen nicht
Mit Nase, Händen, Füßen.

Gleich ihnen werde, der sie macht und
der auf sie vertrauet;
Doch Israels und Aarons Haus hat auf den
Herrn gebauet,
Und jeder Fromme hofft auf ihn.
Darum wird Rettung ihm verlieh'n.
Gott ist sein Schirm, sein Helfer!

Stets war Gott unser eingedenk, wenn
Übels uns begegnet;
Er hat gesegnet Israel, hat Aarons Haus gesegnet.
Der Herr ließ allen, die ihn scheu'n,
Erbarmung, Segen angedeih'n,
Vom Mind'sten bis zum Größten.

Noch ferner komm auch Gottes Heil auf
euch und eure Kinder,
Stets werde seines Segens mehr und stets
des Argen minder.
Der Erd'und Himmel hat gemacht,
Der Herr sei seines Volks bedacht,
Schütz' uns, sein salig Erbe!

Du gabst, Herr, dess' die Himmel sind,
das Erdreich Menschensöhnen;
Von Toten, die der Abgrund schlingt, wird
nicht dein Lob ertönen;
Doch wir, in denen Leben ist,
Wir preisen Dich von dieser Frist
In ewig ew'ge Zeiten!

LATIN MOTETS (CD103)

1. **Veni sancte spiritus K 47**
Veni, Sancte Spiritus,
Reple tuorum corda fidelium
Veni, Sancte Spiritus,

Et tui amoris in eis ignem accende:
Qui per diversitatem linguarum
cunctarum,
Gentes in unitate fidei, congregasti.
Alleluia

Te deum laudamus kv141
2. Te Deum laudamus,
te Dominum confitemur.
Te aeternam Patrem
omnis terra veneratur.
Tibi omnes Angeli,
tibi coeli et universae potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia.
Patrem immensae majestatis;
venerandum tuum verum et unicum Filium,
sanctum quoque Paracletum Spiritum.
Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes
in gloria Patris.
Judex crederis esse venturus.

3. Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine redemisti.

4. Aeterna fac cum Sanctis tuis
in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos et extolle illos
usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum
et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri!
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

5. In te, Domine, speravi:
non confundar in aeternum.

6. **Ergo interest K 143**
Ergo interest,
an quis male vivat,
an bene?
Fidelis anima,
cogita vias tuas,
facileque
quis tibi sit
videbis exitum.
Est aliquid,
iram promeruisse,
an gratiam !

Quaere superna,
fuge terrena,
non cura reliqua,
nil enim sunt.
Hoc dabit gaudia,
mortis solatia
in coelis praemia,
eterna quae sunt.

7. **Kommet her, ihr frechen sünder K 146**
Passionslied, Textdichter unbekannt
Kommet her, ihr frechen Sünder,
seht den Heiland aller Welt !
Sprecht, ist gegen seine Kinder
je ein Vater so bestellt?
Jesus leidet tausend Qualen,
bis er selbst den Geist aufgibt,
um am Kreuz die Schuld zu zahlen,
die der tolle Mensch verübt.
Kommet, seht Mariam eben
an dem Fuß des Kreuzes an!
Kann es eine Mutter geben,
die so zärtlich lieben kann?
Ach! mit Tränen muß sie sehen,
wie ihr Sohn am Kreuze stirbt,
und sie läßt es doch geschehen,
daß der Mensch sein Heil erwirbt.
Danket nun für solche Liebe,
so der Mutter als dem Sohn,
und verschreibt auch eure Triebe
lebenslang zu ihrem Lohn;
treffet einen Bund mit ihnen,
stets im Lieben treu zu sein,
und hinfüro eure Sinnen
bloß zu ihrem Dienst zu weih'n.

Exsultate, Jubilate K 165
8. Exsulate, jubilate
o vos animae beatae
summa Trinitas revelatur
et ubique ad oratur
date illi gloriam.

9. Tandem ad venit hora,
qua Deum collimus in Spiritu
et veritate, et nomen illius magnum
in omni loco est.
Debitum iam illi sit a sacrificiumsed
ter Mariam accedamus in fide
ad fortem gratiae,
ad thronum misericordiae,
ut magis acceptabile
sit hoc obsequium.

10. Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

11. Alleluja.

Dixit et Magnifcat K 193
12. **Dixit dominus**
Dixit Dominus Domino meo
Sede a dextris meis:
Donec ponam inimicos tuos,
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae

In splendoribus sanctorum:
ex utero ante
luciferum genuite.
Juravit Dominus, Dominus juravit,
et non poenebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die irae suae reges.
Judicabet in nationibus,
implebet ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea ex altabit caput.
Gloria Patri, et Fillio,
et Spiritu Sanctum.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.

13. **Magnificat**
Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo
salutari meo.
Quia respexit spiritus humilitaten
ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eium.
Fecit potentiam in bracchio suo:
dispersit superbos
mente cordis sui.
deposuit potentes de sede,
et altavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.'
Gloria Patri, et Filio,
et Spiritu Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

14. **Tantum ergo K.197**
Tantum ergo sacramentum
veneremur cernui
et antiquum documentum
novo cedat ritui,
praestet fides supplementum
sensuum defectui.
Amen
Genitori genitoque
laus et jubilatio
salus, honor, virtus quoque,
sit et benedictio,
procedenti ab utroque
compar sit laudatio.
Amen

15. **Ave verum corpus K 618**
Ave verum Corpus natum de Maria Virgine;
Vere passum, immolatum in cruce pro homine ;
Cujus latus perforatum unda fluxit et sanguine;

Esto nobis praegustatum in mortis examine.

MASS IN C MINOR K 427 (CD104)

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Iesum Christum
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem onmia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Mary et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum
gloria judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostlicam Ecclesiam.
Confiteor unum baptisma in

remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus
Sanctus, Sanctus,
Sanctus Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus quit venit in nomine
Domini:
Hosanna in excelsis.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

DIE SCHULDIGKEIT DES ERSTEN GEBOTS (CD114-CD115)
CD 114
1. Sinfonia
Der Ort der Vorstellung ist eine anmutige
Gegend an einem Garten und kleinen
Wald. Der laue Christ in einem Blumengesträuche
schlafend.

2. Recitativo
GERECHTIGKEIT
Die löblich' und gerechte Bitte,
die du dem Heil der Sterblichen zu gut
mitleidend mir hast vorgebracht,
ist mir zwar angenehm, doch bin ich nicht bedacht,
den faulen Knechten zu verschonen :
du weißt, mein ist, die Frommen zu belohnen
und jene abzustrafen,
wenn sie durch Büßen und Bereuen
sich nicht der Schuld befreien;
und dies geschieht durch unverdiente Gnade,
die nur des Höchsten Güte
allein gewähren kann, so wie es ihr gefällt.
CHRISTGEIST
Wohlan! So sei mein wiederholtes Fleh'n
Auf gleiche Weis' an dich gestellt,
o göttliches Erbarmen!
Barmherzigkeit
Was je erwartest du?
CHRISTGEIST
Ach! Alles von deiner Huld
Und deinen Helferarmen.
Barmherzigkeit
Und was bekümmert dich so sehr?
CHRISTGEIST
Ach, der bedauernswerte Stand,
die Blindheit, die Gefahr der lauen Menschensöhne,
die kleine Zahl, die sich bemüht zu gehn
den schmalen Weg zum wahren Vaterland;
die Menge, die zum offnen Höllenschlund
mit dem betörten Haufen
auf breiter Blumenstraße laufen.
Der schlaue Geist der Welt, der unter Blendewerk
Verhüllt die Sünden und Gefahren.
Entführet ganze Scharen.

3. Aria
CHRISTGEIST
Mit Jammer Muß ich schauen
Unzählig teure Seelen

In meines Feindes Klauen
Den Untergang erwählen,
Wenn deine Wunderkraft
Nicht Heil, nicht Rettung schafft.
Ihr zügelloser Sinn,
Gleich ausgebrochnen Flüssen,
Die schäumend sich ergießen,
Reißt nach den tausend hin.
Mit Jammer muß ich schauen... usw

4. Recitativo
BARMHERZIGKEIT
So vieler Seelen Fall ist zwar
mit allem Fug beweinungswürdig anzusehen,
doch ist es selbst ihr Will',
daß sie zu Grunde gehn.
Da erste, größte, ja das wichtigste Gebot:
aus ganzer Seel', aus Herz und Kräften
zu lieben ihren Herrn und Gott,
scheint ihrem trägen Sinn
gleich einer Last zu sein.
GERECHTIGKEIT
Flößt ihnen der Verstand,
ja endlich der Natur
nicht diese Pflicht als Kindern ein,
weil er als Vater sie aus Nichts gebildet hat,
weil er sie schützet, liebet, nähret
und ewiglich belohnet?
BARMHERZIGKEIT
Ist er denn nicht das einzige wahre Gut,
mithin auch höchster Liebe wert?
GERECHTIGKEIT
Pracht,Wollust, Eigennutz
und eitler Ehre Schein
sind die gemeinen Götzen,
die sie dem Schöpfer gleich,
ja höher schätzen.
BARMHERZIGKEIT
Derselben Ausspruch gilt
viel mehr als Gottes Wort.
GERECHTIGKEIT
Sie wenden nur nach deren falschen
Schimmer
die blöden Augenlichter,
und schauen doch sich selber nicht,
noch Himmel, Hölle, Tod und Richter.
BARMHERZIGKEIT
Sie lieben die Unwissenheit
der Lehre ihres Heils
und ihrer Schuldigkeit.
GERECHTIGKEIT
Wenn sie auf solche Weise
noch Beispiel der Belohnten,
noch der Bestraften wollen sehen,
BARMHERZIGKEIT
wenn sie mein Rufen, mein ermahnen
nicht wollen hören, noch verstehen,
GERECHTIGKEIT
so kann Gerechtigkeit
sie nicht der Schuld entbinden,
BARMHERZIGKEIT
so kann Barmherzigkeit
für sie kein Mittel finden.

5. Aria
BARMHERZIGKEIT
Ein ergrimmter Löwe brüllet
Der den wald mit Forcht erfüllet,
Rings herum nach Raube sieht.
Doch der Jäger will noch schlafen,
Leget hin die Wehr, die Waffen,

Achtet Schutz und Helfer nicht.

6. Recitativo
BARMHERZIGKEIT
Was glaubst du,
wird man wohl mit vielem Trauern
desselben schnöden Tod betrauern?
GERECHTIGKEIT
Anstatt ihn zu beklagen,
wird man von ihm ja billig sagen,
sein Eigensinn sei Schuld daran?
CHRISTGEIST
Daß sie zu sorgenlos
und wie betäubet sind,
ist leider allzu wahr.
Doch ist denn keine Art
von Mitteln zu ergründen?
Es würde des Verstandes Licht vielleicht
sich bald in seiner Helle finden,
und der verkehrte Will' sich bald ergeben,
wenn ihnen sichtbar sollte
vor ihren Augen schweben
das Pein- und Schreckensbild
des offnen Höllengrund,
wenn aus so vieler Tausend Mund
das gräßliche Geheul erschallte,
wenn ein Verdammter sich
aus seinem Grab erhebte,
sie durch sein' unbeglückten Fall
des großen Hauptgebot gemeßne Schuldigkeit,
den Eifer, die Beflissenheit,
die Wissenschaft des Heils zu lehren.
BARMHERZIGKEIT
Sie könne dich, dein Beispiel
und deine Wort' durch ihrer Lehrer Stimme
genug beschauen, kennen, hören.
CHRISTGEIST
Ach, wenigest, laß ein förchterliches
Ermahnen in ihre lauen Herzen gehen.
BARMHERZIGKEIT
Wohlan, es soll nach deinem Wunsch
geschehen.
GERECHTIGKEIT
Gerechtigkeit will dich hierin gewähren,
doch muß der Menschen Will'
mit mir beflissen sein,
der Auserwählten Zahl zu mehren.
Denn daß ich ihren Willen zwinge,
das kannst du nicht von mir begehren:
es bleibet ihnen freigestellt,
zu folgen meinem Ruf,
zu fliehen jenen Weg,
der führt zum weiten Höllenrachen.
sieh', hier will ich die Probe machen
an diesem Sterblichen, den falsche Sicherheit
in tiefen Schlaf versenket hat.
CHRISTGEIST
O, daß doch jenen trägen Geist
dein heilsames erschrecken
aus seinem Schlummer möcht' erwecken!

7. Aria
GERECHTIGKEIT
Erwache, erwache,
Erwache, fauler Knecht,
Der du den edlen Preis
So vieler Zeit verloren,
Und doch zu Müh' und Fleiß,
Zur Arbeit bist geboren.
Erwache, erwache,
Erwache, du fauler Knecht,

Erwache, erwarte,
Erwarte strenges Recht.
Es rufet Höll' und Tod:
Du wirst von deinem Leben
Genaue Rechnung geben
dem Richter, deinem Gott!
Erwache, erwache ... usw
8. RECITATIVO
CHRISTGEIST
Er reget sich.
BARMHERZIGKEIT
Er scheinet zu erwachen.
GERECHTIGKEIT
Nun kannst du hier verborgen sehn,
ob meine Wort' erwünschte Wirkung machen.
CHRISTGEIST
Ich will das Beste hoffen.
(Er verbirgt sich.)

9. Recitativo
CHRIST
Wie, wer erwecket mich?
Ich sehe niemand hier.
War dieses Blendwerk?
Die Wahrheit oder Scherz?
Tod, Hölle, Rechenschaft,
ihr Sinne, saget mir...
WELTGEIST
Was Rechenschaft? was Tod? was Hölle?
was sollen diese Grillen sein?
CHRIST
Freund! wie erwünschlich triffst du ein!
CHRISTGEIST
Nun hört er meinem Feind, o Ungelücke!
CHRIST
Ach Trost, ach Rat in meiner Seelennot!
Weltgeist
Was ist geschehn?
CHRIST
ein ungewohnter Ruf,
der meinen Schlaf gestört
und Höllenstrafe droht,
hat mich so gar erschreckt,
daß ich vor banger Forcht...
WELTGEIST
Ich hab' genug verstanden:
Ist dies nicht ein Betrug
von unser beiden Feind,
so war es nur ein eitler Traum,
ein Irrwisch, der erlöscht,
kaum da er uns erscheint:
ein buntes Nichts, ein Schattenwerk.
Darum beruhige dich,
leg' alle Sorge hin.
CHRIST
Es klingen aber noch
in meinem sinn die Wort':
Erwache, fauler Knecht!
du wirst von deinem Leben
genaue Rechnung geben.
WELTGEIST
Ich weiß nicht, was ich nun
von dir gedenken soll,
verläßt dich deine Witz?
Bist du den außer dir?
Gewiß, du bist Verwirrung voll.
Ein Traum, ein' elende Geburt
des wallenden Geblüte
erschröcket dich,
betöret dein Gemüte.
ein Glückes Sohn wie du,

der sonst so wohl belebt,
bisher von klugen Geist,
von Umgang edel war,
von Jedermann geehrt,
verlieret sich so gar,
daß er, ich weiß nicht was,
auf Träumebilder hält.
Hätt' ich so manchen Träumen
geringsten Glauben zugesellt,
so hätt' ich mir vor Angst und Sorgen
schon längst das Leben müssen rauben;
du wirst nun besser mir
als Träumen glauben.

10. Aria
WELTGEIST
Hat der Schöpfer dieses Leben
Samt der Erde uns gegeben,
O so jauchze, so lache, so scherze,
laß Träume Träume sein,
Dein Ergötzen, deine Freude,
gehe durch Büsche, Feld und Heide,
Und dein so beklemmtes Herze
Räume sich der Wollust ein.
Hat der Schöpfer dieses Leben ..... usw

CD115

1. Recitativo
CHRIST
Daß Träume Träume sind,
gesteh' ich willig ein,
doch war es eine Stimme,
die mich hat mit Gewalt
aus meiner Ruh' gebracht,
und die ein bloßer Traum
unmöglich könnte sein.
Ich weiß noch deutlich alle Worte,
denn, sie noch hörend, wacht' ich auf!
Ich fühle noch des matten Herzen Schläge,
das kalte Blut hemmt annoch seinen Lauf,
und macht die zagen Glieder beben,
ich spüre fast nur halbes Leben.

2. Aria
CHRIST
Jener Donnerworte Kraft,
die mir in diese Seele dringen,
fordern meine Rechenschaft.
Ja, mit ihrem Widerhall
Hört mein banges Ohr erklingen
Annoch den Posaunenschall.
Jener Donnerworte Kraft ...usw

3. Recitativo
WELTGEIST
Ist dieses, o so zweifle nimmermehr,
daß diesen Streich hat jener Feind getan,
der dich und mich zu quälen,
zu keiner Zeit vergessen kann.
CHRIST
Wer ist wohl, der mich haßt,
und zwar ohn' meiner Schuld,
da ich noch ihn, noch seinen Namen kenne?
WELTGEIST
Er haßt dich meinetwegen:
Jedoch verlange nicht, daß ich ihn nenne;
Dir sei genug, daß ich dir seine Lebensgröße
Mit wenig Worten zeige.
CHRISTGEIST
(beiseite)
Ist's möglich, daß ich länger schweige?

WELTGEIST
Er ist ein Mückenfänger,
der andern, wie ihm selbst,
fast keine Freude gönnt,
der allen Unterhalt
und das Gespräche flieht
der weltbelebten Leute,
der jede Grille des Gewissens
mißt nach der Länge, Tiefe, Breite,
der seine Sittenlehre
sucht allen aufzudringen,
die voll der dummen Einfalt sind,
dabei sehr unbequem und hart;
sein Reden, Denken, Tun
ist eitles Pfaffenwerk:
mit einem Wort, er ist
von ganz besondrer Art.
CHRISTGEIST
O unverschämtes Lügen!
(beiseite)
Wie wahr hingegen spricht der göttlich'Mund,
der niemal kann betrügen:
Ihr seid nicht von der Welt,
deswegen haßt sie euch!
Was soll ich tun!
Will ich mein Ziel erhalten,
so muß ich mich verstallten.
(geht ab.)

4. Aria
WELTGEIST
Schildre einen Philosophen
Mit betrübten Augenlichtern,
Von Gebärden herb und schüchtern,
In dem Angesicht erbleicht.
Dann hast du ein Bild getroffen,
Das nur ihm alleine gleicht.

5. Recitativo
WELTGEIST
Wenn hör'ich nun hier in der Nähe?
Es ist gewiß nur eben der,
so dir den Possen spielte,
und, da er dich durch seine Stimm'
erschreckte,
hier im Gebüsche sich verhüllte.
(Der Christgeist läßt sich im nächsten Wald als Arzt sehen.)
Doch nein: es is jemand, der wie es scheinet hier
bewährte Kräuter sucht.
CHRIST
Ist er ein Arzt,
so sprech' ich ihn um Mittel an,
wodurch ich mein so liebes Leben
noch viele Jahr gesund erhalten kann.
WELTGEIST
Sieh' da, er geht bedachtsam hier vorbei.
CHRIST
Erlaube, unbekannter Freund,
ein' nicht unnütze Frage:
Ist deine Wissenschaft
Vielleicht die Arzenei?
CHRISTGEIST
Ja! Diese ist mein Tun,
die Kranken heile ich,
Gesunde weiß ich zu erhalten.
CHRIST
Mein Wünschen ist,
erst nach sehr späten Jahren
vergnügt, gesund, gemächlich zu eraltern.
Ach, daß der Tod nicht gar vermeidlich ist!
Doch ist ein Mittel dir bekannt,

entfernte Fälle zu verhüten?
CHRISTGEIST
Ich bin dem allergrößten Arzt,
den je die Welt geseh'n,
sehr nahe verwandt.
Dies mein besonders Glücke
Gab mir Gelegenheit,
in seinem besten Buch
das erste und das größte
aus den Genesungsmitteln
zu finden, zu entdecken.
Das Mittel, außer dem
Der andern geist und Kraft
Zur Heilung nicht erklecken.
CHRIST
Ach, könntest du mir doch
Für Kummer, Angst und Forcht,
die mich viel mehr als jede Krankheit quälen,
erwünschte Hilfe schaffen.
Wie gerne wollt' ich dich belohnen!
CHRISTGEIST
Es soll an mir nicht fehlen,
jedoch sehr vieles liegt bei dir.
WELTGEIST
Mein Freund! Dein Arzeneigespräch
Will mir nunmehr zu lange sein,
denn mir fällt nichts von Tod und Krankheit ein,
wohl aber die gewohnte Stunde,
die allgemach zum Frühstück ruft.
Du wirst darauf ja nicht vergessen?
CHRIST
Geh hin, dasselbe zu bereiten.
WELTGEIST
Dies soll mit aller Eil'
Und besten fleiß geschehn.
Ich hab' alsdann die Ehre,
dazu dich zu begleiten.
(Abseits im Hinweggehen.)
Ich weiß für ihn viel bessre Arzeneien,
ein holder Blick von seiner Schönen,
gut Essen, Trinken, Spielen, Jagen,
wird alles Kummers ihn befreien.
CHRISTGEIST
Den Himmel sei gedankt,
mein Feind entfernet sich,
nun kann ich freier mich erklären.
Ich gebe dir mein teures Wort,
dich meiner Hilfe zu gewähren:
Du sollst Gesundheit und Vergnügen
(der Seele Heil und Ruh') forthin genießen.
Allein wirst du dich wohl entschließen,
zu folgen meinem treuen Rat?
Zu fliehn die kalte Luft
(den lauen Geist der Welt),
so dir das Aug' verdirbt,
die Brust erkältet hat?
CHRIST
Wie, meine Brust, mein Aug'
Erkältet und verderbt?
Du irrest dich, an beiden fehlt mir nicht.
Du siehest mir vielleicht
In meinem Angesicht
Den ungemein erlittnen Schrecken an,
der kürzlich mir das Herze machte beben.
CHRISTGEIST
Glaub' mir, je mehr sich die Gefahr
Dem Kranken hält verborgen,
je mehr hat er zu sorgen.

6. Aria
CHRISTGEIST

Manches Übel will zuweilen,
Es es kann der Balsam heilen,
Erstlich Messer, Scher' und Glut.
Jener Ruf, der dich erweckte,
Jene Stimme, die dich schreckte,
War dit nötig, war dir gut.
Manches Übel will zuweilen...usw

7. Recitativo
CHRIST
Er hält mich einem Kranken gleich,
er weiß, was mir begegnet ist,
was soll ich wohl von ihm gedenken?
Wer du nun immer bist,
erhalte mich gesund,
wenn ich es bin gewesen,
und bin ich krank,
so mache mich genesen.
CHRISTGEIST
Nimm dies verschlossne Blatt
Als eine Schenkung hin,
ich weiß gewiß, du wirst darin
für dich ein solches Mittel finden,
dem keines aus all'andern gleicht.
CHRIST
Ist es vielleicht sehr hart zu nehmen?
CHRISTGEIST
Wer sich dazu mit Ernst entschließt,
dem ist es lieblich, süß und leicht.
CHRIST
Und was ist dessen Eigenschaft?
CHRISTGEIST
Es wärmet, muntert auf
(den lau und trägen Geist),
erheitert den Verstand
durch seine Wunderkraft
(die Christenpflicht zu fassen),
es schärft das Aug'
(den schlauen Feind zu sehn),
verschafft ein gut Gehör
(zu hören Gottes Wort),
es bringet Mut und Stärke
(der Höllenmacht zu widerstehn),
für Schwindel in dem Haupt.
WELTGEIST
Freund! Alles ist bereit,
und eine ganze Reihe
der fröhlichen Gemüter
von beiderlei Geschlechte
erwarten dich.
CHRIST (ZUM CHRISTGEIST)
Verzeihe,
der Wohlstand heißt mich eilend gehn.
Hält dieses Mittel seine Probe,
so lohn' ich dich bei unserm Wiedersehn.
(geht ab.)
WELTGEIST
(im Hinweggehen)
(So end' ich ihr Gespräche,
denn dieser Arzt will mir
so wie verdächtig sein).
CHRISTGEIST (ALLEIN)
Ach! Also stellt die eitle Lust der Welt
Des Geistes besten Fortgang ein.
Man eilt, man lauft, wohin?
Ach! An die Orte
Wo nur der Sinnen Freiheit ruft:
Man höret meine Worte
Von wahrer Tugendlehre nicht
Und folget lieber meinem Feind,
der alles Gute unterbricht.

8. Recitativo
BARMHERZIGKEIT
Hast du nunmehr erfahren,
was unser beiden Hilf ’
an diesem Menschen nützt?
Wenn er verloren geht,
wer ist wohl endlich schuld?
CHRISTGEIST
Ach! Er allein,
doch habt mit ihm Geduld.
Wie könnt’ ein laues Herze,
das von dem Geist der Welt
mit Schnee bedecket ist,
sogleich von Gottes Liebe brennen?
Der Anfang gibt mir doch bei ihm
Den Schein der Hoffnung zu erkennen.
GERECHTIGKEIT
Der Mensch bereite sich
Zu Strafe oder Lohn,
bleibt doch dem Höchsten Lob und Preis.
Denn hört err dich, O Güte, nicht,
so dient er wenigest mir zu Ehre.
CHRISTGEIST
Ich will mich dann dahin bestreben,
damit er sich bekehre,
und diene so zu beider Ruhm,
daß ihn Gerechtigkeit belohne,
Barmherzigkeit verschone.

9. Terzetto
CHRISTGEIST
Laßt mir eurer Gnade Schein
Niemal fehlen,
So erhol’ ich neuen Mut.
Barmherzigkeit, Gerechtigkeit
ZULEICH
Es soll an der Gnade Schein
Niemal fehlen,
Wenn der Mensch das Seine tut.
CHRISTGEIST
Allzeit will ich trachten, sinnen,
Teure Seelen meinem Schöpfer zu gewinnen ,
Dies soll mein Geschäfte sein.
Laßt mir eurer Gnade Schein ...usw
Barmherzigkeit, Gerechtigkeit
ZUGLEICH
Es soll an der Gnade Schein....usw

MASONIC MUSIC (CD116)
“LAUT VERKÜNDE UNSRE FREUDE“
1. Chor
Laut verkünde unsre Freude
Froher Instrumentenschall,
jedes Bruders Herz empfinde
dieser Mauern Widerhall.
Denn wir weihen diese Stätte
Durch die goldne Bruderkette
Und den echten Herzverein
Heut’ zu unserm Tempel ein.

Rezitativ
Zum ersten Male, edle Brüder, schließt uns
dieser neue Sitz der Weisheit und der Tugend
ein.Wir weihen diesen Ort zum Heiligtum
unserer Arbeit, die uns das große Geheimnis
entziffern soll. Süß ist die Empfindung des
Maurers an so einem festlichen Tage, der die
Bruderkette neu und enger schließt; süß der
Gedanke, daß nun die Menschheit wieder

einen Platz unter Menschen gewann, süß die
Erinnerung an die Stätte, wo jedes Bruderherz
ihm, was er war und was er ist und was er
werden kann, so ganz bestimmt, wo Beispiel
ihn belehrt, wo echte Bruderliebe seiner pflegt
und wo aller Tugenden heiligste, erste, aller
Tugenden Königin,Wohltätigkeit in stillem
Glanze thront.

2. Arie
Dieser Gottheit Allmacht ruhet
Nicht auf Lärmen, Pracht und Saus,
nein, im Stillen wiegt und spendet
sie der Menschheit Segen aus.
Stille Gottheit, deinem Bilde
Huldigt ganz des Maurers Brust,
denn du wärmst mit Sonnenmilde
stets sein Herz in süßer Lust.

Rezitativ
Wohlan, ihr Brüder, überlaßt euch ganz der
Seligkeit eurer Empfindungen, da ihr nie, daß
ihr Maurer seid, vergeßt. Diese heut'ge Feier
sei ein Denkmal des wieder neu und fest
geschloß'nen Bunds. Verbannet sei auf immer
Neid, Habsucht und Verleumdung aus unsrer
Maurerbrust, und Eintracht knüpfe fest das
teure Band, das reine Bruderliebe webte.

3. Duett
Lange sollen diese mauern
Zeuge unsrer Arbeit sein,
und damit sie ewig daure,
weiht sie heute Eintracht ein.
Laßt uns teilen jede Bürde
Mit der Liebe Vollgewicht,
dann empfangen wir mit Würde
hier aus Osten wahres Licht.
Diesen Vorteil zu erlangen,
fanget froh die Arbeit an.
Und auch der schon angefangen,
fange heute wieder an.
Haben wir an diesem Orte
Unser Herz und unsre Worte
An die Tugend ganz gewöhnt,
o dann ist der Neid gestillet
und der Wunsch so ganz erfüllet,
welcher unsre Hoffnung krönt.

4. Chor
Laut verkünde unsre Freude...
Karl Ludwig Gieseke (attributed to)

LIED ZUR ERÖFFNUNG DER FREIMAURER-LOGE "ZERFLIEßET HEUT', GELIEBTE BRÜDER"
5. Zerfließet heut', geliebte Brüder,
In Wonn' und Jubellieder,
Josephs Wohltätigkeit
Hat uns, in deren Brust
Ein dreifach Feuer brennt,
hat unsre Hoffnung neu gekrönt.
Vereineter Herzen und Zungen
Sei Joseph dies Loblied gesungen,
dem Vater, der enger uns band.
Wohltun ist die schönste der Pflichten;
Er sah sie uns feurig verrichten
Und krönt' uns mit liebvoller Hand.
Dank auch der Schar, die eh uns wachte,
der Tugend Flamm' anfachte
und uns zum Beispiel war,
aus deren jedem Tritt
auf ihrem Maurergang

ein Quell des Bruderwohls entsprang.
Das innigste, tätigste Streben.
Zu ihnen empor sich zu heben,
is allen der herrlichste Dank.
Drum laßt uns, verdreifacht die Kräfte,
beginnen die hohen Geschäfte
und schweigen den frohen Gesang.
Text von Augustin Veith Edlem von
Schittlersberg

LOBGESANG AUF DIE FEIERLICHE JOHANNISLOGE
6. O heiliges Band der Freundschaft treuer
Brüder,
dem höchsten Glück und Edens Wonne
gleich,
dem Glauben freund, doch nimmermehr
zuwider,
der Welt bekannt und doch geheimnisreich.
O heiliger! O dreimal großer Orden!
Der Weise reizt und Fürsten lüstern macht;
Mit dir ist uns die gold'ne Zeit geworden,
so schön, als sie dei Fabel kaum erdacht.
Auf, Maurer! Singt ; laßt heut' den Erdkreis
hören,
es sei der Tag, dem dieses Lied geweiht,
ein herrlicher, ein großer Tag der Ehren,
ein hohes Fest der Treu' und Einigkeit.
Fast reizender und allzeit gleich erhaben
Sah'n wir sie jüngst aus Staub und Moder
zieh'n,
nachdem sie lang' in Barbarei begraben
und von der Welt mehr als vergessen schien.
O sel'ge Zeit, die sie den Thron besitzen
Und mit dem Glück in holder Eintracht sieht.
O sich'res Volk! Das Könige beschützen,
und dessen Ruh' der Helden Faust bemüht.
Der tiefe Geist der gründlich weisen Briten,
das deutsche Herz voll Redlichkeit und Treu',
der Franzen Witz und schmeichelhafte Sitten
sind doppelt schön im Schmuck der
Maurerei.
Ist's Eitelkeit? Sagt, oder ist es gründlich,
das stille Glück, dem sich die Maurer weih'n?
Kann ein Gesetz, das töricht oder sündlich,
so fest besteh'n, von solcher Dauer sein?
Gefällt es ihm, so wird mit gleichem Glücke
Es fortbesteh'n und Ruhm und Preises voll,
bis ihm's beliebt, daß selbst sein
Meisterstücke,
der Bau der Welt, nicht länger dauern soll.
Ludwig Friedrich Lenz

LIED ZUR GESELLENREISE
7. Die ihr einem neuen Grade
Der Erkenntnis nun euch naht,
wandert fest auf eurem Pfade,
wißt, es ist der Weisheit Pfad.
Nur der unverdroß'ne Mann
Mag dem Quell des Lichts sich nah'n.
Nehmt, O Pilger, zum Geleite
Eurer Brüder Segen mit!
Vorsicht sei euch stets zur Seite;
Wißgier leite euren Schritt!
Prüft und werdet nie dem Wahn
Träger Blindheit untertan!
Rauh ist zwar des Lebens Reise,
aber süß ist auch der Preis,
der des Wand'rers harrt, der weise
seine Fahrt zu nützen weiß.
Glücklich, wer einst sagen kann:
Es ist Licht auf meiner Bahn!

Joseph Franz von Ratschky

LIED ZUM SCHLUß DER FREIMAURERLOGE “IHR UNSRE NEUEN LEITER“
8. Ihr unsre neuen Leiter,
nun danken wir auch eurer Treue;
führt stets am Tugendpfad uns weiter,
daß jeder sich der Kette freue,
die ihn an beß’re Menschen schließt
und ihm des Lebens Kelch versüßt.
Beim heiligen Eide geloben auch wir,
am großen Gebäude zu bauen wie ihr.
Hebt auf der Wahrheit Schwingen
Uns höher zu der Weisheit Throne,
daß wir ihr Heiligtum erringen
und würdig werden ihrer Krone,
wenn ihr wohltätig für den Neid
Profaner selbst durch uns verscheut,
Beim heiligen Eide...
Augustin Veith Edlem von Schittlersberg

DIE MAURERFREUDE
9. Sehen, wie dem starren Forscherauge
Die Natur ihr Antlitz nach und nach
enthüllet;
Sehen, wie sie ihm mit hoher Weisheit
Voll den Sinn und voll das Herz mit Tugend
füllet:
Das ist Maureraugenweide,
wahre, heiße Maurerfreude.
Sehen, wie die Weisheit und die Tugend
An den Maurer, ihren Jünger, hold sich
wenden,
sprechen: Nimm, Geliebter, diese Kron’
aus unser’s ält’sten Sohns, aus Josephs
Händen.
Das ist das Jubelfest der Maurer.
Das ist der Triumph der Maurer.
Drum singet und jauchzet, ihr Brüder!
Laßt bis in die innersten Hallen
Des Tempels den Jubel der Lieder,
laßt bis an die Wolken ihn schallen!
Singt!
Lorbeer hat Joseph der Weise
zusammengebunden,
mit Lorbeer die Schläfe dem Weisen der
Maurer umwunden.
Franz Petran

“DIE IHR DES UNERMESSLICH WELTALLS“
11. Die ihr des unermeßlichen Weltalls Schöpfer
ehrt.
Jehova nennt ihn, oder Gott, nennt Fu ihn,
oder Brahma,
hört! Hört Worte aus der Posaune des
Allherrschers!
Laut tönt durch Erden, Monden, Sonnen ihr
ew’ger Schall,
hört,Menschen, sie auch ihr!
Liebt mich in meinen Werken!
Liebt Ordnung, Ebenmaß und Einklang!
Liebt euch, euch selbst und eure Brüder!
Körperkraft, und Schönheit sei eure Zierd“,
Verstandeshelle euer Adel!
Reicht euch der ew’gen Freundschaft
Bruderhand,
die nur ein Wahn, nie Wahrheit, euch so lang
entzog!
Zerbrechet dieses Wahnes Bande,
zerreißet dieses Vorurteiles Schleier,
enthüllt euch vom Gewand,
das Menschheit in Sektiererei verkleidet!

In Kolter schmiedet um das Eisen,
das Menschen-, das Brüderblut bisher vergoß!
Zersprenget Felsen mit dem schwarzen
Staube,
der mordend Blei in's Bruderherz oft
schnellte!
Wähnt nicht, daß wahres Unglück sei auf
meiner Erde!
Belehrung ist es nur, die wohltut,
wenn sie euch zu bessern Taten spornt,
die, Menschen, ihr in Unglück wandelt,
wenn töricht blind ihr rückwärts in den
Stachel schlagt,
der vorwärts euch antreiben sollte.
Seid weise nur, seid kraftvoll, und seid Brüder!
Dann ruht auf euch mein ganzes
Wohlgefallen,
dann netzen Freudenzähren nur die Wangen,
dann werden eure Klagen Jubeltöne,
dan schaffet ihr zu Edens Tälern Wüsten,
dann lachet alles euch in der Natur, dann –
dann ist's erreicht, des Lebens wahres Glück.
Franz Heinrich Ziegenhagen

"DIR, SEELE DES WELTALLS, O SONNE"
12. Chor
Dir, Seele des Weltalls, O Sonne, sei heut"
Das erste der festlichen Lieder geweiht!
O Mächtige! Ohne dich lebten wir nicht,
von dir nur kommt Fruchtbarkeit, Wärme
und Licht!

13. Arie
Dir danken wir die Freude,
daß wir im Frühlingskleide,
die Erde wieder seh'n;
daß laue Zephiretten
aus süßen Blumenketten
und Duft entgegenweh'n,
daß alle Schätze spendet
und jeden Reiz verschwendet
die gütige Natur,
daß jede Lust erwachet
und alles hüpft und lachet
auf segenvoller Flur.

14. Duett
Die Lichter, die zu Tausenden,
sich in dem Sternenkreis dreh'n,
erhellen uns die Nacht im All,
sind herrlich anzuseh'n,
Was Sternenkreis im All uns webt,
Sternmantels Majestät,
wenn sich der Lichter Glanz erhebt,
die Dunkelheit vergeht,
Der Funke, der das Herz entflammt,
gnadvoll den Geist erhellt.
Wie Sonnenlicht, wie Sternenschein
Er in uns Menschen fällt,
sind holde Genien uns verwandt,
die Lichter groß und klein,
wie dankbar wir, da uns vergönnt,
in ihrem Licht zu sein.
Wir Menschen, die auf Erden hier,
der Nacht droh'n zu verfall'n
vertrau'n dem Stern, der Sonne Licht,
den großen Lichtern all'n,
von allen tausend Lichtern,
die im Sternkreise strahlen:
Dir, Sonne, Lebensspenderin,
soll unser Dank gefall'n.

15. Rezitativ
Dir, Seele des Weltalls, O Sonne, dir danken wir.
Danken dir, danken soll'n wir,
Sendest doch Strahlen, Sonne, sengende,
läßt uns verschmachten in dürrer Wüste,
trocknest Flüsse uns, und Seen,Monsune erweckst du,
verdorrest den grünen Hain, welkest hin die Blüten,
Sonnensturm, schrecklicher, mit Gluten tötest du.
O Seele des Weltalls, Mächtige du, Gütige,
du allein bist's, die tote Strand wandelt
in fruchtbare Küste. Du schmelzest das Eis,
das starrende, von den Gipfeln der Felsen
läßt strömen die Flüsse,
dir zu Lust erst springen die Quellen.
O Mächtige, ja, Seele des Weltalls.
Du gebierst des Lebens Wonnen,
sendest auch Tod,
den sengenden, den brennenden,
den lebenszerstörenden, den
lebensgebärenden,
den allmächtigen Tod.

16. Chor
Dir, Seele des Weltalls, O Sonne,
ist heut' in Ehrfurcht die festliche Hymne
geweiht.
O Gütige, ohne dich liebten wir nicht,
von dir kommt Zuversicht, Liebe und Licht.
O Sonne, Gütige, o Seele des Weltalls,
dir ist heut' in Ehrfurcht die festliche Hymne
geweiht,
dir sei's heut' bezeugt:
von dir nur kommt Fruchtbarkeit, Wärme,
Licht.
Dir, Seele des Weltalls.....
Von dir kommt Zuversicht, von dir nur
kommt Fruchtbarkeit,
nur kommt Heiterkeit, Liebe und Licht.
Lorenz Leopold Haschka (Textergänzung von Alexander Giese)

GRABMUSIK - DAVIDDE PENITENTE (CD117)
1. Recitativo
DIE SEELE
Wo bin ich? Bittrer Schmerz! Ach! Jener Sitz
Der Liebe, mein' Ruh, mein Trost, das Ziel
All meiner Triebe, und meines Jesu göttlich's
Herz das reget sich ncht mehr und ist
Vom Blut und Leben leer. Hier trieft die
Wunde noch von Blut; verdammte Wut!
Was für ein herbes Eisen könnt' dieses
Süßeste und allerliebste Herz zerreißen?

Aria
Felsen, spaltet euren Rachen,
trauert durch ein kläglich's Krachen,
Sterne, Mond und Sonne flieht,
traur' Natur, ich traure mit.
Brüllt, ihr Donner! Blitz und Flammen,
schlaget über dem zusammen,
der durch die verruchte Tat
dieses Herz verwundet hat.

2. Recitativo
DER ENGEL
Geliebte Seel', was redest du? Bedaure das
verwundte Herz, ich lobe deinen Schmerz,
und willst du zürnen? Zürne zu! Doch über
wen? Ach, ehrlich über dich, willst du den
Mörder finden, so denk' an deine Sünden,

die führten diesen Stich und leiteten den
Speer. Jetzt zürne wie du willst, jetzt traure,
aber traure mehr.

Aria
Betracht' dies Herz und frage mich,
wer hat die Kron' gebunden,
von wem sind diese Wunden?
Sie ist von mir und doch für mich.
Sieh, wie es Blut und Wasser weint,
hör! Was die Zähren sagen,
die letzten Tropfen fragen.
Ob es mit dir nicht redlich meint,
ergib dich, hartes Herz,
zerfließ in Reu und Schmerz.

3. Recitativo
DIE SEELE
O Himmel! Wa ein traurig Licht, so jetzt
Zu meiner Qual aus diesen Worten bricht!
So bin ich denn die grausame gewesen,
so dieses Herz verwundet hat? Dies Blut ist
meine Tat? O Schmerz, zerbrich mir das
beklemmte Herz.

4. Duetto
DIE SEELE
Jesu, was hab' ich getan?
Durch mich hast du diese Wunden,
durch mich Tod und Kreuz gefunden,
auch den letzeten Tropfen Blut
such im Herzen meine Wut,
ach, was habe ich getan?
DER ENGEL
Schau dies Herz nur reuvoll an,
aber auch durch diese Wunden
hast du Heil und Gnad gefunden,
auch den letzten Tropfen Blut
gibt die Liebe dir zu gut.
DIE SEELE
Dies soll jetzt mein Vorsatz sein,
liebstes Herz, dich will ich lieben,
nimmer will ich dich betrüben,
ach, verzeih' es, göttlich's Herz.
DER ENGEL
Es verzeihet deinem Schmerz.

5. Recitativo
SOPRAN
O lobenswerter Sinn! O tausendmal beglücktes
Wählen! O weisliches Entschließen!
CORO
Jesu, Jesu, wahrer Gottessohn,
dem ein ungerechter Richter heut'
den Stab des Lebens bricht,
richte uns nach Schärfe nicht!
Wenn zu deinem Wolkenthron
Rufet der Posaunen Schall
Und das Heer der Himmelslichter
Sich bereitet zu dem Fall.

Davidde penitente K 469
6. CORO
Alzai le flebili voci al Signor.
Alzai a Dio le flebili voci
da mali oppresso !

7. CORO
Cantiam, cantiamo, cantiam le
glorie,
e le lodi, replicamole in cento

modi e cento,
le glorie cantiamo del Signore
amabilissimo.

8. Aria
SOPRANO II
Lungi le cure ingrate, ah!
respirate omai.
Se palpitate assai, è tempo da
goder.

9. CORO
Sii pur sempre benigno, oh Dio,
e le preghiere ti muovano a pietà !

10. Duetto
SOPRANO I & II
Sorgi, o Signore, e spargi i tuoi
nemici,
e dissipa i tuoi nemici.
Fuga ogn'un che t'odia, fuga da te.

11. Aria
TENOR
A te, fra tanti affanni, pièta
cercai, Signore,
che vedi il mio bel core, che mi
conosci almen.
Udisti i voti miei, e già godea
quest'alma,
per te l'usata calma delle
tempeste in sen.

12. Coro
Se vuoi puniscimi, ma pria
Signore, lascia che almeno,
che sfoghi, che almeno pria
sim moderi il tuo sdegno, il
tuo furore, puniscimi se vuoi.
ma pria, Signore, lascia si
moderi il tuo terribile
sdegno e furore.
Vedi la mia pallida guancia
inferma, Signore, deh! sanami,
deh! porgimi soccorso,
aita, Signor, tu puoi
porgimi aita, deh! sanami,
deh! porgimi aita, soccorso,
aita!

13. Aria
SOPRANO I
Fra l'oscure ombre funeste
splende al giusto il ciel
sereno, serba ancor nelle
tempeste la sua pace un fido
cor. Alme belle! ah sì
godete! nè alcun fia che
turbi audace, quella gioja
a quella pace, di cui solo
è Dio l'autor.

14. Terzetto
SOPRANO I & II, TENOR
Tutte le mie speranze, ho
tutte riposto in te.
Salvami, o Dio, dal nemico
feroce, che m'insegue e che
m'incalza, o Dio, salvami!

15. CORO

Chi in Dio sol spera,
di tai pericoli non ha timor.