

A black and white photograph of pianist Yeol Eum Son. She is seated at a grand piano, her hands positioned over the keys. She has long, straight brown hair and is wearing a dark, long-sleeved top. The piano's polished surface reflects her hands and the keys. The background is a dark, neutral gradient.

MOZART

Yeol Eum Son

Academy of St Martin in the Fields
Sir Neville Marriner

Piano Concerto No.21 K467 | Sonata K330
Variations on 'Lison dormait' K264 | Fantasy K475

Mozart's most popular piano concerto, No.21 in C major, forms the centrepiece of this all-Mozart album from Yeol Eum Son, who has rapidly become one of the most sought-after young pianists in the world. The concerto recording was sadly the very last made by Sir Neville Marriner, and it is fitting that it should be of this great Mozart concerto, with the Academy of St Martin in the Fields, the orchestra he founded in 1958. Together they made many fine recordings of Mozart, including the soundtrack to the film *Amadeus*.

WOLFGANG AMADEUS MOZART (1756 - 1791)

Piano Concerto No.21 in C K467*

- | | | |
|----|---|-------|
| 1. | I (Allegro maestoso) | 14.59 |
| 2. | II Andante | 7.10 |
| 3. | III Allegro vivace assai | 6.54 |
| 4. | Variations in C on 'Lison dormait' K264 | 15.11 |

Piano Sonata No.10 in C K330

- | | | |
|----|-------------------------|-------|
| 5. | I Allegro moderato | 6.11 |
| 6. | II Andante cantabile | 6.42 |
| 7. | III Allegretto | 5.51 |
| 8. | Fantasy in C minor K475 | 12.10 |

Total timing: 70.12

Yeol Eum Son piano

Academy of St Martin in the Fields*

Sir Neville Marriner conductor



Let's say you are a successful composer in the 18th century. You sit down at the piano to compose a sonata someone commissioned from you. What would be in your mind first before you begin drafting melodies, themes or harmonic sequences? It would probably be a general idea of what kind of a piece you want: such and such style, such and such atmosphere, such and such image...things having to do with the 'big picture.'

Within this process, when is the key chosen? Barring personal differences, it is most likely decided on at a very early stage because only after determining the home key would you be able to get a sense of how different harmonies relate within it; after all, the German sixth chord in C major could say something entirely different from the German sixth chord in G major.

Some composers did favor particular keys, intentionally or not. Haydn composed over 20 percent of his works in D major, and Beethoven left over 60 pieces in E-flat major alone.

Wolfgang Amadeus Mozart was also partial to certain keys. In all of his 27 piano concertos and 18 piano sonatas, only two pieces in each genre were composed in a minor key, and keys like D-flat major, A-flat major and B major were never chosen as the main key for any of his pieces. But maybe insisting on the immovable 'home key' is beside the point, since Mozart breathed irony and complexity into every note of every piece. On the other hand, this could precisely be the reason why he did not even bother to choose certain keys as the main key. And the fact that he favored some keys over others could even suggest that he gave painstakingly particular meaning to every work. We can, however, only presume.

Which, then, were the keys Mozart used the most? They were C major and D major. And what did these two keys mean for Mozart? A majority of works in D major lie below Köchel-Verzeichnis number 300 (works from his early and middle period), whereas most works in C major lie above K300 (works from his middle to late period). This fact alone does not imply much, but one thing is certain: the maturer Mozart loved and preferred the key of C over any others.

But this point could easily be countered, especially if we compare operas that begin in C (*Die Entführung aus dem Serail*, *Così fan tutte* and *La clemenza di Tito*) with operas that begin in D (*Idomeneo* and *Le nozze di Figaro*). *Die Entführung aus dem Serail*, the work that gave Mozart his first major success in his new home, Vienna,

Così fan tutte, a comic work drenched in satire and *La clemenza di Tito*, a work that bravely returned to a more restrained classical style in the midst of Mozart's increasingly progressive trajectory: compared to his first problematic piece *Idomeneo* and the eventually banned *Le nozze di Figaro*, these three operas in C are noticeably simpler, easier to digest and less challenging. But how could we dare to conclude that simple, easy and less challenging equals less mature, especially if the subject of our discussion is Mozart?

The Mozart we all know was a child prodigy and virtuoso pianist who toured the European continent on unimaginably rugged paths since he was preschool age. For someone so young and innocent, his very first manuscript must have been for the keys of the piano – the instrument which, according to his sister Nannerl's recollection, made him rejoice as he gingerly pressed into three keys to form the sound of a triad. The C major triad on the piano is pure, absolute and perfect; it is the only key that lacks key signatures and therefore can be played without stretching any finger to reach a black key. How could someone who is so adept at the piano and attuned to beauty not fall in love with C major?

In addition, the nature of keyboard instruments in those days probably meant they could not produce evenly tuned chords in every key, which in turn meant C major was the complete platform that produced the most balanced tuning. I dare to imagine that, for the unparalleled genius that Mozart was, anything less than 'perfect beauty' must have been as good as worthless.

Such is the sum and nature of Mozart's C.

Mozart's Works in C

Mozart left a particularly huge quantity of works, but in the whole of music history there is no known composer before or after him who left 27 piano concertos. This could mean that he was fond of the genre, which to him must have been convenient, necessary and effective; concerts in which he played the piano and simultaneously led the orchestra were guaranteed to attract large crowds and immense success. The **Piano Concerto No.21 in C major, K467** was completed on March 9th, 1785, exactly a month after the premiere of his first concerto in a minor key (Concerto No.20 in D minor, K466). As if the lengthy, foreboding narrative in the previous concerto has been wiped clean, K467 is filled with humor that brings the element of Singspiel and elegant simplicity into the foreground.

The format that demonstrated Mozart's brilliance even more than the piano concerto is the format that allowed him to conjure up music out of nothing as soon as he sat down in front of the piano: improvisation. Improvising was, in those days, an essential tool in every pianist's toolbox; but Mozart's ability to improvise has been documented to be unmatched. The most basic structure of improvisation is variations, when infinite numbers of passagework that the instrument is capable of express the theme in numerous ways. Mozart surely would have created countless variations on the spot, but the ones he wrote down for the piano only total 16 works. Based on the aria '*Lison dormait*' from Nicolas Dezède's Singspiel *Julie*, the **Variations, K264** was composed in 1778, before Mozart finally moved to Vienna.

Mozart's piano works that are most widely appreciated today, however, are not his variations but rather his sonatas. His best-known sonatas include K331 in A major, the one with the Turkish March, and K545 in C major, the sonata any serious pianist would have encountered at some point in their youth. The **Sonata in C major, K330** is also adored by modern pianists for its satisfying balance created by a constant back-and-forth between showiness and modesty across all three movements. It is believed to have been completed along with K331 in A major and K332 in F major in the summer of 1783 in Salzburg, but it is not clear whether he mentioned these sonatas in his correspondences with his father. In any case, the K330 was published in 1784 by Artaria along with the other two sonatas.

Mozart named four of his sonatas 'Fantasy.' Three of them (K394 in C major, K396 in C minor and K397 in D major) were all written in 1782, whereas **Fantasy in C minor, K475** was written a bit later, in May 1785. Incidentally, all of these pieces are closely related to his two favorite keys, C major and D major. The K475 Fantasy was published as a set with Sonata in C minor, K457, which was written about a half a year before. And although written a bit later, the Fantasy feels like a grand prelude to the K457 Sonata. Compared to the other three fantasies, the dramaticism in this piece is sophisticated, and the chromaticism that touches on church modes is radical, even by today's standards.

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Translation: Yoon-jee Kim

A double Second Prize winner, at the Tchaikovsky International Piano Competition in 2011 and at the 13th Van Cliburn International Piano Competition in 2009, **Yeol Eum Son's** graceful interpretations, crystalline touch and versatile, thrilling performances have caught the attention of audiences worldwide.

Praised for her eclectic concerto repertoire, ranging from Bach and all-Mozart to Shchedrin and Gershwin, her recent concerto highlights include appearances with the Gürzenich-Orchester Köln, the Konzerthausorchester Berlin and the Bergen Philharmonic under the baton of Dmitri Kitajenko, a debut Paris date with the Orchestre Philharmonique de Radio France and Mikko Franck, the Mariinsky Theatre Orchestra under Valery Gergiev, the Seoul Philharmonic, and a European tour with the KBS Symphony Orchestra.

In the 2017–18 season, Yeol Eum makes distinguished UK debuts in Birmingham with the CBSO and Omer Meir Wellber (Mozart Piano Concerto No.21) and London's Cadogan Hall with the Academy of St Martin in the Fields (Mozart Piano Concertos Nos. 8 & 21). Further significant debuts beyond the 2017–18 season include appearances at the Grafenegg Festival with The Tonkünstler Orchestra (Mozart Piano Concerto No.20) and Dresdner Philharmoniker (Prokofiev Piano Concerto No.2) under Dmitri Kitajenko; the Orchestre de la Suisse Romande under Charles Dutoit (Mozart Piano Concerto No.23); the Budapest Festival Orchestra under Dmitri Kitajenko (Rachmaninov Piano Concerto No.2); the NHK Symphony Orchestra (Tchaikovsky Piano Concerto No.1) and Moscow's House of Music with the Moscow Virtuosi under Maestro Vladimir Spivakov (Mozart Piano Concertos Nos. 13 & 21).

Angenommen, Sie sind ein erfolgreicher Komponist des 18. Jahrhunderts. Sie setzen sich ans Klavier, um eine Sonate zu komponieren, die jemand bei Ihnen in Auftrag gegeben hat. Was käme Ihnen zuerst in den Sinn, noch ehe Sie damit beginnen, Melodien, Themen oder harmonische Abfolgen zu skizzieren? Wahrscheinlich eine allgemeine Vorstellung davon, welcher Art das Werk sein soll: etwa was den Stil, die Atmosphäre, diese oder jene Assoziation angeht... eben Dinge, die das „große Ganze“ betreffen.

Und innerhalb dieses Prozesses: wann wird die Grundtonart ausgewählt? Lässt man persönliche Vorlieben einmal beiseite, dürfte die Entscheidung wohl in einem relativ frühen Stadium fallen, denn erst nachdem man die Grundtonart festgelegt hat, weiß man, wie sich die unterschiedlichen Harmonien innerhalb dieser Tonart verhalten; schließlich kann ein übermäßiger Quintsextakkord in C-Dur etwas ganz anderes bedeuten wie derselbe Akkord in G-Dur.

Einige Komponisten bevorzugten bestimmte Tonarten, bewusst oder auch unbewusst. Haydn etwa komponierte über 20 Prozent seiner Werke in D-Dur, und Beethoven hinterließ alleine mehr als 60 Werke in Es-Dur.

Auch Wolfgang Amadeus Mozart hatte eine Vorliebe für bestimmte Tonarten. Von allen seinen 27 Klavierkonzerten und 18 Klaviersonaten stehen jeweils nur zwei Werke in einer Molltonart, und Tonarten wie Des-Dur, As-Dur oder H-Dur wählte er nie als Grundtonart eines seiner Werke. Vielleicht kann man die Bedeutung der unveränderlichen Grundtonart aber auch vernachlässigen, da bei Mozart ohnedies jede Note in jedem Werk Ironie und Komplexität atmet. Andererseits könnte dies wiederum auch genau der Grund dafür sein, dass er bestimmte Tonarten eben von vornherein als Grundtonart ausschloss. Und die Tatsache, dass er einige Tonarten anderen vorzog, könnte am Ende sogar bedeuten, dass er gerade diesem Aspekt in jedem seiner Werke sehr große Aufmerksamkeit widmete. Dies müssen freilich Vermutungen bleiben.

Und welche Tonarten verwendete Mozart denn nun am häufigsten? C-Dur und D-Dur. Und was bedeuteten diese Tonarten für Mozart? Der größere Teil der Werke in D-Dur entstanden vor Köchel-Verzeichnis-Nummer 300 (also Werke der frühen und mittleren Periode), wohingegen er die meisten der Werke in C-Dur erst nach KV 300 komponierte (Werke seiner mittleren und späten Periode). Diese Beobachtung an sich ist noch nicht sehr aussagekräftig, aber eines lässt sich doch mit Bestimmtheit sagen: der reifere Mozart zog C-Dur allen anderen Tonarten vor.

Dieser Aussage könnte man allerdings auch leicht widersprechen, besonders wenn wir die in C beginnenden Opern (*Die Entführung aus dem Serail*, *Così fan tutte* und *La clemenza di Tito*) mit jenen vergleichen, die in D beginnen (*Idomeneo* und *La nozze di Figaro*). *Die Entführung aus dem Serail*, jenes Werk, mit dem Mozart seinen ersten großen Erfolg in seiner neuen Heimat Wien feierte, *Così fan tutte*, eine von Satire getränkte Komödie und *La clemenza di Tito*, ein Werk, mit dem Mozart es wagte, inmitten einer zunehmend progressiven Phase zu einem eher zurückhaltenden, klassischen Stil zurückzukehren: Verglichen mit seinem ersten Problemwerk *Idomeneo* und dem letztlich mit Aufführungsverbot belegten *Le nozze di Figaro*, sind diese drei Opern deutlich einfacher gehalten, leichter zu verdauen und weniger herausfordernd. Aber wie können wir es wagen, zu schlussfolgern, dass einfacher, leichter und weniger fordernd gleichbedeutend sei mit weniger reif, namentlich wenn der Gegenstand unserer Diskussion Mozart ist?

Der Mozart, den wir alle kennen, war ein Wunderkind und ein Klaviervirtuose, der den gesamten europäischen Kontinent auf unvorstellbar schlechten Straßen bereits im Vorschulalter bereiste. Wer noch so jung und unschuldig ist, wird zuallererst wohl für das Klavier geschrieben haben, jenes Instrument, das ihn seiner Schwester Nannerl zufolge in einen Zustand der Glückseligkeit versetzte, als er behutsam die drei für einen Dreiklang nötigen Tasten drückte. Der C-Dur-Dreiklang auf dem Klavier ist rein, absolut und vollkommen. Er steht in der einzigen Tonart ohne Vorzeichen und kann gespielt werden, ohne dass die Finger gestreckt werden müssten, um eine schwarze Taste zu erreichen. Wie hätte jemand, der so versiert am Klavier war und so viel Sinn für Schönheit besaß, sich nicht in C-Dur verlieben können?

Dazu kommt, dass man auf Tasteninstrumenten in jener Zeit gleichmäßig gestimmte Akkorde noch nicht in jeder Tonart produzieren konnte, was im Umkehrschluss bedeutet, dass C-Dur die perfekte Grundlage für die reinste Stimmung war. Ich könnte mir vorstellen, dass für ein so unvergleichliches Genie wie Mozart eines war, alles, was nicht „vollkommener Schönheit“ entsprach, so gut wie wertlos gewesen sein muss.

Dies also ist die Summe und die Natur von Mozarts C.

Mozarts Werke in C

Mozart hinterließ eine bemerkenswerte große Anzahl von Werken, aber in der gesamten Musikgeschichte gibt es weder vor noch nach ihm einen anderen Komponisten, der 27 Klavierkonzerte hinterlassen hätte. Diese Tatsache könnte bedeuten, dass dieses Genre ihm besonders am Herzen lag, und es war zudem natürlich praktisch, notwendig und wirkungsvoll; Konzerte, in denen er selbst am Klavier saß und zugleich das Orchester leitete, garantierten mehr Publikumsaufmerksamkeit und immensen Erfolg. Das **Klavierkonzert Nr. 21 in C-Dur KV 467** stellte Mozart am 9. März 1785 fertig, genau einen Monat nach der Premiere seines ersten Konzertes in einer Molltonart (das Konzert Nr. 20 in d-Moll KV 466). Als wenn die etwas langatmige, von düsteren Vorahnungen geprägte Natur des vorangegangenen Konzertes weggewischt wäre, kommt KV 467 reich an Humor daher und stellt Singspielelemente und eine gewisse elegante Schlichtheit in den Vordergrund.

Das Format, in dem Mozarts Brillanz sogar noch mehr zum Tragen kam als im Klavierkonzert, ist jenes, das ihm erlaubte, Musik gleichsam aus dem Nichts zu erschaffen, sobald er sich ans Klavier setzte: die Improvisation. Improvisation gehörte seinerzeit zum Handwerkszeug eines jeden Pianisten; Mozarts Fähigkeit der Improvisation aber war der Überlieferung nach ohne Gleichen. Die einfachste Form der Improvisation begegnet uns in Gestalt der Variation, in der mannigfaches, instrumental nur irgend mögliches Passagenwerk, dazu verwendet wird, das Thema auf immer neue Weise auszudrücken. Mozart hätte wohl unzählige Variationen aus dem Stehgreif erschaffen können; niedergeschrieben hat er für Klavier allerdings insgesamt nur 16 Werke. Die auf der Arie „Lison dormait“ aus Nicolas Dezèdes Singspiel *Julie* basierenden **Variationen KV 264** entstanden 1778, bevor Mozart endgültig nach Wien übersiedelte.

Die Klavierwerke Mozarts, die sich heute größter Beliebtheit erfreuen, sind freilich nicht seine Variationen, sondern vielmehr seine Sonaten. Zu seinen bekanntesten Sonaten gehört jene in A-Dur KV 331, die mit dem Türkischen Marsch, und jene in C-Dur KV 545, ein Werk, dem wohl jeder seriöse Pianist im Verlauf seiner Jugend einmal begegnet ist. Auch die **Sonate in C-Dur KV 330** wird von heutigen Pianisten sehr geschätzt, schafft das beständige Pendeln zwischen Prunkhaftigkeit und Bescheidenheit in allen drei Sätzen doch ein letztlich sehr ausgeglichenes Gesamtbild. Man geht davon aus, dass dieses Werk zusammen mit der A-Dur-Sonate KV 331 und der F-Dur-Sonate KV 332 im Sommer des Jahres 1783 in Salzburg entstand, auch wenn

man nicht weiß, ob er diese Sonaten in seiner Korrespondenz gegenüber seinem Vater erwähnte. In jedem Fall wurde KV 330 zusammen mit den beiden anderen genannten Sonaten 1784 bei Artaria veröffentlicht.

Vier seiner Sonaten betitelte Mozart als „Fantasie“, wobei drei davon (KV 394 in C-Dur, KV 396 in c-Moll und KV 397 in D-Dur) im Jahr 1782 entstanden, wohingegen er die Fantasie in c-Moll KV 475 erst später komponierte, im Mai 1785. Zufälligerweise sind alle diese Werke eng mit seinen bevorzugten Tonarten C-Dur und D-Dur verwandt. Die Fantasie KV 475 wurde als Set gemeinsam mit der Sonate in c-Moll KV 457 veröffentlicht, die ein gutes halbes Jahr zuvor entstanden war. Und obschon sie letztlich etwas später komponiert wurde, kommt die Fantasie doch wie ein großes Präludium zur Sonate KV 457 daher. Verglichen mit den übrigen drei Fantasien wirkt die Dramatik dieses Werkes sehr differenziert und mit ihrer Chromatik, die auch Kirchentonarten streift, ist sie selbst nach heutigen Maßstäben radikal.

Yeol Eum Son

Übersetzung: Matthias Lehmann

Die anmutigen Interpretationen, der kristallklare Anschlag und die vielseitigen aufregenden Auftritte von **Yeol Eum Son**, die zweite Preisträgerin beim Internationalen Tschaikovsky-Klavierwettbewerb 2011 und beim 13. Internationalen Klavierwettbewerb Van Cliburn 2009 war, fanden die Beachtung von Konzertbesuchern weltweit.

Ihr umfassendes Repertoire von Konzerten, das von Bach und Mozart bis zu Schtschedrin und Gershwin reicht, wird weithin gelobt; zu ihren jüngsten Konzert-Höhepunkten gehören Auftritte mit dem Gürzenich-Orchester Köln, dem Konzerthausorchester Berlin und dem Bergen Philharmonic Orchestra unter der Leitung von Dmitrij Kitajenko, ihr Pariser Debüt mit dem Orchestre Philharmonique de Radio France und Mikko Franck sowie Auftritte mit dem Orchester des Mariinskytheaters unter Valery Gergiev, dem Seoul Philharmonic Orchestra und bei der Europa-Tournee mit dem KBS Symphony Orchestra.

In der Spielzeit 2017–18 hat Yeol Eum herausragende Debüts im Vereinigten Königreich: in Birmingham mit dem CBSO und Omer Meir Wellber (Mozart Klavierkonzert Nr. 21 KV 467) und in der Londoner Cadogan Hall mit der Academy of St. Martin in the Fields (Mozart Klavierkonzerte Nr. 8 KV 246 & 21 KV 467). Zu weiteren

bedeutenden Debüts über die Spielzeit 2017–18 hinaus gehören Auftritte beim Grafenegg Festival mit dem Tonkünstler-Orchester (Mozart Klavierkonzert Nr. 20 KV 466) und mit den Dresdner Philharmonikern (Prokofjev Klavierkonzert Nr. 2) unter Dmitrij Kitajenko, mit dem Orchestre de la Suisse Romande unter Charles Dutoit (Mozart Klavierkonzert Nr. 23 KV 488), mit dem Festival Orchestra Budapest unter Dmitrij Kitajenko (Rachmaninov Klavierkonzert Nr. 2), mit dem NHK Symphony Orchestra (Tschaikowsky Klavierkonzert Nr. 1) sowie im Internationalen Haus der Musik in Moskau mit dem Kammerorchester Moskauer Virtuosi unter Vladimir Spivakov (Mozart Klavierkonzerte Nr. 13 KV 415 & Nr. 21 KV 467).

Übersetzung: Christiane Frobenius

볼프강 아마데우스 모차르트와 C장조

당신이 18세기의 잘 나가는 작곡가라고 가정해보자. 악기 앞에 앉아 누군가에게 의뢰받은 <피아노 소나타>를 작곡하려 할 때, 주제의 선율, 발전부의 시퀀스에 대한 구상보다도 앞서 떠올리는 것은 무엇일까? ‘어떤 곡을 만들 것인가’ 하는 막연한 상상일 테다. 이런이런 스타일, 이런이런 분위기, 이런이런 이미지... 등등의 간단한 ‘큰 그림’.

이 과정에서 ‘조성’이란, 언제쯤 확정지어야 하는 개념일까? 개인차가 있겠지만 아마도 전과정 중 극초반에 정해야 함이 분명하지 않았을까. 조성이 확정되어야 비로소 그 속에서 어떤 화성들이 서로 연계를 해가며 곡을 이룰 것인지에 대한 감을 가질 수 있을 테니. C단조의 독일6화음과 G단조의 독일6화음은 상이한 말을 하는 두개의 다른 화성일런지도 모를 테니 말이다.

의도였든 아니든, 특정 조성에 대한 작곡가들의 편애는 실재하는 것이었다. 하이든은 무려 20% 이상의 기악곡을 D장조로 작곡했고, 베토벤은 E-flat장조로만 60개 이상의 기악곡을 남겼다.

볼프강 아마데우스 모차르트는 의외로 모든 조성에 공평한 이가 아니었다. 스물 두개의 피아노 협주곡, 열여덟개의 피아노 소나타 중 단조로 된 곡은 각각 두곡, 통틀어 네개가 전부고 그의 전 작품 세계를 통틀어도 D-flat장조나 A-flat장조, 혹은 B major 등은 단 한번도 본 조성으로 채택되지 못했다. 음 하나하나에 다중성과 모순을 듬뿍 내포한 그의 작품들에서, 조성이라는 흔들리지 않는 단단한 기둥은 애초에 그 의미 자체가 무색한지도 모르겠다. 하지만 반대로 생각해보면, 그러니까 그렇게나 많은 조성을 취급조차 하지 않았다는 것은 말이다. 오히려 그가 모든 곡에 지극히 특정한 상상을 부여했다는 의미일 수도 있을까?

그 진상의 여부는, 어차피 답도 한가지가 아닐는지 모르니 막론하기로 하자. 그렇다면 그가 가장 많이 사용했던 조성은 무엇일까? 바로 C장조와 D장조다. 이 두 조성은 그에게 어떤 의미였을까. 흥미로운 점은, 대부분의 D장조 작품은 쿨헬 작품번호 300보다 아래인 초-중기 작품이며 반대로 대부분의 C장조 작품이 쿨헬 작품번호 300보다 위인 중-후기 작품이라는 것이다. 물론 이 단순한 정보로 우리가 추측할 수 있는 사실이 그리 많지는 않겠지만, 적어도 조금 더 성숙한 모차르트가 다른 어떤 조성보다 C장조를 사랑했다는 것 하나만큼은 확실히 알 수 있다.

그러나 여기에도 쉽게 이견을 제기할 수가 있다. C장조의 서곡으로 막을 여는 ‘후궁으로부터의 도주’, ‘코지 판 투테’, ‘티토 황제의 자비’를 D장조의 서곡으로 시작하는 ‘이도메네오’, ‘피가로의 결혼’과 비교해 보면 더더욱 그렇다. 비엔나에 정착하게 된 모차르트에게 대대적 첫 성공을 안겨준 ‘후궁으로부터의 도주’, 해학으로 도배한 희극 ‘코지 판 투테’, 더없이 진보적인 행보를 이어가다 말고 고전적 스타일로 과감히 회귀한 ‘티토 황제의 자비’는 그의 첫 문제작 ‘이도메네오’나 상영 금지까지 당했던 ‘피가로의 결혼’에 비하면 다분히 단순하고, 쉬우며, 전혀 도전적이지 않으니 말이다. 하지만 그 누가 단순하고, 쉽고, 도전적이지 않은 것을 ‘미성숙’하다고 단정지을 수 있겠는가? 그 대상이 모차르트라면 더더욱, 그것은 모를 일이다.

다른 얘기로 넘어가 보자. 우리 모두가 아는 모차르트는, 지금으로 치면 미취학 아동일 나이부터 현대의 잘 포장된 도로상 상상도 할 수 없는 험준한 유럽 대륙의 이길저길을 넘나들며 순회 연주를 하던 신동 피아니스트였다. 그에게 최초의 오선지는, 누이 난네를의 회상처럼, 3도 화음을 누르면 기분 좋음을 느끼게 해주던 바로 그 클라비어의 건반이었을 것이다. 아무 조표도 붙지 않은 순결한 C장조를 피아노 건반으로 옮기면, 애써 손가락을 건반 안쪽으로 뻗치지 않더라도 모든 음계를 구사할 수 있는 완전무결의 C장조와도 마주할 수가 있다.

더불어 당대의 지극히 제한적인 건반악기들의 컨디션으로 모든 조가 지금처럼 완벽한 하모니를 자아냈을 리 없으니, 상대적으로 더욱 나은 조율이 가능했을 C장조는 그에게 다른 그 어떤 조성보다도 완성형의 플랫폼이었을 것이다. 불세출의 재능에게 ‘완벽한 아름다움’이 아닌 것은 곧 존재의 무가치와 동일시 되었을 테니까.

그리하여 이 모든 것의 합이, 모차르트의 C장조다.

그의 C장조 작품

위낙에 다작 작곡가로 기록되는 모차르트긴 하지만, 특별히 피아노 협주곡을 스물 일곱곡이나 남긴 것은 음악사적으로도 전무후무한 기록이다. 여러가지 의미일 수 있겠다. 다른 말로 해서, 그에게 피아노 협주곡이란 참으로 쉬운, 편한, 필요한, 효과적인, 그래서 좋아하는 장르였을 것이라는 말이다. 실제로 그가 피아노 앞에 앉아 오케스트라를 지휘하며 이끄는 콘서트는 일종의 보장된 흥행수표였고 그에게 수많은 성공을 가져다주었다. 1785년 2월 11일, 최초의 단조 피아노 협주곡 <제20번 D단조 괴헬 작품번호 (이하 K.) 466>를

초연한지 딱 한달만인 3월 9일에 완성한 이 협주곡 <C장조 K. 467>은 D단조 협주곡의 장대한 서사는 완벽히 잊은 듯, 한없이 청초한 심플리시티와 징슈필을 떠올리게 하는 유머들로 가득차 있다.

그럼에도 불구하고 피아니스트로서의 모차르트가 가장 빛나던 순간은 아마도 악기 앞에 앉자마자 이전까지는 없던 음악을 마구 뽐아내던, ‘즉흥 연주’의 순간이 아니었을까. 당시의 건반악기 주자들에게 필수 요소였던 즉흥 연주력으로만 봐도 모차르트는 타의 추종을 불허할 특 A급이었다. 그렇다면 가장 기본적인 즉흥 연주의 형식이란? 주어진 주제를 가지고 악기가 구현할 수 있는 다양한 패시지를 자유로이 구사하는, ‘변주곡’이다. 일생동안 수많은 자리에서 셀 수 없이 많은 변주곡을 지어냈겠으나 악보로 기록된 것은 총 열여섯 작품이다. 니콜라스 데체데의 경쾌한 징슈필 <줄리> 중의 아리아 <리종 도르메> 주제를 가지고 9개의 변주를 만든 <변주곡 K. 264>는 그가 비엔나에 최종 입성하기 전인 1778년에 작곡되었다.

현대에 와서 가장 사랑받는 그의 피아노곡들은, 반면 그의 소나타들이다. 그의 피아노 곡들 중 가장 잘 알려진 작품은 아마도 <터키 행진곡>이 붙은 <A장조 소나타 K. 331>이거나 유년 시절에 피아노를 배웠다면 그 누구라도 접했을 <C장조 소나타 K. 545>일 것이다. 또 다른 C장조의 소나타인 이 <K. 330>은 화려함과 소박함을 오가는 세 악장간의 완벽한 균형감으로 현대의 피아니스트들에게 큰 사랑을 받고 있다. 1783년 여름, 잘츠부르크를 방문했을 적에 다른 두 소나타, <A장조 K. 331>, <F장조 K. 332>와 함께 작곡한 것으로 추정되나 그가 아버지에게 보낸 서신 중 이 소나타들에 대해 언급한 것을 참고하면 명확하지는 않다. 어쨌든 나머지 두 소나타들과 함께 이듬해인 1784년 아타리야로부터 출판되었다.

한편 모차르트가 ‘환상곡’이라는 이름으로 발표한 피아노곡은 총 네곡인데, <C장조 K. 394>, <C단조 K. 396>, <D단조 K. 397>은 모두 1782년에 쓰였고 이 작품 <C단조 K. 475>는 조금 후인 1785년 5월에 쓰였다. 공교롭게도 모두 그의 두 대표 조성인 C major와 D major에서 멀지 않은 조성으로 만들어졌다. 이 작품보다 약 반년 전인 1784년 10월에 쓰인 <C단조 소나타 K. 457>과 세트로 출판되었는데, 더 후에 지었으나 오히려 C단조 소나타의 거대한 서주처럼 보이기도 한다. 나머지 세곡의 환상곡과 비교해도 이 곡의 드라마티시즘은 가히 월등하며 교회 선법을 연상케하는 크로마티시즘은 후대와 비교해도 대단히 진보적이다.

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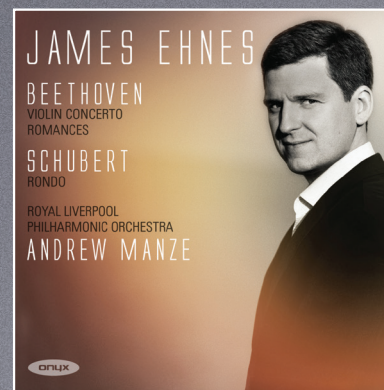
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