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# MOZART

Keyboard Works  
Fragments and Rarities

Vijay Venkatesh, Piano



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

## Keyboard Works – Fragments and Rarities

- |    |  |      |
|----|--|------|
| 1  | <b>Allegro in B flat major, K. 400</b> (c. 1781)<br>(completed by Maximilian Stadler [1748–1833])            | 6:54 |
| 2  | <b>Stück in D major, K. Anh. H24, No. 18</b> (previously known as <i>Minuet, K. 94</i> )<br>(c. 1769)        | 1:00 |
| 3  | <b>Andante in C major, K. 1a</b> (1761)  | 0:26 |
| 4  | <b>Allegro in C major, K. 1b</b> (1761)  | 0:14 |
| 5  | <b>Allegro in F major, K. 1c</b> (1761)  | 0:34 |
| 6  | <b>Minuet in F major, K. 1d</b> (1761)   | 1:19 |
| 7  | <b>Klavierstück in G major, K. 1, No. 1</b> (previously known as <i>Minuet, K. 1e</i> )<br>(c. 1764)         | 0:44 |
| 8  | <b>Klavierstück in C major, K. 1, No. 2</b> (previously known as <i>Minuet, K. 1f</i> )<br>(c. 1764)         | 0:44 |
| 9  | <b>Klavierstück (Minuet) in F major, K. 2</b> (c. 1762)  | 1:13 |
| 10 | <b>Allegro in B flat major, K. 3</b> (c. 1762)   | 0:58 |
| 11 | <b>Klavierstück (Minuet) in F major, K. 4</b> (1762)   | 1:09 |
| 12 | <b>Minuet in F major, K. 5</b> (1762)  | 0:58 |
| 13 | <b>Klavierstück in F major, K. Anh. A6</b> (previously known as <i>K. 33B</i> ) (1766)                       | 0:48 |
| 14 | <b>Klavierstück (Allegro) in C major, K. 9a</b> (1764)   | 2:47 |
| 15 | <b>Klavierstück in B flat major, K. 9b</b> (previously known as <i>K. 5b</i> )<br>(probably 1764) (fragment) | 2:11 |
| 16 | <b>Minuet in D major, K. 355</b> (with <i>Trio</i> by M. Stadler) (probably 1789/90)                         | 6:44 |

	<b>Eight Minuets, K. 315a (1773)</b>	<b>13:12</b>
17	No. 1 in C major	1:39
18	No. 2 in G major	1:37
19	No. 3 in D major	1:51
20	No. 4 in C major	1:29
21	No. 5 in F major	1:36
22	No. 6 in D major	1:35
23	No. 7 in A major	1:30
24	No. 8 in G major	1:55
25	<b>Four Preludes, K. 395</b> (previously known as <i>K. 284a</i> ) (1777)	<b>3:40</b>
26	<b>Allegro in G minor, K. 312</b> (between 1789 and 1791)	<b>4:44</b>
27	<b>Klavierstück in B flat major, K. 629, No. 1</b> (1765)	<b>1:39</b>
28	<b>Adagio in B minor, K. 708</b> (1788) (fragment)	<b>0:38</b>
29	<b>Sonatasatz in B flat major, K. 569a</b> (previously known as <i>K. Anh. 31</i> ) (probably between 1787 and 1789) (fragment)	<b>0:34</b>
30	<b>Klavierstück in F major, K. 590a</b> (previously known as <i>Sonatasatz, K. Anh. 29</i> ) (between 1787 and 1789) (fragment)	<b>0:15</b>
31	<b>Allegro in F major, K. 590b</b> (previously known as <i>Sonatasatz, K. Anh. 30</i> ) (between 1787 and 1789) (fragment)	<b>0:24</b>
32	<b>Klavierstück in F major, K. 590c</b> (previously known as <i>Sonatasatz: Rondo, K. Anh. 37</i> ) (between 1787 and 1789) (fragment)	<b>0:47</b>
33	<b>Klavierstück (Sonatasatz) in C major, K. 656</b> (c. 1771) (fragment)	<b>0:37</b>
34	<b>Molto allegro in G major, K. 72a ‘Veroneser Allegro’</b> (1770) (fragment)	<b>0:38</b>
35	<b>Minuet in D major, K. 385h, No. 2</b> (previously known as <i>K. Anh. 34, No. 2</i> ) (1786/90) (fragment)	<b>0:19</b>
36	<b>Piano Sonata in F major, K. 547a – I. Allegro</b> (previously known as <i>K. Anh. 135</i> ) (1788)	<b>6:19</b>
37	<b>(6) Variationen über ein Instrumentalstück in F major, K. 54 – Piano Sonata in F major, K. 547a – II. [Rondo]: Allegretto</b> (previously known as <i>K. Anh. 135</i> ) (1788)	<b>8:26</b>

# Wolfgang Amadeus Mozart (1756–1791)

## Keyboard Works – Fragments and Rarities

Wolfgang Amadeus Mozart occupies a singular position in the history of Western music, his output exemplifying both prodigious mastery and enduring creative ingenuity. Bridging the late Baroque and Classical periods, he synthesised the formal rigours of his predecessors with the evolving stylistic currents of the 18th century. His *oeuvre* embodies an unmatched facility for orchestration, harmonic exploration, and thematic development, alongside an exceptional ability to fuse structural clarity with deeply affecting sentiment. From his early piano concertos to his final symphonic masterpieces, Mozart's repertoire is both expansive and diverse, spanning virtually every genre of the time, while preserving an unmistakable compositional imprint.

His operatic works are paradigm-shifting in their integration of dramatic narrative and musical structure, advancing a fluid, psychologically complex portrayal of character and atmosphere. Mozart's symphonic efforts, specifically those from the final decade of his life, denote a significant evolution in orchestral language. The depth of his contrapuntal technique and ethereal sense of equilibrium and proportion became a touchstone for later composers. This distinctive architectural confidence provided a vehicle, not just for scholarly erudition, but for artistic statements of philosophical insight – a legacy that wrought the trajectory of Western orchestral music well into the 19th century.

Few musicians have shaped the evolution of piano writing as profoundly as Mozart. Treasured for their unwavering hermeneutic richness, his sonatas and concertos uncover adeptness of form and texture, aligning technical brilliance with lyrical sensitivity. Mozart elevated the piano from a largely domestic instrument to a powerful means of solo and ensemble articulation. His text often features sophisticated melodic lines, sensitively animated ornamentation, and modest dynamic range, all of which challenge performers to bring out the intellectual lucidity and dramatic complexity embedded in the music.

This collection of hidden gems presents a fascinating and diverse range of sonic tapestries, traversing Mozart's progression from juvenile skill to seasoned genius. While many of these piano works are lesser-known miniatures or early designs, they offer snapshots of Mozart's developing craftsmanship, which continues to inform and inspire recitalists, musicologists and listeners today.

Believed to be written c. 1781 during his time in Vienna, *Allegro in B flat major, K. 400* is a striking fragment of a solo piano movement that expounds the composer's mature Viennese style – bold, tasteful and structurally assured. Mozart left the piece unfinished, having sketched only the exposition and part of the development. After his death, the work was completed by Abbé Maximilian Stadler (1748–1833), a fellow composer, musicologist, Benedictine monk and confidant of Mozart, who was among those entrusted with organising and preserving his manuscripts after his death. Stadler's completion offers a performable version of the movement that maintains formal cohesion while adhering to Mozartian idioms.

The playfully polite *Stück in D major, K. Anh. H24* (c. 1769) showcases an early talent for weighting form and charm. This distinctive musical *forte* is further demonstrated in four miniature compositions, written when the composer was five years old (1761): *Andante in C major, K. 1a* confirms a sensitivity to lyrical phrasing; the *Allegros in C and F major (K. 1b and K. 1c)* exhibit youthful exuberance and a budding command over construction; while the *Minuet in F major, K. 1d* discloses Mozart's flair for polite, dance-like forms. These first exercises in piano writing capture a moment of learning – through their engaging interplay of structure and lyricism, they anticipate the melodic panache that would later define much of the Austrian maestro's output.

Mozart's initial consideration of dance forms as vehicles for grace and technical accuracy is celebrated further in five vignettes from his childhood. *Klavierstück in G major, K. 1, No. 1* and *Klavierstück in C major, K. 1, No. 2* (both authored c. 1764) reflect foundational examinations of piano textures and themes. *Klavierstück (Minuet) in F major, K. 2* and *Allegro in B flat major, K. 3* (presumed to be written c. 1762) are both spirited and tuneful, teasingly probing the boundaries of form and rhetoric even in their simplicity. *Klavierstück (Minuet) in F major, K. 4* and *Minuet in F major, K. 5* expose an emergent complexity in Mozart's ability to create captivating narratives, offering a delightful glimpse into his early chamber and piano forays of 1762.

Composed between 1764 and 1766, the three *Klavierstück (K. Anh. A6 in F major; K. 9a in C major; and K. 9b in B flat major)* elucidate the astonishing sonorous fluency of a child already absorbing and reshaping the stylistic conventions of his time. Though modest in scale, they reflect both the elegance of the gallant syntax and the poignant and structural precision that would define Mozart's future works. The chic miniature *K. Anh. A6*, composed during the latter part of the Mozart family's European tour, displays the young composer's sensitivity to balance and proportion. Written in London at the height of Mozart's exposure to the music of Johann Christian Bach (1735–1782), the lively *Allegro (K. 9a)* shows surprising mechanical control. The crisp, energetic prose suggests a grasp of melodic elaboration and tonal contrast that belies the composer's age. Conversely, the *Andante (K. 9b)* is pronounced by its lyrical eloquence, delicate ornamentation and uncluttered texture, pointing towards the purity and grace that would typify Mozart's slow movements.

*Minuet in D major, K. 355* (1789/90) is a charming example of Mozart's ability to integrate Classical conventions with daring musical insight. Its understated lure and poetic gestures suggest it may have been conceived as part of a larger cycle or pedagogical set, though no definitive context survives. Stadler appears to have contributed the *Trio*, however, academics are unsure of the extent of his involvement here.

The *Eight Minuets, K. 315a* of 1773 characterise Mozart's innate ability, even as a teenager, to infuse compact dance forms with salient imaginative variety. Likely composed for courtly or aristocratic occasions, these pieces reveal his burgeoning understanding of the social function of dance music, paired with a natural gift for reworking conventional forms through finesse, wit and evocative modishness. This same inventiveness, now directed inward, finds freer and more personal vocalisation just a few years later in the virtuosic fantasy soundscape of the *Four Preludes (Capriccio) in C major, K. 395* (1777). The modulation from stylised public forms to reflective, self-contained expression indexes a considerable evolution in Mozart's creative voice.

Penned during the final years of his life, *Allegro in G minor, K. 312* (only the first 105/178 bars were completed by Mozart, while the authorship of the remainder is unknown), with its sombre key and vigorous motivic development, signals the introspection and heightened dramatic tension of Mozart's late style, foreshadowing the expressive intensity found in the music of Beethoven. Similarly, the 1765 *Klavierstück in B flat major, K. 629, No. 1* and the 1788 *Adagio in B minor, K. 708* fragment indicate Mozart's shift from an organised Classical vocabulary to something more disjointed, open, and ardently volatile, marking a subtle precursor to the Romantic movement.

Fragments written between 1787 and 1789 tantalise the listener with their unrealised potential, gesturing a moment of transition in Mozart's output. *Sonatasatz in B flat major, K. 569a*, *Klavierstück in F major, K. 590a*, *Allegro in F major, K. 590b*, and *Klavierstück in F Major, K. 590c* collectively suggest evolving structural ambitions and expressive range. Conversely, earlier sketches like *Klavierstück (Sonatasatz) in C Major, K. 656* (c. 1771) and *Molto allegro in G major, K. 72a* ('Veroneser Allegro'; 1770) already allude to a budding compositional conviction. The unfinished *K. 656* outlines a poised sonata movement with clear formal logic and melodic diversity, while the spirited *K. 72a* captures the youthful brilliance and rhythmic vitality that would soon define his authoritative voice.

The *Minuet in D major, K. 385h, No. 2* (1786/90) demonstrates the possibility of confident voice leading with unexpectedly chromatic inner lines, suggesting Mozart was experimenting with greater harmonic nuance in dance forms. Though only a fragment, it steers towards a more polished and texturally rich approach than his earlier minuets. The *Allegro* from the *Piano Sonata in F major, K. 547a* (1788) diverges with its bright, motoric rhythms and clear melodic structure, rooted in pedagogical utility, yet far from simplistic. Together, these musical morsels highlight Mozart's ability to infuse even incomplete works with meticulous design and interpretive intimacy.

Two closely related works bring this album to its pleasant conclusion. First comes the *Variationen über ein Instrumentalstück in F major, K. 54*, composed in 1788. This early set of keyboard variations showcases Mozart's gift for refashioning a simple theme into a vehicle for innovation. Across the variations, he explores changes in layering, register, and tone – ranging from playful figuration to expressive chromatic shading. In its graceful economy, *K. 54* affirms Mozart's lifelong gift for elevating the familiar to something perennially meaningful – where clarity, contrast, and character quietly converge into lasting aesthetic substance.

As a thoughtful postscript, the lyrical and understated *Allegretto in F major, K. 547a* provides the programme with a sense of quiet resolution. Likely composed in 1788, this work originated as an arrangement of the final movement from Mozart's *Sonata for Violin and Piano in F major, K. 547*, adapted for solo keyboard. Though not initially conceived as an independent piano work, this elegant miniature – circulated in 19th-century editions – has since found a place in modern recitals as an endearing encore, rounding off the programme with warmth and unassuming beguilement.

Emer Nestor

## Vijay Venkatesh



Photo: Mark Harry Westling

Pianist Vijay Venkatesh has won Gold Medals in the San Jose, Seattle, Zimmerli and Waring International Piano Competitions. He has been honoured as a Davidson Fellow at the Library of Congress, was Grand Prize Winner of the LA Music Center's Spotlight Awards and has featured on *Performance Today*<sup>®</sup> with host Fred Child, *What Makes It Great?* with host Robert Kapilow and NPR's *From the Top*. Venkatesh has performed with the Seattle, Vienna, Sarasota, Pasadena and Cincinnati symphonies under James Conlon, Carlos Miguel Prieto, Jeffrey Kahane and Ludovic Morlot. He has appeared in Chicago's Dame Myra Hess Memorial Concerts, Naples's Grand Piano Series, and at the Aspen, Brevard, Banff, Highlands Cashiers, Music in the Mountains, Newport, Redlands Bowl and Vienna music festivals. After winning the Parnassus Society Prize, he appeared in recital at the Soka Performing Arts Center. Venkatesh actively tours as the Vieness Piano Duo with his wife, pianist Eva Schaumkell. He holds degrees from the Colburn School, USC Thornton School of Music and Indiana University Jacobs School of Music, studying with Fabio Bidini, Norman Krieger, Jeffrey Kahane and Murray Perahia.

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Few musicians shaped the evolution of keyboard writing as profoundly as Wolfgang Amadeus Mozart. His sonatas and concertos aligned technical brilliance with lyrical sensitivity to elevate the piano from largely domestic use to a powerful vehicle for solo and ensemble musicianship. This collection of hidden gems includes pieces spanning early childhood miniatures to complete sonata movements, minuets, a set of variations and a wide variety of incomplete works filled with Mozart's characteristic delicacy, surprise and operatic drama. Vijay Venkatesh's recording of Mozart's *Piano Sonata No. 6* can be heard on a digital-only release, 9.70390.

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

**Keyboard Works – Fragments and Rarities**

**Allegro, K. 400 • Stück, K. Anh. H24, No. 18 • Andante, K. 1a • Allegro, K. 1b  
Allegro, K. 1c • Minuet, K. 1d • Klavierstück, K. 1, No. 1 • Klavierstück, K. 1, No. 2  
Klavierstück (Minuet), K. 2 • Allegro K. 3 • Klavierstück, K. 4 • Minuet, K. 5  
Klavierstück, K. Anh. A6 • Klavierstück (Allegro), K. 9a • Klavierstück, K. 9b  
Minuet, K. 355 • Eight Minuets, K. 315a • Four Preludes, K. 395 • Allegro, K. 312  
Klavierstück, K. 629, No. 1 • Adagio, K. 708 • Sonatensatz, K. 569a  
Klavierstück, K. 590a • Allegro, K. 590b • Klavierstück, K. 590c  
Klavierstück (Sonatensatz), K. 656 • Molto allegro, K. 72a 'Veroneser Allegro'  
Minuet, K. 385h, No. 2 • Piano Sonata, K. 547a**

**Vijay Venkatesh, Piano**

A detailed track list and publishers' details can be found inside the booklet.  
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