



CHANNEL CLASSICS

CCS 13398



DEJAN LAZIĆ
RETROSPECTION

W.A. MOZART

K V 1-574

DEJAN LAZIĆ

PIANO

W.A. MOZART (1756-1791)
RETROSPECTION

- | | | |
|---|---|-------|
| 1 | Gigue in G major, KV 574 | 1:23 |
| FANTASIA AND FUGUE IN C MAJOR, KV 394 (383A) | | |
| 2 | Adagio - Fantasia | 4:46 |
| 3 | Andante maestoso - Fugue | 4:26 |
| SONATA IN C MAJOR, KV 330 (330H) | | |
| 4 | Allegro moderato | 6:45 |
| 5 | Andante cantabile | 5:53 |
| 6 | Allegretto | 5:44 |
| 7 | Minuet in D major, KV 355 (594a; KV6:576b) | 2:23 |
| SONATA IN G MAJOR, KV 283 (189H) | | |
| 8 | Allegro | 5:58 |
| 9 | Andante | 6:21 |
| 10 | Presto | 6:11 |
| 11 | Fantasia in d minor, KV 397 (385g) | 5:25 |
| 12 | 9 Variations in D major,
after a Minuet of Jean-Pierre Duport, KV 573 | 13:19 |
| 13 | Minuet in G major, KV 1 (KV6:1e) /
Minuet in C major, KV 1, Trio (KV 6:1f) | 2:20 |

TOTAL TIME 71:52



CHANNEL CLASSICS

CCS 13398

© & © 1999

Production & Distribution

CHANNEL CLASSICS

RECORDS BV

Waalwijk 76

4171 CG Herwijnen

The Netherlands

Phone (+31.418) 58 18 00

Fax (+31.418) 58 17 82

E-mail

clubchannel@channel.nl

P.O. Box 5642

Englewood New Jersey

07631 U.S.A.

Phone (+1.201) 568 1544

Fax (+1.201) 568 6146

More information about
our releases can be found

on the WWW:

<http://www.channel.nl>

All Channel Classics

productions are recorded

and edited in the digital

domain.

Made in Germany

Die gemeinnützige *'Internationale Stiftung zur Foerderung von Kultur und Zivilisation'* wurde im Mai 1995 von Erich Fischer ins Leben gerufen. Die wichtigsten Stiftungszwecke sind:

- Die Förderung von Kunst und Kultur, vor allem auf dem Gebiet der Musik.
- Weiterentwicklung der Zivilisation, vor allem durch eine Humanisierung des Strafrechts und Strafvollzugs (*'Amnesty International'*)
- Die Verbesserung des Lebensbedingungen älterer Menschen.

Im Rahmen dieser Aufgaben hat die Stiftung, insbesondere im Bereich der klassischen Musik, eine ganze Reihe von Projekten initiiert: Das Festival *'Natures Way'*, ein *'Erik Satie Festival'*, das Projekt *'Musik am Nachmittag'* mit über 100 Konzerten pro Jahr in ganz Deutschland sowie das alljährliche Mozartfest *'toujours Mozart'* in Salzburg.

The nonprofit organization *'International foundation for the promotion of culture and civilization'* was founded by Erich Fischer in May of 1995. The most important goals of the foundation are:

- The promotion of art and culture, particularly in the area of music.
- The further development of civilization, in particular by means of a more humanitarian approach to criminal law and prosecution (*'Amnesty International'*).
- The improvement of the standard of living for elderly people.

In the context of these goals, the Foundation, especially in the area of classical music, has initiated a whole series of projects: The *'Natures Way'* festival, an *'Erik Satie Festival'*, the project *'Musik am Nachmittag'* (Music in the Afternoon), with more than 100 concerts per year throughout Germany, and the annual Mozart festival *'toujours Mozart'* in Salzburg.

L' *'Internationale Stiftung zur Foerderung von Kultur und Zivilisation'*, fondation à but non lucratif, est créée en mai 1995 par Erich Fischer. Les objectifs principaux de cet organisme sont:

- La promotion de l'art et de la culture, en particulier dans le domaine de la musique.
- Le développement de la civilisation, en particulier au moyen d'une humanisation du droit criminel et de l'exécution des sanctions (*'Amnesty International'*).
- L'amélioration des conditions de vie des personnes âgées.

Dans le cadre de cette mission, la fondation ets l'initiatrice de toute une série de projets, notamment dans le domaine de la musique classique: un festival *'Natures Way'*, un festival *'Erik Satie'*, un projet *'Musik am Nachmittag'* englobant l'organisation de plus de 100 concerts par ans dans toute l'Allemagne, et un festival Mozart intitulé *'toujours Mozart'* qui a lieu tous les ans à Salzburg.



photo: Camilla van Zuylen

DEJAN LAZIĆ

Pianist, Clarinetist, Composer

Dejan Lazić was born in Zagreb in 1977. He began his piano studies at the age of 7, at 9 he was already playing the clarinet, and a year later he wrote his first compositions. His career started with a successful debut in Zagreb. He participated in various competitions and won first prizes for both instruments. His meeting with Hungarian pianist Imre Rohmann at the Bartók Festival in Szombathely (Hungary) added a new dimension to his artistic development. Motivated by this positive collaboration, Dejan and his family decided to move to Salzburg, where he continued his studies at the Mozarteum. Dejan Lazić made recordings for radio and television at home and abroad (RTL, WDR, RAI, RTBF, ORF), and played with various symphony orchestras in the former Yugoslavia as well as with the St Petersburg Hermitage Orchestra, The Rhine Philharmonic, the Zilina Chamber Orchestra, the Walloon Chamber Orchestra, and the Camerata Academica Salzburg. He concertized in many of Europe's greatest halls, including the Vienna Konzerthaus, the Amsterdam Concertgebouw, the Queen Elizabeth Hall, and took part in a number of international festivals in Italy, Spain, Holland, Belgium, Rumania, Slovakia, Germany, and Austria. He made his first CD with the world famous Solisti di Zagreb in 1991 (Mozart, Clarinet Concerto KV 622 and Piano Concerto KV 449). His double gift as an instrumental virtuoso is augmented by his remarkable composing talent. His works have already been performed in several concerts and festivals in Europe (e.g. Brussels and Salzburg).

There is hardly any area of music that does not allow Mozart's genius to achieve complete fulfillment. In the course of his brief life, he achieved such perfection that the listener can simply let the music pour over him and enjoy it. That Mozart is a particular favorite with a wide variety of audiences is closely related to his compelling qualities and broad range of characterization. His creative spectrum is so extensive and subtle that every listener can find his own favorite color within it. One senses from his music that he is truly open and honest. He knows how to translate his mood subtly into music. And so we encounter much of his wit, joy, and childlike quality as well as deep sensitivity, grief, and sentimentality. The expression of feelings is so manifold and powerful, that many people misunderstand Mozart and assess him falsely as a 'jocose' composer. This superficial assessment is just as dangerous for any would-be interpreter of Mozart's music. Even though Mozart was essentially a joyful personality, his life was also marked by suspense, disillusionment, and hope...and all of this is mirrored in his music.

His piano music is not 'pianistically' but 'orchestrally' conceived. I, of course, do not know what Mozart would have thought of a modern piano, but just these very orchestral sounds—nuances, changing tone qualities, and articulations such as delicate piano legato passages and strong tutti style fortes— can be better reproduced, in my opinion, on this modern 1906 Steinway than on a fortepiano. On this CD you can, in parallel with the development of the keyboard instrument (Spinet-Harpsichord-Fortepiano) follow Mozart's life—from his earliest youth in Salzburg (KV 1, 283) through the middle period in different cities (KV 330, 355, 394, 397) to his late period (KV 573, 574).

The *FANTASIA AND FUGUE IN C MAJOR, KV 394 (383^a)* Mozart himself calls a 'prelude' and fugue. In his letter of 20 April 1782, he writes of the fugue

"I have diligently written *Andante Maestoso* at the beginning, so that people wouldn't just rattle it off—because when a fugue isn't played slowly, you can't hear the entrances of the subject clearly and distinctly, and as a result they have no effect". In addition, he says: "the *preludio* should come first, and then the fugue—the reason for this, though, was that I had already composed the fugue, and wrote it down while I was thinking out the prelude". He himself was not too pleased with the fugue and thought that he would send "something better" the next time! In the same key, the *SONATA IN C MAJOR, KV 330 (300^h)* follows. Between the opening and closing movements, where the third movement give the listener the impression that is might be the closing movement of a piano concerto, is the wonderfully beautiful *Andante cantabile* in ABA form. The various sections are furnished with repeats, and I felt that I could justifiably add a few of my own ornaments to the repeats, as was the practice in Mozart's day. Mozart's first composition, the *MINUET IN G MAJOR WITH TRIO IN C MAJOR, KV 1 (KV 6:1e/1f)* is something very special. It is unbelievable how much range of expression can already be seen here. I myself am most impressed by the little hemiolas in the minuet; all the more because they were written by such a young child. Now a jump ahead to later Mozart: although we remain in the same style, one can clearly hear in the *MINUET IN D MAJOR, KV 355 (594^a; KV 6:576^b)* that the melodic style is unusually chromatic. Mozart has made much use of suspensions, and the depth of feeling can be clearly sensed. Only the last four measures of each half recall the younger Mozart. Maximilian Stadler composed a Trio to this minuet. I did not include this on the CD, because it would have seemed to me to be an incongruity of style.

The *GIGUE IN G MAJOR, KV 574* is very contrapuntally conceived, divided, as was characteristic in the Baroque, into two equal halves. It provides a fine chance for the interpreter to show off his technical abilities to their best advantage.

In sharp contrast are the two main themes of the first movement of the *SONATA IN G MAJOR, KV 283 (189^h)*. Both are very melodic and cantabile, nearly identical, a most innovative and interesting feature. This sonata is one of Mozart's earlier works, and Johann Christian Bach's influence on the young composer is unmistakable. Particularly in the first movement, the development section is so short that one could imagine that the piece is divided into two equal sections. This is the reason why I repeat both sections. The third movement once again demonstrates Mozart's own virtuosity on the keyboard.

The *FANTASIA IN D MINOR, KV 397 (385^g)*, can be taken as a prelude to the Duport variations. This fantasy has survived as a fragment; I myself have completed the last nine measures. There is also another conclusion composed by André. This piece is meant to be played very freely. At the time, it was the practice to play a little miniature like this before a sonata or variation set, to set the mood for the audience and pianist. There are many tempo changes, cadenzas, and contrasts; sometimes the music is soft and dreamy, sometimes powerful and stormy. Only the last D Major section should be played in strict tempo.

The Variations in *D MAJOR, KV 573* are based on a minuet by Jean Pierre Duport, the director of the Royal chamber music at Potsdam. Although the minuet contains only two harmonies, tonic and dominant, Mozart very frequently introduces other harmonies into his variations. The first two variations are extremely virtuosic. In the third, in contrast, there is a chamber music quality—it could be a duet for flute and bassoon. The fourth variation is a 'fanfare'-like triplet variation, and in the fifth Mozart once again shows his feeling for humor and irony. The sixth, the minor variation, must only be quieter in character but not in

tempo, because it is followed by the seventh variation, in octaves, and then the eighth, a slow variation. Here the interpreter should play as though the improvisations and transitional passages were not written out; the ornaments and scale passages should in no case be strictly in tempo, because it is a very free variation. In sharp contrast to this comes the ninth variation in quick 2/4 time, and after a coda and short cadenza the theme makes a return appearance. I have tried to assemble a wide range of styles (dances, sonatas, variations, works with improvisatory and polyphonic character, quick and slow pieces) from Mozart's rich musical oeuvre—I hope that everyone will find something to enjoy in this varied selection.

Dejan Lazić, translation David Shapero

Es gibt kaum ein Gebiet in der Musik, das Mozarts Genius nicht voll zum Ausdruck kommen läßt. In seinem kurzen Leben erreichte er eine solche Vollkommenheit, daß der Zuhörer sich der Musik einfach hingeben und sie genießen kann. Daß gerade Mozart ein Liebling des breiten Publikums ist, hängt eng mit seiner Überzeugungskraft und Charakterpalette zusammen. Sein Schaffensspektrum ist so groß und fein, daß jeder seine Lieblingsfarbe finden kann. In seiner Musik spürt man, daß er wirklich offen und ehrlich ist. Er versteht es, seine Stimmung nuancenreich in seine Musik zu übertragen. So finden wir in ihr viel Witz, Lust und Kindlichkeit aber ebenso tiefe Empfindsamkeit, Trauer und Sentimentalität. Der Gefühlsausdruck ist so vielfältig und stark, daß manche Leute Mozart mißverstehen und ihn als 'giocoso' Komponisten völlig falsch einschätzen. Diese oberflächliche Einschätzung ist ebenso eine Gefahr, wenn man Mozarts Musik interpretieren möchte. Obwohl Mozart sein Leben lang eine Frohnatur war, prägten sein Leben auch Erwartungen, Enttäuschungen und Hoffnung - all dies spiegelt sich in seiner Musik wider.

Seine Klaviermusik ist nicht 'pianistisch' sondern 'orchestral' gedacht. Ich weiß natürlich nicht, was Mozart über einen modernen Flügel denken würde, aber gerade dieser Orchesterklang - Nuancen, Klangwechsel und Artikulationen wie sanfte piano-legati und starke tutti-artige forti können auf diesem 1906-Steinway meiner Meinung nach besser herausgeholt werden als auf einem Fortepiano. Auf dieser CD können Sie parallel mit der Klavierentwicklung (Spinett - Cembalo - Fortepiano) auch Mozarts Leben verfolgen - von seiner jüngsten Periode in Salzburg (KV 1, 283) über die Mittelperiode in verschiedenen anderen Städte (KV 330, 355, 394, 397) bis zu seiner späten Periode (KV 573, 574).

Colophon

Production

Producer, recording engineer, editing

Cover design

Cover photo

Piano technician

Liner notes

Channel Classics Records bv

C. Jared Sacks

Ram Vormgeving, Asperen

Camilla van Zuylen

Sjoerd Dijkman

Dejan Lazić

Technical information

Microphones

Digital converter

Speakersystems

Recording location

Bruel & Kjaer 4003

24 Bit Prism / Genex Recorder

Audiolab & AKG K1000 Headphones

Doopsgezinde Kerk, Deventer,

The Netherlands

September 1998

Steinway 1906, collection Edwin Beunk

Recording date

Instrument