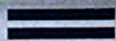


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**MOZART**



*Piano Concerti*  
*Nos. 19 & 20*  
*Sonatas Nos. 11 & 12*  
*Rondo • Minuet*



# LILI KRAUS plays Mozart



**Piano Concerto No. 20**  
**Rondo in D Major**  
**Minuet in D Major**  
**Piano Sonata No. 12**  
**Piano Concerto No. 19**  
**Piano Sonata No. 11**



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**VOX LEGENDS**

The dates of Mozart's great Piano Concerto in D Minor, K. 466, can be traced with certainty through letters by the composer's father. Old Leopold Mozart, writing to his daughter from Salzburg on January 22, 1785, says, "I have this moment received ten lines from your brother. . . . At the end of his letter he says 'Now I must get on with the composition of the concerto which I have just begun.'" That concerto was to be the D minor. Nearly a month later — the letter is dated February 14 - 16 — again to his daughter, and writing this time from Vienna, Leopold has the following to say: "We drove to his (Wolfgang's) first subscription concert, at which a great many members of the aristocracy were present. Each person pays a sovereign d'or or three ducats for these Lenten concerts. Your brother is giving them at the Mehlgrube and only pays half a souverain d'or each time for the hall. The concert was magnificent and the orchestra played splendidly. In addition to the symphonies a female singer of the Italian theatre sang two arias. Then we had a new and very fine concerto by Wolfgang, which the copyist was still copying when we arrived, and the rondo of which your brother did not even have time to play through as he had to supervise the copying."

Less than a month — about three weeks — is how long it took Mozart to write the most perfect and passionate of concertos! The following March, one of Leopold Mozart's pupils, one Heinrich Marchand, played the D minor concerto at a concert sponsored by Leopold himself. Marchand played it from the score, as Leopold's daughter had the solo piano part. "Haydn turned over the pages for him," reports Leopold to his daughter, "and at the same time had the pleasure of seeing with what art it is composed, how delightfully the parts are interwoven, and what a difficult concerto it is. . . . We rehearsed it in the morning and had to practice the rondo three times before the orchestra could manage it, because Marchand took it rather quickly." The Haydn who turned pages was Michael, not Joseph.

Those Lenten concerts described by Leopold came out quite well, Mozart netted a magnificent sum, and the whole Mozart family rejoiced mightily. There must have been quite a furore backstage at the Mehlgrube on the night of February 11, 1785, the premiere of the concerto. It was touch-and-go whether or not the copyist would finish on time, and the pressure was probably terrific. Does this mean that there was not even an orchestral rehearsal? One wonders how the actual performance came off. Of course, with Mozart conducting from the keyboard, the notes of the freshly composed music alive in his marvelous brain, nothing really awkward could have happened.

The D minor is one of two concertos by Mozart in a minor key. The other is the C minor, another transcendent work. Of the two, the D minor is the more popular. It is doubtful, indeed, if any of Mozart's piano concertos exceed the D minor in popularity. The reasons make themselves clear on an initial hearing of the music. Nowhere else is Mozart as restless, as explosive, as brooding, as dramatic — and it is this explosive drama that makes the D minor stand out for most people. The G minor symphony, for instance, another equally great and touching work, is chaste and pellucid compared to this, and the magnificent C minor concerto is more firmly under emotional control. None of Mozart's music so exemplifies anguish as this D minor.

Alfred Einstein writes that the work “made it possible to stamp Mozart as a forerunner of Beethoven, and it is indeed no accident that for this very concerto Beethoven wrote cadenzas.” A forerunner of Beethoven, yes; but not in any way an inferior, as some careless readers might infer from Einstein's remark. Beethoven's last two piano concertos are mighty music, but who is to say that they are greater than Mozart's best piano concertos? (Whereas there are many fine musicians who have no hesitation calling Beethoven Mozart's superior.) In his recent book on the Mozart piano concertos, Arthur Hutchings makes the point that in Mozart's, solo and orchestra are in mutual liaison. “It is mistaken to declare that, in concerto, Beethoven set the orchestra free. He set the piano free — so free that players long for support while practicing. . . .Grieg, Schumann and the others each wrote a *piano concerto*; Mozart wrote concertos for piano and orchestra.”

Since the D minor is so well known any analysis would approach impertinence. Those who are unfamiliar with it are, in one way, fortunate. They have an unparalleled experience in store for them. They will discover for themselves the passion and compression that permeates the work — the powerful, tight first movement; the romanza that begins and ends with one of the most tranquil themes Mozart ever invented but which has a volcanic upheaval in the central portion; the darting, dark mood that opens the finale. Mozart, by the way, ends the concerto in D major, not minor. Apparently his good spirits finally broke through, and toward the end he has some fun with the bassoons and trumpets.

One other commentary deserves mention — that of Friedrich Blume, in his introduction to the Eulenburg score. In impressive, weighty language, Blume announces that “In the history of musical sociology the D minor concerto represents, for Mozart, an especially striking case

of renunciation of the baroque conception of music as representative of a social class and the seizure of the species by the spontaneous will to expression of the artistic individuality; it exists not because it depicts the volition of a social class, but because it expresses the lonely world of a soul." What Blume is trying to say can be expressed in four words: this is romantic music. And that it is.

\* \* \* \* \*

According to Einstein (*Mozart*, p. 118), Mozart imitated Carl Philipp Emanuel Bach in his Rondo in D, K. 485. Says the German musicologist, "A sly trick is concealed in this well-known piece, so completely outside of the frame of Mozart's work. For in it Mozart united the brothers Johann Christian and Philipp Emanuel. The theme is found in Johann Christian's Quintet in D, Op. XI, No. 6. . . . But Mozart treated it entirely in the manner of the rondos that Philipp Emanuel had published in 1780 and 1783." The exact date of composition is known. Mozart jotted down January 10, 1786, at the end of his manuscript. It was written for a Fräulein von Würm. Mozart had already used the same theme in the last movement of the G minor piano quartet.

All non-musicological listeners can safely forget about Johann Christian and Carl Philipp Emanuel; the music speaks for itself. It has charm, the ceaseless musical flow that always was Mozart's, and a sparkling treatment of the piano figuration. The music is limpid throughout, with hardly a shadow on it, and there are some unexpected harmonic touches that make it one of the most pleasant of Mozart's lighter works.

\* \* \* \* \*

The Minuet in D Major, K 355, a fairly late work, was composed in 1790. It was once hazarded that it may originally have been the third movement of the D Major Piano Sonata, K 576. Aside from its meter and structure, it has very little to do with a minuet. What impelled Mozart to make *appoggiatura* chords the most conspicuous trait of this piece? And the haunting, strange trio? Again one can say that the impulses of a genius are beyond explanation.

\* \* \* \* \*

The sonatas of Mozart belong to an earlier period than those of Beethoven, and whatever opinion may be expressed on their thematic or harmonic basis, it must not be overlooked that Mozart's genius and mastery of form as displayed in his compositions afford many problems, the elucidation of which cannot fail to be of distinct value to the student, as well as to the

listener of his music in general, for the power of Mozart in this direction can only be compared with the remarkable diversity of rhythm displayed by Haydn or the infinite resources characterizing the development sections of Beethoven.

Haydn, proclaimed as founder, and Beethoven, as perfecter, of the sonata form have hidden Mozart somewhat from view, but those who have studied Mozart know how deeply Beethoven, even with his phenomenal genius, is indebted to his predecessor and how vital are the lessons to be drawn from the works of Mozart.

Mozart never realized that people without his genius did not hear with his ears. Some remarks in a letter to his father might be most interesting to listeners of his sonatas. He wrote as follows: "Now I must say a few words to my sister about the Clementi sonatas. That they are valueless as compositions everyone who plays or hears them will recognize. There are no noteworthy or striking passages apart from sixths and octaves and I beg my sister not to be too much taken with these, lest she spoil thereby her quick, firm hand and ruin its natural lightness and rapidity. For what is the object of these passages? They must be executed with the greatest speed (which nobody, not even Clementi, can achieve) and the result is a horrible hash, nothing else in the world."

Mozart's F Major Sonata, K. 332, composed in the summer of 1778, is typical for Mozart's work in his Paris era. It is one of the three sonatas that he had written for his sister, which were only printed by Artaria in Vienna many years later. In this sonata, Mozart returns to J. C. Bach and to himself, to Bach especially in the *Adagio*. J.C. Bach had, as a matter of fact, come to Paris early in August 1778, and there can be no question that he introduced Mozart to the sonatas that appeared in print probably the following year as his Op. 17. But the Mozart to whom he introduced these works was now a mature personality, possessed by a mastery and selective judgement that caused him to convert every stimulus into something truly Mozartean.

This work is of outstanding beauty, especially suitable for concert performance because of its grateful pianistic quality, culminating in an exceptionally brilliant finale.

The first movement, *Allegro*, in F major, has dramatic tensions. The music of the exposition is broken into its several parts by the bold opening of the bridge passage in the key of D minor. The development section opens with matter that suggests the second subject. The transitions are to C minor, G minor, D minor, and back to F major.

The second movement, *Adagio*, in B-flat major, wears its lavish ornamentations with grace. The first subject moves from the tonic key to F minor. There is little development.

The third movement, *Allegro assai*, is a vivacious finale, which has the sound of a rondo and brings to mind some of the concluding movements of the pianoforte sonatas by Beethoven. The convincing rhythmic swing, the excellent disposition and construction of the thematic material, the careful timing and planning of episodic periods — all these things are as evident here as in the works of the later master. The first subject consists of three sections, which is unusual for Mozart. The second subject is of quiet, songlike character. At the opening of the final portion, only the first two sections of the first subject are recapitulated. Then occurs reference to the third section of the first subject and a strange reverse of maturity characterizes this last beautifully flowing movement.

Mozart was always forced to operate in regard to the pressures of society, as immediately felt in terms of his particular patron at any occasion, and the piano concerto, like all his other instrumental works, had to function as society music, for a society whose tastes were as inconstant as those of any other community. He was always aware of this himself; in a letter dated December 28, 1782, he refers to two piano concertos "still to be written for my subscription concerts." He was probably referring to the concertos in A and C major, K. 414 and 415, the last two before his most mature series starting in 1784, and he went on to characterize them as "a happy medium between being too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are particular passages from which connoisseurs alone can derive satisfaction, but still the less learned cannot, I believe, fail to be pleased, even without knowing why." In this last sentence, Mozart revealed his own amazing critical faculties by an almost perfect sense of what might be said to serve as a basic ideal of the Rococo: what is difficult must be made to appear easy, for delight must consist in an overall brilliance and ease, encompassing both the simple and the most complex parts of a work at once. If this is a principle behind the art of Mozart's time, however, he was able, in these concertos, to make it a principle for all time.

The Piano Concerto in F Minor, K. 459, was finished by December 11, 1784, the sixth and last of the group concertos that were written in that year, and which may be described as belonging to the mature period of Mozart's concerto writing. From its opening bar, containing a rhythmic phrase of quarter, dotted eighth and sixteenth, and then two quarter notes, which

he had used in the three concertos previous to this one, to the end of the magnificent rondo, the work maintains a decided military flavor throughout. The scoring is for strings, one flute, two oboes, two bassoons, two horns, and, of course, the solo piano; it is interesting to note, however, that parts for trumpets and timpani originally existed. They have since been lost, but even without them the clear and vigorous manner of the piece assumes what has been called an athletic quality.

The first movement, in  $4/4$  *Allegro*, seems almost dominated by the theme of the opening measures, which appears in some form in roughly  $3/8$  of the total material of the movement itself; it is used almost baldly in the orchestra ritornelli, besides being modified in contrapuntal parts of the development, and in general, after its first exposition by the piano, appears almost alternately with other sections throughout the movement. A triplet rhythm presented in the prelude is also frequently drawn upon, and a simple little tune, presented in the exposition and not heard again until the recapitulation section, serves as a marked contrast to the more closely knit texture of the other sections. The final ritornello is interrupted for the cadenza, and the movement ends.

The military and athletic characteristics are resumed in the second movement, however, which is the first appearance of an *Allegretto* second movement in a Mozart concerto. It is slightly unusual, also, in that it is constructed in sonata form, rather than in terms of an aria or some strophic form, and that it turns to the brilliancy of C major, the subdominant, rather than the expected B-flat or D minor. The quiet pastoral  $6/8$  rhythm takes on what Einstein called a “charming and so often a melancholy dreaming” with the second subject, in a minor key.

It is the third movement, however, a rondo, marked *Allegro assai* in  $2/4$ , toward which one feels that all of the processional of the opening movement has been working. Of particular interest here is Mozart’s use of contrapuntal elements, which seem to develop a sense of mockery, of what Einstein called “*opera buffa* translated into the domain of instrumental music. . . the play of all the spirits of Ariel’s troupe, with Colombina, Arlecchino, and Papageno joining them now and then.” The interjection of sections resembling keyboard inventions, as well as the liberal use of “extra tunes” brings this finale to a brilliant close.

The popular A Major Piano Sonata, K. 331, written in early 1778 in Paris, is marked among other things by the complete absence of a movement in the so-called “sonata form.” We hear first the familiar theme and six variations — the theme being the acme of Franco-Mozartean



elegance and grace, and varied in the most fluidly pianistic manner imaginable. One wonders how Max Reger dared to take this exquisite tune as grist for his ponderous contrapuntal mill and to weight it down with the apparatus of the late-nineteenth-century symphony orchestra. Music by very considerable substance is offered in the middle movement, which is labelled as a *Menuetto*. The opening and closing sections are endowed with an imperious quality varied with some wonderfully fluid passage-work, and there is a middle part in Mozart's best lyric manner. The finale (*Allegretto*) brings us the immensely popular rondo alla turca — a delightful march in the style Mozart had exploited brilliantly before in his A Major Violin Concerto, K. 219, and was to use once more with delectable effect on a large scale in his opera *Seraglio*.

*LILI KRAUS, now a British subject, was born in Budapest in 1908 of a Czech father and a Hungarian mother. She began her musical training at the age of six. When only seventeen she received the highest degree at the Royal Academy of Music in Budapest, and at twenty was named a professor of piano at the Conservatory in Vienna.*

*A public performer since the age of sixteen, Mme. Kraus had the direction of a distinguished series of teachers, including Béla Bartók, Kodaly, and Arthur Schnabel.*

*Prior to her triumphant first visit to America in December, 1949, she had played with the leading symphonies of Europe, Australia, and the Orient. Her position as one of the leading women pianists of the day was firmly established in 1934 when she made her first appearance at the Mozart Festival in Salzburg, where many American music pilgrims heard her for the first time.*

*Mme. Kraus was en route to the United States by way of the Orient when war broke out, was apprehended by the Japanese in the invasion of Java, and spent the next three years in Japanese prison camps. After her extremely successful initial American tour, Mme. Kraus returned to Europe, but continued to concertize both in the U.S. and Europe.*

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### CD 1 — 60:16 Minutes

**Piano Concerto No. 20 in D Minor, K. 466 (30:30)**

- 1 Allegro — 13:20 2 Romance — 9:26 3 Rondo: Allegro — 7:36

**Pro Musica Orchestra; Enrique Jorda, Conductor**

- 4 Rondo in D Major, K. 485 — 6:11

- 5 Minuet in D Major, K. 355 — 3:13

**Piano Sonata No. 12 in F Major, K. 332 (19:52)**

- 6 Allegro — 6:54 7 Adagio — 5:29 8 Allegro assai — 7:21

### CD 2 — 51:28 Minutes

**Piano Concerto No. 19 in F Major, K. 459 (28:57)**

- 1 Allegro — 12:49 2 Allegretto — 7:51 3 Allegro assai — 8:12

**Vienna Symphony Orchestra; Rudolf Moralt, Conductor**

**Piano Sonata No. 11 in A Major, K. 331 (22:26)**

- 4 Andante grazioso — 13:13 5 Minuetto; Trio — 5:48

- 6 Allegretto alla Turca — 3:15

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