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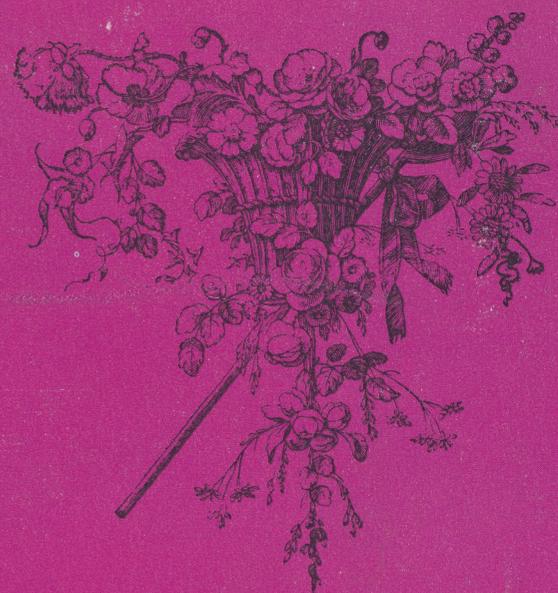

*Deutsche
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■ LPM 18 812

MOZART PIANO CONCERTOS

No. 8 in C major, K. 246 · No. 27 in B flat major, K. 595

WILHELM KEMPF, Piano





WOLFGANG AMADEUS MOZART

SIDE 1:

Piano Concerto No. 8 in C major, K. 246

1: *Allegro aperto* • 2: *Andante* • 3: *Rondeau: Tempo di Menuetto*

SIDE 2:

Piano Concerto No. 27 in B flat major, K. 595

1: *Allegro* • 2: *Larghetto* • 3: *Allegro*

Wilhelm Kempff, Piano
Berlin Philharmonic Orchestra
Ferdinand Leitner, Conductor

WILHELM KEMPF PLAYS MOZART

Piano Concertos No. 23 in A, K. 488; No. 24 in C minor, K. 491.—Bamberg
Symphony cond. F. Leitner

(M) 18 645

(S) 138 645

Piano Sonatas No. 8 in A minor, K. 310; No. 11 in A, K. 331 / Fantasias
in D minor, K. 397, in C minor, K. 475

(M) 18 707

(S) 138 707

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Mozart's Piano Concerto No. 8 in C major, K. 246, was written in Salzburg in 1776 for one of the twenty-year-old composer's pupils, Countess Lützw, the wife of the commander of the fortress Hohensalzburg. It is in fact Mozart's fourth original work in this form. The first four concerti were arrangements of sonata movements of Raupach, Honauer, Schobert, Eckard and C. P. E. Bach, made by the eleven-year-old boy in 1767, in order to have an ample supply of effective pieces for his trip to Vienna, together with his father, in that year. Mozart played the C major Concerto himself in a private concert in Munich on 4 October 1777, and again in Mannheim, during his stay there the following winter.

The opening tutti of the first movement, *Allegro aperto*, brings a wealth of ideas, most of them only a few bars long, marked by a constant alternation between *forte* and *piano*. The solo instrument begins with a literal repetition of the material of the preceding tutti, makes use of a half-cadence in the tonic key to introduce a new theme in the dominant. This is repeated and extended, finally ending with the same half-cadence as before, but now in the key of the dominant. At this point it proceeds with the next section of the opening tutti, adding a long cadential extension. The tutti returns to end the exposition. Its two concluding bars are repeated by the solo instrument, opening the middle section, but making no reference to material from the exposition.

The second movement, *Andante*, is written in the abbreviated sonata form often found in the symphony at this time, with, however, the double exposition dictated by the concerto form. The first theme is repeated, ornamented and expanded by the solo instrument, modulating to the dominant key for the second theme and closing group. The middle section, only 16 bars long, begins with a new tune, then brings part of the closing group of the first section, modulating back to the tonic key for the recapitulation.

The last movement, *Tempo di Menuetto*, is in rondo form.

The Concerto No. 27 in B flat major, K. 595, completed on 5 January 1791 in Vienna, was played by Mozart, in his last public appearance, on March 4th of that year. After the great success of the first years in Vienna (he wrote fifteen piano concerti in the years 1782-86), the Viennese public had shown less and less interest in Mozart as a composer and interpreter of his own works. Years went by before the composition of the next concerto, that in D major, K. 537, known as the "Coronation" Concerto because it was supposedly played at Frankfurt in an "Academy" which Mozart had planned to coincide with the coronation of Leopold II in October of 1790. Neither that concert, nor the one in Vienna, in which he played the B flat Concerto, was a very great success. Something of the serenity with which Mozart accepted the disappointments of his last years is reflected in this work. There is no attempt, as in earlier works in this form, to win unity by piling up contrasts which have to be overcome; each new idea grows out of the preceding one, in one long outpouring of melody.

Murmuring quavers in the strings usher in the main theme of the first movement, *Allegro*. Four different themes are presented in the first tutti. The solo instrument, after bringing the main theme, repeats and extends the following little fanfare, thereupon bringing the proper second subject, before proceeding with the second and third themes of the tutti. The exposition closes normally in the dominant key, F major. Three repetitions of a short motif from the closing group lead to the distant key of B minor. The following development section is modulatory in character. At the end of the recapitulation, shortly before the cadenza, the last of the four themes of the opening tutti returns in the solo part. The shyly hinted-at sadness expressed in the minor colouring of its first bars, immediately suppressed, as if Mozart had thought it an indiscretion to have exposed his feelings to public view, sums up the content of the whole work.

The second movement, *Larghetto*, cast in the da capo form favoured by Mozart in the middle movements of the piano concerti, combines serenity with a certain feeling of resignation. The latter is emphasized by the tenacity with which the harmony sticks to the tonic key. Even the middle section, normally in the dominant, begins here in the tonic. Remarkable is the last statement of the main subject by the solo instrument, the flute and first violins doubling the melody in bare octaves.

The gay rondo theme of the finale, *Allegro*, dominates the entire movement. This theme was used by Mozart for the song *Sehnsucht nach dem Frühlinge*, with the text *Komm, lieber Mai*, written a week after the completion of the concerto. In this spirit, the composer, at the beginning of his last year, took leave of the piano concerto, the vehicle of so much of his inspiration, so many of his triumphs.

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GEMA
BIEM

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7'13
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7'46+

Wolfgang Amadeus Mozart

Konzert für Klavier und Orchester Nr. 8

C-dur KV 246

1. Satz: Allegro aperto · 2. Satz: Andante
3. Satz: Rondeau: Tempo di Menuetto

Wilhelm Kempff, Klavier
Berliner Philharmoniker
Dirigent: Ferdinand Leitner

ALLE HERSTELLER-UND URHEBERRECHTE VORBEHALTEN. ÜBERSPIELUNG, ÖFFENTLICHE AUFFÜHRUNG UND RUNDFUNKSENDUNG VERBOTEN. GESELLSCHAFT. N. 18812 B

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D. P.

18812 B

13'50
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9'47+

Wolfgang Amadeus Mozart

Konzert für Klavier und Orchester Nr. 27

B-dur KV 595

1. Satz: Allegro · 2. Satz: Larghetto
3. Satz: Allegro

Wilhelm Kempff, Klavier
Berliner Philharmoniker
Dirigent: Ferdinand Leitner

Made in Germany