



MOZART

Piano Concertos Nos. 18 and 22  
(arr. Ignaz Lachner)

Alon Goldstein, Piano • Fine Arts Quartet

**Wolfgang Amadeus Mozart (1756–1791)**  
**Piano Concertos Nos. 18, K. 456 and 22, K. 482**  
**Arranged for piano, string quartet and double bass by Ignaz Lachner (1807–1895)**

Even for Mozart, 1784 was an extremely productive year. Although his schedule was packed with performing and teaching engagements, he managed to complete six piano concertos, progressing from *No. 14 in E flat major, K. 449* at the start of February to *No. 19 in F major, K. 459* by the middle of December. Mindful of the accessibility of his works for amateur musicians, Mozart had begun making performing arrangements of *Nos. 11 to 14 'a quattro'*, with the accompaniment of string quartet rather than with full orchestra.

Though he discontinued this practice, the 19th-century composer Ignaz Lachner – a contemporary and associate of Schubert – saw the potential for Mozart's subsequent piano concertos to be treated in this way and produced performing versions of *Nos. 16–26*. This work was not without its challenges, for as Mozart's style progressed so did his fondness for using the wind instruments in the orchestra. This gave Lachner, a skilled composer in addition to his primary vocation of conductor, the challenge of incorporating these developments into his arrangements for strings, a problem overcome without losing the appeal for amateurs.

The *Piano Concerto No. 18 in B flat major, K. 456* lends itself attractively to such an arrangement. Unusually, Mozart is thought to have written it not for himself but for the blind pianist and composer Maria Theresia von Paradis, who had visited Salzburg in August 1783 at the start of a three-year European tour taking in Paris and London. In early 1785, Mozart's father Leopold wrote to 'Nannerl', the composer's elder sister, detailing a concert at which 'your brother played a magnificent concerto which he composed for Mlle Paradis in Paris'.

Perhaps in mind of its dedicatee, observers have noted that the solo part of the concerto is less formidable than its predecessors, described by one critic as 'easy to remember, and grateful to the fingers'. It is a genial work, beginning with a softly voiced march and a deceptively simple melody, though the *Allegro vivace* tempo marking ensures a quick pace is kept. This is mirrored by the harmonic movement in the development, as Mozart operates in keys orbiting ever more distantly from home.

For the second movement he chooses G minor, his first concerto movement in a minor key since the slow movement of the *Piano Concerto No. 9 in E flat major, K. 271* in 1777. Comprising a theme and five variations, the movement allows prominence for the wind players in its major key fourth variation and a solemn coda, where Mozart introduces a notable flute solo. Both instances are easily allocated in the arrangement by Lachner to the first violin. The repeated note theme of the finale, again marked *Allegro vivace*, is typical of an exuberant movement proceeding with a smile on its face. Here there is more opportunity for the soloist to show virtuosity, along with an endearing sense of mischief.

In the following year of 1785 Mozart completed a further three piano concertos, expanding the form in a trio that culminated with the *Piano Concerto No. 22 in E flat major, K. 482*, dated 16 December 1785. At this point he was experiencing pressure from Count Rosenberg to complete the composition of *Le nozze di Figaro*, but having been afforded a break at the end of the year he was keen for a change, turning his attention to other forms. The key of E flat major was uppermost in his thinking, with the *Sonata for Violin and Piano, K. 481* in the same key dated just four days before the concerto.

Mozart scholars have noted how both works open with a surfeit of melodic ideas, reflecting the composer's renewed inspiration from changes of scene and subject. The concerto received its first performance at an Advent Concert of the Musician's Society, where in the practice of the time it was used in the interval of a performance of Carl Ditters von Dittersdorf's oratorio *Esther*, conducted by Antonio Salieri. A sizeable audience was graced by Emperor Joseph and his wife Elisabeth of Württemberg, and the piece was extremely well received, with Mozart given the rare privilege of repeating the *Andante* second movement.

Mozart begins the concerto with a robust opening theme, its heroic nature looking forward towards Beethoven, and noted by commentators to be an expression of his Masonic beliefs. The orchestra is fulsome in its support of the piano, and the theme – with its notable trill – is both distinctive and memorable. Yet there is a softer side to this first movement, notably when the piano joins with the violins in light-fingered treble register passagework. The concerto is notable for innovations in Mozart's instrumentation, which in turn created a challenge for Lachner in his transcription. For the first time oboes were replaced by clarinets, and prominent parts were assigned to the newcomers, along with similarly forward roles for horns, bassoons and flute.

Muted strings begin the *Andante* in the solemn key of C minor, often used by Mozart for his most meaningful thoughts. There unfolds a set of

profound variations, their sombre mood broken by an attractive section in the major key where Mozart brings flute and bassoon to the fore, their lines delegated in Lachner's arrangement to first violin and viola. The music returns to an introspective mood, but Mozart offers touches of sunlight as he hints briefly at the major key once more. The finale gradually removes the air of resignation left by the slow movement, becoming an extravert *rondo* based on a hunting tune in 6/8 time. Again there is fulsome writing for the woodwind section, meaning Lachner's string players are kept busy in their attempts to match the vivacity of the pianist!

By the time he transcribed the parts for the *Piano Concerto No. 22*, Lachner was well-versed in his chamber versions of Mozart, this being the fifteenth such work he had arranged. Four more would follow, allowing amateur ensembles the opportunity to perform these wonderful works in more intimate settings, and the privacy of their own homes.

**Ben Hogwood**

## **Mozart Rearranged**

Rearranging music was very common in the 18th and 19th centuries, whether for performance purposes or as a compositional exercise. Composers, such as Bach, would arrange music of other composers as well as their own. Franz Liszt arranged the Beethoven symphonies or scenes from Wagner operas to be played by just one piano. The two piano concertos by Wolfgang Amadeus Mozart featured on this recording were arranged by Ignaz Lachner for piano and string quartet with double bass, most likely for the simple pleasure of domestic use – having the opportunity to play these beloved works without the need of a full orchestra.

Mozart suggested that his concertos *Nos. 11 to 14* could be performed '*a quattro*'. These were the first concertos he wrote when he moved to Vienna in 1782. The reason was most likely as a way of making more money by having a version that could be played at home with amateur musicians. The full orchestration of these early concertos is rather modest and as a result, a piano and string quartet version is quite amiable and actually sounds rather natural. His late piano concertos, however, are much more complex, elaborate and rich orchestrally. To incorporate the wind parts into the strings, as Lachner did, is trickier and riskier. We are at a danger of losing certain orchestral colours as well as sounding forced when playing material which is written idiomatically for winds on strings.

Great music transcends time and place. It survives for centuries well beyond the life of its creators, and it can be interpreted magnificently by a musician regardless of his or her origin. Can great music also transcend the particular instruments it was originally composed for? I have often wondered about why some music yields itself more easily for arrangements than others. I have heard Bach's music reimagined in other instrumentations and the results were often quite convincing. Having said that, I have never heard Chopin's music being played other than in its original form – solely on the piano – that had any degree of success. Where does Mozart stand then? His music is primarily vocal. Even if the instrumentation includes winds and strings, it often tries to imitate the human voice.

Mozart's piano concertos are like miniature operas. The pianist who is responsible for multiple characters – Don Giovanni or Figaro, Susanna or Donna Anna, the Count, or even Antonio the gardener – is conversing with the strings or the woodwinds, each representing a character in the story. When playing with a full orchestra, the pianist's dialogue with the woodwinds is done sitting at some distance from one another, and looking at the conductor. In the current arrangement, as in this recording, the storytelling, the conversation between the characters/ instruments is much more intimate and intense. It is chamber music at its finest.

Listening to familiar music in a different way than we have grown accustomed to might also shed new light, new perspective on things we have forgotten, or to which we did not pay attention. This new arrangement gives us an opportunity to discover new answers to old questions. The different colours, the close proximity of the players and the added transparency, might reveal something new in the music which we have not heard before. In such arrangements as these, when a full orchestra is reduced to simply five string instruments, we hear many details more clearly. The different relationships, the different tensions can tell a different story. I believe that when an arrangement is done with integrity, humility and imagination, the result may be delightful, bringing new insights into a well-digested score. Such are the arrangements on this recording.

The piano part in these arrangements remains absolutely the same as in the original version. Lachner practically incorporated, as much as possible, the wind parts into the strings. At times, my distinguished colleagues and I made some minor modifications to Lachner's version, where we thought it to be more in keeping with Mozart's intentions. We hope you will enjoy the recording.

**Alon Goldstein**

Photo: Jiyang Chen



### **Alon Goldstein**

Alon Goldstein has appeared with the Chicago, San Francisco and Beijing Symphony Orchestras, the Philadelphia Orchestra, and the Los Angeles, London and Israel Philharmonic Orchestras under conductors such as Zubin Mehta, Rafael Frühbeck de Burgos, Herbert Blomstedt and Vladimir Jurowski. Recent highlights include performances of Prokofiev's *Piano Concertos* with the Indianapolis Symphony Orchestra, Mozart's *Triple Concerto* at Carnegie Hall, and a 17-concert Latin American tour with the Israel Chamber Orchestra. Goldstein's Naxos discography includes Mozart's piano concertos arranged by Lachner with the Fine Arts Quartet (8.573398, 8.573736, 8.574164 and 8.574477), Dvořák's piano trios with the Tempest Trio (8.573279) and Scarlatti sonatas (8.574196). In 2019 Goldstein was inducted into the Society of Scholars of his alma mater, the Johns Hopkins University. A graduate of the Peabody Conservatory, where he studied under Leon Fleisher, Goldstein is also an alumnus of the International Lieven Piano Foundation in Vienna where he is now the artistic director and serves as a faculty member. Alon Goldstein is a passionate advocate of music education, and is also the founder and artistic director of the Emerald Coast Music Alliance in Florida. [www.alongoldstein.com](http://www.alongoldstein.com)

Photo: Matthew Guillory



### **Avery Cardoza**

Born and raised in Ridgewood, New Jersey, Avery Cardoza's musical journey began at an early age with the piano before transitioning to the double bass at the age of ten, guided by his father. He subsequently enrolled in the precollege programme at the Manhattan School of Music, where he was under the tutelage of Linda McKnight. Building upon this foundation, Cardoza pursued higher education in music, earning a Bachelor's degree from the Manhattan School of Music, a Master's degree from Boston University, and a Performance Diploma from Indiana University. He also had the privilege of being mentored by Edwin Barker, Kurt Muroki and Jeremy McCoy. Throughout his career, Cardoza has showcased his exceptional talent as a double bassist, performing with prestigious ensembles including the Boston Philharmonic Orchestra and various orchestras across the New England region. His artistry has also been displayed at renowned festivals such as the Aspen Music Festival and the Bowdoin International Music Festival.

## Fine Arts Quartet

The Fine Arts Quartet ranks among the most distinguished ensembles in chamber music today, with an illustrious history of performing success and an extensive legacy of over 200 recorded works. Founded in Chicago in 1946, the Quartet is one of the elite few to have recorded and toured internationally for over three-quarters of a century. The Quartet's renowned violinists, Ralph Evans (prizewinner in the International Tchaikovsky Competition) and Efim Boico (former concertmaster of the Orchestre de Paris under Barenboim) have performed together for over 40 years. They are joined by two eminent musicians: violist Gil Sharon (founder of the Amati Ensemble), and cellist Niklas Schmidt (co-founder of Trio Fontenay). Many of the Quartet's latest releases have been nominated for a GRAMMY Award and/or received multiple awards and distinctions, among them *Gramophone* Award Winner and Recording of Legendary Status (*The Gramophone Classical Music Guide*), Key Recording/Top Recommendation (*Penguin Guide to Recorded Classical Music*), Editor's Choice (*Gramophone*), two times Critic's Choice (*American Record Guide*), *BBC Music Magazine* Choice, three times Recording of the Year (*MusicWeb International*), and a GRAMMY Award for producer Steven Epstein (Fauré *Quintets* with Cristina Ortiz). The Quartet also received the CMA/ASCAP Award for Adventurous Programming, given jointly by Chamber Music America and the American Society of Composers, Authors, and Publishers. Recent releases for Naxos include *Beethoven: Fugues and Rarities* (8.574051), *Dvořák: String Quartet No. 2 and Bagatelles* (8.574513); *Dvořák: Spirit of Bohemia* (8.574205), and *Enescu: Early Chamber Music* (8.574487). [www.fineartsquartet.com](http://www.fineartsquartet.com)



From left to right: **Ralph Evans, Efim Boico, Gil Sharon and Niklas Schmidt**

Ever mindful of the accessibility of his works for amateur musicians, Mozart wrote, in a letter to his father, that his *Piano Concertos Nos. 11–14* could be performed ‘*a quattro*’, with the accompaniment of string quartet rather than with full orchestra. Ignaz Lachner, a contemporary and associate of Schubert, saw great potential in chamber music arrangements and produced performing versions for piano, string quartet and double bass of many of the Mozart piano concertos. His considerable skill as a composer enabled these concertos, among them *Nos. 18* and *22*, to flourish in a more intimate setting.

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

**Piano Concertos Nos. 18 and 22**

Orchestra parts transcribed for string quartet and double bass  
by Ignaz Lachner (1807–1895)

<b>Piano Concerto No. 18 in B flat major, K. 456 (1784) (transcription pub. 1881)</b>	<b>30:18</b>	<b>Piano Concerto No. 22 in E flat major, K. 482 (1785) (transcription pub. probably 1881)</b>	<b>32:52</b>
<b>1 I. Allegro vivace (cadenza by Mozart)</b>	<b>12:29</b>	<b>4 I. Allegro (cadenza by Alon Goldstein)</b>	<b>13:23</b>
<b>2 II. Andante un poco sostenuto</b>	<b>9:45</b>	<b>5 II. Andante</b>	<b>7:14</b>
<b>3 III. Allegro vivace (cadenza by Mozart)</b>	<b>8:00</b>	<b>6 III. Allegro (cadenza by Alon Goldstein)</b>	<b>12:10</b>

**WORLD PREMIERE RECORDINGS**

**Alon Goldstein, Piano  
Fine Arts Quartet**

**Ralph Evans, Violin I • Efim Boico, Violin II • Gil Sharon, Viola • Niklas Schmidt, Cello  
with Avery Cardoza, Double bass**

Recorded: 15–16 July 2024 at the Concert Hall, Dorothy Young Center for the Arts, Drew University,  
New Jersey, USA • Producer: David Frost • Engineer: Rick Jacobsohn • Editing and mixing engineer:  
Steven Epstein • Booklet notes: Ben Hogwood • Cover photo © Gavin Haywood / Dreamstime.com  
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