

MOZART

CHANDOS

Piano Concerto in F major, KV 242

Piano Concerto in E flat major, KV 365

Rondo in D major, KV 382

Rondo in A major, KV 386

Overture to 'La finta semplice', KV 51

Overture to 'Idomeneo, rè di Creta', KV 366



**JEAN-EFFLAM
BAVOUZET**

Andrea Nemecz piano

Rose McLachlan piano

Manchester Camerata

Gábor Takács-Nagy



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Wolfgang Amadeus Mozart, 1777

Wolfgang Amadeus Mozart (1756 – 1791)

- 1 **Overture to 'Idomeneo, rè di Creta', KV 366** (1780 – 81) 4:19
(*Overture*)
in D major • in D-Dur • en ré majeur
Dramma per musica in Three Acts
Concert version with conclusion by Carl Reinecke (1824 – 1910)
Allegro
- 2 **Rondo, KV 386** (1782)* 9:34
in A major • in A-Dur • en la majeur
Possibly an Unfinished Finale for Piano Concerto, KV 414 (1782)
in A major • in A-Dur • en la majeur
Edited by Alan Tyson (1926 – 2000)
Partial reconstruction by Sir Charles Mackerras (1925 – 2010)
Eingang and Cadenza by Paul Badura-Skoda (1927 – 2019)
Allegretto
- Concerto (No. 7), KV 242 'Lodron'** (1776)*†‡ 21:53
in F major • in F-Dur • en fa majeur
for Three Pianos and Orchestra
Cadenzas by the composer
- 3 Allegro – Cadenza – [A tempo] 8:26
- 4 Adagio – Cadenza – [A tempo] 7:29
- 5 Rondeau. Tempo di Minuetto 5:57

6	<p>Rondo, KV 382 (1782)* in D major • in D-Dur • en ré majeur New finale for Concerto, KV 175 (1773) in D major • in D-Dur • en ré majeur Cadenza by the composer Allegretto grazioso – Adagio – Allegro – Cadenza – Tempo I Allegretto grazioso</p>	10:10
	<p>Overture to ‘La finta semplice’, KV 51 (1768) (The Feigned Simpleton) (<i>Sinfonia</i>) in G major • in G-Dur • en sol majeur <i>Opera buffa</i> in Three Acts Adapted from Symphony, KV 45 (1768) in D major • in D-Dur • en ré majeur Concert version with conclusion by Johann Georg Leopold Mozart (1719 – 1787)</p>	5:10
7	Molto allegro	2:27
8	Andante	1:12
9	Molto allegro	1:29

Concerto (No. 10), KV 365 (1779)*†
in E flat major • in Es-Dur • en mi bémol majeur
for Two Pianos and Orchestra
Cadenzas by the composer

24:12

- | | | |
|-----------|--|------|
| 10 | Allegro – Cadenza – [A tempo] | 9:55 |
| 11 | Andante | 7:09 |
| 12 | Rondeau. Allegro – Cadenza – [A tempo] | 7:06 |

TT 75:19

Jean-Efflam Bavouzet piano*
Andrea Nemečz piano†
Rose McLachlan piano‡
Manchester Camerata
Caroline Pether leader
Gábor Takács-Nagy



Jean-Efflam Bavouzet

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Mozart, made in Manchester

'Mozart, made in Manchester' is a unique artistic and educational project – it could only happen in Manchester. This five-year landmark project centres around the complete performance and recording cycle of every Mozart Piano Concerto in the most acoustically advanced concert hall in the country – The Stoller Hall, which is part of Chetham's School of Music.

The collaboration extends to the inclusion of Chetham's string students, reflecting the spirit of excellence, learning, and alliance inspired by Gábor Takács-Nagy, Manchester Camerata, and the international pianist Jean-Efflam Bavouzet. The vivid and theatrical performance style, inspired by a daring approach from the Hungarian musicologist László Somfai, has led to each project's being paired with Mozart's less-well-known and extraordinary Opera Overtures. It is a first to be recorded in Manchester – a remarkable legacy (and virtuosic partnership).

Mozart: Piano Concertos, KV 242 and KV 365 / Concert Rondos / Overtures

Introduction

The contribution made by Wolfgang Amadeus Mozart (1756 – 1791) to human joy, both in his short lifetime and in the 235 years since his death, is inestimably large. His *œuvre* shows extraordinary achievements in every vocal and instrumental genre current in his time, from his sublime masses to his lewd catches and clever canons. Three decades before his birth, the 'new simplicity', or *galant*, revolution had commenced: counterpoint became less significant, melody became simpler, and symmetry began to rule at all levels, from motives and phrases to entire movements. Mozart inherited this legacy and infused it with an emotional depth which had perhaps been lacking at times. No other composer from the classical period has made such a significant contribution to the concerto genre: works for all the woodwind instruments, the horn, the violin, various groups of soloists, and above all the keyboard concertos, which span his entire career, commencing with his first efforts, in 1767. These include twenty-seven for one keyboard, as well as the four works for piano(s) and orchestra presented here.

With the exception of *La finta semplice* (1768), the works in this collection were composed shortly before and after Mozart made his life-changing move from Salzburg to Vienna, in 1781. Most of them date from the time which the young composer spent in Salzburg; only the two rondos were written early in his final decade in Vienna.

Concerto (No. 7) in F major for Three Pianos, KV 242 'Lodron'

Mozart completed the Concerto for Three Pianos in February 1776, having just reached his twentieth birthday, later arranging it for two pianos. The original version, recorded here, was dedicated to Countess Antonia Lodron and her two daughters, Aloisia and Josepha, and conceived specifically for performance by them. The third piano part is sometimes cited as offering evidence that the younger daughter, Josepha, was still a beginner, but it requires skill and musicianship beyond those of a beginner. Mozart's concession to Josepha was omitting some of the faster passages and giving her fewer bars of music to learn, while still

providing solo passages in which she could shine. Mozart also gave her the very first passage involving running semiquavers – though, as the first movement develops, there are many more of those in the other two piano parts. The first subject commences with a strong march theme followed immediately, and mellowed, by a soft, gentle answer, a trope to which Mozart would return frequently in his piano concertos and elsewhere:



KV 242, Violin I, first movement, first subject

Perhaps it depicts opposition and then reconciliation of two sides of the human character, diversity within unity, as does the sonata form itself, on a larger scale. To begin the solo exposition, all three pianos play the march theme in unison, an impressive sound; but after this, unison passages are rare, and clearly intended to make similarly strong statements.

The slow movement is marked *Adagio*, a tempo which is quite rare in Mozart's piano concertos, but the profusion of small notes and the general sense of charm make it sound more like an *Andante*. It is also in sonata form, commencing with an orchestral *ritornello*.

The brief development, which begins at the second solo section, shows quite masterful textural composition for the three pianos: the melody alternates seamlessly between the first and second pianos, accompanied both by crisp *staccato* notes in the other piano, and by quite different *legato* phrases in the third.

The finale carries the title *Rondeau* and the subtitle *Tempo di Minuetto*; the former term indicates its form, the latter its style and tempo. The rondo was and remained one of Mozart's standard types of concerto finale, the minuet much less so. The movement owes much to the light, *galant* style of the generation before Mozart, especially his childhood mentors in London, Johann Christian Bach and Carl Friedrich Abel. Placing a minuet at the end of a sonata or concerto was typical for these composers, as was the use of running triplet quavers in a main theme of moderate tempo. Such movements were never intended for dancing, but the strict four-bar phrases (necessary for the dance) were often retained at the beginning, as they are here – only to be abandoned as the movement develops.

Concerto (No. 10) in E flat major for Two Pianos, KV 365

The only concerto which Mozart composed originally for two pianos probably dates from

early in 1779, soon after his return from his long journey to Mannheim and Paris. Unlike KV 242, it bears no clear dedication, but like the later (1780) two-piano arrangement of that concerto, it was probably intended for performance by Wolfgang and his sister, Nannerl, also a virtuoso pianist. We have no records of any performance by the siblings in Salzburg, but there are several references in Mozart's letters to performances in Vienna in 1781 and 1782, by Mozart and his pupil Josepha von Auernhammer. Clearly, Mozart felt unconstrained by any limitations of pianistic technique in this concerto.

The scoring is more opulent than in his earlier piano concertos, adding pairs of oboes, bassoons, and horns to the strings. They are given some freedom from the strings, and are not entirely restricted to providing colour and harmony. A smaller set of extra *ad libitum* parts was found, which add even more instruments: two clarinets, two trumpets, and timpani. These are not in Mozart's hand, and they may or may not be genuine. Such later additions, either by the composer or by someone else, were common at the time; even copyists were skilled musicians, quite capable of writing these. They may have been used for the 1782 concert, which involved a public performance in Vienna's Augarten, and included other

works for what was then a large orchestra. They have been included in the present recording.

The contrast inherent within the first subject of the first movement is similar to that described above in relation to KV 242. The sonata / *ritornello* form is looser than usual, there being no clear second subject in the orchestral exposition, and various new melodies appear in and beyond the solo exposition. The *Andante* is a restful, charming piece in ternary form. The return of the A section commences with the soloists instead of the orchestra, and the roles of the pianists are democratically reversed. There are also more ornamental flourishes of the type that Mozart would normally have improvised, but which he here wrote out, to ensure some equivalence between the soloists. Perhaps the most beautiful aspect of this movement is the extended quartet passages involving the pianos and the two oboes. The rollicking *Rondeau* brings a new level of pianistic brilliance to the work: if the ubiquitous triplet arpeggios seem fast, the semiquaver runs are even faster. The second episode, in C minor, brings an element of *Sturm und Drang* to an otherwise irrepressibly cheerful finale.

Rondo in D major, KV 382

In 1782, almost nine years after the

composition of his first wholly original piano concerto, KV 175, Mozart decided to write a new finale for it. While modern audiences enjoy the original sonata form finale, it has a fugal, perhaps old-fashioned, character which may not have suited the taste of the Viennese audiences for whom Mozart now performed. In any case, the 'New Rondo' was a great success with them, and in 1783 he had to play it twice. While it is technically a rondo, it lacks the alternation of familiar and contrasting sections which characterise that form. As every section is based on the same theme, comprising two repeated eight-bar sections, it is in fact a theme and variations. Even the level of variation is generally limited to rearrangements of the theme and different accompanying passages in the piano part. The final variation is a short, cheerful jig which comes to a swift end after a brief cadenza.

Rondo in A major, KV 386

The Rondo in A major may have had a normal birth from Mozart's pen, but its life thereafter has been difficult, probably as complicated as that of any work by Mozart. Johann Anton André bought the autograph manuscript among other pieces from Mozart's widow, Constanze, but later sold it to England, where Cipriani Potter made an arrangement of it

for piano alone, though he did not have the final page. In an extraordinary act of abuse, the manuscript was subsequently fragmented, and individual pages found their way into the hands of collectors in the USA, Canada, Japan, Germany, and England. The missing final page was found in the British Museum, in 1980; a few others have never been recovered, but it has been possible to reconstruct the work with the help of Potter's arrangement – requiring skills closer to Harry's than Cipriani's!

It has been suggested that this rondo is an alternative finale to the concerto in A, KV 414. In many ways it would fit well into that concerto: the time of composition, the key, and the 2/4 time signature all match the existing finale. It does not, however, match Mozart's announced criterion for KV 414: that it be playable either with the wind instrument parts or, as he specified, 'simply *a quattro*, that is with 2 violins, 1 viola and violoncello'.¹ It can therefore hardly have been a later alternative, but could perhaps have been an earlier thought, before the scoring of KV 414 became clear to its composer.

In comparison to KV 382, this movement is calmer, almost pastoral in its opening *ritornello*

¹ ... nur a quattro, nämlich mit 2 Violinen, 1 Violen und Violoncello ...

and solo. It is also in Mozart's standard concerto rondo form. The second episode, in F sharp minor, has hints of a sonata development as it moves around the cycle of fifths.

Overture to 'La finta semplice', KV 51

La finta semplice (The Feigned Simpleton), an *opera buffa* composed in 1768, was to have been the twelve-year-old composer's first opera for the grand Viennese stage, but the rehearsals fell apart, and the performance did not eventuate. Instead, it was probably performed in 1769, in Salzburg. It needed a three-movement *sinfonia* in the Italian style, so Mozart repurposed his most recent symphony (KV 45) by making a few alterations, the most significant being omission of the minuet. He also removed the trumpets and timpani, but added flutes and bassoons, presumably responding to the availability of musicians in Salzburg. If this cheerful work sounds like the creation of a twelve-year-old as yet unburdened by the troubles of adult life, it also shows advanced compositional skill. The sonata form first movement is quite sophisticated: three strong chords to gain the audience's attention are followed by soft passages displaying the flutes, which alternate with louder *tutti* responses. In the second subject the pattern is reversed. An attractive transition leads to an

effective development, and the recapitulation is far from predictable.

The *Andante* again features the flutes, though more for colour than thematic material. It is permeated and controlled by incessant triplet arpeggios in the second violins. The finale, also in sonata form, is perhaps less subtle than the first movement, but it serves its purpose as a curtain-raiser to a comic opera.

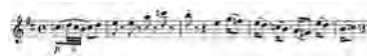
Overture to 'Idomeneo, rè di Creta', KV 366

Like so many of his works, *Idomeneo* was composed in response to a commission, and Mozart was keenly aware of the musicians who would be playing and singing it. The commissioner was Carl Theodor, Elector of Bavaria, and the orchestra was the famously brilliant and disciplined Mannheim court orchestra, now transferred to Munich. The first performance of this *opera seria* there, on 29 January 1781, met with great success. In 1773 the English music historian Charles Burney had written of the Mannheim orchestra that

[t]here are more solo players and good composers in this than perhaps in any other orchestra; it is an army of generals, equally fit to plan a battle as to fight it.²

² Burney, Charles, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London, 1773).

The *Overture* required the full forces and the abilities of this orchestra. It is scored for a full woodwind section (flutes, oboes, clarinets, and bassoons) as well as horns, trumpets, and timpani. The strong unison fanfare in D major which opens it is followed immediately by the next dramatic element: a mysterious chromatic passage. Minor keys are introduced early, culminating in the second subject, which is in the unexpected key of A minor:



Overture to 'Idomeneo', Violin I, second subject

The overture ends quietly in D major, partly because that was something Mozart's overtures often did, but mainly because it functions dramatically to introduce the first scene, a recitative in G minor.

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A note by the performer

As one reaches the conclusion of a series of recordings that has stretched over a long period of time, the feeling of fulness at having arrived at one's goal always blends with an

immediate sense of nostalgia for the recording sessions, marvellous moments engaged in the search for a truth that always remains beyond reach. After a span of nine years, we arrive at the end of this complete recording project with the devoted members of Manchester Camerata and my friend Gábor Takács-Nagy, a complete undertaking which at the outset, to be frank, was not intended to be one. The original project had been to record only the six concertos composed in 1784 (KV 449 – KV 459), a natural undertaking in order to extend the recent, almost magical encounter we had experienced, Gábor and I, some months before with the concertos by Haydn.

I must confess to having had some moments of hesitation when, after the second disc, the idea to continue through the entire cycle of concertos occurred. Gábor's plan to combine them with operatic overtures was certainly most appealing, but the task of playing the entirety of this enormous corpus of concertos seemed to me gigantic! And then a few considerations very quickly made me conscious that a rare opportunity now presented itself to me, which it would have been ill-advised to pass up: this intense musical fellowship with Gábor and the joy of making music with him, the excellence of the members of Manchester Camerata and their

untiring energy and suppleness in accepting our continual musical 'experimentations', and, finally, the wonderful chance for once in my life to have at my side a born, inspiring Mozartian, my wife, Andrea Nemeč.

In his concertos for solo piano, Mozart very often conceived the solo part as a character in an opera, and without the constraint of register, or that of the words of the libretto, he could, as it pleased him, make it change roles in a matter of bars, transform it, even in a few notes, sometimes from Donna Anna into Leporello, from the Countess into Papageno.

And it is therefore interesting to observe how he operates when he writes for two or three pianos at the same time.

Concerto, KV 365

The question of register, or tessitura, is obviously fundamental. The exposition of the first theme of the *Allegro* of KV 365 is in this respect revealing. Once the determined character of the motif has been established, it is the feminine voice, high in the first piano, that is presented, to which the masculine voice responds, an octave lower, in the second. The roles are clear.

But as everything is always in constant change in Mozart, the relationship between the two pianos will in fact quickly become

quite complex. It ranges from pure pianistic jousting, as for example when the same virtuosic passage is played in full by one piano, like a challenge launched at the other ('Look at what I am capable of! How about you, can you do it?'), then, the challenge turned back, the passage is repeated exactly by the other pianist (who secretly hopes not to fail!), or, as in the *Andante*, it is a matter of a more harmonious relationship, of a dialogue in which a proposition articulated by one of the voices is commented upon approvingly by the other. Or yet again, the two soloists may proceed in parallel, but observing an interval of a third, as though the lower part lovingly gazes upwards at the upper voice. And then, among many other shrewd combinations, on one single occasion Mozart amuses himself by distributing a single musical gesture between the two pianos. To wit, the spectacular, very rapidly rising chromatic scale at the end of the cadenza of the *Allegro*, initiated by one piano and concluded by the other even though it would have been perfectly possible to confine it to a single piano! But it is the 'passage of relay', as in a relay race, that interests Mozart, always on the look-out for new ways of play. Unfortunately, this effect loses a little of its substance when it is only heard and not also seen...

Concerto, KV 242

In the *Allegro* of his Concerto for three pianos, KV 242, the allocation of 'operatic' characters among the soloists is a little less elaborate. To ensure that all three soloists remain occupied on the stage, Mozart utilises a most ingenious solution: long trills which add depth to the musical texture, without introducing new thematic elements or counterpoint.

Things are different in the very beautiful *Adagio* which follows, a veritable operatic scena which unfolds before our eyes. Presented in the orchestra, then repeated by the first piano, the soft cantilena progresses tenderly. Then the roles change, and it falls to the second piano, accompanied by the first, to initiate an aria the wonderful opening ascending octave thrust of which represents a much more extravert character. The delightful little chimes of quaver triplets in the middle section, later repeated in Mozart's cadenza, are one of the few moments that completely justify writing for three pianos and for that reason offers a most poetic effect of aural spatialisation.

In the *Rondeau*, just before the last return of the theme, with that astonishing accompaniment of *pizzicati* in the orchestra, Mozart writes a very curious cadenza: at first only a single voice before it is played by the first two pianos simultaneously. But there are

no bar lines and the quite perilous exercise in synchronisation must have amused Mozart enormously! We have taken the liberty, both to render the task more difficult still and to add further to our collective amusement, of including our young colleague, Rose McLachlan, on the third piano. Why do things the simple way when they can be made more complicated?

Rondos, KV 382 and KV 386

The two rondos, KV 382 et KV 386, are two little pearls sadly somewhat forgotten by concert halls. In the case of KV 382 it is a matter rather of a form containing variations. In this form, whatever the instrumentation may be, at stake is the utmost characterisation of each variation so as to reduce to a minimum the phenomenon of 'habituation', caused by repetition. It is for this reason that we have decided to reinforce the characteristics of each variation with the appropriate tempo; that includes an appearance of the reduction of the tempo in order to render the final reprise of the theme even more playful before the joyous and sweeping conclusion.

It is with the greatest pleasure that I conclude this complete survey with my dear Gábor, all my friends in Manchester

Camerata, and my wife, without whom this project could not have taken place.

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His multi-award-winning recordings and dazzling concert performances have long established **Jean-Efflam Bavouzet** as one of the most outstanding pianists of his generation. Considered as Sir Georg Solti's last discovery, he works regularly with orchestras such as The Cleveland Orchestra, San Francisco Symphony, NHK Symphony Orchestra, BBC Symphony Orchestra, and London Philharmonic Orchestra and collaborates with conductors such as Vladimir Jurowski, Gianandrea Noseda, François-Xavier Roth, Nicholas Collon, Edward Gardner, Vasily Petrenko, Gábor Takács-Nagy, and Sir Andrew Davis.

An equally active recitalist, chamber musician, and soloist, he regularly performs at Wigmore Hall, in London, Cité de la musique and Musée du Louvre, in Paris, Concertgebouw and Muziekgebouw, in Amsterdam, BOZAR, in Brussels, Schwetzingen SWR Festspiele, and Forbidden City Concert Hall, in Beijing.

An exclusive Chandos artist, Jean-Efflam Bavouzet is particularly celebrated for his

work in the recording studio, his complete survey of Haydn's piano sonatas and the first volume in his series 'The Beethoven Connection' having received accolades from publications including *Gramophone*, *BBC Music*, *Classica*, and *The New York Times*. Other ongoing cycles include the complete piano concertos by Mozart, with Manchester Camerata and Gábor Takács-Nagy, the fourth volume of which was nominated for a *Gramophone* Award in 2020.

He has recorded the complete piano concertos of Beethoven with the Swedish Chamber Orchestra, whom he also directed, and the concertos of Bartók and Prokofiev with the BBC Philharmonic Orchestra and Gianandrea Noseda, the latter set winning a *Gramophone* Award in 2014. Under Yan Pascal Tortelier, he has recorded Stravinsky's complete works for piano and orchestra with the São Paulo Symphony Orchestra, while their recording of Ravel's piano concertos with the BBC Symphony Orchestra won both a *Gramophone* and a *BBC Music Magazine* Award. His recordings have garnered Diapason d'Or and Choc de l'année awards as well. In May 2023, *Sanctus: A Musical Tribute*, with the BBC Philharmonic Orchestra under Yan Pascal Tortelier, was released, featuring the Piano Concerto amongst other works.



Andrea Nemez

A former student of Pierre Sancan, at the Paris Conservatoire, Jean-Efflam Bavouzet made his American début, in 1987, through Young Concert Artists, in New York. As well as directing concertos from the keyboard, he has prepared a transcription for two pianos of Debussy's *Jeux*, published by Durand with a foreword by Pierre Boulez. www.Bavouzet.com

Sparkling with animation and able to voice her strong opinions in five languages, the pianist **Andrea Nemezc** was born in Hungary. She studied first at the Liszt Ferenc Academy of Music, in her native Budapest, where she benefited from advice from great masters such as György Kurtág while also attending master-classes with Carlos Zecchi and Nikita Magaloff, in Salzburg. As a result of winning a scholarship to study with Dieter Weber, she then moved to Vienna. After the sudden death of her mentor, she moved to New York to finish her studies at The Juilliard School. Winner of numerous prizes at competitions such as the International Mozart Competition, in Salzburg, Vienna da Motta International Music Competition, in Lisbon, Clara Haskil International Piano Competition, in Vevey, and Ima Hogg Competition, in Houston, she has given concerts in Austria, Poland,

Germany, Holland, Canada, and the USA where she made her début at the Weill Recital Hall, in Carnegie Hall, New York, under the auspices of the Artists International Auditions. She has recorded two solo albums, devoted to music by Schumann and Schubert, respectively, and several of Mozart's Concertos, conducted by Tamás Vásáry, Arpad Joó, and Rudolf Barshai. Andrea Nemezc performs regularly with her husband, the pianist Jean-Efflam Bavouzet. They recently performed Poulenc's Concerto for Two Pianos in Dublin with the RTÉ National Symphony Orchestra under Pascal Rophé and Mozart's Concerto for Two Pianos in Budapest with the MÁV Symphony Orchestra under Gábor Takács-Nagy.

Coming from a family of musicians, **Rose McLachlan** began piano lessons with her father before joining Chetham's School of Music, where she studied with Helen Krizos. She is continuing her training at the Guildhall School of Music and Drama under Charles Owen, Martin Roscoe, and Ronan O'Hora. A frequent soloist with orchestra, she made her concerto début at thirteen, at the Edinburgh Festival Fringe, and has since appeared with the BBC Concert Orchestra under Barry Wordsworth as well as the

Fort Worth Symphony Orchestra, Hallé, Manchester Camerata, and Chetham's Symphony Orchestra. Her performances have been broadcast on BBC Radio 3, and include her participation in Saint-Saëns's *Le Carnaval des animaux* with the Hallé at Bridgewater Hall. She has also appeared at major UK festivals, including the Harrogate International Festivals, Leeds Piano Festival, and Ribble Valley Music Festival. She has won the Beethoven Piano Society of Europe Junior Intercollegiate Competition and Dora Pejačević Competition, in Croatia, as well as the Scottish International Youth Prize, Yamaha Prize at the EPTA UK Competition, Chopin and Beethoven Prizes at Chetham's, and Chopin Prize at the Royal Northern College of Music. In 2022, The Musicians' Company awarded her its Silver Medal. Alongside EVC Music Publications, she helped curate the groundbreaking anthology *22 Nocturnes for Chopin*, all composed by female composers. Since their publication, the pieces have been performed worldwide and featured on BBC Radio 4's *Woman's Hour*; in 2024, she presented them in their entirety at the London Piano Festival, at Kings Place. An avid chamber musician, Rose McLachlan has performed with the violinist Esther Abrami across Europe, and

with her piano trio won the RNCM Nossek Prize for a performance of Arensky's Trio No. 1. She has also appeared in major song cycles such as Schumann's *Liederkreis*, at the Manchester Song Festival. She gratefully acknowledges The Sir James Gibb Award and support from The Caird Trust, Michael McLean, and Talent Unlimited.

Be it opening the Glastonbury Festival in front of 40,000 people or working intimately in care homes across Greater Manchester with people living with dementia, **Manchester Camerata** believes in the transformative and connecting power of music. It constantly challenges and redefines what an orchestra can be. Led by its visionary Music Director, Gábor Takács-Nagy, and in association with its artistic partners, the orchestra has toured internationally, performing in the world's most renowned concert venues with the greatest artists in classical music. A hunger to push its craft forward has led it to seek out new spaces and collaborations, partnering with pioneering producers from the underground electronic music scene and bringing music into the hearts of schools and communities. Its groundbreaking Music in Mind Programme, for people living with dementia, is backed by twelve years of

research in partnership with The University of Manchester. As a result, the orchestra is seen as a world leader in music and dementia healthcare, hosting the UK's first Centre of Excellence for Music and Dementia. Based at The Monastery, in Gorton, Manchester, it sees a vibrant and exciting future for classical music, investing in the next generation of musicians in the north with its Camerata 360° Ruth Sutton Fellowship programme. Manchester Camerata believes that music has the power to change the lives of people and transform the prospects of places. www.manchestercamerata.co.uk

Born in Budapest, **Gábor Takács-Nagy** is considered one of today's most authentic exponents of Hungarian music. He was awarded the Liszt Prize in 1982 and in 2017 the prestigious Béla Bartók-Ditta Pásztory Prize. In March 2021 he received the Érdemes Művész award for Artist of Merit, presented by the Hungarian government to artists of long service to Hungarian national culture, and in December that year the Prima Primissima Prize, reserved for artists, athletes, and representatives of scientific life, culture,

and education for their performances and exemplary human qualities and values. From 1975 to 1992 he was founding member and leader of the acclaimed Takács Quartet. In 1996 he founded the Takács Piano Trio and in 1998 established the Mikrokosmos String Quartet, which received the Excellentia Award of the magazine *Pizzicato* for its 2008 recording of the complete cycle of Bartók's quartets.

In 2002, he turned to conducting and in 2007 became Music Director of the Verbier Festival Chamber Orchestra. He has been Music Director of Manchester Camerata, one of the UK's leading chamber orchestras, since September 2011, and has been Principal Guest Conductor of the Budapest Festival Orchestra since September 2012. Until August 2021, he was Professor of String Quartet at the Haute École de Musique, in Geneva, and in June 2012 was awarded honorary membership of the Royal Academy of Music, in London. In May 2023, Gábor Takács-Nagy released a box set of all nine of Beethoven's symphonies, recorded live between 2009 and 2022 with the Verbier Festival Chamber Orchestra.



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Piano Concertos
Volume Nine



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Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Microphones

Thureson: CM 402 (main sound)

Schoeps: MK22 / MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

CM 402 microphones are hand built by the designer, Jörgen Thureson, in Sweden.



Yamaha model CFX nine-foot Concert Grand Pianos generously provided by Yamaha Music UK
Serial nos. 65 40700 (Jean-Efflam Bavouzet), 63 90900 (Andrea Nemečz), and 64 10000 (Rose McLachlan)
www.CFseries.com
Piano technicians: Kazuhiko Ohmaru, Yusuke Kojima, and Natsumi Nomiya, Yamaha CF Centre, London



Thank you to all our friends and patrons for their continued support.

With special thanks to



and



All photos from the concert at The Stoller Hall, 20 September 2024, courtesy of Manchester Camerata

Recording producer Rachel Smith

Sound engineer Jonathan Cooper

Assistant engineer Alexander James

Editor Rachel Smith

A & R administrator Karen Marchlik

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MOZART: PIANO CONCERTOS, ETC., VOL. 12 – Soloists /MC /Takács-Nagy

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WOLFGANG AMADEUS
MOZART (1756–1791)

- | | | |
|-------|---|----------|
| 1 | Overture to 'Idomeneo, rè di Creta', KV 366 (1780–81) | 4:19 |
| | in D major · in D-Dur · en ré majeur | |
| 2 | Rondo, KV 386 (1782)* | 9:34 |
| | in A major · in A-Dur · en la majeur | |
| 3-5 | Concerto (No. 7), KV 242 'Lodron' (1776)**‡ | 21:53 |
| | in F major · in F-Dur · en fa majeur | |
| 6 | Rondo, KV 382 (1782)* | 10:10 |
| | in D major · in D-Dur · en ré majeur | |
| 7-9 | Overture to 'La finta semplice', KV 51 (1768) | 5:10 |
| | in G major · in G-Dur · en sol majeur | |
| 10-12 | Concerto (No. 10), KV 365 (1779)**† | 24:12 |
| | in E flat major · in Es-Dur · en mi bémol majeur | |
| | | TT 75:19 |

Jean-Efflam Bavouzet piano*
Andrea Nemezc piano†
Rose McLachlan piano‡
Manchester Camerata
Caroline Pether leader
Gábor Takács-Nagy

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