

A man with dark hair and a slight beard, wearing a black tuxedo jacket, a white ruffled shirt, and a black bow tie, is leaning against a dark stone wall. He is looking towards the camera with a neutral expression. The background is a textured stone wall.

ANDREA BACCHETTI

ORCHESTRA DI PADOVA
E DEL VENETO
CARLO GOLDSTEIN

MOZART

PIANO CONCERTOS

K 413 - K 414 - K 415



Wolfgang Amadeus **MOZART** (Salzburg, 1756 - Vienna, 1791)
PIANO CONCERTOS K 413 - K 414 - K 415

Piano Concerto in F major K 413	23:31
Edition: Johann Tost	
2 oboes, 2 bassoons, 2 horns, strings, solo piano	
1 - Allegro	09:59
2 - Larghetto	07:39
3 - Tempo di Menuetto	05:53
Piano Concerto in A major K 414	26:31
Edition: Artaria, Vienna, 1785, as Op. 4 No. 1	
2 oboes, 2 bassoons, 2 horns, strings, solo piano	
4 - Allegro	10:12
5 - Andante	09:23
6 - Allegretto	06:56
Piano Concerto in C major K 415	26:21
Edition: Artaria, Vienna, 1785, as Op. 4 No. 3	
2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano	
7 - Allegro	11:03
8 - Andante	07:33
9 - Allegro	07:45
Running Time	76:24

"Transparent, mit sicherem Stilempfinden und leuchtenden Farben" (Zürcher Zeitung)

In June 1781 Wolfgang Amadeus Mozart broke his liaison with the court of the Prince-Archbishop of Salzburg, where he had worked as *Konzertmeister* since 1769. After giving the Archbishop his resignation, and after quarrelling with one of the noblemen of the court, Count Arco, who went as far as kicking him, the twenty-five-year-old composer refused to return to Salzburg and settled in Vienna, where he endeavoured to earn a living as a free and independent composer. The beginnings were encouraging. His first concerts in the capital were fairly successful and his activity as a piano teacher, at least initially, was profitable and rewarding. In May 1782 Mozart held his first public concert as a pianist at the Augarten. Two months later, in July, *Die Entführung aus dem Serail* was performed at Vienna's court theatre, to a success that was initially cool but got warmer with every repeat. On the 4th of August, finally, Mozart married, in St. Stephen's Cathedral, Constanze Weber, to whom he had got engaged not long before. The future of his career seemed bright, and the optimistic mood of that prosperous year is reflected in his output, which produced new masterpieces such as the first of six *Quartets* dedicated to Haydn (the one in G major KV 387), the *Haffner Symphony* KV 385 and, above all, the three *Piano Concertos*, KV 413, 414 and 415. Mozart composed these between the summer of 1782 and the beginning of 1783 for his own use, in view of the public performances he was going to give in Vienna in the winter of that year, where he

would be warmly applauded both as a soloist and a composer. In a famous letter to his father dated 28th December 1782, Mozart describes the creative criteria behind them, declaring that the three concerti were exactly in between being too difficult and too easy; that they were bright, pleasant, natural but not too plain, with passages where only the experts would find pleasure but conceived, in any case, in such a way that even the inexperienced would be happy, even without knowing why. Well aware of the success the concerti would have, Mozart also made versions with a reduced, only string, orchestra, so that they could be easily performed even if the musicians at one's disposal were limited.

Indeed, the wonderful balance between difficult and easy, the original language and marked uniqueness of thematic invention, in addition to the leanest essentiality of construction and form, make of these concerti some of the most successful compositions of those early Vienna days. Later, Mozart would rarely manage to be so close to the taste of his public and so successful.

The first of the series, though second to be composed, is the *Concerto No. 11 in F major* KV 413, written in January 1783. It opens with a festive *Allegro* in pure galant style, followed by a delicate *Larghetto* in which the echo of Johann Christian Bach, who had passed away in early 1782, can be heard more than once. The *Concerto* ends with a lovely *Tempo di Minuetto* crossed by mysterious melancholy clouds and sudden bursts, a page only

Mozart could have conceived.

The *Concerto No. 12 in A major* KV 414, certainly the most famous of the three and the first to be composed, is an exquisite work where elegance of form, beauty of the themes and wisdom of invention produce results of extraordinary effectiveness. The first movement, *Allegro*, is pervaded by light-hearted *joie de vivre*; its colloquial and exuberant tone seems to reflect the composer's happy professional period. However, the most magical moment comes with the wonderful *Andante* in D major, where the above-mentioned echo of Johann Christian Bach (here of Bach's Overture for Galuppi's *La calamita dei cuori*, composed in 1763) takes on the character of a touching homage to his late, older friend. In the last movement, an *Allegretto* in 2/4 in rondo form, the lively solo writing is tinged with unexpected chromatic brush strokes and the playfulness is matched by perfect mastery of form.

Third and last, the *Concerto No. 13 in C major* KV 415 is the most neutral of the three, as is often the case with works written in this tonality. In the usual three movements, it opens with a robust *Allegro* followed by a serene and lyrical *Andante* and a final *Allegro* full of surprises, in which the playful and humorous orchestral introduction is initially countered by a pensive solo; only in a second time does this relax into a disengaged display of fresh instrumental brilliancy.

Daniilo Prefumo

(Translated by Daniela Pilarz)

Born in 1977, **Andrea Bacchetti** received at an early age the counsel of musicians such as Karajan, Magaloff, Berio and Horowitzski. He made his debut at the age of eleven with I Solisti Veneti conducted by Claudio Scimone. Since then he has played several times in international festivals in Lucerne, Salzburg, Belgrade, Santander, Toulouse (*Piano aux Jacobins*), Lugano, Camerino, Bologna, Brescia and Bergamo, Turin, Milan (MI.TO), Como, La Coruña, Pesaro, Bellinzona, Ravenna, Ravello, Paris (*La Serre d'Auteuil*), Bad Wörishofen, Husum, Sagra Musicale Umbra; and in prestigious music venues: the Konzerthaus (Berlin); the Salle Pleyel, Salle Gaveau and Piano 4**** (Paris); the Rudolfinum Dvořák Hall (Prague); the Teatro Coliseo (Buenos Aires); the Ateneo Romano (Bucharest); the Rachmaninoff Saal, the Moscow State Philharmonic Society, the Moscow Conservatory; the Auditorium Nacional de España (great performers cycle), the Teatro Real and Teatro Monumental (Madrid); the Centro Cultural Miguel Delibes (Valladolid); Casa de la Musica (Quito); the Sociedad Filarmonica (Lima); the Mozarteum Brasileiro (San Paolo); the Zentrum Paul Klee (Berne); the Gewandhaus (Leipzig). In Italy he is regularly invited by the most important concert societies: the Teatro alla Scala, Sala Verdi and Serate Musicali (Milan); the Scarlatti Association (Naples); the Università La Sapienza, the Accademia Filarmonica and the Parco della Musica (Rome); and the Unione Musicale (Turin). He has appeared with leading conductors and orchestras such as: the Lucerne

Festival Strings, the Camerata Accademica Salzburg, RTVE Madrid, ONBA Bordeaux, the MDR Sinfonie-Orchester Leipzig, the Sinfónica de Tenerife, the Sinfónica dell'Estado de Mexico, the Philharmonique de Nice and Philharmonique de Cannes, the Prague Chamber Orchestra, the Cappella Istropolitana Bratislava, the Sinfónica de Castilla y León, the E.U.C.O., the Philharmonie der Nationen, the SWKO Pforzheim, the Enesco Philharmonic of Bucharest, and the Symphony of Asturia, Oviedo. He has been on tours in Japan and South America. He works with Rocco Filippini, Domenico Nordio, Gabriella Costa, the Prazák Quartet, the Ysaÿe Quartet, the Quartetto di Cremona, and the Quartetto della Scala. Memorable among his international recordings are Bach's "English Suites" and the CD "Berio Piano Works" (DECCA); the DVD with the "Goldberg Variations" by Bach (Arthaus); the SACD with the "6 Sonatas" by Cherubini, and the CDs of Galuppi's and Marcello's Sonatas (Sony/Bmg). For Dynamic he recorded Bach's "Inventions and Sinfonias", "Toccatas", and a new version of the "Goldberg Variations". These recordings have all won numerous awards from the major specialist magazines and some of the world's leading newspapers. His concerts have been broadcast on radio by companies including: RadioTre (Italy), BBC Radio3 (UK), ORF (Austria), Radio France (also at the Roque d'Anthéron), RSI and DRS2 (Switzerland), New Zealand Radio, RNE (Spain), MDR Leipzig, and CBC Radio 3 (Canada) and Poiskm (Russia). In 2012 he will tour Japan, invited by the Sapporo

Festival, and Belgium with the Russian Kammerphilharmonie.

Born in Trieste, **Carlo Goldstein** is one of the emerging conductors on the international music scene. After winning first prize at the Graz International Conducting Competition in 2009, he has lunched on an intense international activity. In past seasons he conducted the Orchestra di Padova e del Veneto, the Orchestra Regionale Toscana, the Divertimento Ensemble, the MDI Ensemble, Gli Archi del Cherubino; the Tomsk Philharmonic Orchestra, the Omsk Philharmonic Orchestra, the Arkhangelsk Chamber Orchestra, the St. Petersburg State Symphony Orchestra and the Hermitage Symphony Orchestra in Russia; the Ra'anana Symphonette Orchestra in Tel Aviv and the Berlin Chamber Soloists. At the beginning of the current season he conducted *Boris Godunov* at the Palau de les Arts in Valencia. Among his future engagements are *Così fan tutte* with the St. Petersburg Youth Opera, *Il barbiere di Siviglia* at the Karelia National Opera, and a symphonic concert with the orchestra of Palermo's Teatro Massimo. In summer 2012 he will conduct *Carmen* at Venice's La Fenice. He will open the next season of Chieti's Teatro Marrucino conducting the Orchestra Sinfonica Abruzzese in *Elisir d'amore*. After his degree from the Trieste Conservatory and studies at Milan's Accademia Internazionale della Musica, he took advanced courses at London's Royal College of Music and Salzburg's Mozarteum. Goldstein has a degree in Philosophy and has published several essay

in aesthetics and music history. Sky's Classica channel featured him in an episode of the series *Notevoli*, dedicated to talented young Italians.

Formed in 1966, the **Orchestra di Padova e del Veneto** is currently one of the most renowned chamber orchestras in Italy. The famous Mozart interpreter Peter Maag conducted it from 1983 to 2001. Claudio Scimone (1966-1983), Bruno Giuranna (1983-1992), Guido Turchi (1992-1993) and, currently, Filippo Juvarra have followed each other as its artistic directors; Mario Brunello was musical director in 2002-2003. The orchestra gives about 120 concerts every year, has its own season in Padua, appears extensively in the Veneto region and throughout Italy, invited by the most important concert societies and festivals (with recent successes at the Festival MITO/SettembreMusica, the International Piano Festival of Bergamo and Brescia, and the Biennale di Venezia), and has gone on several concert tours. In its long history, the orchestra has collaborated with the most prestigious international artists, such as Salvatore Accardo, Martha Argerich, Vladimir Ashkenazy, Rudolf Buchbinder, Claudio Desderi, Gianandrea Gavazzeni, Reinhard Goebel, Christopher Hogwood, Leonidas Kavakos, Ton Koopman, Radu Lupu, Mischa Maisky, Anne-Sophie Mutter, Murray Perahia, Itzhak Perlman, Svjatoslav Richter, Mstislav Rostropovich and Krystian Zimerman. Since 1987 it has also been active in the recording hall, with more than 50 recordings for the main European labels.



Left:

Carlo Goldstein - © *Photo HERAN*

Bottom:

Orchestra di Padova e del Veneto

© *Photo Enrico Bossan*





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