Kristian Bezuidenhout, fortepiano

6:30 pm pre-concert lecture with Robert Kendrick

C.P.E. BACH  
Rondo in C minor, Wq. 59/4

MOZART  
Suite in C Major, K. 399
   Ouverture (Grave); Allegro
   Allemande
   Courante
   Sarabande (fragment, completed by Robert D. Levin)

MOZART  
Menuet in D Major, K. 355/576b

MOZART  
Gigue in C Major, K. 574

C.P.E. BACH  
Sonata in E minor, Wq. 59/1 “Kenner und Liebhaber”
   Presto
   Adagio
   Andantino

MOZART  
Rondo in A minor, K. 511

   Intermission

MOZART  
Fantasie in C minor, K. 475

MOZART  
Piano Sonata in B flat Major, K. 333
   Allegro
   Andante cantabile
   Allegretto grazioso

PROGRAM NOTES

Rondo in C minor, Wq. 59/4
CARL PHILIPP EMANUEL BACH
Born March 8, 1714, Weimar, Germany
Died December 14, 1788, Hamburg, Germany
Performance Time
approximately 5 minutes

Premiere
First published in 1785.

Like many parents who never went to college, Johann Sebastian Bach was anxious that his sons have a university training and the many opportunities he never had: while he gave his second son Carl Philipp Emanuel a thorough musical training, he sent the young man off to the University of Leipzig and the University of Frankfurt an der Oder to study law. But the lure of music proved too strong. Despite spending seven years in university study, Emanuel walked away from that training to devote himself to the keyboard and to composition, and in 1740 he was named court harpsichordist to Frederick the Great. He spent the next 27 years in Berlin and Potsdam in service to Frederick, an accomplished amateur flutist. In 1767 Emanuel succeeded Telemann as music director for the city of Hamburg, and he would remain in that city for the final two decades of his life.

Central to Emanuel’s career were his many works for keyboard, which for him meant the clavichord (though he did play and compose for the fortepiano). The Rondo in C Minor dates from 1785. Short, pithy, and varied, it is full of those unexpected pauses and instant changes of mood that characterize so much of Emanuel’s music for the keyboard.

Suite in C Major, K. 399
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Wien, Austria

Performance Time
approximately 12 minutes

Premiere
Composed in 1782.

In the spring of 1782, shortly after his arrival in Vienna, Mozart was invited to the Sunday afternoon musical gatherings at the home of Baron Gottfried van Swieten. A diplomat and musical enthusiast, Swieten had brought back from his duties in Berlin an enthusiasm for the polyphonic music of Bach and Handel, then almost unknown in Vienna. Mozart too fell under the spell of this music, and on April 10 of that year he wrote to his father in Salzburg: “I go every Sunday at noon to Baron van Sweiten's—and there nothing is played but Handel and Bach. Right now I am making a collection of Bach fugues—including those of Sebastian as well as Emanuel and Friedemann Bach.”

Mozart arranged fugues by the Bach family for string ensembles, and he also wrote keyboard music of his own in the manner of that earlier style. One of these pieces is the baroque-like Suite in C Major, K.399, which consists of an opening Ouverture and Fugue, followed by two movements in the expected
sequence of the baroque suite, an Allemande and a Courante, and he began a Sarabande, but abandoned that movement after composing only five measures. The Suite appears to have been an act of homage to the keyboard style of an earlier generation, but the curious thing is that each of its movements is in a different key, something unheard-of in baroque keyboard suites. The Suite in C Major is thus a sort of hybrid, perhaps an experiment or exercise on Mozart’s part, and one that he left incomplete.

It opens with a grand Ouverture in C major, full of energy and ornate decorations like turns and trills, as well as the dotted rhythms characteristic of the French ouverture. The music leaps ahead at the brisk fugue, marked Allegro. This fugue, also in C major, comes to an unexpected conclusion in G major, and then Mozart modulates in C minor at the Allemande, marked Andante, which is built on smooth exchanges between hands and features a great deal of syncopated writing. The Courante is in E-flat major. Though it is marked Allegretto, it does not feel greatly different in character from the Allemande. Mozart makes another surprising harmonic change at the start of the fragmentary Sarabande, setting this movement in the unrelated key of G minor. At this concert, Kristian Bezuidenhout completes the suite with a performance of the Sarabande in a completion by Robert D. Levin.

Menuet in D Major, K. 355
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Vienna, Austria

Performance Time
approximately 3 minutes

The next two pieces on this program, both short works by Mozart, may be familiar to audiences, but in a different context: at the end of the nineteenth century, Tchaikovsky orchestrated them as the first two movements of his Orchestral Suite No. 4, subtitled “Mozartiana.” The Menuet in D Major became the second movement of that suite. Over two centuries after its composition, a certain amount of mystery continues to surround this wistful, beautiful, painful little piece. No one knows exactly when Mozart wrote it, no one knows the occasion for its composition, Mozart left it unfinished, the manuscript has disappeared, and Mozart did not enter it into his carefully-maintained catalog of his works.

Certain things can be determined, however. First, the Koechel number 355, which suggests an origin during Mozart’s years in Salzburg, is misleading. The Menuet is now believed to date from about 1789-90, and it has been assigned the Koechel number 576b in the most recent revision of that catalog. Mozart scholar Alfred Einstein suggests that this fragmentary minuet was originally intended as the third movement of Mozart’s Piano Sonata in D Major, K.576, but that Mozart abandoned it and published the sonata in a three-movement form. The Menuet in D Major was “completed” after the composer’s death.
by the Abbé Maximillian Stadler, who became musical adviser to Mozart's widow Costanze in 1796. It was not published until 1801, a decade after Mozart's death. Fragmentary or not, this is impressive music, full of chromatic writing, stinging dissonances, and sudden forte attacks. It appears that Mozart wrote the opening section and that Stadler composed the “trio,” rounding the work off with a modified return of Mozart's opening. Even in a completion by someone else, this music is suffused with the expressive power of Mozart's final years.

**Gigue in C Major, K. 574**
WOLFGANG AMADEUS MOZART  
Born January 27, 1756, Salzburg, Austria  
Died December 5, 1791, Vienna, Austria

**Performance Time**  
approximately 2 minutes

The *Gigue, K.574*, was arranged by Tchaikovsky as the opening movement of his *Fourth Orchestral Suite.* There is a gentle irony here, because Mozart's piece was consciously composed in the style of Bach. Mozart wrote this brief *Gigue* on May 16, 1789, in Bach's own city of Leipzig, where he was visiting on his way to Berlin. While in Leipzig, Mozart improvised on Bach's own organ in the *Thomaskirche*, and legend has it that he composed the *Gigue* on the spot as an act of homage to the older master. It is a sparkling little piece that dances agilely along its 6/8 meter. Tchaikovsky certainly loved it, and his orchestral setting is a success.

**Sonata in E minor, Wq. 59/1 "Kenner und Liebhaber"**
CARL PHILIPP EMANUEL BACH  
Born March 8, 1714, Weimar, Germany  
Died December 14, 1788, Hamburg, Germany

**Performance Time**  
approximately 9 minutes

**Premiere**  
First published in 1785, written more than 25 years earlier.

Carl Philipp Emanuel Bach was concerned with the technique and theory of writing for the keyboard, and his *Essay on the True Art of Keyboard Playing*, written between 1753 and 1762, remains one of the most important eighteenth-century theories of keyboard music. Emanuel composed nearly 200 hundred keyboard sonatas, as well as a number of shorter works, including fantasies, rondos, and others. These were published in Hamburg in six volumes and intended, in Emanuel's words, “für Kenner und Liebhaber” ("for connoisseurs and amateurs"). His sonatas show an evolution away from the binary form of earlier sonatas and toward an early incarnation of sonata form, in which contrasting material is developed and
reCAPITULATED. This music is often characterized by short phrases and the most rapid changes of mood, alternations that can pose particular expressive problems for a performer. The Sonata in E Minor, composed both for “connoisseurs and amateurs,” is in three movements, but these take an unexpected shape: a very fast opening movement gives way to two movements at much slower tempos.

Rondo in A minor, K. 511
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Wien, Austria

Performance Time
approximately 11 minutes.

Premiere
Composed in March 1787 in Vienna.

The manuscript of Mozart’s haunting Rondo in A Minor is dated March 11, 1787. The previous year had seen the successful premiere of The Marriage of Figaro in Vienna, and in a few months Mozart would begin work on Don Giovanni. Now, at the height of his powers and of his fame in Vienna, Mozart wrote this dark and expressive rondo for piano. The normal notion of a rondo—as a sparkling fast movement used as a finale—is inaccurate here: the tempo marking is Andante, and this measured movement shows none of the athletic stride of the finales of Mozart’s piano concertos. The emphasis in the Rondo in A Minor is not on display but on expression, and Alfred Einstein has spoken of the “whole depth of its emotion, the perfection of its style, its chiaroscuro of major and minor.” The rondo theme itself, a stately and grave melody in 6/8, is already decorated on its initial appearance by the turns that will mark Mozart’s treatment of this theme. Also striking is the chromatic slide of this theme, which gives the music so much of its expressiveness. As this simple melody repeats, it grows more ornate, more encrusted with turns and rhythmic variations, yet it retains its powerful expressiveness—these embellishments are not mere decorations but are part of the powerful evolution of Mozart’s already-moving original idea. The Rondo proceeds through a series of these increasingly complex repetitions and finally vanishes quietly on fragments of the original theme.

Fantasie in C minor, K. 475
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Wien, Austria

Performance Time
approximately 13 minutes

Premiere
In Vienna in 1785.
Mozart completed the *Fantasy in C Minor* for solo piano in Vienna on May 20, 1785, and published it jointly with his *Piano Sonata in C Minor*, composed the previous October. Mozart’s choice of key and the startling expressive range of these two pieces have reminded many listeners of Beethoven, who was then still a teenager in Bonn: the explosive and sharply-contrasted drama of these pieces seems to foreshadow the sort of music the younger composer would write over the next two decades.

Mozart intended that the fantasy and the sonata could be performed separately, and the *Fantasy in C Minor* is often played by itself, as it is on this concert—it can stand as an independent work rather than simply functioning as a prelude to the sonata. The *Fantasy* opens with a powerful *Adagio*. The piano’s opening figure—in octaves—sets the pattern for the entire work: even within the space of one measure, Mozart has already made sharp dynamic contrasts and moved through unexpected tonalities. Such expressive freedom shows up even more violently at the *Allegro*, where the music rushes ahead ominously. There is a dark urgency to this music, with its powerful accents, clipped phrases, and sudden changes of mood. A brief, gentle *Andantino* leads to a return of faster tempos, and Mozart rounds off this varied work with a return to the music from the very beginning. Again, there are the same changes of mood, the same contrasts of dynamics, the same ornate swells of sound, before the powerful rush up the scale to the concluding C-minor chord.

**Sonata in B flat Major, K. 333**
WOLFGANG AMADEUS MOZART
Born January 27, 1756, Salzburg, Austria
Died December 5, 1791, Wien, Austria

**Performance Time**
approximately 16 minutes

**Premiere**
First published in 1784 in Vienna.

Mozart published this sonata in Vienna in 1784 as part of a set of three sonatas which formed one of his first publications in his newly-adopted home. Beyond that one certain date, however, this gentle sonata has proven quite difficult to place. For many years, it was thought to date from Mozart’s Paris visit of 1778, and certain scholars were quick to detect the influence on it of J.C. Bach, whom Mozart had met in Paris. More recent evidence, however, suggests that this sonata is a much later work, and it appears likely that it was actually written in 1783-84 when Mozart was on his way back to Vienna after taking his new wife to Salzburg to meet his father. It was on the trip back to Vienna from this visit that Mozart composed his “Linz” Symphony, and this sonata seems to date from this same trip.

The *Sonata in B-flat Major* is a mature work—its composer was, after all, nearly 28 years old—and it is lovely music, imaginative and rewarding. The opening *Allegro* is graceful and smooth: even its big chords suddenly melt away into relaxed music, and the brief agitation at the beginning of the development does not really roil the waters—this may be the quality that has led some to identify the *galant* influence of J.C.
Bach on the sonata. Mozart’s marking for the second movement—*Andante cantabile*—is noteworthy, because he specified *cantabile* only when he wanted an unusually lyric performance. He moves to E-flat major here and marks the opening idea *espressivo*, but the really interesting part of this sonata comes at the beginning of the second half, where this theme is taken through some daring modulations—there is wildness to this harmonic freedom, even in music as gentle as this, and Mozart then brings back his opening material, now richly embellished. But most striking of all may be the last movement. This *Allegretto grazioso*, a rondo, opens with a poised and polished central theme—and then come the surprises. The episodes are so beautifully worked out that each becomes an interlude with its own distinct character, and along the way even the rondo theme itself begins to evolve. Near the end comes the biggest surprise of all: Mozart arrives at a pause with a great flourish and then writes out a cadenza for the pianist, as if this movement is the finale of a piano concerto. The cadenza ends (we almost expect to hear the sound of the orchestra rejoining the piano here), and Mozart rounds off this sonata with yet one more infinitely graceful evolution of his rondo theme.

*Program notes by Eric Bromberger*