

# MOZART

CHANDOS

Entr'actes from 'Thamos, König in Ägypten', KV 345  
Piano Concerto in D major, KV 107 / I  
Piano Concerto in G major, KV 107 / II  
Piano Concerto in E flat major, KV 107 / III  
Overture to 'Mitridate, re di Ponto', KV 87  
Overture to 'Ascanio in Alba', KV 111  
Overture to 'Lo sposo deluso', KV 430



**JEAN-EFFLAM  
BAVOUZET**

Manchester Camerata  
Gábor Takács-Nagy



Portrait by Saverio dalla Rosa (1745 – 1821), or possibly by his uncle, Giambettino Cignaroli (1706 – 1770), commissioned by Pietro Lugiat (1724 – 1788), now in a private collection (heirs of Alfred Corro), Lausanne / AKG Images, London / Eirich Lessing

Wolfgang Amadeus Mozart, Verona, January 1770, with the manuscript of a 'Molto Allegro', KV 72a, in front of him (its only known source)

## Wolfgang Amadeus Mozart (1756–1791)

- |   |  |       |
|---|--|-------|
| 1 | <b>Overture to 'Ascanio in Alba', KV 111 (1771)</b><br><i>(Overtura)</i><br>in G major • in G-Dur • en sol majeur<br><i>Festa teatrale</i> in Two Acts<br>Allegro assai  | 3:24  |
|   | <b>Concerto (No. 5), KV 107 / I (1771 / 72)*</b><br>in D major • in D-Dur • en ré majeur<br>for Piano and Orchestra<br>after Keyboard Sonata, Op. 5 No. 2, W A2 (1766)<br>by Johann Christian Bach (1735 – 1782)<br>Edited by Heinrich Wollheim<br>Edwin Fischer in aufrichtiger Verehrung<br>Cadenzas by the composer (first and second movements)<br>and Wolfgang Jacobi | 13:22 |
| 2 | Allegro [J.C. Bach: Allegro di molto] – Cadenza – A tempo  | 5:14  |
| 3 | Andante [Andante di molto] – Cadenza – A tempo   | 4:18  |
| 4 | Tempo di Menuetto [Minuetto] – Minore –<br>Da capo Tempo di Menuetto   | 3:49  |

	<b>Overture to 'Mitridate, re di Ponto', KV 87 (1770)</b>	<b>5:17</b>
	<i>(Overtura)</i>	
	in D major • in D-Dur • en ré majeur	
	<i>Opera seria</i> in Three Acts	
5	Allegro	2:01
6	Andante grazioso	1:47
7	Presto	1:28
	 <b>Concerto (No. 6), KV 107 / II (1771 / 72)*</b>	 <b>9:38</b>
	in G major • in G-Dur • en sol majeur	
	for Piano and Orchestra	
	after Keyboard Sonata, Op. 5 No. 3, W A3 (1766)	
	by Johann Christian Bach	
	Edited by Heinrich Wollheim	
	Edwin Fischer in aufrichtiger Verehrung	
	Cadenza by Wolfgang Jacobi	
8	Allegro – Cadenza. [ ] – Meno mosso – Più mosso – A tempo	4:38
9	Allegretto – Variazione I (Più mosso) – Variazione II – Variazione III – Variazione IV	4:59

- |    |   |
|----|---|
| 10 | <p><b>Overture to 'Lo sposo deluso', KV 430 (1785)</b> <span style="float: right;">5:04</span><br/> <i>(Overture)</i><br/> in D major • in D-Dur • en ré majeur<br/> <i>Opera buffa</i> in Two Acts<br/> Allegro – Andante</p>  |
|    | <p><b>Concerto (No. 7), KV 107 / III (1771 / 72)*</b> <span style="float: right;">9:42</span><br/> in E flat major • in Es-Dur • en mi bémol majeur<br/> for Piano and Orchestra<br/> after Keyboard Sonata, Op. 5 No. 4, W A4 (1766)<br/> by Johann Christian Bach<br/> Edited by Heinrich Wollheim<br/> Edwin Fischer in aufrichtiger Verehrung<br/> Cadenza by Wolfgang Jacobi</p> |
| 11 | <p>Allegro –<br/> Cadenza. [ ] – Poco ritenuto – Più mosso – Tempo I –<br/> [Tutti] <span style="float: right;">6:38</span></p>   |
| 12 | <p>[Rondeaux.] Allegretto <span style="float: right;">3:03</span></p>   |

**Entr'actes from 'Thamos, König in Ägypten', KV 345**

(1777 – 80)

**18:05**

Play with Music in Five Acts

- |           |    |   |      |
|-----------|----|---|------|
| <b>13</b> | 2  | [Maestoso –] Allegro<br>in C minor • in c-Moll • en ut mineur   | 4:52 |
| <b>14</b> | 3  | Andante<br>in E flat major • in Es-Dur • en mi bémol majeur   | 5:07 |
| <b>15</b> | 4  | Allegro – Allegretto – Andante – Più Andante – Più Adagio –<br>Allegretto – Adagio<br>in G minor / B flat major • in g-Moll / B-Dur • en sol mineur / si bémol majeur | 3:31 |
| <b>16</b> | 5  | Allegro vivace assai<br>in D minor / major • in d-Moll / D-Dur • en ré mineur / majeur  | 3:25 |
| <b>17</b> | 7a | [ ]<br>in D minor • in d-Moll • en ré mineur  | 1:08 |

**TT 64:32**

**Jean-Efflam Bavouzet** piano\*

**Manchester Camerata**

**Caroline Pether** leader

**Gábor Takács-Nagy**

### **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 107 / Overtures and Entr'actes

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### Introduction

The contribution made by Wolfgang Amadeus Mozart (1756 – 1791) to human joy, both in his short lifetime and in the 234 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 twenty-seven keyboard concertos, which span his entire career, commencing with his first efforts, in 1767.

Before composing his first fully original piano concerto (KV 175), at the age of

seventeen, Mozart had to learn his craft under the guidance of his father, Leopold. For this purpose he produced his first seven piano concertos, all of them arrangements and sometimes creative recompositions of existing piano sonatas and sonata movements. The first four are pastiches from various expatriate composers living in Paris (CHAN 20323). The next three, presented here, are reworked from the Sonatas, Op. 5 Nos 2, 3, and 4 of Johann Christian Bach (1735 – 1782), and were written in 1771 or 1772.

From 23 April 1764 to 24 July 1765 the Mozart family – Leopold, his daughter, Nannerl, and the eight-year-old Wolfgang – lived in London, the two children giving concerts and generally astounding all who heard them. Here Wolfgang spent time with J.C. Bach, who became, after Leopold, his most significant mentor. Bach was in the early stages of a successful career as a major concert producer in Europe's most vibrant centre of music, and already well connected with the wealthy and the aristocracy.

Much later, in 1778, Leopold found cause to remind his son of the benefits of the *galant*

style and, in particular, of the merits of his childhood mentor, one of its most successful exponents:

If you do not have your pupils at the moment, then compose something again;... Just short – easy – popular. Do you perhaps think you are demeaning yourself with such things? – not at all! Has Bach in London, then, ever published anything other than such trifles? The small is great if it is written in a natural, flowing, and easy style, and properly harmonised.<sup>1</sup>

In *galant* music, the abandonment of contrapuntal complexity was often accompanied by a reduction in the number of independent voices present. Simple three-voice groups such as two violin parts and bass were quite common, and Mozart clearly felt that this was enough to cover the harmony of Bach's *galant* piano sonatas. He would also have been aware that Bach used the same light orchestration in his own keyboard concertos.

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<sup>1</sup> wenn du nun itzt deine Scolarn nicht hast, so schreibe abermahl etwas, ... Nur Kurz – leicht – popular, glaubst du dich vielleicht durch solche Sachen herunter zu setzen? – keinesweegs! hat dann Bach in London niemals etwas anders, als derley Kleinigkeiten herausgegeben? das Kleine ist Groß, wenn es natürlich – flüssend und leicht geschrieben und gründlich gesetzt ist.

At this time, *galant* sonatas comprised either two or three movements. The opening movements were in sonata form, and the central movement of the three-movement schema would typically be an *arioso*, also in sonata form. In both cases, the final movement would be one of the lighter forms, such as those found in Bach's Op. 5 Sonatas: a *Minuetto*, a theme and variations, and a *Rondeaux* [*sic*]. Concertos (almost) invariably had three movements, and Mozart had adhered to this rule when he was collecting movements for his four earlier pastiche concertos; here, he retained Bach's two-movement structure in two of the concertos.

Sonata form derives from the simple baroque binary dance form. In the *galant* sonata, the first section (the exposition) modulates to the dominant, usually with a recognisable second subject in that key. The second section commences in the dominant, goes through a passage of discursive tonality, which later became known as the development, and concludes with a recapitulation of the exposition, all now in the tonic key. In our *galant* sonata movements, the two sections are often repeated. In concerto movements they are not, but the movements are fleshed out at the beginning, end, and within by the addition of orchestral *ritornelli* based on the original subjects. The methodology which Mozart

adopted was to retain the original musical text to form the solo sections, and to add the *ritornelli*; but sometimes he added original material, and his other alterations are far from mechanical application of a formula.

**Piano Concerto (No. 5) in D major,  
KV 107 / I**

The first two movements of a typical model by Bach are in sonata form, which Mozart adapted to the concerto format. Sonata movements in sonata form must have a transition which brings us from the first subject, in the tonic key, to the second, in the dominant. However, in concertos, both subjects are presented in the tonic key in the orchestral exposition; the modulation to the dominant is reserved for the soloist's following exposition. So for the orchestral exposition, Mozart had to convert a transition to the dominant into one which actually goes nowhere. In the first movement transition of the Concerto, KV 107 / I, he enthusiastically adopts Bach's powerful motive in dotted rhythm in the bass, extending it by two bars and turning it around to lead back into the tonic key. He also quotes this motive in his original cadenza, which was a necessary inclusion in the concerto form.

Bach's original commences with three strong, full chords in the keyboard. For

the introductory *ritornello*, Mozart translates these into equally strong three-note chords in both violin parts, but in the solo exposition he refrains from obscuring the soloist, adding pleasant supportive melodic figures in the strings.

In Mozart's mature concertos, slow movements typically have much reduced orchestral *ritornelli*, and we see this already in this concerto: Mozart omits the second subject, providing instead a shorter passage of his own invention, which, however, sounds entirely natural and quite belongs where it is. He uses the same material for the second *ritornello*, which introduces the development. In this section Mozart is a passive observer, leaving Bach's quite dramatic harmonic and melodic ideas to speak for themselves; but he does include them in his cadenza.

Bach's *Minuetto* also has elements of sonata form: a first theme in the tonic, a second theme in the dominant, and a brief recapitulation. Here, Mozart simply adds three short *ritornelli*. In the trio, or *Minore*, he is even less interventionist, simply adding discreet accompaniment.

**Piano Concerto (No. 6) in G major,  
KV 107 / II**

The Concerto, KV 107 / II, has only two

movements: an *Allegro* and a theme and variations. In the sonata-form first movement, Mozart follows a methodology that resembles the one described above, except that he reduces the orchestral exposition by using only a small part of Bach's rather formulaic second subject. Immediately before the short final *ritornello*, of Mozart's own invention, there is a pause which requires a cadenza, but no cadenza has been preserved. When performing the work, Mozart would certainly have improvised one.

In the theme and variations, Mozart made no structural changes, except for omitting Bach's repetition of the theme at the end. He commences with reticence and respect for Bach's original *Allegretto*: in the theme he simply doubles the keyboard part in the strings. Throughout the four variations he becomes gradually bolder, though still using and transforming Bach's thematic ideas, so that the final variation becomes a fast-paced dialogue between keyboard and first violins.

#### **Piano Concerto (No. 7) in E flat major, KV 107 / III**

In the first of the two movements of the Concerto, KV 107 / III, Mozart offers an orchestral exposition that is again much shorter than the solo exposition, which

is copied directly from Bach's sonata. He achieves this by omitting Bach's entire second subject area, instead providing a brief passage which may be derived from a little arpeggiated melody that appears, briefly, at the end of Bach's development. Just after this and immediately before the recapitulation, Bach inserts a pause or fermata, requiring a cadenza or at least a brief improvised flourish, and Mozart retains this, although, again, no written cadenza has been found.

Bach's second movement carries the interesting title *Rondeaux*. The French plural is probably merely loose language usage typical of the time, but it could also hint at the subtle architecture of the movement, in which the main four-bar theme appears in various keys somewhere within every section of the A – B – A – C – A rondo form: a sort of rondo within a rondo. Having written the movement out in full instead of emulating Bach's shorthand, Mozart has no need of the title, substituting a simple *Allegretto* marking. Despite providing new contrasts between *tutti* and solo and retaining all Bach's themes and structure, he still manages to trim the movement by twelve bars.

#### **Mozart's Overtures**

By Mozart's time the *Querelle des Bouffons*,

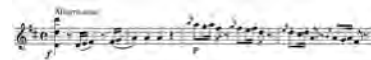
the public dispute in France between protagonists of the Italian and French styles in opera, had been convincingly won by the Italian team. Most of Mozart's twenty stage works are in Italian, including the three represented here by their overtures. Mozart used the two types of overture popular at the time: the Italian three-movement *sinfonia* (the genesis of the classical symphony), and the single movement in sonata form.

**Overture to 'Mitridate, re di Ponto', KV 87**

On his first visit to Italy, in 1770, Mozart was handed a libretto and commissioned by the Governor of Lombardy to compose and direct an *opera seria* for the Ducal Theatre in Milan. One can imagine the difficulties which the fourteen-year-old boy experienced in attempting to gain the respect of the seasoned singers and musicians, but the work was a great success. The Overture is an Italian *sinfonia*; the three brief movements demonstrate extraordinary maturity and skill, presenting a whole world of theatre by means of a relatively small classical orchestra. The second subject of the *Allegro* shows tiny glimpses of the mature Mozart's ability to emancipate the woodwinds from the dominant string texture.

**Overture to 'Ascanio in Alba', KV 111**

The success which *Mitridate* brought Mozart did not go unnoticed. The next year he received an even more significant commission, this time from the Empress Maria Theresa: a *serenata* for the wedding of her son Archduke Ferdinand. The première took place in the Ducal Theatre in Milan on 17 September 1771. The Overture is a tiny gem in sonata form, but the development is replaced by a charming new melody which is heard twice before transitioning swiftly to the recapitulation. The opening theme shows a trope which Mozart continued to use throughout his career: a strong martial beginning to command attention, followed immediately by a gentle, delicate figuration, the whole embodying theatrical contrast within the first four bars:



**Overture to 'Ascanio in Alba', Violin I, bars 1 – 4**

**Overture to 'Lo sposo deluso', KV 430**

Mozart commenced work on the comedy *Lo sposo deluso* in or before 1785, but it would remain a fragment: he completed or sketched only five numbers, including the Overture, for

which the orchestration remained incomplete. That last is in the Italian *sinfonia* form, but the final movement is replaced by the quartet that opens Act I, based in turn on the fanfare motive with which the Overture begins. This may or may not represent Mozart's final thoughts on the Overture.

#### Entr'actes from 'Thamos, König in Ägypten', KV 345

Now thought to date from 1777 to 1780, the numbers for *Thamos, König in Ägypten* represent the only set of incidental music that Mozart composed for the theatre. It is highly dramatic throughout, going beyond his symphonic style in its use of sudden dynamic and orchestral contrasts, as well as intense chromaticism to depict extreme emotions and high drama. Well before his initiation, in 1784, Mozart was clearly aware of Masonic ritual, and stimulated to reference it by the play's setting, in ancient Egypt. The first entr'acte in particular is redolent with Masonic symbolism. It shares the key signature of three flats with the Overture which Mozart composed to *Die Zauberflöte*, his late Masonic *Singspiel*, and also with his two major works written for the Lodge, KV 471 and KV 477. Also remarkably foreshadowing of that Overture are the three

striking opening chords, symbolising the three distinct knocks on the temple door by the candidate seeking admittance. A comparison has even been drawn between the mythical pharaoh Thamos and the hero of *Die Zauberflöte*, Tamino.

In the second entr'acte, the second subject melody, played on the oboe, represents Thamos's honesty, while the brief transition leading to it evokes the treacherous general, Pheron. The third entr'acte is a melodrama to accompany a monologue by Thamos's lover, Sais, while the fourth is a furious *Allegro vivace assai*, depicting the 'general confusion'<sup>2</sup> at the end of the fourth act with much *Sturm und Drang*. Possibly the most dramatic of all is the instrumental finale, which Mozart later replaced with a chorus. It depicts Pheron's despair, blasphemy, and death, accompanied by a thunderstorm.

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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

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<sup>2</sup> allgemeine Verwirrung

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, *Sancan: A Musical Tribute*, with the BBC Philharmonic Orchestra under Yan Pascal Tortelier, was released, featuring the Piano Concerto amongst other works.

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](http://www.Bavouzet.com)

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](http://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.



Manchester Camerata, performing Mozart, with Jean-Efflam Bavouzet,  
The Stoller Hall, 2022

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Manchester Camerata, performing Mozart, with Jean-Efflam Bavouzet,  
The Stoller Hall, 2022

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Jean-Efflam Bavouzet



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The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96kHz 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.

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DPA: 4006 & 4011

Neumann: U89

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WOLFGANG AMADEUS  
**MOZART** (1756–1791)

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|-------|---|-------------------|
| 1     | Overture to 'Ascanio in Alba', KV 111 (1771)<br>( <i>Overtura</i> )<br>in G major · in G-Dur · en sol majeur      | 3:24              |
| 2-4   | Concerto (No. 5), KV 107 / I (1771 / 72)*<br>in D major · in D-Dur · en ré majeur                                 | 13:22             |
| 5-7   | Overture to 'Mitridate, re di Ponto', KV 87 (1770)<br>( <i>Overtura</i> )<br>in D major · in D-Dur · en ré majeur | 5:17              |
| 8-9   | Concerto (No. 6), KV 107 / II (1771 / 72)*<br>in G major · in G-Dur · en sol majeur                               | 9:38              |
| 10    | Overture to 'Lo sposo deluso', KV 430 (1785)<br>( <i>Overtura</i> )<br>in D major · in D-Dur · en ré majeur       | 5:04              |
| 11-12 | Concerto (No. 7), KV 107 / III (1771 / 72)*<br>in E flat major · in Es-Dur · en mi bémol majeur                   | 9:42              |
| 13-17 | Entr'actes from 'Thamos, König in Ägypten', KV 345<br>(1777 – 80)   | 18:05<br>TT 64:32 |

Jean-Efflam Bavouzet piano\*  
Manchester Camerata  
Caroline Pether leader  
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