

# MOZART

GREATEST MELODIES

ARRANGED AND PERFORMED BY  
PETER BREINER, PIANO

Wolfgang Amadeus  
**MOZART**  
(1756–1791)

**GREATEST MELODIES**

	<b>Violin Concerto No. 5 in A major, K. 219 ‘Turkish’ (1775) (excerpts)</b>	<b>4:09</b>
❶	III. Rondeau: Tempo di Menuetto	2:25
❷	II. Adagio	1:44
	<b>String Quintet No. 5 in D major, K. 593 (1790) (excerpts)</b>	<b>8:27</b>
❸	II. Adagio	2:56
❹	III. Menuetto: Allegretto	5:31
	<b>Piano Sonata No. 17 in B flat major, K. 570 (1789) (excerpts)</b>	<b>4:10</b>
❺	II. Adagio	2:18
❻	III. Allegretto	1:52
❼	<b>Symphony No. 40 in G minor, K. 550 – II. Andante (1788)</b>	<b>4:01</b>
❽	<b>Ave verum corpus, K. 618 (1791)</b>	<b>3:05</b>
❾	<b>String Quartet No. 18 in A major, K. 464 – III. Andante (1785)</b>	<b>3:14</b>
❿	<b>String Quartet No. 19 in C major, K. 465 ‘Dissonance’ – III. Menuetto: Allegro (1785)</b>	<b>2:38</b>
⓫	<b>Minuet in D major, K. 355 (possibly 1789/90)</b>	<b>3:50</b>
⓬	<b>String Quartet No. 22 in B flat major, K. 589 ‘Prussian No. 2’ – II. Larghetto (1790)</b>	<b>4:09</b>
⓭	<b>Piano Sonata No. 16 in C major, K. 545 ‘Sonata facile’ – II. Andante (1788)</b>	<b>3:34</b>
⓮	<b>Sinfonia concertante in E flat major, K. 364 – II. Andante (1779–80)</b>	<b>3:12</b>

<b>15</b>	<b>Adagio in B minor, K. 540 (1788)</b>	<b>8:00</b>
<b>16</b>	<b>Due pupille amabili, K. 439 (1788)</b>	<b>1:21</b>
<b>17</b>	<b>Piano Quartet No. 2 in E flat major, K. 493 – II. Larghetto (1786)</b>	<b>3:07</b>
	<b>Piano Sonata No. 13 in B flat major, K. 333 (1783–84)</b>	<b>9:42</b>
<b>18</b>	I. Allegro	4:13
<b>19</b>	II. Andante cantabile	2:25
<b>20</b>	III. Allegretto grazioso	3:04
<b>21</b>	<b>Piano Quartet No. 1 in G minor, K. 478 – II. Andante (1785)</b>	<b>2:26</b>
<b>22</b>	<b>Piano Concerto No. 20 in D minor, K. 466 – II. Romance (1785)</b>	<b>4:45</b>
	<b>Piano Trio No. 6 in G major, K. 564 (1788) (excerpts)</b>	<b>8:07</b>
<b>23</b>	II. Theme: Andante – Variations 4–2–5 – Theme da capo	4:32
<b>24</b>	III. Allegretto	3:35

### **Peter Breiner, Piano**

All works arranged for piano by Peter Breiner (2023)



## Wolfgang Amadeus Mozart (1756–1791)

### Greatest Melodies

Wolfgang Amadeus Mozart completed a huge amount of music in his relatively short life, mastering any genre in which he composed. The durability of this music is almost entirely due to an unusual gift for melodic invention. Mozart's melodies are known the world over, from works such as *Eine kleine Nachtmusik* through to the *Requiem*. As this collection from Peter Breiner demonstrates, this invention ran right through to lesser-known chamber and piano works, and it is through these that we explore the fertility of Mozart's writing.

By the time he was 20, Mozart had already completed five concertos for violin and orchestra. The *Violin Concerto No. 5 in A major, K. 219*, first heard in Salzburg at Christmastime in 1775, is best known for its finale, where we hear a graceful theme in triple time marked *Tempo di Menuetto*. Preceding the finale is a songful *Adagio*, set in the key of E major – a key Mozart often used in his operas for loving declarations.

Throughout his career Mozart consistently innovated existing forms. This included the string quintet, where he contributed four mature masterpieces including the *String Quintet in D major, K. 593*. According to recollections, it was performed in December 1790 by an ensemble including close friend Franz Joseph Haydn on second viola. The work's *Adagio* shows Mozart's innate talent for creating space in his music, the silences as meaningful as the melodies themselves. Meanwhile, the gently lilting *Menuetto* no doubt inspired willing dancers, its trio section containing a distinctive ascending motif.

Mozart's solo piano works have a special intimacy. The *Piano Sonata No. 17 in B flat major, K. 570*, completed early in 1789, may well have been intended for a pupil. If so, the pianist would have had advanced capabilities, for the slow movement has a poetic maturity while the third movement *Allegretto*, a busy affair, assigns chromatic flourishes to its right-hand part.

The *Symphony No. 40 in G minor, K. 550* is one of Mozart's most popular works, the second part of a trilogy completed by the 'Jupiter' symphony. The darkly-coloured first movement contains its best-known melody, but here Peter Breiner selects the *Andante*, an equally precious excerpt with small beginnings that build to a passionate culmination.

In his final year Mozart turned again to choral works, beginning a *Requiem* that he famously left unfinished. He did, however, complete the short, much-loved *Ave verum corpus, K. 618*, whose restful melody transcribes effortlessly for piano.

Six years previously, in 1785, Mozart wrote to Haydn, sending 'my six sons...the fruit of a long and very laborious effort'. The 'sons' were six string quartets, recognising the musical bond between the two. Exploring new territory, the quartets contain some of Mozart's finest chamber music. The *String Quartet No. 18 in A major, K. 464*, fifth in the set, appealed to Beethoven – who appreciated the theme and variations techniques applied in the third movement *Andante*.

The next 'Haydn' quartet, the *String Quartet No. 19 in C major, K. 465*, gained its nickname 'Dissonance' from the otherworldly harmonies of its opening bars. These attracted criticism for their daring departures from C major, and hints of those explorations are heard in the third movement *Menuetto*.

The minuet was one of the most popular dance forms in Vienna in the late 18th century, and while Mozart included many examples in his four-movement works he produced standalone examples too, such as the *Minuet in D major, K. 355* for solo piano. Like the 'Dissonance' quartet above, it has unexpected moments of chromaticism.

1790 was not an especially productive year for Mozart, but he did complete a commission from King Friedrich Wilhelm II of Prussia for three string quartets. The king was a keen cellist, and Mozart wrote music for performance on social evenings within the court. The *String Quartet No. 22 in B flat major, K. 589* has at its heart a profound *Larghetto*.

The *Piano Sonata No. 16 in C major, K. 545* is nicknamed 'Sonata facile', suggesting it to be a piece for beginners. Despite this there are some tricky technical moments, and the second movement *Andante* enjoys flowing arpeggios over which the right hand spins an enjoyable group of melodies.

Little is known about the *Sinfonia concertante in E flat major, K. 364* for violin, viola and orchestra, but it appears to have been premiered when Mozart was on a European tour in 1779. Its slow movement is set in Mozart's 'tragic' key of C minor, a pensive but beautifully poised utterance.

The origins of Mozart's *Adagio in B minor, K. 540*, completed in 1788, are also unclear. However the composer's use of a key seldom appearing in his output suggests a personal significance, as do the profound musical statements. The work unfolds with the freedom of a fantasy, in spite of its slow tempo.

*Due pupille amabili, K. 439* was written for the unusual combination of two sopranos, bass and three basset horns, part of a set of six works published in 1785. This excerpt shows how Mozart's melodic inspiration was consistent in even the most private of pieces. That same year, Mozart explored a new form, the piano quartet. He completed two works either side of the hugely successful comic opera *Le nozze di Figaro*. The *Piano Quartet No. 2 in E flat major, K. 493* coincided with the fifth performance of the opera in 1786. Its second movement is a graceful *Larghetto*, set in A flat major and carrying the characteristics of a gavotte.

Mozart's *Piano Sonata No. 13 in B flat major, K. 333* is thought to have been written for his sister Nannerl. At this point, in 1783, he was enjoying a purple patch at the keyboard, expanding the dimensions of the solo sonata while increasing technical difficulty. This work is thought to have been written during a visit to Linz with his wife Constanze. Its carefree first movement, with playful melodic subjects, is balanced by a thoughtful *Andante cantabile* and a perky finale.

When Mozart completed his *Piano Quartet No. 1 in G minor, K. 478* late in 1785, the verdict was that it was too difficult to play, the shock of a new form proving too much for some to bear. The slow movement, however, provided relief from those technical demands, a triple-time *Andante* with a flowing piano part.

The *Piano Concerto No. 20 in D minor, K. 466* is a pinnacle of Mozart's works in the form, paving the way for his mature concertos. The key provides a clue to its 'Sturm und Drang' content, relieved by a simple yet affecting *Romanze*, whose repeated-note theme offers consolation after the troubled first movement.

Mozart's *Piano Trio in G major, K. 564* was published in England, an indication that the form had not yet hit the heights in Vienna. Its second movement is a theme and variations, based on a simple yet memorable theme. The finale begins with a dotted note motif, another simple utterance but one that Mozart works through several triple time dances.

**Ben Hogwood**

## Peter Breiner



Photo: Gulnara Samojlova

Conductor, pianist, composer, arranger and writer Peter Breiner (b. 1957) is one of the world's most played musicians.

Peter Breiner is a graduate of the Košice Conservatory (piano, composition, conducting, percussion) and the Academy of Performing Arts in Bratislava, where he was among one of the last students of Alexander Moyzes. Between 1992 to 2007 he lived in Toronto, Canada, then moved to New York where among other things he became the curator and producer of the popular series of chamber concerts known as *Sounds of Serendipity*.

Breiner has conducted – often while playing the piano – renowned orchestras such as the Royal Philharmonic Orchestra in London, Jerusalem Symphony Orchestra, New Zealand Symphony Orchestra, Orchestre National de Lille, Hong Kong Philharmonic Orchestra, Moscow Symphony Orchestra, Ukrainian State Symphony Orchestra, Hungarian State Symphony Orchestra, Polish National Radio Symphony Orchestra and many others in Slovakia, Europe, Asia and North America. His commercially most successful projects are Baroque arrangements of well-known tunes – *Beatles Go Baroque* (Vol. 1: 8.990050, Vol. 2: 8.574078), *Elvis Goes Baroque* (8.990054) and *Christmas Goes Baroque I* (8.550301) and *II* (8.550670).

Breiner's arrangements of national anthems have been used at the Olympic Games, and he has recorded the complete national anthems of the world for Naxos, spanning ten volumes. His most recent Naxos releases have been the first in this series, *Dvořák – Greatest Melodies* (8.574371), the three volume series of *Calm Romantic Piano Music* (Vol. 1: 8.574256, Vol. 2: 8.574257 and Vol. 3: 8.574474) and the album *Slovak Dances, Naughty and Sad* (8.574184-85). Previous releases include an album of orchestral adaptations of works by Mussorgsky (*Pictures at an Exhibition, Songs and Dances of Death, The Nursery*, 8.573016) and Tchaikovsky (suites from the operas *Voyevoda* and *The Queen of Spades*, 8.573015), which were recorded with the New Zealand Symphony Orchestra under Breiner's baton. His albums of Janáček opera arrangements (Naxos) won worldwide acclaim and excellent ratings in prestigious music magazines and the world press – *Gramophone* magazine and the *Chicago Tribune* ranked the album among the top ten discs of 2009.

Breiner's compositions and arrangements are performed day-to-day at concerts around the world and broadcast by hundreds of radio stations. Breiner has scored many films, including Slovak, Canadian and American productions such as *Anne of Green Gables*, *The Pianist's Daughter*, and *The Magic Flute*. Breiner's music, whether his own or his arrangements, has been used by dozens of choreographers at leading ballet ensembles such as the American Ballet Theatre, The Royal Ballet and Houston Ballet, and has also appeared frequently in many popular American television programmes. [www.peterbreiner.com](http://www.peterbreiner.com)

Mozart's melodic inspiration was unceasing and permeated even his most private and intimate pieces. The acclaimed arranger, pianist and conductor, Peter Breiner, has selected across the range of Mozart's compositions – including popular works from the symphonic, concerto and choral canon, as well as lesser-known works – to create an album of the composer's greatest melodies arranged for piano.

## Wolfgang Amadeus **MOZART** (1756–1791)

<b>1–2 Violin Concerto No. 5 'Turkish'</b> (1775) (excerpts) <b>4:09</b>	<b>13 Piano Sonata No. 16 'Sonata facile'</b> – II. Andante (1788) <b>3:34</b>
<b>3–4 String Quintet No. 5</b> (1790) (excerpts) <b>8:27</b>	<b>14 Sinfonia concertante</b> – II. Andante (1779–80) <b>3:12</b>
<b>5–6 Piano Sonata No. 17</b> (1789) (excerpts) <b>4:10</b>	<b>15 Adagio in B minor</b> (1788) <b>8:00</b>
<b>7 Symphony No. 40</b> – II. Andante (1788) <b>4:01</b>	<b>16 Due pupille amabili</b> (1788) <b>1:21</b>
<b>8 Ave verum corpus</b> (1791) <b>3:05</b>	<b>17 Piano Quartet No. 2</b> – II. Larghetto (1786) <b>3:07</b>
<b>9 String Quartet No. 18</b> – III. Andante (1785) <b>3:14</b>	<b>18–20 Piano Sonata No. 13</b> (1783–84) <b>9:42</b>
<b>10 String Quartet No. 19</b> 'Dissonance' – III. Menuetto: Allegro (1785) <b>2:38</b>	<b>21 Piano Quartet No. 1</b> – II. Andante (1785) <b>2:26</b>
<b>11 Minuet in D major</b> (possibly 1789/90) <b>3:50</b>	<b>22 Piano Concerto No. 20</b> – II. Romance (1785) <b>4:45</b>
<b>12 String Quartet No. 22</b> 'Prussian No. 2' – II. Larghetto (1790) <b>4:09</b>	<b>23–24 Piano Trio No. 6</b> (1788) (excerpts) <b>8:07</b>

## Peter Breiner, Piano

A detailed track list can be found inside the booklet

All works arranged by Peter Breiner for piano (2023)

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