



W.A. MOZART

complete sonatas
for keyboard and violin

VOLUME

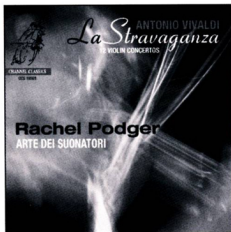
1

CHANNEL CLASSICS

CCS SA 21804



GARY COOPER
fortepiano
RACHEL PODGER
baroque violin



AWARD WINNER

- Editor's Choice: Gramophone
- Best Baroque Recording 2003: Gramophone
- Stereophile: Recording of the Month
- 10: Luister
- Diapason d' Or
- Choc du Monde de la Musique
- Recommandé par Classica
- Cd des Monats: Alte Musik Aktuell
- 10/10 Classics Today

CCS 19598/CCS 19503

(...) there are slow movements of sublime fantasy and hearth-rending beauty. It is here above all that soloist and director Rachel Podger makes her most distinctive and original contribution (...)

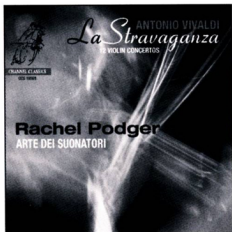
BBC MUSIC MAGAZINE

(...) Rachel Podger is one my favourite Baroque fiddlers (...) the sense of creative interplay between soloist and orchestra is palpable.

INTERNATIONAL RECORD REVIEW

(...) The La Stravaganza set is quite extravagant stuff, full of fantasy and experiment – novel sounds, ingenious textures, exploratory melodic lines, original types of figuration, unorthodox forms (...) the performances by Rachel Podger are crackling with vitality and executed with consistent brilliance (...) a performance to leave you breathless. (...) she happily catches the aristocratic tone of the invention (...)

GRAMOPHONE



AWARD WINNER

- Editor's Choice: Gramophone
- Best Baroque Recording 2003: Gramophone
- Stereophile: Recording of the Month
- 10: Luister
- Diapason d' Or
- Choc du Monde de la Musique
- Recommandé par Classica
- Cd des Monats: Alte Musik Aktuell
- 10/10 Classics Today

CCS 19598/CCS 19503

(...) there are slow movements of sublime fantasy and hearth-rending beauty. It is here above all that soloist and director Rachel Podger makes her most distinctive and original contribution (...)

BBC MUSIC MAGAZINE

(...) Rachel Podger is one my favourite Baroque fiddlers (...) the sense of creative interplay between soloist and orchestra is palpable.

INTERNATIONAL RECORD REVIEW

(...) The La Stravaganza set is quite extravagant stuff, full of fantasy and experiment – novel sounds, ingenious textures, exploratory melodic lines, original types of figuration, unorthodox forms (...) the performances by Rachel Podger are crackling with vitality and executed with consistent brilliance (...) a performance to leave you breathless. (...) she happily catches the aristocratic tone of the invention (...)

GRAMOPHONE

RACHEL PODGER was educated in Germany and in England at The Guildhall School of Music and Drama where she studied with David Takeno and Michaela Comberti. During her time in London Rachel co-founded two ensembles specialising in the music of the Baroque, Florilegium and The Palladian Ensemble, both of which have achieved international success as touring and recording artists. In 1997 Rachel was appointed leader of The English Concert with whom she has toured throughout the world, often as concerto soloist.

Rachel's first solo recordings (for Channel Classics), of J.S.Bach's Sonatas and Partitas, were released in 1999 to critical acclaim. These discs were followed, in 2001, by Bach's Sonatas for Violin and Harpsichord, with Trevor Pinnock, again greatly praised by the critics.



photo: EVOKE, London

Both recordings were awarded first place by the BBC's 'Building a Library' programme. Rachel's 2002 release, Telemann's Twelve Fantasies for Solo Violin, won the prestigious Diapason d'Or and was named one of the BBC Music Magazine's 'top 20' classical cds of the year. Another well-received recent release is Rameau's Pièces de Clavecin en Concerts with Trevor Pinnock. Future recording plans include a disc of violin repertoire by Muffat, Biber, Pisendel and Walther and as well as Mozart Sonatas.

As a recitalist Rachel enjoys an increasingly busy career; she has given many solo concerts in North America, Europe and Korea. Her work as guest director and concerto soloist has also taken her to North America and Poland. Rachel joined Andrew Manze and The Academy of Ancient Music for double concertos by Bach and Torelli.

Rachel is Professor of Baroque Violin at The Guildhall School of Music and Drama in London. She also teaches at the Internationale Sommer Akademie in Innsbruck, Austria.

Both recordings were awarded first place by the BBC's 'Building a Library' programme. Rachel's 2002 release, Telemann's Twelve Fantasies for Solo Violin, won the prestigious Diapason d'Or and was named one of the BBC Music Magazine's 'top 20' classical cds of the year. Another well-received recent release is Rameau's Pièces de Clavecin en Concerts with Trevor Pinnock. Future recording plans include a disc of violin repertoire by Muffat, Biber, Pisendel and Walther and as well as Mozart Sonatas.

As a recitalist Rachel enjoys an increasingly busy career; she has given many solo concerts in North America, Europe and Korea. Her work as guest director and concerto soloist has also taken her to North America and Poland. Rachel joined Andrew Manze and The Academy of Ancient Music for double concertos by Bach and Torelli.

Rachel is Professor of Baroque Violin at The Guildhall School of Music and Drama in London. She also teaches at the Internationale Sommer Akademie in Innsbruck, Austria.

GARY COOPER

studied organ and harpsichord at Chetham's School of Music, the John Loosemore Centre, and was an organ scholar at New College, Oxford. Between 1992 & 2000, he was a member of the highly acclaimed baroque ensemble, Trio Sonnerie. He currently teaches harpsichord & fortepiano at the Royal Northern College of Music.

During 2000, Gary made his solo Wigmore Hall debut performing Bach's complete Well-

Tempered Clavier, and has since given many performances of both the WTC, and the Goldberg Variations, at venues throughout Europe, N. America & Asia. Gary has made many recordings, for radio, TV & on disc, including an award-winning CD of



photo: EVOKE, London

Bach's Well-Tempered Clavier Book I, which was chosen as the Sunday Times Classical Record of the Year, 2000. He is also an established conductor, having worked with many ensembles – most recently Portland Baroque Orchestra in the USA, and the Canadian ensemble, Arion. He has been Musical Director of Kent Opera since 2002.

Gary recently recorded Bach's Goldberg Variations for Linn records which is due for release later in 2004, and is in the process of recording J.C. Bach's complete keyboard Sonatas using period English instruments. His new duo partnership with Rachel Podger commences, on disc, with this series of recordings, matched on the platform with concerts worldwide. During 2005, he will also be recording Mozart's Sonatas & Variations for Piano, and walking from Land's End – John O'Groats for charity.

Cooper was named "*Best Newcomer in Classical Music, 2001*" in the Times and has been dubbed "*a rising star in early music*" (Observer) and, most recently, "*something of a genius*" (Times).

Rachel Podger:

In recording these Mozart Sonatas, a paradox quickly became apparent. I feel Mozart's music is aimed at the heart. Approaching his music instinctively comes most naturally to me: it seems so effortlessly composed, and communicates to us directly. After all, why do children react so positively to this music of the heart? And yet I also found my experience of performing Baroque music helped me find a way of understanding and appreciating Mozart's style.

The inclusion of early, middle and late Sonatas on this disc conveys a balanced survey of Mozart's music for violin and keyboard. Each Sonata stands out clearly in it's own right, revealing a snapshot in time of his developing personality.

This is an ongoing voyage of discovery for me, and I feel I am only at the beginning.

On 9 June 1763, a coach departed from Salzburg with a man of 43, his wife, 42, their little daughter, eleven, a small son, seven, and a servant. The group was off on a grand tour of Europe. This family was called **MOZART**. Father Leopold believed that a miracle had taken place. Wolfgang, his son, seemed to be supremely musically gifted. At the age of three, he had been easily able to memorize simple harpsichord pieces within a half-hour and play them back perfectly. In that same period, he had begged his father, weeping violently, to be allowed to play the older man's violin. With the first notes he played or bowed, Wolfgang had been able to touch his father's emotions. From that moment onward, Leopold had been certain that it was his duty to develop the musical talent of his little boy, and exhibit it to the world. For years, the family travelled throughout Europe. Leopold had Wolfgang perform

for the imperial family in Vienna, for the Kings of France and England, and in the palaces of European nobility both spiritual and temporal. In this way, Wolfgang performed in Munich, Augsburg, and Frankfurt. The journey continued via Brussels to Paris, where Wolfgang gave a concert for King Louis XV and his first works were published, the Sonatas for harpsichord and violin KV 6- 9. Father and son performed these rococo trifles to great acclaim, but Wolfgang, of course, stole the show with his dominating part for harpsichord. Sonata KV6 still belongs to the species of keyboard sonata with violin accompaniment, and was undoubtedly written by Leopold and Wolfgang in collaboration.

At the age of thirteen, Wolfgang was appointed (unpaid) concertmaster of the archepiscopal court orchestra of Salzburg, where he somewhat sulkily conducted the ensemble as its first violinist. Leopold complained: "You seem....never to have studied the violin. That makes me most unhappy. You have no idea how well you play the violin, at least when you put some effort into it, and when you feel like playing with elegance, clarity, and intelligence, yes, as though you really are the best violinist of Europe." But Mozart had trouble enduring the shrill sound of the violin so close to his ears, and requested the orchestra if he might conduct from the harpsichord from then on. His request was futile. Nonetheless, Mozart ultimately composed over thirty violin sonatas, mostly in Mannheim, Paris, and Vienna. Six of them, KV 376-380 were published as his opus 2 by Artaria in 1781, dedicated to his gifted student, Josepha Auernhammer. "This young lady is truly hideous-looking, but she plays delightfully," thus Mozart. In KV 378, keyboard and violin have greater equality than in KV 6. The second movement seems like a gesture of greeting to Mozart's London friend, Johann Christian Bach, who would die in the next year (1782). The Sonata in

G, KV 379, only has two movements, but the expansive first movement comprises a slow introduction and a sombre, expressive, and modern-sounding Allegro in g minor. The theme with five variations returns us to the sweetly pretty world of the galant rococo style. In this sonata, the violin is repeatedly made to wait out solo episodes for the piano (Variations 1 and 4). Mozart wrote his last violin sonata, KV 547, in 1788, seven years later. He indicated the somewhat lightweight character of the piece with his phrase: “eine kleine Klaviersonate für Anfänger mit einer Violine” [a little keyboard sonata for beginners, with a violin accompaniment], although one must not interpret the term “beginners” all too literally; the music itself contains a bit of a sly wink.

Clemens Romijn (translation: David Shapero)

Rachel Podger:

En enregistrant ces sonates de Mozart, un paradoxe s'est dégagé rapidement. Il me semble que la musique de Mozart touche le cœur de ceux qui la jouent et l'écoutent. L'approche instinctive de cette musique est pour moi très naturelle: elle semble composée avec tant de facilité et elle communique directement avec nous.

Après tout, pourquoi les enfants régissent-ils de façon si positive à cette musique du cœur? Je me suis néanmoins aussi aperçue que mon expérience de l'interprétation de la musique baroque m'a aidée à trouver une manière de comprendre et d'apprécier le style de Mozart.

Le choix de sonates du début, du milieu et de la fin de la carrière de Mozart donne un aperçu équilibré de l'œuvre de Mozart pour violon et clavier. Chaque sonate se détache clairement comme une entité à part entière et révèle, telle un instantané, une phase de la personnalité en développement du compositeur.

C'est pour moi un voyage de découverte en cours et j'ai l'impression d'en être qu'à son début.

Le 9 juin 1763, une calèche partit de Salzbourg. Ses passagers comptaient un homme de 43 ans, son épouse de 42 ans, une fillette de 11 ans, un petit garçon de sept ans et un domestique. Ces cinq personnes commençaient un grand voyage à travers l'Europe. Il s'agissait de la famille **MOZART**. Le père, Leopold Mozart, pensait qu'un miracle avait eu lieu. Wolfgang possédait des dons extrêmes pour la musique. À trois ans, il pouvait apprendre par cœur en une demi heure de petites pièces simples pour le clavecin et les jouer sans fautes. À la même époque, en larmes, il supplia son père

de le laisser jouer de son violon. Wolfgang parvint à émouvoir son père avec ses premiers sons et coups d'archet. Dès ce moment, Leopold sut qu'il devait développer les talents de son enfant et le montrer au monde. Durant des années, la famille se déplaça à travers l'Europe. Leopold fit jouer Wolfgang à Vienne pour la famille impériale, pour les rois de France et d'Angleterre, et dans les palais de la noblesse laïque et ecclésiastique d'Europe. Wolfgang joua ainsi à Munich, Augsbourg, et Francfort. En passant par Bruxelles, Wolfgang se rendit à Paris où il donna un concert pour le roi Louis XV et où ses premières œuvres, ses sonates pour clavecin et violon KV 6-9, furent imprimées. Mozart père et Mozart fils jouèrent ces petites pièces rococo avec grand succès, mais Wolfgang était naturellement la vedette avec sa partie dominante de clavecin. La sonate KV 6 appartient au genre des sonates pour le clavier avec accompagnement de violon et fut probablement composée par Wolfgang et son père.

À treize ans, Wolfgang fut nommé premier violon de la chapelle de la cour archiépiscopale de Salzbourg, fonction non rémunérée. Il y dirigeait à contrecœur l'orchestre au violon. Leopold bougonnait : 'On dirait... que tu n'as jamais travaillé le violon. Cela me chagrine profondément. Tu ne sais pas à quel point tu joues bien du violon, lorsque tout au moins tu y mets de l'honneur et veux jouer avec élégance, concision et intelligence, oui, comme si tu étais en effet le meilleur violoniste d'Europe.' Mais Mozart supportait difficilement le son strident du violon à une telle proximité de ses oreilles. Il demanda à la chapelle de la cour si dès lors il ne pouvait pas diriger du clavecin, en vain. Néanmoins, Mozart composa plus de trente sonates pour violon, en grande partie à Mannheim, Paris et Vienne. En 1781, il fit éditer chez Artaria six œuvres, KV 376-380, sous le nom d'opus 2, recueil qu'il dédia à son élève tal-

entueuse Josepha Aurnhammer. Mozart dit à son propos : 'Cette demoiselle est une calamité, mais son jeu est exquis'. Dans la sonate KV 378, on note un plus grand équilibre des parties de clavier et de violon que dans la sonate KV 6. Le deuxième mouvement semble être une salutation à Johann Christian Bach, ami londonien de Mozart qui mourut un an plus tard. La sonate en Sol KV 379 ne comprend que deux mouvements, un vaste premier mouvement avec une introduction lente, et un Allegro en sol mineur donnant une impression sombre, expressive et moderne. Le thème et ses cinq variations reviennent au monde gracieux du rococo galant. Dans cette sonate, le violon se tait régulièrement durant les épisodes solos du piano (variations 1 et 4). Mozart composa sa dernière sonate pour violon sept ans plus tard, en 1788. Si dans son titre, Mozart fit référence à sa relative légèreté - 'petite sonate pour clavier pour débutant avec un violon' -, il ne faut pas prendre le terme de 'débutant' de façon trop littérale et considérer la musique en elle-même avec un clin d'œil. Clemens Romijn (traduction: Clémence Comte)

Rachel Podger:

Während dieser Mozart-Aufnahmen empfand ich schon bald eine gewisse Widersprüchlichkeit. Mozarts Musik trifft direkt ins Herz, und ein intuitiver Umgang mit seiner Musik liegt mir eigentlich am nächsten: Sie scheint so mühelos komponiert und spricht uns unmittelbar an. Fühlen sich nicht gerade darum auch Kinder zu dieser Musik so hingezogen?

Und dennoch war es auch meine intensive Beschäftigung mit der barocken Aufführungspraxis, die mich Mozarts Stil verstehen und schätzen gelehrt hat. Mit dieser CD wird durch das Nebeneinander von Sonaten aus verschiedenen Schaffensperioden ein schöner Überblick über Mozarts Werk für Violine und Tasteninstrument gegeben. Jede einzelne Sonate ist auf ihre Weise herausragend und eine Momentaufnahme seiner persönlichen Entwicklung. Mozarts Musik bleibt für mich eine fortwährende Entdeckungsreise, wobei ich das Gefühl habe, noch am Beginn zu stehen.

Am 9. Juni 1763 verließ eine Kutsche die Stadt Salzburg.

Eine kleine Gesellschaft - ein 43-jähriger Mann, seine elfjährige Tochter, sein sieben-jähriger Sohn und ein Bediensteter - machte sich soeben auf eine Reise, die sie durch ganz Europa führen sollte: Es war die Familie **MOZART. Vater Leopold glaubte, ihm sei ein Wunder zuteil geworden: Sein Sohn Wolfgang entpuppte sich nämlich als musikalisch hochbegabt. Schon im Alter von drei Jahren konnte sich der Junge leichte Cembalostücke in kürzester Zeit einprägen und fehlerlos nachspielen. Oft flehte er unter Tränen, auf der Geige seines Vaters spielen zu dürfen. Und bereits Wolfgangs**

erste Töne auf dem Instrument machten auf den Vater tiefen Eindruck. Von da an hielt Leopold es für seine Pflicht, das Talent seines Sohnes zu fördern und an die Öffentlichkeit zu bringen. Die Familie reiste jahrelang durch ganz Europa. Leopold sorgte dafür, das Wolfgang vor der kaiserlichen Familie in Wien und vor den Königen Frankreichs und Englands auftrat sowie vor geistlichen Würdenträgern und in Adelshäusern. Mozart spielte in München, Augsburg und Frankfurt. Über Brüssel ging die Fahrt nach Paris, wo Wolfgang für Louis XV konzertierte und wo erstmals Musik des jungen Komponisten, die Sonaten für Cembalo und Violine KV6-9, im Druck erschien. Vater und Sohn spielten dort die kleinen Rokoko-Kompositionen unter großem Beifall. Wolfgang war es jedoch, der mit einem herausragenden Cembalopart die Aufmerksamkeit aller auf sich zog. Die Sonate KV6 gehört noch zu jenem Typus Klaviersonaten, die von einer Violinstimme begleitet werden. Leopold und Wolfgang haben sie vermutlich gemeinsam geschrieben.

Mit dreizehn Jahren wurde Wolfgang zum unbesoldeten Konzertmeister der erzbischöflichen Hofkapelle in Salzburg benannt, die er jedoch mit etwas Widerwillen zu leiten schien. Leopold klagte: "Du scheinst...die Geige nicht geübt zu haben. Das macht mir Kummer. Du weißt wohl selbst nicht, wie gut du Geige spielen könntest, wenn du nur wenigstens etwas Ehre hineinlegtest und elegant, kernig und intelligent spielen wolltest, ja, eben als seiest du der beste Geiger Europas." Mozart jedoch konnte den grellen Geigenklang so dicht an seinem Ohr nur schlecht ertragen und bat, die Hofkapelle fortan vom Cembalo aus dirigieren zu dürfen. Doch vergeblich. Dennoch schrieb Mozart mehr als dreißig Violinsonaten, die größtenteils in Mannheim, Paris und Wien entstanden. Sechs davon, KV 376-380, gab er 1781 als sein Opus 2 bei Artaria heraus und widmete er seiner begabten Schülerin Josepha

Aurnhammer, zu der Mozart einmal bemerkte: "Das Fräulein ist ein Scheusal! - spielt aber zum entzücken". In seinem KV378 sind Klavier und Violine schon ebenbürtiger als im KV6. Mit dem zweiten Satz scheint er seinen Londoner Freund Johann Christian Bach zu grüßen, der im Jahr darauf sterben sollte (1782). Die G-Dur Sonate KV379 besteht nur aus zwei Sätzen - einem ausgedehnten, ersten Satz mit langsamer Einleitung und einem düsteren, expressiven und modern anmutenden Allegro in g-Moll. Mit dem Thema und den fünf Variationen kehrt die Musik zurück in die gefällige Welt des galanten Rokoko. Hier lässt Mozart die Geige bei Soloepisoden des Klavierparts (Variationen 1 und 4) regelmäßig schweigen. Seine letzte Violinsonate (KV547) entstand sieben Jahre später, im Jahre 1788. Mozart spielte auf die Leichtgewichtigkeit des Stückes an, als er das Werk als 'eine kleine Klaviersonate für Anfänger mit einer Violin' bezeichnete. Den Begriff Anfänger sollte man hier wohl nicht allzu wörtlich nehmen. Die Musik jedoch lässt einen durchaus schmunzeln.

Clemens Romijn (Übersetzung: Gabriele Wahl)

COMPLETE DISCOGRAPHY

solo

- CCS 12198 Bach: Sonatas & Partitas vol. I
CCS 14498 Bach: Sonatas & Partitas vol. 2
CCS 18298 Telemann Fantasies for violin solo

with orchestra

- CCS 19598 Vivaldi: La Stravaganza
(SA 19503) with Arte dei Suonatori

with Trevor Pinnock

- CCS 14798 Bach: The Complete Sonatas for Violin and Obligato
Harpichord
CCS 19098 J. Ph. Rameau: Pièces de Clavecin en Concerts
(SA 19002)

with Florilegium

- CCS 5093 Telemann: Concerti da Camera
CCS 7595 Le Roi s'amuse
CCS 8495 Vivaldi: Concerti
CCS 9096 In the name of Bach
CCS 11197 Sanguineus and Melancholicus: C.P.E. Bach - Sonatas
CCS 13598 Telemann: Paris Quartets
CCS 14598 Bach: A Musical Offering,
the complete instrumental trio sonatas

listen to audio samples at www.channelclassics.com

Please send to Veuillez retourner:

CHANNEL CLASSICS RECORDS

Waldijk 76, 4171 CG Herwijnen,
the Netherlands

Phone: (+31.418) 58 18 00

Fax: (+31.418) 58 17 82



Where did you hear about Channel Classics? Comment avez-vous appris l'existence de Channel Classics?

☐ **Review** Critiques

☐ **Radio** Radio

☐ **Recommended** Recommandé

☐ **Store** Magasin

☐ **Advertisement** Publicité

☐ **Other** Autre

Why did you buy this recording? Pourquoi avez-vous acheté cet enregistrement?

☐ **Artist performance** L'interprétation

☐ **Sound quality** La qualité de l'enregistrement

☐ **Packaging** Présentation

☐ **Reviews** Critique

☐ **Price** Prix

What music magazines do you read? Quels magazines musicaux lisez-vous?

Which CD did you buy? Quel CD avez-vous acheté?

Where did you buy this CD? Où avez-vous acheté ce CD?

☐ **I would like to receive the CHANNEL CLASSICS CATALOGUE**

Name Nom

Address Adresse

City/State/Zipcode Code postal et ville

Country Pays

Please keep me informed of new releases via my e-mail:





COLOPHON

PRODUCTION

Channel Classics Records bv

PRODUCER

Jonathan Freeman-Attwood

RECORDING ENGINEER, EDITING

Jared C. Sacks

PHOTO COVER

Evoke, London, UK

COVER DESIGN

Channel Classics

LINER NOTES

Clemens Romijn

RECORDING LOCATION

The Church of Our Lady, St Mary
South Creak, UK

RECORDING DATE

June 2004

Technical onformation

MICROPHONES

Bruel & Kjaer 4006, Schoeps

DIGITAL CONVERTER

DSD Super Audio/DCS AD/DA
Pyramix Editing/Merging Technologies

SPEAKERS

Audio Lab, The Netherlands

AMPLIFIERS

van Medevoort, The Netherlands

PIANO TUNER

Edmund Pickering

visit our website at www.channelclassics.com

WOLFGANG AMADEUS MOZART (1756-1791)

complete sonatas for keyboard and violin **VOLUME 1**

GARY COOPER fortepiano

RACHEL PODGER violin



CHANNEL CLASSICS

CCS SA 21804

SONATA IN G MAJOR KV 379

- | | | |
|---|----------------------------|------|
| 1 | Adagio | 6.00 |
| 2 | Allegro | 5.09 |
| 3 | Thema: Andantino cantabile | 9.25 |

SONATA IN C MAJOR KV 6

- | | | |
|---|---------------|------|
| 4 | Allegro | 4.45 |
| 5 | Andante | 3.52 |
| 6 | Menuet I & II | 2.10 |
| 7 | Allegro molto | 3.26 |

SONATA IN F MAJOR KV 547

- | | | |
|----|---------------------|------|
| 8 | Andantino cantabile | 5.04 |
| 9 | Allegro | 8.53 |
| 10 | Thema: Andante | 7.27 |

SONATA IN B FLAT MAJOR KV 378

- | | | |
|----|---------------------------------|------|
| 11 | Allegro moderato | 8.45 |
| 12 | Andantino sostenuto e cantabile | 6.34 |
| 13 | Rondeau: Allegro | 4.26 |

Total time 77.05

INSTRUMENTS Fortepiano: Anton Walter, Vienna 1795; copy by Derek Adlam 1987
Violin: Pesarini

© & © 2004
Production & Distribution
Channel Classics Records by

E-mail:
info@channel.nl

More information about
our releases can be found
on the WWW:

www.channelclassics.com

Made in Germany



this recording can be
played on all cd-players