

NAXOS

# MOZART

## Piano Music

Fugues, Rondos and Fantasias

Sang Woo Kang



Wolfgang Amadeus

## MOZART

(1756-1791)

1	<b>Fugue in G minor for organ (fragment), K. 401</b> (final bars by Maximilian Stadler)	4:24	16	<b>Fragment of a Fugue in F major, K. 375h (= K. Anh. 109g, No. 14)</b>	0:19
2	<b>Fragment of a Fugue in E flat major, K. 153</b> (completed by Simon Sechter)	3:08	17	<b>Fragment of a Fugue in F major, K. Anh. 33 and 40</b>	0:35
3	<b>Prelude (Fantasy) and Fugue in C major, K. 394</b>	7:54	18	<b>Fragment of a Fugue in C minor, K. Anh. 39</b>	0:25
4	<b>Fragment of a Fugue in G minor, K. 154</b> (completed by Simon Sechter)	3:11	19	<b>Little Fugue for organ (verset) in D major, K. 154a</b>	0:35
5	<b>Little Funeral March in C minor, 'Marche funebre del Sig. Maestro Contrapunto', K. 453a</b>	1:56	20	<b>Little Fugue for organ (verset) in G major, K. 154a</b>	0:27
6	<b>Rondo in D major, K. 485</b>	6:13		<b>Six Fragments of a Fugue in E minor, K. deest</b>	3:57
7	<b>Rondo in A minor, K. 511</b>	11:05	21	No. 1	1:00
8	<b>Gigue in G major, K. 574</b>	1:26	22	No. 2	0:47
	<b>Suite in C major, K. 399</b>	11:01	23	No. 3	0:20
9	Overture	4:33	24	No. 4	0:18
10	Allemande	3:30	25	No. 5	0:18
11	Courante	2:35	26	No. 6	1:14
12	Sarabande (fragment)	0:23		<b>Two Fragments of Fugues in E flat major, K. deest</b>	1:00
13	<b>Fantasia in C minor (fragment), K. 396</b> for violin and piano, arranged for piano and completed by Maximilian Stadler	8:05	27	<b>Fugue No. 1 in E flat major</b>	0:36
14	<b>Fragment of a Fugue in D major, K. 73w</b>	0:19	28	<b>Fugue No. 2 in E flat major</b>	0:24
15	<b>Fragment of a Fugue in G major, K. Anh. 41</b>	1:27	29	<b>Fragment of a Fugue in D minor, K. deest</b>	0:57
			30	<b>Fragment of a Fugue in C minor, K. Anh. 39a</b>	0:54
			31	<b>Fantasia in F minor (fragment), K. Anh. 32</b>	1:42

## Wolfgang Amadeus Mozart (1756-1791)

### Fugues, Rondos and Fantasias for Piano

Mozart was born in Salzburg in 1756. A prodigy, he started playing the clavier at the age of three, and composed his first works when he was five. Noticing his precocity, his father, Leopold Mozart, took him and his older sister to perform at various European courts in France, Austria, England, Germany, and more. These tours allowed him to develop his gifts and assimilate local tastes. Establishing Mozart's career proved difficult, though a journey to Italy between 1771-1773 resulted in important operatic commissions. Endeavours in Salzburg, Munich, Mannheim, and Paris were unsuccessful. Despite Mozart's mastery in any genre and potential for international repute, prospective employers, such as the Archbishop of Salzburg, showed disinterest. In 1781 Mozart moved to Vienna and the following year married Constanze Weber, working independently as a composer and teacher from 1781 to the end of his life. His financial footing was always uncertain, as he steadily depleted his already unstable income through household expenses and a luxurious lifestyle. Still, his time in Vienna bore fruit: Mozart composed three great comic operas, his finest wind music, three of his most incredible symphonies (including the '*Jupiter*' Symphony), and many of the keyboard works recorded on this programme. He died on 5th December, 1791, leaving his *Requiem* unfinished.

Mozart left behind a number of unfinished scores, ranging from pieces mostly finished to fragments only a few measures long. Following his death, Constanze, with remarkable prescience, realised their value to future scholarship. Hoping that these would eventually be published or purchased, she compiled a comprehensive list, suggesting that "these marvelous relics would by themselves be an enduring monument to his inexhaustible genius". No collection of Mozart's keyboard works, and by extension understanding of Mozart's "genius," would be truly comprehensive without the inclusion of his fragments.

This recording includes completed compositions and fragments, many atypical for Mozart: fugues, a funeral

march, rondos, fantasias, and an unfinished suite. The result of serious study of Bach and Handel, these works have in common a contrapuntal disposition. In his engagement with strict contrapuntal techniques and outmoded forms such as the dance suite and the fugue, Mozart would exercise powers of imitation, assimilation, and synthesis significant to his artistic endeavours.

A lifelong preoccupation with the contrapuntal tradition appears in the fugues, which constitute the greater part of this programme. Accounts describe Mozart's prodigious facility with fugal material. According to a 1771 newspaper, an experienced musician gave him a fugue theme "which he worked out for more than an hour with such science, dexterity, harmony and proper attention to rhythm that even the greatest connoisseurs were astounded". Mozart was fifteen. Relatively polished, the *Little Fugues, K. 154a* (about 1772/1773) ㉙㉚, *Fugue in D major, K. K73w* (1773) ㉛, and the *Fugue in G major, K. Anh. 41* (1776/1777) ㉜ are preliminary sketches suggesting Mozart's agility with complex contrapuntal material.

In 1782, the year after his marriage to Constanze, Mozart turned his attention to fugal composition which resulted in a number of unfinished keyboard fugues in addition to arrangements of Handel's and Bach's fugues for string ensemble. In April 1782, Mozart wrote to his father, "I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach." Thanks to the Baron, an influential Viennese music patron, Mozart had access to all the works of Handel and Bach, including the *Well-Tempered Clavier* and the *Art of the Fugue*. In a letter to his sister, he wrote that Constanze "absolutely fell in love" with these works and listened to nothing but fugues. After listening to him play Bach's fugues, she "scolded him roundly for not recording some of [his own] compositions in this most artistic and beautiful of all musical forms".

Constanze's urging led to the composition of the *Prelude* (sometimes called *Fantasy*) and *Fugue in C*

major, K. 394 ③, by Mozart's own accounts his first complete keyboard fugue to be written out, dated April 1782. Dynamic and textural contrasts mark the *Prelude*: an improvisatory *Andante* filled with scales and arpeggios follows an *Adagio* introduction before concluding on the dominant to prepare for a methodical, three-part fugue. The fugue abounds with sophisticated fugal techniques along with Mozart's own harmonic treatment.

Other fragments, dating from the same period, show Mozart's systematic study of the genre. These vary in length and completeness. The *Six Fugues in E minor* ④-⑩ consist of six attempts to work out a fugal subject. The first and last fragments, also the longer ones, appear to be possible beginnings of about 15-20 measures long, while the rest are only four-five measures long. The *Fugue in F major, K. 375h* ⑪, marked by constant semiquaver (sixteenth-note) action, is only thirteen measures long. The *Two Fugues in E flat major* ⑫ ⑬, the *Fugue in D minor* ⑭, and the *Fugue in C minor, K. Anh. 39a* ⑮ are of uncertain chronology, but display some finesse even as works in progress, as does the *Fugue in F major, K. Anh. 33 and 40* (1782) ⑯ and the *Fugue in C minor, K. Anh. 39* ⑰.

Others are more substantial. The *Fugue in G minor, K. 401* ⑱, written perhaps in 1773 in Salzburg, with the last eight bars later added by Maximilian Stadler, shows the Bachian influence through the use of involved contrapuntal techniques, such as a double fugue. Connections can be drawn between its style and those of the *Art of the Fugue*. The *Fugue in E flat major, K. 153* (1783) ⑲ only survived as a 27-measure fragment, here with Simon Sechter's 39-measure addition. Like many of the other fragments, it probably served as a compositional exercise, as the *Fugue in G minor, K. 154* ⑳, included in his pupil Barbara Ployer's notebook and completed later by Simon Sechter.

The other works explore various stylistic modes, though the Baroque remains a subtle influence. To the *Little Funeral March in C minor, K. 453a* (1784) ㉑, preserved in Barbara Ployer's album, Mozart affixed the additional title *Marche funebre del Sgr. Maestro Contrapunto* (Funeral March of Signor Master Counterpoint). Unlike his orderly fugues, this sixteen-measure parody, with mock-seriousness, employs some cheeky parallel fifths and exaggerated descending chromatic scalar figures.

The more substantial *Rondo in D major, K. 485* (1786) ㉒ and *Rondo in A minor, K. 511* (1787) ㉓ are mainstays of keyboard repertoire owing to their

memorable themes and musical depth. In the compelling *Rondo in D major*, a complex rondo form undergirds a light and delicate character. In contrast, the *Rondo in A minor* unfolds on a larger scale, opening in a more poignant vein: a delicately ornamented theme prefigures Chopin. Mozart communicates pathos through the falling sevenths and chromaticism threaded through both theme and contrasting material.

The *Suite in C major, K. 399* (1782) ㉔-㉖ and the *Gigue in G major, K. 574* (1789) ㉗ reflect Baroque dance forms. Mozart completed the *Overture, Allemande*, and *Courante*, but only sketched a few measures of the opening of a *Sarabande*. The structure conforms stylistically to the Baroque suite, with some deviations (each movement is in a different key, whereas Baroque suites would have been unified by key). The *Overture* reflects the two-part structure of the French overture with a dramatic, slow section followed by a fast, fugal section. The other dance movements follow their respective forms, with a ceremonious *Allemande*, a lively, graceful *Courante*, and a stately *Sarabande*. In the concise, chromatic *Gigue*, Mozart returns to a dance form rarely used by Classical composers. Dated 16th May 1789, the piece was written for Karl Immanuel Engel, Court Organist in Leipzig, a city Mozart visited during his journey in that year to Berlin with Prince Karl Lichnowsky. Spare but animated, this daring, contrapuntally inflected piece resembles the gigue from Handel's *Suite in F minor, HWV 433*.

The *Fantasia in C minor, K. 396* (1784) ㉘, which resembles the freely improvisational style of C.P.E. Bach, is a 27-measure exposition from a violin sonata arranged and completed for solo piano by Stadler. The *Fantasia in F minor, K. Anh. 32* (1789) ㉙ is a stormy fourteen-measure fragment.

Even in these incomplete works, Mozart's unparalleled ability not merely to imitate but rather to synthesize diverse resources in his own voice is very evident. This understanding would be fully realised in the contrapuntal texture of works such as the *'Jupiter' Symphony* and the *Requiem*. By presenting many of these unfinished compositions, this recording for a re-evaluation of a neglected facet of Mozart's keyboard oeuvre and offers insights into his compositional development.

Sang Woo Kang

## Sang Woo Kang



Pianist Sang Woo Kang is an active chamber musician, concerto soloist, and recitalist who gives master-classes and performs in North America, Asia, Central and South America, and Europe. Recent engagements include the Bari International Festival in Italy, the Moulin d'Ande Festival in France, Steinway Hall in New York City, and Weill Hall at Carnegie. Over the summer, he directs the Piano Institute and Seminar at the Atlantic Music Festival at Colby College, an annual intensive four-week series of concerts and events focused on originality, independence, and innovation in the American musical performance arena. In addition to his other activities, Kang writes regularly for *American Record Guide*, *Clavier Companion*, and other publications. A graduate of The Juilliard School (M.M.) and the Eastman School of Music (D.M.A.), he is currently Associate Professor and Chair of the Department of Music at Providence College.

Mozart married Constanze Weber in 1782, and it is thanks to her diligent curation of ‘these marvellous relics’ that we have these rarely heard fragments including fugues which reveal the influence of Bach and demonstrate Mozart’s agility with sophisticated contrapuntal techniques. The more substantial *Rondos* have gained popularity with their memorable themes and musical depth, while forays into Baroque style can be heard in the unfinished *Suite*. These, the improvisational *Fantasias* and a mocking parody of a *Funeral March* all highlight neglected facets of Mozart’s oeuvre.

Wolfgang Amadeus

**MOZART**

(1756-1791)

## Fugues, Rondos and Fantasias

<b>1</b>	<b>Fugue in G minor for organ (fragment)</b>	<b>4:24</b>
<b>2</b>	<b>Fragment of a Fugue in E flat major</b>	<b>3:08</b>
<b>3</b>	<b>Prelude (Fantasy) and Fugue in C major</b>	<b>7:54</b>
<b>4</b>	<b>Fragment of a Fugue in G minor</b>	<b>3:11</b>
<b>5</b>	<b>Little Funeral March in C minor, ‘Marche funebre del Sig. Maestro Contrapunto’</b>	<b>1:56</b>
<b>6-7</b>	<b>Rondos</b>	<b>17:18</b>
<b>8</b>	<b>Gigue in G major</b>	<b>1:26</b>
<b>9-12</b>	<b>Suite in C major</b>	<b>1:26</b>
<b>13</b>	<b>Fantasia in C minor (fragment)</b>	<b>8:05</b>
<b>14-18</b>	<b>Fragments of Fugues</b>	<b>3:05</b>
<b>19-20</b>	<b>Little Fugues for organ (verset)</b>	<b>1:02</b>
<b>21-26</b>	<b>Six Fragments of a Fugue in E minor</b>	<b>3:57</b>
<b>27-28</b>	<b>Two Fragments of Fugues in E flat major</b>	<b>1:00</b>
<b>29-30</b>	<b>Fragments of Fugues</b>	<b>1:51</b>
<b>31</b>	<b>Fantasia in F minor (fragment)</b>	<b>1:42</b>

**Sang Woo Kang, Piano**

A detailed track list can be found inside the booklet.

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