



Mozart & Shostakovich

Saskia Giorgini

CONCERTOS FOR PIANO AND STRINGS & PIANO SONATA
PER IVARSSON · TRONDHEIM SOLOISTS

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No. 12 in A Major, K. 414

1	I. Allegro	10. 35
2	II. Andante	8. 05
3	III. Rondeau. Allegretto	6. 48

Dmitri Shostakovich (1906-1975)

Concerto for Piano, Trumpet and String Orchestra Op. 35*

4	I. Allegro moderato	6. 14
5	II. Lento	7. 46
6	III. Moderato	1. 28
7	IV. Allegro con brio	6. 55

Piano Sonata No. 2 in B Minor, Op. 61

8	I. Allegretto	7. 22
9	II. Largo	8. 03
10	III. Moderato	13. 46

Total playing time: 77. 06

Saskia Giorgini, piano

***Per Ivarsson**, trumpet

Trondheim Soloists, ensemble

Trondheim Soloists

Violin 1

Alex Robson, *musical leader*
Fride Bakken Johansen
Oliver Leonhard Dyb
Emilija Petrovska
Tora Stølan Ness

Cello

Marit Aspås
Cecilie Koch
Lea Hedvig Hustad

Double bass

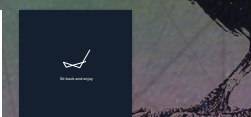
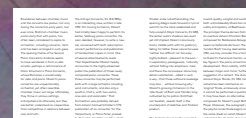
Rolf Hoff Baltzersen

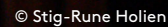
Violin 2

Elisabeth Rolfsjord Uddu
Anders Larsen
Nella Penjin
Synneva Rolland Sørensen

Viola

Lars Marius Hølås
Karoline Vik Hegge
Mari Bøe





Saskia Giorgini



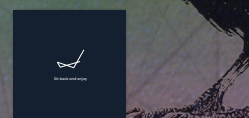
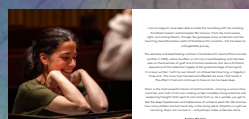
Boundaries between chamber music and the concerto are porous: not only during the concerto's early years, but ever since. Brahms's chamber music, particularly that with piano, has often been considered to aspire to orchestral – including concerto – form and has been arranged in such guise. The opening theme of his Second Piano Concerto's *Andante* seems to have wandered in from a cello sonata—perhaps a reminiscence of Clara Schumann's Piano Concerto, whose *Romanze* is scored solely for cello and piano. Mozart's piano concertos are unquestionably orchestral, yet often resemble chamber music writ large. Ultimately, they thrive in various settings, anticipated and otherwise, but they are better understood as cooperative than competitive in relations between solo and tutti.

The A Major Concerto, KV 414/385p, is an interesting case, written in late 1782. On moving to Vienna, Mozart had initially been happy to perform his earlier, Salzburg piano concertos. He soon decided, however, to write a new set, conceived with both subscription concert performance and publication of handwritten copies in mind. One of several advertisements reads: 'Herr Kapellmeister Mozart hereby announces to the highly esteemed public the publication of three newly composed piano concertos. These three concertos may be performed both with a large orchestra including wind instruments, and also only a *quattro*, that is, with two violins, one viola and violoncello.' That formulation was probably derived from Johann Samuel Schröter's 1774 publication of six concertos 'for the Harpsichord, or Piano Forte', praised by Mozart to his father and for which he wrote cadenzas.

Smaller scale notwithstanding, the opening *Allegro* looks forward in lyrical warmth to the more celebrated and fully scored A Major Concerto, KV 488, the earlier work's shadows less overt yet still implied. Mozart consciously trod a middle path with his public(s), telling his father these concertos were 'neither too difficult nor too easy: highly *brilliant* – pleasant to the ears –' in exploratory passagework, 'naturally without falling into emptiness – here and there the connoisseur alone may obtain *satisfaction* – albeit in such a way – that those without knowledge may also ... without knowing why.' Mozart's growing immersion in the 'alte Musik' of Bach and Handel, long cultivated by his patron Gottfried van Swieten, reveals itself in the counterpoint of sketches and finished product.

The *Andante* moves to the expected subdominant, its harmonic plan and

inward quality, songful and soulful, both unmistakably Mozartian and subtly anticipatory of Beethoven. The principal theme derives from an overture Johann Christian Bach composed for Baldassare Galuppi's opera *La Calamità del Cuori*. The 'London Bach' having died earlier in 1782, we may consider this a homage to Mozart's friend and mentor—and key figure in the piano concerto's development. Stoic nobility, shifting between major and minor, furthers suggestion of a lament. The stand-alone A Major Rondo, KV 386, has sometimes been claimed as an 'original' finale, erroneously since it cannot be performed a *quattro*. It may have been an alternative composed for Mozart's pupil Barbara Ployer. Moreover, the autograph of the playful rondo finale begins on the same sheet on which Mozart completed the *Andante*. It requires no apology, charming, thrilling, and



touching in equal measure. Episodes surprise, thematic returns reassure—and yet, in characteristic harmonic and formal alchemy, vice versa proves equally the case.

Shostakovich was also a seasoned pianist in various settings, if less unambiguously a virtuoso performer than his colleague and rival Prokofiev—or Mozart. As a student, he had played in the cinema for silent films, albeit not always to the audience's taste. His sister recalled: 'The cinemas often tolerated him, but often there were scandals, and the people whistled and booed'. He played in the first International Chopin Competition in 1927, his Chopin-playing described as 'anti-sentimental' by Nathan Perelman, having little rubato but 'incredible clarity of thought'. Shostakovich did not think his honourable mention enough for a dual career;

he nonetheless often premiered, performed, and recorded his own music, the 1933 First Piano Concerto a crucial staging-post.

At times approaching a double concerto for piano and trumpet and decidedly removed from Russian Romantic tradition, arguably still more so than the piano concertos of Prokofiev, the work's origins lie in a proposed concerto for Leningrad Philharmonic trumpeter Alexander Schmidt, who played alongside Shostakovich in the premiere, conducted by Fritz Stiedry. Returning to his instrument in late 1932 after composition of the as-yet-unperformed opera *Lady Macbeth of Mtsensk*, Shostakovich's work overlapped on 24 *Preludes* for solo piano and the concerto. The 'dry' piano tone often noted in his playing was surely more suited to this jokey, sometimes grotesque writing and

its quicksilver, cinematic changes of mood, than to Chopin or Mozart. Quotations from solo piano works by Haydn and Beethoven, the latter's so-called 'Rage over a lost penny' in the finale's cadenza, suggest parody more than homage.

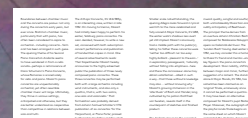
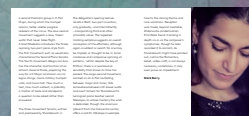
If we are to consider the concerto neoclassical, it is neither in the traditionalism of Schoenberg nor the desiccation of Stravinsky, but rather, especially in the outer movements, in the irreverence of the younger Hindemith, whom Shostakovich named in the late 1920s as one of his favourite composers, expressly admiring the neo-Baroque Concerto for Orchestra. The first movement, in C Minor, unfolds in sonata form introduced with a piano flourish and 'wrong' muted trumpet note. A wandering piano theme is taken up by strings, tossed between solo and orchestra, and contrasted with



Saskia Giorgini & Per Ivarsson
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Wolfgang Amadeus Mozart (1756-1791)		Saskia Giorgini	
1. Concerto for Piano and Violin in G major, K. 415 (1782)	2. Concerto for Piano and Violin in D major, K. 415 (1782)	3. Concerto for Piano and Violin in G major, K. 415 (1782)	4. Concerto for Piano and Violin in D major, K. 415 (1782)
5. Concerto for Piano and Violin in G major, K. 415 (1782)	6. Concerto for Piano and Violin in D major, K. 415 (1782)	7. Concerto for Piano and Violin in G major, K. 415 (1782)	8. Concerto for Piano and Violin in D major, K. 415 (1782)
9. Concerto for Piano and Violin in G major, K. 415 (1782)	10. Concerto for Piano and Violin in D major, K. 415 (1782)	11. Concerto for Piano and Violin in G major, K. 415 (1782)	12. Concerto for Piano and Violin in D major, K. 415 (1782)



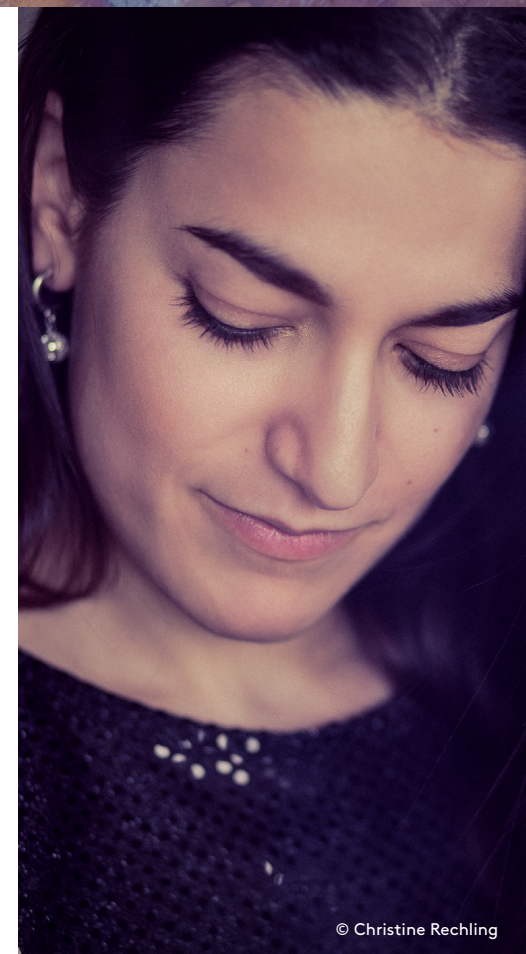
a second thematic group in E-Flat Major, during which the trumpet returns, helter-skelter progress redolent of the circus. The slow second movement suggests a slow, frozen waltz that never takes flight. A brief *Moderato* introduces the finale, reprising two-part piano style from the first movement such as would also characterise the Second Piano Sonata. The fourth movement *Allegro con brio* has the character and function of an almost classical finale, preparing the way for a C Major conclusion via col legno strings, mock-military trumpet calls, and music hall. How much is text, how much subtext, is probably a matter of taste and standpoint, a question to be asked rather than answered.

The three-movement Sonata, written and premiered by Shostakovich in 1943, was Shostakovich's first piece for solo piano since the *Preludes*.

The *Allegretto*'s opening texture recalls a Bach two-part invention, only gradually – and intermittently – incorporating third and other (chordal) voices. The repeated marking *semplice* suggests an overall conception of the effortless, although again a subtext or search for one may be implied, or thought to be. In tonal insistence and compulsive spinning of patterns, 'white' despite the key of B Minor, there is a neoclassical sensibility that knows its time has passed. The *Largo* second movement, centred on an A-Flat oscillating between major and minor, falls somewhere between still slower waltz and overt lament for Shostakovich's Leningrad piano teacher Leonid Nikolayev, to whose memory the work is dedicated, though the anacrusis (absent from the Concerto's *Lento*) offers a sad lilt. Nikolayev's example as composer, traced by David Haas alongside Beethoven and Schubert,

haunts the closing theme and nine variations. Reception was mixed, beyond inevitable, Zhdanovite condemnation. Emil Gilels found it lacking in depth vis-à-vis the composer's symphonies, though he later recorded it to acclaim. As Shostakovich might have pointed out, *contra* the Romantics, belief, unlike craft, is not always necessary; sometimes, it may even prove an impediment.

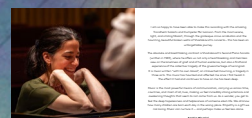
Mark Berry



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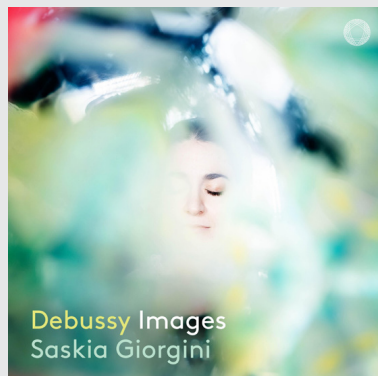
Wolfgang Amadeus Mozart (1756-1791)	
1. Piano Sonata in G major, K. 541	1789
2. Piano Sonata in C major, K. 545	1789
3. Piano Sonata in E-flat major, K. 595	1791
4. Piano Sonata in B-flat major, K. 600	1791
5. Piano Sonata in A major, K. 604	1791
6. Piano Sonata in D major, K. 608	1791
7. Piano Sonata in F major, K. 609	1791
8. Piano Sonata in G major, K. 613	1791
9. Piano Sonata in A major, K. 617	1791
10. Piano Sonata in B-flat major, K. 626	1791
11. Piano Sonata in C major, K. 640	1791
12. Piano Sonata in D major, K. 664	1791
13. Piano Sonata in E-flat major, K. 670	1791
14. Piano Sonata in F major, K. 677	1791
15. Piano Sonata in G major, K. 688	1791
16. Piano Sonata in A major, K. 695	1791
17. Piano Sonata in B-flat major, K. 706	1791
18. Piano Sonata in C major, K. 710	1791
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20. Piano Sonata in E-flat major, K. 724	1791
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33. Piano Sonata in D major, K. 812	1791
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35. Piano Sonata in F major, K. 824	1791
36. Piano Sonata in G major, K. 830	1791
37. Piano Sonata in A major, K. 835	1791
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49. Piano Sonata in F major, K. 895	1791
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68. Piano Sonata in D major, K. 990	1791
69. Piano Sonata in E-flat major, K. 995	1791
70. Piano Sonata in F major, K. 1000	1791



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