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W.A. Mozart
Complete Solo Clavier-Concerte
Anima Eterna Brugge
Jos van Immerseel *fortepiano*
on historical instruments

10/10 CD review
ffff Télérama
Disque du Jour

disc 1

Concerto 5 D Major KV 175 **‘Mozart’s first Piano Concerto’**

Composed in Salzburg, December 1773. Mozart is 17 years old.

1778. Mozart in Mannheim. *“Then I played my old Concerto in D, since it is very much appreciated here.”*

1783. Mozart in Vienna. *“But the people would not stop applauding, and I had to play the Rondeau a second time, – it was a regular downpour of clapping.”*

Note: Mozart composed his first piano concerto in 1773. It is recorded on this CD in the version presumed to be that of 1773. In 1782 Mozart wrote a new finale (Rondeau kv 382, now known as Concerto no. 28), which is recorded on disc 2.

Concerto 9 E flat Major KV 271 **‘Jeunehomme Concerto’**

Composed in Salzburg, January 1777. Mozart is 21 years old.

Mlle Jeunehomme, a French pianist, performed in Salzburg in late 1776 and early 1777.

1777. October, Munich. *“I then played the Concerto in C, in B flat, and in E flat.”*

1778. September, Paris. *“I would then offer three Concerti, those for the Jenomy[sic] woman, Litzau [Lützow], and the one in B flat to the engraver who engraved the Sonates for me, for cash.”*

1783. February. Mozart sends ‘Eingänge’ [interpolated passages] to his sister.
1792. First posthumous publication by André Offenbach.

disc 2

Concerto 8 C dur KV 246 **‘Lützow-concerto’**

Composed in Salzburg, April 1776. Mozart is 20 years old.

1777. October, Munich. *“I then played the Concerto in C, in B flat, and in E flat.”*

1778. January, Mannheim. *“Before dinner he (Abbé Vogler) blundered his way through my concert at sight. The first movement went Prestissimo, the Andante allegro, and the Rondeau really Prestississimo.”*

1778. February, Mannheim. *“And then I must go tomorrow, since our domestic Nymph, Mlle. Perron, my most Honourable scholarette, is scheduled to make a complete hash of the Arch-countessian Lützovian Concerto at the French Academy (concert society) which is accustomed to meet every Monday.”*

1778. September, Paris. *“I would then offer three Concerti, those for the Jenomy [sic] women, Litzau [Lützow], and the one in B flat to the engraver who engraved the Sonates for me, for cash”. [The engraver was Sieber, and publication never took place].*

1782. April, Vienna. *“I would also like to ask you, when you have the chance – but the sooner the better – to send me my Concerto for Countess Lützow, the one in C.”*

1800 (circa). First posthumous publication by André Offenbach.

Concerto 28 (= Rondo) D Major KV 382

Composed in Vienna, presumably in February 1782. Mozart is 26 years old.

1782. March, Vienna. *“At the same time I am also sending you the last piece (Rondo) which I composed for the concerto in D, and which produced such an uproar here. I accompany it with a request for you to guard it like a treasure – and not to let any one – including Marchand and his sister – have it to play – I wrote it especially for myself – and no one else but my beloved sister is allowed to perform it”.*

1783. March, Vienna. *“But the people would not stop applauding, and I had to play the Rondeau a second time, – it was a regular downpour of clapping.”*

1785. First publication Boyer, Paris.

Note: Mozart wrote this Rondo as a new finale for Concerto 5 in D major (disc 1).

Concerto 12 A Major KV 414

Composed in Vienna, Autumn 1782. Mozart is 26 years old.

1782. December, Vienna. *“The Concerti exactly hit the middle point between too easy and too difficult – they are quite brilliant – pleasant to listen to, of course, without becoming empty. Here and there – only experts will truly enjoy them, but still, in a way – so that laymen must feel satisfaction with them – without knowing why”*

1783. April, Vienna. *“...Piano Concerti... which can be performed with full orchestra, or with (strings), oboe and horn – or also with a quartet.”*

1785. First publication by Artaria, Vienna.

disc 3

Concerto 11 F Major KV 413 &

Concerto 13 C Major KV 415

Composed in Vienna, late 1782 and/or January 1783. Mozart is 26 years old.

1782. 28 December, Mozart in Vienna:

“My very dear Father! I must write to you in the greatest haste because it is already half past 5 and I have asked some people to come here at 6 to play a little music; in any case, I have so much to do that sometimes I don’t know if I’m on my head or my feet; the whole morning is spent in giving lessons; then we eat; after luncheon I really have to give my poor stomach a little time for digestion; then is the evening, the only time when I can write something; and even that isn’t certain, because I am often bidden to the academies; now there are still 2 concerti needed for the subscription concerts. The Concerti exactly hit the middle point between too easy and too difficult they are quite brilliant pleasant to listen to simple and natural, without sounding empty. Here and there only experts will truly enjoy them, but still, in a way so that laymen must feel satisfaction with them without knowing why. I give out tickets for 6 ducats a piece, cash.”

1783. 22 January, Mozart in Vienna:

“My very dear Father! You needn’t worry that the 3 Concerti are too expensive; I believe that I still earn a ducat for each concerto and then I’d like to see someone have one copied for himself for only a ducat! They can’t be copied, because I’m not going to release them before I have a certain number of subscribers; they have now been mentioned for the 3rd time in the Wiener Diarium, subscription tickets have been available from me since the 20th of this month for 4 ducats cash, and during the month of April the concerti

can be picked up at my house in exchange for the tickets; I will send the cadenzas and 'Eingänge' [lead in passages] to my dear Sister with the next post; I haven't changed the 'Eingänge' in the Rondeau yet, because when I play this concerto, I always play whatever comes into my head."

1783, 15 January, Wiener Zeitung:

"Herr Kapellmeister Mozart on this occasion announces to his most esteemed public the publication of three new clavier concerti, newly composed. These 3 concerti, with which may be performed either with large orchestra with wind instruments or a quattro, that is with 2 violins, 1 viola, and violoncello, will first appear in early April, and are only available (in good copies personally overseen by the composer), to those persons who have subscribed for them. For your further information, from the 20th on until the end of March, subscription tickets will be available from the composer for the price of 4 ducats; his residence is on the high bridge in the small Gerberstein house, number 437 on the third floor."

1785, First publication by Artaria, Vienna. See also notes to Concerto 12.

(disc 2)

Concerto 14 E flat Major KV 449

Composed in Vienna, February 1784, or earlier?

1784. 9 February, Mozart in Vienna. Mentioned in 'Verzeichnüss aller meiner Werke' [List of all my compositions]

1784. 15 May, Mozart in Vienna:

"...only, I ask you to have the 4 concerti copied at home in your own house, for the copyist in Salzburg is as untrustworthy as the one in Vienna..."

1784.26 May, Mozart in Vienna: "Moreover I am very eager [to know] which, among the 3 concerti in B flat, D and G, pleased you and my sister the most. The one in E flat does not belong at all to the same group. It is a very special sort of concerto, and written more for a small than for a large orchestra thus I am referring only to the 3 larger concerti."

disc 4

Concerto 15 B flat Major KV 450

Composed in Vienna, before 15 March 1784. Mozart is 28 years old.

1784. 26 May, Vienna: "The concerto which Herr Richter praised so much is the one in B flat, which is the first one which I wrote and for which he had already given me so many compliments. I can't really choose between these two concerti. I think both of them will make the player sweat a bit but the one in B flat is greater in difficulty than the one in D. Moreover I am very eager [to know] which, among the 3 concerti in B flat, D and G, pleased you and my sister the most. The one in E flat does not belong at all to the same group. It is a very special sort of concerto, and written more for a small than for a large orchestra thus I am referring only to the 3 larger concerti. I am eager to know if your opinion is the same as mine and that of people in general. Obviously it is necessary to hear these concerti in a good performance and with all the orchestral parts. I am more than willing to wait until I get them back again just make sure that no one else gets his hands on them. Just today I could have had 24 Ducats for one of them, but I think it would be of more use to me if I keep it to myself for a couple of years, and only then publicize it by having it engraved."

1798. First posthumous publication, Artaria, Vienna.

Concerto 16 D Major KV 451

Composed in Vienna, before 22 March 1784. Mozart is 28 years old.
1784. 26 May, Vienna text: see Concerto 15 ca. 1785, first publication in Paris
1791–92 (?) publication by Heinrich Ph.C. Bossler, Speyer.

disc 5

Concerto 6 B flat Major KV 238

Composed in Salzburg, January 1776. Mozart is 20 years old.
1777. 6 October, Munich “*then I played the Concerto in C, in B flat, and in E flat, and then my trio.*”

1777. 24 October, Augsburg “*The concerto for 3 claviers: Herr Demmler played the first part, I the second, and Herr Stein the third. Then I played alone, the last sonata in D [which I wrote] for Durnitz then my concerto in B flat...*”

1793. First posthumous publication by André Offenbach.

Concerto 17 G Major KV 453

Composed in Vienna, before 12 April 1784. Mozart is 28 years old.
1784. 26 May, Vienna “*The concerto which Herr Richter praised so much is the one in B flat, which is the first one which I wrote and for which he had already given me so many compliments. I can't really choose between these two concerti. I think both of them will make the player sweat a bit, but the one in B flat is greater in difficulty than the one in D. Moreover I am very eager [to know] which, among the 3 concerti in B flat, D and G, pleased you and my sister the most. The one in E flat does not belong at all to*

the same group. It is a very special sort of concerto, and written more for a small than for a large orchestra, thus I am referring only to the 3 larger concerti. I am eager to know if your opinion is the same as mine and that of people in general. Obviously it is necessary to hear these concerti in a good performance and with all the orchestral parts. I am more than willing to wait until I get them back again just make sure that no one else gets his hands on them. Just today I could have had 24 Ducats for one of them, but I think it would be of more use to me if I keep it to myself for a couple of years, and only then publicize it by having it engraved.”

1787. first (?) publication by Heinrich Ph.C. Bossler, Speyer.

disc 6

Concerto 18 B flat Major KV 456

Composed in Vienna, before 30 September 1784. Mozart is 28 years old.
1784. 18 August, Vienna (letter to Nannerl Mozart): “*And so, now accept a little counsel, straight from my poetic cranium; just listen: You will experience much as a married woman which will seem half a mystery to you soon you will know from experience what Eve had to do so that she later gave birth to Cain. But, Sister, these connubial duties you will be only too glad to perform. For, believe me, they are not onerous. Still, everything has two sides: Marriage certainly brings much joy, only it brings sorrow as well. So if your husband scowls at you in a way that you don't think you deserve when he's in a bad temper: remember that it's just his mood, and say to yourself: My lord and master, thy will be done by day and mine by night!*”

1792. First posthumous publication by André Offenbach.

Concerto 19 F Major KV 459

Composed in Vienna, before 11 December 1784. Mozart is 28 years old.

1790. 8 October, Frankfurt am Main (letter to Constanze) “*Tomorrow is the coronation, take care of your health and be careful when you go out, adieu.*”

1790. 15 October, Frankfurt am Main (Akademie) “*as far as my reputation goes, [it was] wonderful, but financially pretty meagre results.*”

1794. First posthumous publication André, Offenbach.

On the title page: [in French]

“*This concerto was performed by the composer at Frankfurt am Main on the occasion of the coronation of Emperor Leopold II.*”

disc 7

Concerto 20 D minor KV 466

Completed in Vienna, 10 February 1785. Mozart is 29 years old.

1785. 16 February, Leopold to Nannerl

“*...on that Friday (10 II 85) in the evening, we went out to his first subscription concert, where there was a great crowd of personages of high degree. Every person pays a ‘Souvrin d’or’ or 3 Ducats for the 6 Lenten concerts. It is at the Mehlgrube, he [Mozart] pays only a half ‘Souvrin d’or’ for each time he uses the hall. The concerto was incomparable, the orchestra excellent, in addition to the symphonies a woman from the theatre sang 2 arias. Then there was a new, excellent concerto by Wolfgang which the copyist was still finishing when we arrived, and your brother didn’t even have time to play through the Rondeau, because he had to supervise the copying*”.

1786. 23 March “*Leopold Marchand played the concerto in D with the minor third [d minor] which I sent to you most recently; since you have the piano part, he played from the score and (Michael) Haydn turned the pages for him... I chose this concerto, since the piano parts of the others are with you at the moment and I have the score of this concerto with me so that I could have it performed.*”

1796. First posthumous publication by Artaria, Vienna.

Concerto 21 C Major KV 467

Completed in Vienna, 9 March 1785 Mozart is 29 years old.

1785. March, Vienna, ‘Subscriptionsnachricht’

‘On Thursday the 10th of March 1785, Herr Kapellmeister Mozart will have the honor to give a large musical akademie [concert] in the k.k. National Hof Theater in his benefit, in which he will play not only a *new and just completed fortepiano concerto*, but also will make use of an especially large *fortepiano pedal keyboard* for his *improvisation*. The other pieces will be indicated on the large signboard on the day of the concert.’

1786. 14 January, Leopold.

“*The new concerto is certainty appallingly difficult. I wonder if some mistake has been made, because the copyist has looked it over. Some of the passages may not make sense when one does not hear all the instruments together: but it is also not impossible that the copyist could have mistaken a natural for a flat in the score, or something like that, then of course it wouldn’t be right. It will be clear soon enough when I look it over for myself.*”

c. 1800/1801. First posthumous publication by André Offenbach.

disc 8

Concerto 22 E flat Major KV 482

Completed in Vienna, 16 December 1785 Mozart is 29 years old.

1786. 13 January, letter Leopold “... *in haste, gave 3 Subscription academies [concerts] for 120 subscribers; ... a new Clavier concerto in E flat which he wrote for the occasion, and the Andante of which he had to repeat (a rather uncommon thing for him).*”

1800/01. First posthumous publication by André Offenbach.

Concerto 23 A Major KV 488

Completed 2 March 1786. Mozart is 30 years old.

1786. 30 September, Mozart to Kammerdiener Sebastian Winter (Hof Donaueschingen) “*Tomorrow the music you requested will leave here with the post coach; .. it its nothing strange that a few of my pieces have been sent abroad but they are pieces which I wrote quite intentionally, and I sent you the themes, only because it was still possible that the pieces had not arrived. But the pieces which I reserve for myself or for a small circle of amateurs and connoisseurs (in return for their promise not to let them out of their possession) cannot possibly be known abroad, because they are not even known here; such is the case with the 3 concerti which I have the honor to send to Your Lordship... there are 2 clarinets in the Concerto in A should they not be available at your Court, then a suitable copyist should transpose them into the right key so that the first part can be played by a violin and the second with a viola.*”

1800/01. First posthumous publication by André Offenbach.

disc 9

Concerto 24 C minor KV 491

Completed 24 March 1786. Mozart is 30 years old.

Not mentioned in the correspondence (Von Nissen’s information is incorrect: c minor must be E flat major). The following text may provide an explanation for the silence:

“(Mozart) is indisputably one of the greatest of original geniuses, and up until now I have known no other composer who possesses such an amazingly rich imagination. I would only wish that he were not so wasteful with it. He doesn’t give the listener time to catch his breath; for when one wants a moment to think about some beautiful idea, there is already another beauty there before one which obscures the first, and it always goes on that way without pause, so that at the end one cannot keep one of these beauties in one’s memory.” (Karl Ditters von Dittersdorf)

1800–1801. First posthumous publication by André Offenbach.

Concerto 25 C Major KV 503

Completed 4 December 1786. Mozart is 30 years old.

1786. 5 December, Vienna, probable first performance.

1789. Leipzig, 12 May, performance about which Mozart writes: “*as far as applause and honor go, quite brilliant, but the receipts all the more meager in proportion.*”

1797. First posthumous publication at Constanze’s expense.

1798. Publication André Offenbach.

1798–99. Account by Friedrich Rochlitz of the concert in Leipzig:

“In the second part he played the most brilliant and difficult of all his concerti thus far known, in C major, which was published by his wife after his death it may well be the most splendid of all concerti that were ever written. I will never forget the heavenly delight which he gave me, partly through the spirit of this composition, partly through the brilliance, and then once again by the heartrending sweetness of his interpretation.”

1825. Account by Friedrich Rochlitz of the same concert:

“...How we who were present stared at each other when, during the rehearsal, as on the evening of the concert, instead of the solo part, he put an unadorned bass part, with a few figures, indications of entrances, and the beginnings of a few main themes on his music stand. The solo parts, he said, were locked up in Vienna. When I am on tour, I have to do it this way: otherwise they steal my copies and print them right off. If, during this long tour, he had merely played the same pieces wherever he went, as do most virtuosi, then what he did would not have been so remarkable, even if he had thrown away a bass part of this sort. But in each different place, he played whatever selection of his numerous compositions he deemed most suitable for that night’s audience; and then, what a difference that meant, for the powers of his memory as well, between the sort of concerti where, as is customary, the solo part, when it once begins, proceeds straight through the main melodies and figures alone; and the sort of concerti typical of Mozart’s works, where the solo voice is intertwined with the others in the utmost intricacy and is only the primus inter pares.”

disc 10

Concerto 26 D Major KV 537 ‘Krönungskonzert’

Completed 24 February 1788. according to Mozart’s ‘Verzeichnuss’. Mozart is 32 years old. The work was probably truly completed just in time for the first performance on 14 April 1789 in Dresden (if it were actually completed at that time).

1789. 16 April, Dresden, *“the other day I played the new concerto in D at Court.”*

1790. 8 October, Frankfurt am Main: *“...and then, it’s just empty talk about the Imperial Cities. I am certainly famous, admired, and popular here; for the rest people here are even meaner with money than they are in Vienna. If the concert here is reasonably successful, then is it thanks to my name, or that of the Countess Hatzfeldt and the House of Schweitzer, who have enthusiastically taken my part? For the rest I will be very happy when it’s all over.”*

1790. Frankfurt am Main, announcement of the concert for 15 October:

“With the most gracious permission, this Friday the 15th of October 1790 in the great Municipal Theatre, Herr Kapellmeister Mozart will give a great musical concert for his benefit. First Part. A new great Symphony by Herr Mozart/an aria sung by Madame Schick! A concerto on the forte piano, played by Herr Kapellmeister Mozart, of his own composition! An aria, sung by Herr Cecaelli. Second Part. A concerto by Herr Kapellmeister Mozart, of his own composition! A duet, sung by Madame Schick and Herr Cecaelli! An improvisation on a theme chosen at random by Herr Mozart! A Symphony. Per person, the price in the Loges and Parquet is 2 fl. 45 kr.! In the gallery

24 kr.! Tickets can be obtained from Herr Mozart, residing at Kahlbechergasse No. 167, from Thursday afternoon and early on Friday from Herr Cassirer Scheidweiler and at the box office. The concert begins at eleven o'clock in the forenoon. (N.B. the last symphony was not performed because the concert had already lasted 3 hours and the audience wanted to have lunch.)”

1794. First posthumous publication Johann André, Offenbach; the missing portions of the solo part, as it appears in the autograph, were filled in. It is unlikely that these additions were by Mozart. Were they added by Constanze, with or without assistance, or were they made by Johann André or one of his assistants? André included the following on the title page: (in French) “*This concerto was performed by the composer at Frankfurt am Main upon the occasion of the Coronation of Emperor Leopold II.*”

N.B. It is apparent from the above texts, which represent the most relevant portion of the available source material, that:

a) The concert which Mozart gave ‘for his benefit’ occurred during the period that high ranking nobility was present in Frankfurt for the coronation; this was the public which Mozart tried to attract to his concert, but the concert as such had nothing to do with the coronation. Moreover, Mozart was disappointed with the results of the concert: “*with respect to honor, wonderful, but with respect to money, a meager result.*” This was hardly surprising: Frankfurt at that moment was a magnet for the worldly public, not for music lovers.

b) On the occasion of the coronation of Leopold II (successor to Josef II and already ‘in service’ beginning in Februari 1790), those invited to add to the

ceremony included Salieri and 15 musicians of the Vienna Hofkapelle. Mozart was not invited.

c) Not one single source suggests that Mozart actually played concerto 26 in Frankfurt. If he in fact did do so, then

Concerto 27 B flat Major KV 595

Completed 5 January 1791. Year of Mozart’s death.

1791. 4 March “*Herr Buhr, employed as chamber musician in His Russian Imperial Majesty’s service, will have the honor this Friday the 4th of March to present a great musical Academy [concert] on the Clarinet in Herr Jahn’s hall; at which Madame Lange will sing, and Herr Kapellmeister Mozart will play a concerto on the fortepiano. Those who wish to subscribe can obtain tickets every day at Herr Jahn’s. The concert begins at 7 in the evening.*”

1791. First (posthumous) publication: Artaria: Concerto per il Clavicembalo o Forte Piano.

1800/01. publication by André Offenbach.

About our acoustical and musical experiences with the Walter/Clarke piano

At least as important, or perhaps even more important than the choice of instrument is the way in which the instrument is 'handled'. The mechanisms and concepts of sound dating from Mozart's era certainly demand special treatment. For example, the sounding of a string under relatively low tension is a very different affair than the sounding of a string under relatively high tension. At lower tension, one encounters the following phenomenon: the hammer, when its speed is too low and the force acting upon it is too great, immediately damps the string after it makes contact. A Viennese piano will sound if the hammer is merely set in motion with a rotating motion, however small; and, particularly if the force employed is reduced to a minimum, such a piano responds to subtle differences in the speed of the hammer. The use by the pianist of present day weight techniques is not suitable for the Viennese piano; the instrument creaks and groans in response, and the average listener usually is reminded of a 'cigar box'. A Viennese piano can be made to bring forth a sound of great power, without the actual use of power; therein lies the 'secret'. By the same token, one can employ great force without achieving a proportionate result. When pianists use great force, then they discover that the piano refuses to sound, and then they try to play more and more loudly with less and less result. And it is precisely the carrying power of the Viennese piano if correctly treated which also secured its high reputation as late as the beginning of the 19th century (cf. Hummel's writings). But there are also unsuspected colors, pronounced differences of register, a transparency well suited

to polyphony and a wide dynamic range in the piano of Mozart's day. By rolling chords, by playing the bass and upper parts out of synchronization, and by the refined use of the dampers, a range of dynamics can be achieved which is unknown to modern day pianists. Accompaniment figures can be brought to life and given a meaning of their own. The ornaments can be integrated in the musical discourse (an aspect of this which must not be ignored is the relatively shallow dip of the keys), the lower and upper registers can be given their own distinctive characters (by the conscious limitation of the compass to five octaves in relation to the construction of the case).

In the course of work with Anima Eterna Brugge, the piano was the subject of many discussions and conversations:

- In the earliest concerti, the solo instrument is lord and master; in the concerti from the middle period, the piano is an equal partner in a larger chamber music context; in the later concerti (with a wind section which steadily increases in size) the piano is virtually subordinated to a single greater musical whole, in a situation similar to Mozart's operas: totality is the goal. The Walter/Clarke piano clearly illuminates this progression. With its aid, the piano concerti of Mozart achieve their intrinsic identity for the listener: they are truly concertante pieces. The piano is the reason and pivot for their existence, but never more important than the orchestra.

On the Walter/Clarke piano, the difference between legato and staccato (in the most literal sense) is smaller than on any later piano. In this light, given the instrument's greater internal resonance and the even sound obtained by the fast moving and powerful hammerheads, Mozart's style of notation is easier to understand.

The presence of leather dampers allows the player an extra opportunity, not only to set a polyphonic texture against the orchestra, but also to make generous use of the complex harmonic structures which can be obtained by subtle deployment of the damper. The damper (or more accurately undamper) register must have fascinated every 18th century player who came to it from the richly resonant harpsichord; for without this register (later called the pedal), the pianoforte cannot adequately replace the harpsichord because its resonance, volume, tone color and harmonic cohesion depend on the pedal. Incidentally, Mozart, in the frequently quoted letter concerning Stein, makes enthusiastic mention of what is now incorrectly called the 'forte pedal'.

- The piano's dynamic extremes are both artistically valid: the softest pianissimo carries through any orchestration, and the most powerful forte never becomes vulgar.
- The sound of the piano blends completely with both strings and winds, but the timbres never obscure each other.

In short: with every experience with this Walter/Clarke piano, surrounded by an orchestra in 'Mozart disposition', one's respect for the composer increases. Respect for Mozart, not for a statue, a wunderkind, an 'Amadeus', a Mozarteum; respect for craftsmanship, intimate knowledge of instruments, respect for a composer's imagination. Mozart knew exactly what he was doing.

Jos van Immerseel, 1991
translation David Shapero

Anima Eterna Brugge and Jos van Immerseel

Anima Eterna Brugge is under the permanent musical direction of Jos van Immerseel, who has led the orchestra through a carefully guided evolution from small chamber ensemble to full symphony orchestra. In 1985 he brought six string players together to study the works of Bach, and two years later the group was enlarged to a baroque ensemble of seventeen musicians. In 1989 the by now twenty-five musicians began to work on the Viennese classical repertoire. The success was expanding and in 1990 the Amsterdam Concertgebouw included Anima Eterna Brugge in its “World famous Baroque Orchestras” series.

Mozart’s complete concertos for fortepiano of Mozart formed the focal point of the next two years, with concert cycles in Kyoto and Tokyo, among other cities, and a set of 10 compact discs. These recordings received worldwide praise, of which it will suffice to quote the New York cd review: “No period orchestra has ever sounded better”.

Jos van Immerseel has built up an impressive collection of historical keyboard instruments. The collection is continually expanded and restored, making possible a new investigation of the keyboard repertoire through intensive study of the relationship between the compositions themselves and the instruments and techniques required for their interpretation. For this reason, the appropriate individual instrument always travels with him to each concert or recording location.

This attitude can also be seen reflected in Jos van Immerseel’s work as a conductor, and that of Anima Eterna Brugge.

disc 1

<i>Clavier-Concert 5 KV 175 in D</i>		
1	Allegro	8.20
2	Andante ma un poco Adagio	7.00
3	Allegro	4.42

<i>Clavier-Concert 9 KV 271 in E flat</i>		
4	Allegro	10.13
5	Andantino	12.09
6	Rondeau Presto Menuetto	10.03

Total time 53.22

disc 2

<i>Clavier-Concert 8 KV 246 in C</i>		
1	Allegro Aperto	7.40
2	Andante	7.32
3	Rondeau Tempo di Menuetto	6.57

<i>Clavier-Concert 28 KV 382 in D Rondo</i>		
4	Allegretto Grazioso Adagio Allegro	9.07

<i>Clavier-Concert 12 KV 414 in A</i>		
5	Allegro	9.28
6	Andante	8.15
7	Allegretto	6.44

Total time 56.53

disc 3

<i>Clavier-Concert 11 KV 413 in F</i>		
1	Allegro	9.37
2	Larghetto	7.37
3	Tempo di Menuetto	5.23

<i>Clavier-Concert 13 KV 415 in C</i>		
4	Allegro poco Maestoso	10.33
5	Andante	7.17
6	Allegro Scherzando	7.48

<i>Clavier-Concert 14 KV 449 in E flat</i>		
7	Allegro Vivace	8.56
8	Andantino	6.40
9	Allegro ma non troppo	6.16

Total time 70.56

disc 4

<i>Clavier-Concert 15 KV 450 in B flat</i>		
1	Allegro	10.02
2	Andante	5.39
3	Allegro	8.56

<i>Clavier-Concert 16 KV 451 in D</i>		
4	Allegro assai	10.43
5	Andante	7.10
6	Rondo, Allegro di molto	7.48

Total Time 49.30

disc 5

<i>Clavier-Concert 6 KV 238 in B flat</i>		
1	Allegro aperto	6.49
2	Andante un poco Adagio	5.52
3	Allegro Rondo	7.12
<i>Clavier-Concert 17 KV 453 in G</i>		
4	Allegro	12.09
5	Andante	10.00
6	Allegretto	7.51
Total time		50.15

disc 6

<i>Clavier-Concert 18 KV 456 in B flat</i>		
1	Allegro Vivace	12.09
2	Andante un poco Sostenuto	9.49
3	Allegro Vivace	7.41
<i>Clavier-Concert 19 KV 459 in F</i>		
4	Allegro	12.30
5	Allegretto	6.09
6	Allegro assai	8.01
Total time		56.45

disc 7

<i>Clavier-Concert 20 KV 466 in d minor</i>		
1	Allegro	13.08
2	Romanze	9.00
3	Allegro Assai	6.45
<i>Clavier-Concert 21 KV 467 in C</i>		
4	Allegro Maestoso	13.41
5	Andante	6.13
6	Allegro Vivace	6.40
Total time		56.05

disc 8

<i>Clavier-Concert 22 KV 482 in E flat</i>		
1	Allegro	12.48
2	Andante	9.15
3	Allegro	12.01
<i>Clavier-Concert 23 KV 488 in A</i>		
4	Allegro	10.26
5	Andante	5.45
6	Presto	7.55
Total time		58.42

disc 9

<i>Clavier-Concert 24 KV 491 in c minor</i>		
1	Allegro	13.41
2	Larghetto	7.09
3	Allegretto	9.11
<i>Clavier-Concert 25 KV 503 in C</i>		
4	Allegro Maestoso	14.18
5	Andante	7.07
6	Allegretto	8.56
Total time		60.48

disc 10

<i>Clavier-Concert 26 KV 537 in D</i>		
1	Allegro	13.51
2	Larghetto	5.31
3	Allegretto	9.49
<i>Clavier-Concert 27 KV 595 in B flat</i>		
4	Allegro	14.11
5	Larghetto	7.43
6	Allegro	8.34
Total time		60.06

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