



AN AMADEUS AFFAIR

ANDERSON & ROE PIANO DUO



STEINWAY & SONS

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FERRUCCIO BUSONI (1866–1924)

- 1 **Duetto concertante** (based on the
Finale of Piano Concerto in F
major, K. 459) 7:01

WOLFGANG AMADEUS MOZART (1756–1791)

(arr. Anderson & Roe)

- 2 **"Soave sia il vento"** from *Così fan tutte*,
K. 588 3:11

MOZART

Sonata for Two Pianos in D major, K. 448 (375a)

- 3 Allegro con spirito 8:24
4 Andante 7:22
5 Molto allegro 6:22

ANDERSON & ROE

Grand Scherzo (based on the Finale to Act I from
Così fan tutte, K. 588)

- 6 Presto ("Si mora, sì, sì mora" — "Let us
die, yes, let us die") 2:06

- 7 Allegro ("Eccovi il medico" — "Here's the
doctor") 3:01

- 8 Andante ("Dove son?" — "Where am I?") 3:18

- 9 Allegro ("Dammi un bacio" — "Give me a
kiss") 3:09

MOZART (arr. Anderson & Roe)

- 10 **Chorale Prelude** ("Der, welcher wandert
diese Strasse voll Beschwerden") from
Die Zauberflöte, K. 620 3:30

FRANZ LISZT (1811 – 1886)

Réminiscences de Don Juan S. 418


(a fantasy on themes from *Don Giovanni*, K. 527)

- 11 Grave 3:44
12 Duetto (Andantino) 8:48
13 Presto 2:56

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- 14 **Ragtime alla Turca** (based on the 3rd
movement of Piano Sonata, K. 331) 3:23

Playing Time: 66:15



INTRIGUE. ELEGANCE.
DRAMA. MISCHIEF.
ROMANCE. SCANDAL.
HUMOR. PASSION.
EXHILARATION.

Wolfgang Amadeus Mozart is rightfully considered one of the great geniuses of history, a wunderkind turned master who created music of extraordinary variety, beauty, brilliance, and wonder. Of course the superlative quality and depth of Mozart's oeuvre inspired this album, yet beyond that we have always been captivated by how adroitly he channeled the human experience through his creations. His music delights the ear, stimulates the mind, and feeds the soul.

This Mozartean affair is a foray into the various musical categories in which he excelled, if not defined. We present Mozart at his best: his operas enthrallingly encapsulate the whims of human nature; his piano concertos are sparkling and paragons of the genre; his two-piano sonata is arguably his finest instrumental sonata. His aesthetic is composed of diametrical opposites, residing in the realm between naturalism and order, innocence and wisdom, lightness and profundity. This seemingly effortless interplay is what endows Mozart's music its piquant immediacy and enduring allure. And, of course, Mozart's affinity for matters of the heart—romance, courtship, seduction, love—makes for a delicious musical liaison. To quote Mozart's close friend Gottfried von Jacquin: "Love! Love! Love! That is the soul of genius."

From joy to sorrow... and back

Mozart deftly covers a vast range of moods in his music, often within a single composition. His operas are archetypal — if heightened — examples of mankind’s mercurial desires, errors, and redemption, not to mention the eternal puzzles and pleasures of love. In Mozart’s *Così fan tutte*, two women bid a bittersweet, heartfelt farewell to their lovers departing by sea (“**Soave sia il vento**”), only to be mercilessly tricked and tempted by the same men (in disguise!) to hilarious and breathless effect (**Grand Scherzo**). We encounter a more sober side to humanity (as well as Mozart’s Masonic leanings) in *Die Zauberflöte*, in which the enlightenment-seeking protagonist Tamino is warned by guards of the trials he must overcome to attain his goal and reunite with his true love Pamina (**Chorale Prelude from Die Zauberflöte: “Der, welcher wandert diese Strasse voll Beschwerden**”). Comedy and drama reach their apex in *Don Giovanni*, in which the titular character — possibly literature’s most notorious libertine — is seen flirting and reveling in debauchery. Inveterately seeking the gratification of his carnal thirst, *Don Giovanni* sings at the climax of **Réminiscences de Don Juan**, “Let’s host a great party . . . and I shall have my fun making love,” until he is fatefully condemned to hell. Our Amadeus was quite a lover himself; a bachelor at the time, he dedicated his brilliant and refined **Sonata for Two Pianos** to one of his talented students, Josepha von Aurnhammer, who, as rumor has it, was in hot pursuit of the composer. The sonata could conceivably be considered an opera in three acts: the opening movement is full of fanfare and vibrancy; the lovely second movement unfurls poetically and tenderly, with aria-like melodic material — an intimate love duet of sorts; and the third movement is a virtuosic romp, infused with a dash of *alla Turca* flair. (Speaking of *alla Turca*, our **Ragtime alla Turca** is a rollicking homage to the panache of Mozart’s beloved *Rondo alla Turca*, originally inspired by the noise-making revelry of Turkish military bands.) Perhaps the emotion that best typifies Mozart’s music is joy, which comes across irresistibly in the finales of his transcendent piano concertos (**Duetto Concertante**). It bears mentioning that the *Duetto Concertante* seamlessly fuses many of Mozart’s compositional styles presented on this album, from the weighty to the effervescent: fugal, sonata-rondo-finale, and opera *buffa* (comic opera) forms all make an appearance.

Reimagining the classics

As Franz Liszt once said, “In matters of translation there are some exactitudes that are the equivalent of infidelities.” We couldn’t agree more. Mozart’s music is so impeccably constructed that a strict replica would somehow fall short of its essential imagination and spirit. Aside from the Sonata for Two Pianos, all of the works on this album are reworkings of his compositions by us and by two legendary pianist-composers, Liszt and Ferruccio Busoni. Transcriptions are fascinating in that they can shed new light on the original and provide

a window into the persona of the transcriber. If their marvelous transcriptions provide any indication, both Liszt and Busoni relished their encounters with Mozart’s craftsmanship. Liszt’s fantasy based on *Don Giovanni* is virtually a self-portrait: the opera’s themes align with his own reputation as a lothario and disrupter of social classes. Finding a kindred spirit in the scandalous, boundary-breaking hero of the opera, Liszt outfits his transcription with pianistic fireworks of dazzling and demanding proportions. Even Busoni himself (the master of technical complexity) proclaimed this work to carry “an almost symbolic significance as the highest point of pianism.” To be sure, the rampant virtuosity reflects and emphasizes the dramatic action of Mozart’s opera. In contrast, Busoni’s *Duetto Concertante* showcases a considerably more straightforward treatment of its original source (the finale to Mozart’s Piano Concerto K. 459). The transcription retains the lightness and clarity of Mozart’s textures, as well as the form of the original. Still, Busoni takes liberties throughout, integrating, redistributing and reworking the original material to create a balanced, buoyant dialogue between the two pianists. In both of these instances, the spirit of the original works leaps to thrilling life.

Our own compositional relationship with Mozart’s music is appropriately multifaceted, as each piece guides us in a specific direction. Our transcriptions range from structurally literal (“Soave sia il vento”) to irreverently off-the-wall (*Ragtime alla Turca*). At times we literally embody the narrative and psychological themes of the original works; for example, our four hands are involved in a furiously flirtatious dance upon a single keyboard in the **Grand Scherzo**, a mishmash of the swirling events that close Act I of *Così fan tutte*. We also pay homage to the artists whose transcriptions laid the groundwork for our own arrangements; namely, our **Chorale Prelude** from *Die Zauberflöte* is a direct homage to Busoni’s divine piano transcriptions of Bach’s Chorale Preludes. In each case, we aim to translate the vitality and emotional crux of Mozart’s vision for modern audiences because we believe that his music remains as relevant and illuminating as ever.

It takes two...

Mozart’s music is ideal for piano duo collaboration; so much of his music is devoted to witty banter and a dynamic musical dialogue, dramatic conflict and resolution, plus a shared vulnerability and sense of play. His music has sparked us to tap into that place of awe and discovery, where inspiration and *joie de vivre* reign.

Amadeus, you rock us.

— Elizabeth Joy Roe & Greg Anderson



The ANDERSON & ROE PIANO DUO is revolutionizing the classical piano experience for the 21st century. Hailed as “the most dynamic duo of this generation” (*San Francisco Classical Voice*) and “the intense synchronization of genius” (*ThirdCoast Digest*), Greg Anderson & Elizabeth Joy Roe have captivated audiences around the world with their adrenalized performances, notorious music videos, and inventive transcriptions. Their previous album, *When Words Fade* (Steinway Label), was released to critical acclaim in 2012 and spent over a dozen weeks on the *Billboard* Classical Charts, while their Emmy-nominated, self-produced music videos have been viewed by millions on YouTube.

Since forming their dynamic musical partnership in 2002 as students at The Juilliard School, Anderson & Roe have toured extensively as recitalists and orchestral soloists across North America, Asia, and Europe. They have appeared on MTV’s *Total Request Live*, NPR’s *All Things Considered* and *From the Top*, and APM’s *Performance Today*. In recognition of their singular vision for the advancement of classical music, they have been invited to present at numerous international leader symposiums, including the EG (Entertainment Gathering), the Imagine Solutions Conference, Chicago Ideas Week, and Mexico’s Think Tank Festival for Brilliant Minds. A performance by the Anderson & Roe Piano Duo was handpicked to appear on the *Sounds of Juilliard* CD celebrating the school’s centenary.

Anderson & Roe’s mission—to make classical music a relevant and powerful force in society—inspires everything they do as artists, from their performances, compositions, and recordings, to their videos, writings, and social media presence. As the *Northwest Reverb* recently stated, “[Anderson & Roe] swept the audience into a cheering mass of humanity, making a strong case that playing piano is the most fun thing that two people could ever do together.”

Their scores are published by Alfred Music on the “Anderson & Roe Duos & Duets Series” and by Awkward Fermata Press.



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