

Andrea Bacchetti, piano



CONCERTO
the first season of Italian music

W. A. MOZART: Piano Concertos K. 414 & K. 271
LIVE AT TEATRO CARLO FELICE, Genova

ORCHESTRA DEL TEATRO CARLO FELICE
FABIO LUISI, conductor

W. A. MOZART (1756-1791)

Concerto No. 12 in A Major, K. 414-385p for Piano & Orchestra:

- | | |
|-----------------------|--------|
| 1) Allegro | [9:59] |
| 2) Andante | [9:20] |
| 3) Rondeau/Allegretto | [6:44] |

Concerto No. 9 in E-flat Major, K. 271 for Piano & Orchestra:

- | | |
|-------------------|---------|
| 4) Allegro | [10:57] |
| 5) Andantino | [11:40] |
| 6) Rondeau/Presto | [10:54] |

TOTAL TIMING	[59:34]
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Orchestra del Teatro Carlo Felice, Genova
Fabio Luisi, conductor



W. A. MOZART (1756-1791) - PIANO CONCERTOS K. 414 & K. 271
Live at Teatro Carlo Felice, Genova

ANDREA BACCHETTI (piano) and **ORCHESTRA DEL TEATRO CARLO FELICE**
FABIO LUISI (conductor)

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From Salzburg to the conquest of Vienna

The concerto for pianoforte and orchestra in the first part of Mozart's career Concertos K. 271 and K. 414

Mario Marcarini

There are very few composers in this history of western classical music that can be defined as geniuses in each of the genres dealt with. Some of the greatest talents of the past, right up to our times, are totally absent in certain expressive fields, or have acclaimed little or no success at all in several of the musical contexts: for example, Johann Sebastian Bach never wrote any melodramas, and neither did Chopin. Arcangelo Corelli never ventured into the field of vocal music, Rossini never wrote music for piano and orchestra, although he was extremely productive in composing music for this instrument. We could go on endlessly on this matter, in fact, we could carry out in-depth studies in history, aesthetics, and even psychology to attempt to discover explanations, circumstances and urges. On the other hand, by looking at those musicians, capable of creating music that covers all music genres with their works, expressing themselves at just the same high standard in sacred music as in that of a secular nature, in instrumental chamber music as in symphonic music, attending both the parlours and the theatre, the comic and the serious world, writing for all kinds of instrument, the most expert will immediately think of Georg Philipp Telemann and Antonio Vivaldi, while almost all classical music lovers will name Wolfgang Amadeus Mozart first, awarding the Salzburg-born composer first prize for his eclecticism and excellence in each of the fields in which his genius decided to try his hand. By way of simplification, melodrama represented Mozart's "forbidden dream," the field in which the Austrian would have willingly invested all his energy and his endless enthusiasm, devoting his entire life to Italy and its theatres; generally speaking, religious music could be seen as the field associated both with circumstances and the works to which court appointments would have connected, or even forced, him for a long time. However, to us, the keyboard appears to be his constant, even inseparable companion, a sort of intimate, public performer for the Mozartian aesthetics, right since his childhood, during the years in which his father Leo-

pold organised exhausting tours in order to put his son's extremely precocious talent on display that showed, first of all, he was a brilliant harpsichord player, a really young prodigy with the gift of astonishing the listener – in a period in which all other children had hardly learnt to speak – with a virtuosity capable of sticking in the minds of popes and emperors. The great, astounding virtuoso would continue to attract the audience with his skills throughout the entire duration of his life, and the piano, a relatively new, unusual instrument in Austria during the first twenty years of Wolfgang's life, that was destined to become not only an inextricably-linked private interlocutor but also a primary source of income as well as a vehicle for success following his transfer to Vienna in 1781. The world of concertos for piano and orchestra, perhaps even more so than the symphony music one, is the genre that more specifically defines Mozart as a composer of instrumental music also due to the fact that throughout the entire nineteenth century, the figure of the author corresponded most frequently with that of the performer. If Mozart was not technically the inventor of this form of art, decisive formal and structural progresses could have certainly been attributed to him in this field, frequented so assiduously by him with acclaimed results of unsurpassed excellence, capable of providing us, above all, with a clear idea on the evolution of his language. The Salzburg-born composer very soon started practicing writing concertos. He was barely ten years old when he conceived the first scores of this genre, in reality he was not initially inspired by his own thematic ideas but based his work on sonata movements especially from German authors such as Carl Philipp Emanuel Bach, Schobert or Raupach. Piero Rattalino's portrait comparing the 11-year old Mozart to an academy of art student who, in order to find his own way in painting, used to "try his hand" by copying masterpieces by others to which he would add a personal touch; the fact is that a handful of delightful concertos originated from this education (K. 37, K. 39, K. 40, K. 41) all intended to be played on the harpsichord, followed by the "Three Piano Concertos after Johann Bach," K. 107 (1772). As soon as he had returned from his most recent trip to Italy, the land of melodrama in which the Mozart family had, in vain, tried to find permanent employment, Wolfgang dismissed his first concerto for keyboard and orchestra entirely based on his own music, the K. 175 in D Major (1773). From here onwards, the young composer develops one of the fundamental characteristics that was to influence his

concertos, or rather the marked theatricality, reiterated references to the world of opera, in which the keyboard took centre stage, equal to that of the most talented prima donas or venerated castratos. The nobility in Salzburg were so delighted by this innovation, that in fact, it commissioned the young composer to write a long series of works for keyboard and orchestra, among which the Concerto for three pianos K. 242 (1776) stood out for its creativity and eclecticism, written for Countess Lodron and her two daughters. Concerto K. 246 dates back to the same year, written for Countess Lützow, one of Leopold Mozart's pupils. This score, already demanding for the performer, in 1777 was followed by the first of the two sheets to which our recording is dedicated, the Concerto in E flat K. 271 entitled *Jeunehomme*, named after the surname of the French pianist for whom it was written (we do not know the first name of the lady who Mozart, in his epistolary, calls "Jénomé"). Many hypotheses were put forward as regards the relationship between the composer and the pianist, ranging between chivalrous and outrageous, yet no certain, documented information has been found to date on the life and works of this mysterious French performer on tour. However, what appears to be certain is that by means of this work, probably no longer bound to the scant abilities of his noble clients, Wolfgang opened new perspectives in the concerto for piano and orchestra genre, to the extent of driving one of the most authoritative biographers in the Salzburg area, Alfred Einstein, to define it as the "Mozart's Heroic," implying that the Musician had almost immediately turned his back on the "chivalrous" taste of his time in order to impose a radically new, innovative language, as the Symphonies composed only a few years previously had been, in its tailoring, in the way the harmony was performed, in the continuous tension that is established between the soloist and the orchestra, as in the opera seria with which the Salzburg-born composer triumphed in Milan. A great many musicologists have highlighted that innovation had started with the debut of the score itself, in which the Author omitted the traditional opening of the orchestra, or better still, brought it forward with a prompt dialogue between the soloist and the orchestra, almost as if he wished to establish immediately the relevant yardsticks; the atmosphere is bright, cheerful and there is definitely no indication of the highly expressive yet dramatic atmosphere of the central Andantino, that the great French composer Olivier Messiaen described as a twilight sheet, almost a meditation

on death. Following this sheet, the conception of which is both sensational and majestic, the mind is left struggling, just before it lets itself be carried away by the swirl in the finale, in which the form of the Rondo, based on the most brilliant virtuosity, stops in order to make way for a sudden yet elegant Minuet with variations. This is an entirely new, surprising approach for that era, that in fact many contemporaries considered to be rather daring yet which, in our view, indelibly bears witness to the exuberance of this genius who was just over twenty years old at that time. The same exuberance and awareness of a genius who was incapable of suffering oppression and ties caused Mozart, as is widely known, to permanently leave Salzburg in 1781. The young composer, who had just returned from the triumphant success of his opera seria *Idomeneus, King of Crete*, performed in Munich in January of that year, was called to order by the despised Archbishop Colloredo, his extremely demanding and intransigent employer. This latter was in Vienna and ordered his employee to join him. The humiliations, with which Colloredo was used to treating his subordinates, started and the Maestro, at the idea of having to return to Salzburg, where a provincial life and dull, boring court obligations would have most probably put an end to his inspiration, opted for act of rebellion: he refused to return to Salzburg and decided to remain in Vienna, where he attempted to seek his fortune without the support of a regular wage, depending only on his art. For that time, this act represented a revolutionary gesture, a symbol of the unstoppable accomplishment of the performer's yearning for freedom, desiring to indulge in his own afflatus, free from the opposition of employers, patrons and conventions, making creativity his own reason for living and independent source of income. His early years in Vienna were difficult, yet he soon acclaimed success thanks to the keyboard: Mozart started with a few pupils, then he began to present himself as a pianist, performing for the first time in the winter of 1781 during a private event, with a concerto for two pianos, the K. 365, written in Salzburg for himself and his sister Nannerl in 1779. He made his public debut on 3rd March, and once again, Wolfgang chose a piece for piano and orchestra, Concerto K. 175 that we have already mentioned. Therefore, it comes as no surprise that Wolfgang, in 1783, even decided to compose a cycle based on three works for pianoforte and orchestra that had the specific purposes of introducing the Author to the Viennese, winning them over with his innovative com-

posing style and astounding performing virtuosity, filling the concert halls and – of course - printing and selling copies of his manuscripts and subsequently his printed editions to the wealthy and numerous Austrian amateur musicians. On 28th December, Wolfgang wrote extensively to his father about this work, describing them as “a good balance between easy and difficult” defining them as “brilliant, pleasing to the ear, without being trivial”; here is a brief description of the genesis of Concertos in F (K. 413), in A (K. 414) – included in this recording – and in C (K. 415), already announced on 5th January 1783 by the Wiener Diarium as complete and ready to be signed, or rather ready for the collection of approvals by the noble purchasers, who would have been able to purchase these at the price of four ducats. Some musicologists (including the already mentioned Alfred Einstein) despite its numbering, considered K. 414 as the first of the concertos for piano and orchestra written by Mozart in Vienna. The first of a very long series, and in any case, always close to its Author’s heart, that here appears to grant both himself and his audience a few touches of gallantry. It was performed for the first time in public at the Burgtheater on 22nd March 1783. The first movement is brilliant even if not exuberant, full of grace and tenderness, ideal for a talented amateur performer (a term by means of which non-professional musicians were defined, yet not necessarily less experienced from a technical point of view). The central tempo appears to be a tribute to melodrama, to his beloved Italy (also adored by the Viennese) and to his dear friend and maestro Johann Christian Bach who had passed away shortly before, who is cited as an evident tribute in a fragment of the Overture that this latter had written in 1763 for “La Calamita de’ cuori” (The Magnet of Hearts), an opera by the Venetian Baldassarre Galuppi based on a text by Carlo Goldoni. Happiness and light-heartedness bring this concerto to an end as a good omen, and the final movement, an Allegretto in the same tonic key as the concerto, gives an insight into the wish for happiness that Mozart should have dedicated to himself during those early years of his brilliant career in Vienna. As we know, the future would not have fulfilled his dreams, yet it would have at least given him a few more years to complete several masterpieces, both in terms of the Concerto for piano and orchestra genre and in each of the fields in which the Salzburg-born genius had the possibility to show his expertise.



ANDREA BACCHETTI

Ancora giovanissimo raccoglie consigli da Karajan, Magaloff e Berio. Debutta ad 11 anni a Milano con i Solisti Veneti diretti da Claudio Scimone. Suona in Festival quali Lucerna, Salisburgo, Tolosa (Piano aux Jacobins), Lugano, Sapporo, Brescia e Bergamo, La Roque d'Anteron (Radio France), Milano (Mi.To), La Coruna (Festival Mozart), Pesaro, Ravenna, Varsavia (Beethoven Festival); e presso centri musicali come: Konzerthaus (Berlino), Salle Pleyel (Parigi), Rudolfinum Dvorak Hall (Praga), Rachmaninov Saal, The Moscow State Philharmonic Society (Mosca), Auditorium Nacional de Espana (ciclo Scherzo e CNDM), Teatro Real (Madrid), Musashino Concert Hall (Tokyo), Parco della Musica (Roma), Gewandhaus (Lipsia), Asahi Concert Hall. Ha lavorato con numerose Orchestre (Lucerne Festival Strings, Camerata Salzburg, RTVE Madrid, MDR Lipsia, Filarmonica della Scala, Nazionale della Rai, ORF Vienna, Philharmonie der Nationen, Amburgo, Enescu Philharmonic, Bucarest) e con direttori come Venzago, Luisi, Zedda, Lu Ja, Justus Frantz, Baumgartner, solo per citarne alcuni. Fra la sua discografia da ricordare il SACD con le sonate di Cherubini (Penguin Guide UK, Rosette 2010), The Scarlatti Restored Manuscript (vincitore dell'ICMA 2014 Baroque Instrumental), di Bach Invenzioni e Sinfonie (CD del mese BBC Music Magazine, Settembre 2009), The Italian Bach (Cd del mese Record Geijutsu, maggio 2014).

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Still very young, he collects wise advice by Karajan, Magaloff and Berio. He has his debut at the age of eleven, playing with the Solisti Veneti lead by Claudio Scimone. Andrea plays in festivals such as Lucern, Salzburg, Toulouse (Piano aux Jacobins), Lugano, Sapporo, Brescia and Bergamo, La Roque d'Anteron (Radio France), Milano (Mi.To), La Coruna (Festival Mozart), Pesaro, Ravenna, Wersaw (Beethoven Festival); he also plays in musical centres such as: Konzerthaus (Berlin), Salle Pleyel (Paris), Rudolfinum Dvorak Hall (Prague), Rachmaninov Saal, The Moscow State Philharmonic Society (Moscow), Auditorium Nacional de Espana (cycle Scherzo and CNDM), Teatro Real (Madrid), Musashino Concert Hall (Tokyo), Parco della Musica (Rome), Gewandhaus (Leipzig), Asahi Concert Hall. He has worked with many orchestras (Lucerne Festival Strings, Camerata Salzburg, RTVE Madrid, MDR Lipsia, Filarmonica della Scala, Nazionale della Rai, ORF Vienna, Philharmonie der Nationen, Amburgo, Enescu Philharmonic, Bucarest) and with orchestra leaders such as Venzago, Luisi, Zedda, Lu Ja, Justus Frantz, Baumgartner, just to mention some among them. Memorables in his discography: the SACD with Cherubini's Sonatas (Penguin Guide UK, Rosette 2010), The Scarlatti Restored Manuscript (ICMA Baroque Instrumental winner in 2014), Bach's Inventions & Sinfonias (disc of the Month BBCMusicMagazine, September 2009), The Italian Bach (Disc of the Month Record Geijutsu, May 2014).

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FABIO LUISI

Grammy and ECHO Klassik Award-winner Fabio Luisi serves as General Music Director of the Zurich Opera and Principal Conductor of the Metropolitan Opera. He launches a new appointment as Principal Conductor of the Danish National Symphony Orchestra (DNSO) this season.

Luisi led Mahler's Ninth to launch 2016-17 at the DNSO, which he rejoins for more Mahler symphonies and Wagner with Deborah Voigt in Copenhagen and California. He returns to California to lead the San Francisco Philharmonic, and concludes his six-year tenure at the Met with Don Giovanni and a new production of Guillaume Tell. At the Zurich Opera, he takes the podium for a new staging of Das Land des Lächelns; revivals of Don Carlo, Un ballo in maschera and Lohengrin; and Philharmonia Zurich programs that include a German tour with Anne-Sophie Mutter and an interdisciplinary production of Verdi's Requiem. Rounding out the season are concert appearances with the Philadelphia Orchestra, NHK Symphony, Filarmonica della Scala, Munich Philharmonic, London Symphony Orchestra, and Opera di Firenze, where he assumes the role of Music Director next spring.

As former Chief Conductor of the Vienna Symphony, Luisi was honored with the orchestra's Golden Bruckner Medal and Ring. Other previous appointments include General Music Director of Dresden's Staatskapelle and Sächsische Staatsoper, Artistic Director of Leipzig Mitteldeutscher Rundfunk, Music Director of the Orchestre de la Suisse Romande, Chief Conductor of the Tonkünstler-Orchester in Vienna, and Artistic Director of the Graz Symphony.

Luisi received a Grammy Award for his leadership of the last two operas of Der Ring des Nibelungen, when Deutsche Grammophon's DVD release of the cycle, recorded live at the Met, was named Best Opera Recording of 2012. His extensive discography also features operas by Verdi, Salieri, and Bellini; symphonies by Honegger, Respighi, and Liszt; works by Franz Schmidt and Richard Strauss; and an award-winning account of Bruckner's Ninth Symphony. In 2015, the Philharmonia Zurich inaugurated its Philharmonia Records label with his accounts of Berlioz, Wagner, and Rigoletto, to which they recently added his rare recording of the original version of Bruckner's Eighth Symphony.

A native of Genoa, Luisi was awarded the Grifo d'Oro for his contributions to the city's cultural legacy. Off the podium, he is a passionate perfume maker; sales from his one-person operation, flparfums.com, benefit the Luisi Academy for Music and Visual Arts.



Teatro Carlo Felice Orchestra and Andrea Bacchetti, ©Marcello Orselli

ORCHESTRA DELLA FONDAZIONE TEATRO CARLO FELICE

The orchestra of Teatro Carlo Felice began his career in the early '900 and not even the bombardment of '43, which left the theatre partly destroyed, stopped symphonic and lyrical activities.

In 1965 the Orchestra became a stable team, a vocation as much lyrical as symphonic, and since then has continued to evolve, enhancing the quality of the Orchestra and solo parts entrusted to individual instrumentalists.

Since the 50s important conductors took turns on the podium, among them we have Victor De Sabata, Tullio Serafin, Igor Stravinsky, Franco Capuana, Vittorio Gui, Oliviero De Fabritiis, Sergiu Celibidache, Hermann Scherchen, Sir John Barbirolli, Claudio Abbado, Francesco Molinari-Pradelli, Carlo Maria Giulini, Riccardo Muti, Georges Pretre, Mstislav Rostropovich, Giuseppe Patanè, Vladimir Delman, Gianandrea Gavazzeni, Spiros Argiris, Peter Maag, Rafael Fruhbeck De Burgos, Myung-Whun Chung, Yuri Ahronovitch, etc.... In more recent times we recall Daniel Oren (Orchestra's Main Director in the late '80s and from 2007 to 2010), Antonio Pappano, Christian Thielemann, Daniele Gatti, Gary Bertini, Gennadij Rozdestvenskij, Gianluigi Gelmetti, Rudolf Barshai, Bruno Campanella, Lorin Maazel, Zubin Mehta, Nello Santi, Michel Plasseon (Orchestra's Main Guest Director in the early 2000s), Bruno Bartoletti, Neville Marriner, Nicola Luisotti, Juanjo Mena (Orchestra's Main Guest Director from 2007 to 2010), Diego Fasolis, Dmitry Kitajenko, Manfred Honeck, Juraj Valčuha, Donato Renzetti, Kyrrill Petrenko, Carlo Rizzi, Stefan Soltestz and Wayne Marshall.

In 2012 Maestro Fabio Luisi has been nominated Honorary Director of Teatro Carlo Felice, establishing a strong partnership.

Since 2017 Maestro Andrea Battistoni has been nominated Main Director; for this reason he will conduct in the next three years some lyrical productions and symphonic concerts.

There are many recordings, mainly of lyrical productions recorded at Teatro Carlo Felice, made for labels such as Deutsche-Grammophon, Decca, Sony, TDK, Rai-Trade, Nuova Era Records, Arthaus Musik, Dynamic, Bongiovanni, Denon Nippon and BMG-Ricordi.

With a repertory that goes from early eighteenth century to contemporary music, the Orchestra of Genoa's Teatro Carlo Felice is at the best levels in the Italian market for productivity and versatility. For this reason, the Orchestra has managed to express itself in various music genres.

In the Orchestra many groups were born, which had contributed to the diffusion of music throughout the regional and national area.

