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## **WOLFGANG AMADEUS MOZART**

Piano Concertos K. 413, K. 414 & K. 415

**Marie Kuijken & Veronica Kuijken** fortepiano



**La Petite Bande**

**Sigiswald Kuijken** first violin



SUPER AUDIO CD

**WOLFGANG AMADEUS MOZART**

Piano Concertos K. 413, K. 414 & K. 415

In the composer's chamber music setting

**Marie Kuijken\*** & **Veronica Kuijken\*\*** fortepiano

**La Petite Bande**

**Sigiswald Kuijken** first violin

**Sara Kuijken** second violin

**Marleen Thiers** viola

**Elise Christiaens** double bass

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

**Piano Concerto No.11 in F Major, K.413/387a\***

[1] Allegro	10:12
[2] Larghetto	7:33
[3] Tempo di Minuetto	5:41

**Piano Concerto No.13 in C Major, K.415/387b\*\***

[4] Allegro	10:44
[5] Andante	7:23
[6] Rondeau. Allegro	8:20

**Piano Concerto No.12 in A Major, K.414/385p\*\***

[7] Allegro	10:00
[8] Andante	7:45
[9] Rondeau. Allegretto	6:49

Total time: 74:34

\* Marie Kuijken

\*\* Veronica Kuijken



Mozart conceived three piano-concerti K.413, 414 and 415 in 1782, one year after he had settled in Vienna as a more or less *freelance* musician. By then he had already composed four concertos for piano and orchestra, one for three (or two) pianos and orchestra, and another one for two pianos and orchestra. It was also the period in which he was working on his opera *Die Entführung aus dem Serail*, K.384 and on the first *String Quartet No. 14*, K.387 of the six dedicated to Haydn in 1785.

From onset, his idea was to get these works (K.413, 414 and 415) published; he obviously expected a positive response from the public, not only on the financial level but also as a composer and piano virtuoso. In order to enhance the attraction for his publication, he decided to write these concertos in such a way that they could be performed not only with full orchestra (i.e. strings and winds) but also with a *reduced accompaniment* of only string quartet. Clearly, Mozart did not consider this strategic starting point as an artistic *limitation*, but rather as a *challenge*: in fact, already the score without the wind parts should leave nothing to be desired. This resulted in very careful and beautiful string writing, matching the solo part in the most effective and intimate way. The wind parts were then conceived to accentuate and “colour” certain passages in the accompaniment with even more depth.

Although Mozart in his announcements and the print of these concertos always mentions the “normal” composition of the string quartet (2 violins, viola and violoncello), I took the liberty to replace the violoncello by a double bass in our performances and our recording of these concertos.

My reason was purely musical – not at all “to be different” or “innovating” or so (such extra-musical motivations have only limited value, in my opinion, and turn out very often to be quite ridiculous...). Looking and listening to these works, we find a clear difference concerning their string-bass writing compared with Mozart’s own quartets for violin, viola, violoncello and piano, or also his trios for violin, violoncello and piano. In these chamber music works, the cello part has numerous independent solo moments, where it participates freely (as does the violin), sometimes taking over melodic elements from the upper parts (piano right hand, violin...) thus leaving the proper bass line for the piano’s left hand. This is also the way the cello is treated by Mozart and Haydn in their string quartets, and it is one of their essential beauties in that field. In these piano concertos however, the string bass part *never* takes over that typical violoncello task which I just described as typical for the quartet writing. On the contrary, it is only playing the essential bass-line of the whole texture, thus very often doubling in simplified way the soloist’s left hand. Therefore, in fact this so called “violoncello” part shows exactly what the usual “basso” parts show in orchestral works or generally in the more conventional *divertimento*-style: offering and strengthening the (highly necessary) fundamental bass on which the whole of the construction is resting. This kind of bass part is not typical for violoncello but for a bigger instrument, and given its basic function in the whole it is mostly intended to sound in 16-foot pitch, that means one octave lower than written – like the double bass always does. So replacing the violoncello by a double bass in this reduced version of these concertos seems to me an obvious choice.

But there is more: since the bass part sounds now an octave lower, it never doubles the piano's left hand *in unisono*, but on the contrary: it leaves open the space where the piano's left hand part is supposed to be wandering around clearly and independently. This increases the presence of the whole of the piano solo part; and it widens at the same time the sound-spectrum of the entire ensemble. Nevertheless, one can easily understand that Mozart did write "violoncello", and not "double bass", in connection with the possibility of performing these concertos with only string accompaniment: he expected rightly that many more people would just use a violoncello during their dilettante chamber music sessions, rather than a double bass, which belonged more to the orchestral field. And in these days, he needed the money from those *dilettanti* very badly...One other aspect of this publication shows Mozart's care for a maximum sale: the concerti are being announced as being written for harpsichord or fortepiano. The harpsichord as solo instrument with orchestra was in those days clearly in decline, but in the houses of many amateurs it still held its place (note that even some of Beethoven's sonatas were printed with similar formulation). It is known now, that these three concertos did not bring Mozart very much immediate financial relief. The printing was not completed until 1785, whereas in the meantime the works had been spread in some manuscript copies. Once printed, however, they were a big success.

The instrument used for this recording is a faithful copy of an Andreas Stein fortepiano (Augsburg, ca. 1785) by Claude Kelecom (Brussels, 1978). From his letters we know that Mozart was a good friend of Andreas Stein (who was an important and famous builder of organs and other keyboard instruments).

Wolfgang used to visit his workshop when passing through Augsburg, the city where his father's family came from. In Stein's workshop, he sometimes passed long hours, while improvising on the instruments, in the presence of some occasional, stunned auditors. Obviously he enjoyed his friend's instruments! In a letter to his father Wolfgang writes about one such occasion: after he had been playing for a long time, somebody asked him how, for God's sake, it was possible to play in such an *expressive* way, and he answered: "This is because I play IM TAKT..." (this means : *I respect time*)... I am convinced that his answer is more than a *boutade*: time IS the master of music, now and forever. Thank you, Wolfgang, for your words.

Sigiswald Kuijken

## **La Petite Bande**

La Petite Bande (Belgium) was founded in 1972 by Sigiswald Kuijken at the request of the record company Harmonia Mundi (Germany) in order to record Lully's *Le bourgeois gentilhomme*, LWV 43, under the direction of Gustav Leonhardt. The orchestra takes its name and constitution from Lully's own orchestra at the court of Louis XIV. All its members are internationally renowned specialists in the early music field.

Although originally La Petite Bande was not meant to become a permanent orchestra, the success of the recordings was such that they began to give concerts regularly. Having initially concentrated mainly on French music, the orchestra's repertoire has expanded over the years to include music by the Italian masters and that of Bach, Handel, Gluck, Haydn, Mozart and others. The 18-part CD series "Cantatas of J.S. Bach" (ACCENT) is complete since February 2014. Sigiswald Kuijken applies the latest findings in Bach research: no choir, but rather a vocal quartet together with a minimal instrumental scoring. In this way, the fine musical texture of these cantatas can be much better (and more naturally) revealed.

La Petite Bande has recorded instrumental as well as vocal music, including operas and oratorios from the Baroque and Classical periods. La Petite Bande currently makes recordings for Accent, Challenge Classics, Deutsche Harmonia Mundi, Denon, Seon/Virgin and Hyperion. La Petite Bande has performed in a multitude of international festivals and concert series, in Europe, Japan, Australia, South America and China. Since 1997, La Petite Bande has been in residence in the City of Leuven.

## **Sigiswald Kuijken**

Sigiswald Kuijken was born in 1944 close to Brussels. He studied violin at the conservatories of Bruges and Brussels, completing his studies at the latter institution with Maurice Raskin in 1964. He came into contact with early music at a very young age, together with his brother Wieland. Studying on his own, he gained a thorough knowledge of specific 17th- and 18<sup>th</sup> century performance techniques and conventions of interpretation on violin and viola da gamba. This led to the introduction, in 1969, of a more authentic way of playing the violin, whereby the instrument was no longer held under the chin, but lay freely on the shoulder; this was to have a crucial influence on the approach to the violin repertoire and was consequently adopted by many players starting in the early 1970s.

From 1964 to 1972, Sigiswald Kuijken was a member of the Brussels-based Alarius Ensemble (with Wieland Kuijken, Robert Kohnen and Janine Rubinlicht), which performed throughout Europe and in the United States. He subsequently undertook individual chamber music projects with a number of Baroque music specialists, chief among which were his brothers Wieland and Barthold and Robert Kohnen, as well as Gustav Leonhardt, Frans Bruggen Anner Bylsma and René Jacobs. In 1972, with the encouragement of Deutsche Harmonia Mundi and Gustav Leonhardt, he founded the Baroque orchestra La Petite Bande, which since then has given innumerable concerts throughout Europe, Australia, South America, China and Japan, and has made many recordings for a number of labels (including Deutsche Harmonia Mundi, Seon, Virgin, Accent, Denon, Hyperion and Challenge Classics).

In 1986 he founded the Kuijken String Quartet (with François Fernandez, Marleen Thiers and Wieland Kuijken), which specialises in the quartets and quintets (with Ryo Terakado as first violist) of the Classical period. Recordings of quartets and quintets by Mozart and Haydn have appeared on Denon. Since 1998 Sigiswald Kuijken occasionally brings together two generations Kuijken (his daughters Veronica and Sara and his brother Wieland) to perform string quartets of later periods (Debussy, Schumann, Beethoven, Schubert) often combined with Lieder by Marie Kuijken, soprano and also daughter of Sigiswald, and Veronica Kuijken, piano. Recordings of the two generations have been made for Arcana and Challenge Classics.

In 2004 Sigiswald Kuijken reintroduced in practical performance the Violoncello da spalla (shoulder cello, very probably the instrument Bach had in mind when writing his six cello solos): concerts and recordings of Bach and Vivaldi. From 1971 to 1996, Sigiswald Kuijken taught Baroque violin at the Koninklijk Conservatorium in The Hague and from 1993 to 2009 at the Koninklijk Muziekconservatorium in Brussels. In addition, he has for many years been in demand as a guest teacher at a number of institutions (including the Royal College of Music in London, Salamanca University, the Accademia Chigiana in Siena, the Conservatoire of Geneva, the Musikhochschule of Leipzig). Since 1998, Sigiswald Kuijken occasionally conducts "modern" symphonic orchestras in romantic programs ( Beethoven, Schumann, Brahms, Mendelssohn).

On 2 February 2007, Sigiswald Kuijken received an honorary doctorate of the KU Leuven. He was granted in February 2009 the prestigious "Life Achievement Award of the Flemish Government". In September 2015, Kuijken was awarded the Golden Medal of the Royal Flemish Academy of Arts and Sciences of Belgium, followed in January 2016 by the Career Award of KLARA, the Flemish Classical Radio.

### **Veronica Kuijken**

Veronica Kuijken (b. 1978) has studied piano in Brussels, violin in London and Wintherthur, and has specialised in Zürich for lieder and French song (with Irwing Gage). She performs regularly in recitals with Stephan Genz, Philippe Huttenlocher and Stephan MacLeod. After 6 years as a répétiteur for baroque song (at the Centre de Musique Ancienne de Genève), Veronica has been engaged since 2004 as a piano accompanist at the Haute Ecole de Musique in Lausanne. This has allowed her to collaborate with musical personalities such as Christa Ludwig, Emmanuel Pahud, Sophier Cherrier and Barthold Kuijken.

With her sister Marie, she has recorded a selection of Mozart's works for four hands and for two fortepianos for the Challenge Classics label. She regularly performs in the Salle Gaveau (Paris), for instance as soloist in piano concertos by Mozart with La Petite Bande.

In 1997, she was a member of the Gustav Mahler Youth Orchestra as a violinist; with Sigiswald, Sara and Wieland Kuijken, she has recorded the string quartets of Debussy, Schumann and Beethoven Op. 59, as well as Schubert's string quintet. Since 2014, Veronica Kuijken has been qualified as a coach in the Cantienica®- method for body form and posture; she teaches in the Zoé birth house (in Moudon, Switzerland), and at the Haute École de Musique in Lausanne.

### **Marie Kuijken**

Marie Kuijken, pianist and soprano, actress and stage director, studied piano at the Brussels Conservatorium and privately for singing. After obtaining her diploma as a pianist, she specialised on the Mozartian Stein fortepiano, having taught herself the technique. She performs regularly as a soloist in recitals or in chamber music settings with Sigiswald Kuijken and Veronica Kuijken. Together with her sister Veronica, she has recorded a selection of Mozart's works for four hands and two fortepianos, for the Challenge Classics label; this recording has been very positively acclaimed in the international press.

As a soprano, Marie Kuijken is active mainly in baroque and classical repertoire and in early lieder. Recordings are available with La Petite Bande: Bach Passions and Motets, Monteverdi Vespers, Buxtehude, Schütz and others.

Marie Kuijken has conducted in-depth research on 18th century declamation in Italian and German (for instance in productions of Benda's melodramas) as well as on 18th century gesture and historical opera acting. Recently, she has been forging a reputation for herself as a stage director of sparkling and joyous opera performances, and as a skilled coach for singers who want to discover this 18th century acting style: she has staged several Haydn operas with La Petite Bande, and, along with her father, she directs the yearly La Petite Bande Summer Academy, with a special focus on 18th century opera. In October 2016, she was invited to the Conservatoire National Supérieur in Paris for a successful opera staging project with the students, which was streamed live on the Conservatoire's website. Future projects include exploring more Haydn operas and forming a company with singers who specialise in historically aware acting and declamation.





Mozart écrivit trois concertos pour piano (KV 413, 414 et 415) en 1782, un an après s'être installé à Vienne, comme musicien plus ou moins indépendant. Il avait alors déjà à son actif quatre concertos pour piano et orchestre, un concerto pour trois (ou deux) pianos et orchestre, et un autre pour deux pianos et orchestre. À la même période, il travaillait également à son opéra L'Enlèvement au sérail, KV 384, et au premier des six Quatuors à cordes qu'il dédia à Haydn en 1785, le n° 14, KV 387.

Il eut dès le début l'idée de faire publier ces œuvres (KV 413, 414 et 415), s'attendant certainement à un accueil favorable du public, non seulement au plan financier, mais également en tant que compositeur et pianiste virtuose. Afin de susciter davantage d'intérêt pour sa publication, il décida d'écrire ces concertos de façon à ce qu'ils puissent être joués non seulement par un orchestre complet (c'est-à-dire des cordes et des vents), mais aussi par un accompagnement restreint composé seulement d'un quatuor à cordes. Il est clair que Mozart ne considérait pas tant ce paramètre stratégique comme un frein à son élan artistique, mais plutôt comme un véritable défi à relever : en fait, même sans les vents, la partition ne laissait rien à désirer. C'est ainsi qu'il écrivit pour les cordes une partition admirable et particulièrement soignée, se mariant à la partie solo de la façon la plus efficace et la plus intime qui soit. Les parties de vents furent ensuite conçues pour accentuer et « colorer » certains passages de l'accompagnement et leur conférer encore davantage de profondeur.

Même si à l'occasion de l'annonce et de l'impression de ces concertos, Mozart mentionna toujours la composition « normale » du quatuor à cordes (2 violons, un alto et un violoncelle), j'ai pris la liberté de remplacer le violoncelle par une contrebasse lors des concerts que nous avons donnés et de l'enregistrement de ces morceaux. Mon motif était purement musical – et certainement pas fondé sur le désir d'être « différent » ou « innovant » ; à mon avis, ce genre de motivations ne relevant pas du domaine musical n'ont qu'une valeur limitée et s'avèrent très souvent plutôt ridicules... En examinant et en écoutant ces œuvres, nous découvrons une nette différence entre leur partition pour contrebasse et celles des autres quatuors pour violon, alto, violoncelle et piano de Mozart, ou même de ses trios pour violon, violoncelle et piano. Dans ces œuvres pour musique de chambre, la partition du violoncelle est émaillée de nombreux solos indépendants et libres (comme c'est également le cas du violon), reprenant parfois des éléments mélodiques des parties supérieures (main droite du piano, violon...) et laissant ainsi la ligne de basse à proprement parler à la main gauche du piano. C'est également le mode de traitement du violoncelle utilisé par Mozart et Haydn dans leurs quatuors à cordes, et c'est aussi ce qui leur confère leur principal éclat dans ce domaine. Toutefois, dans ces concertos pour piano, la partition de la contrebasse ne se substitue jamais au rôle typique du violoncelle, que je viens de décrire comme caractéristique de l'écriture pour quatuor. Au contraire, son phrasé suit uniquement la ligne de basse essentielle de l'ensemble de la structure, doublant donc très souvent de manière simplifiée la main gauche du soliste. Par conséquent, cette partition dite « du violoncelle » met en fait exactement

en évidence le rôle que jouent les partitions habituelles « des basses » dans les œuvres orchestrales ou, généralement, dans le style du divertimento plus conventionnel, à savoir qu'elles fournissent et renforcent la basse fondamentale (particulièrement nécessaire) sur laquelle repose l'ensemble de la structure. Ce genre de partie de basse n'est donc pas caractéristique du violoncelle mais d'un plus gros instrument, et étant donné la fonction de base qu'il remplit dans l'ensemble du morceau, il est prévu pour produire un son de 16 pieds, c'est-à-dire une octave plus basse que ce qui est écrit – comme c'est toujours le cas pour la contrebasse. Remplacer le violoncelle par une contrebasse dans cette version réduite de ces concertos m'a donc paru un choix évident.

Mais qui plus est, la partie de basse résonnant à présent une octave plus bas, elle ne double jamais la main gauche du piano à l'unisson, mais laisse au contraire ouvert l'espace dans lequel la partition de la main gauche du piano est supposée vagabonder librement et indépendamment. Ceci met en exergue la présence de toute la partition solo du piano et élargit en même temps le spectre sonore de l'ensemble. Néanmoins, on comprendra aisément que Mozart écrivit « violoncelle » et non pas « contrebasse », ayant laissé la possibilité de jouer ces concertos avec un accompagnement de cordes uniquement : il s'attendait à juste titre à ce que bien plus de gens utilisent un violoncelle lors de leurs séances de musiciens de chambre amateurs plutôt qu'une contrebasse, qui appartient davantage au domaine orchestral. En outre, à l'époque, il avait terriblement besoin de l'argent de ces amateurs... Un autre aspect de cette publication montre à quel point Mozart veillait à maximiser

les ventes : les concertos furent annoncés comme étant écrits pour clavecin et pianoforte. L'engouement pour le clavecin en tant qu'instrument solo avec orchestre avait à cette époque fortement décliné, mais il avait toujours sa place dans les salons de nombreux amateurs (on notera que même certaines des sonates de Beethoven furent imprimées avec une formulation similaire). On sait maintenant que ces trois concertos n'apportèrent pas à Mozart une grande aide financière dans l'immédiat. Leur impression ne fut finalement achevée que vers la fin de 1785, alors qu'entre-temps, les œuvres avaient été diffusées sous forme de copies manuscrites. Toutefois, une fois imprimée, elles connurent un vif succès.

L'instrument utilisé pour le présent enregistrement est une copie fidèle d'un pianoforte d'Andreas Stein (Augsbourg, vers 1785) réalisée par Claude Kelecom (Bruxelles, 1978). Grâce à la correspondance de Mozart, on sait qu'il s'était lié d'amitié avec Andreas Stein (qui était un important et célèbre facteur d'orgues et d'autres instruments à clavier). Wolfgang avait l'habitude de lui rendre visite à son atelier lorsqu'il passait par Augsbourg, ville également dont sa famille paternelle était originaire. Dans l'atelier de Stein, il passait parfois de longues heures, improvisant sur les instruments, parfois en présence d'auditeurs étonnés. Il est clair qu'il appréciait les instruments de son ami ! La célèbre anecdote suivante est issue de l'un de ces moments passés à l'atelier de Stein : après que Mozart avait joué un long moment, quelqu'un lui demanda comment diantre il était possible de jouer de façon aussi expressive. Wolfgang écrivit à son père qu'il lui avait répondu : « C'est parce que je joue « IM TAKT »... »

(cela signifie : je respecte le temps)... Je suis convaincu qu'il ne s'agissait pas que d'une boutade : le temps EST le maître de la musique, aujourd'hui et à jamais. Merci, Wolfgang, de tes paroles.

Sigiswald Kuijken

*Traduction: Brigitte Zwerver-Berret/Muse Translations*

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



[www.northstarconsult.nl](http://www.northstarconsult.nl)

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