

Wolfgang Amadeus  
Mozart

Piano Duets  
Volume 2

Julian Perkins &  
Emma Abbate



# Wolfgang Amadeus Mozart (1756-1791)

## Piano Duets, Volume 2

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### Julian Perkins & Emma Abbate *piano duet*

Sonatas by W.A. Mozart:

Grand fortepiano by Michael Rosenberger (Vienna, c. 1800)

Sonata by M.P.V.F.X. Clementi:

Square piano by Clementi & Co. (London, undated, 1820s)

About Emma Abbate:

*'[...] complete assurance and clear dedication'*  
International Record Review

About Julian Perkins:

*'Exuberantly stylish'*  
Sunday Times

Wolfgang Amadeus Mozart (1756-1791)

#### **Sonata in F major, K497**

- |                              |         |
|------------------------------|---------|
| 1. Adagio – Allegro di molto | [8:44]  |
| 2. Andante                   | [10:05] |
| 3. Allegro                   | [8:49]  |

Muzio P.V.F.X. Clementi (1752-1832)

#### **Sonata in E-flat major, Op. 14, No. 3 (original version)**

- |                   |        |
|-------------------|--------|
| 4. Allegro        | [5:29] |
| 5. Adagio         | [4:15] |
| 6. Rondo: Allegro | [3:28] |

Wolfgang Amadeus Mozart

#### **Sonata in C major, K19d**

- |                        |        |
|------------------------|--------|
| 7. Allegro             | [6:08] |
| 8. Menuetto & Trio     | [3:52] |
| 9. Rondeau: Allegretto | [3:55] |

Wolfgang Amadeus Mozart

Completed by Robert D. Levin (b. 1947)

#### **Allegro and Andante (Sonata) in G major, K357 [K497a / K500a]**

- |             |        |
|-------------|--------|
| 10. Allegro | [7:04] |
| 11. Andante | [8:46] |

Total playing time [70:43]



**Wolfgang Amadeus Mozart:  
Piano Duets, Volume 2**

**Sonata for piano four hands in C major, K19d**

The **Sonata K19d** has long been a source of mystery and in 1993 it was finally demoted from the genuine Mozart canon when it was published in a volume of the *Neue Mozart Ausgabe* devoted to works of doubtful authenticity. However, despite arguing that the child Mozart was an unlikely candidate as its composer, the editors of the volume admit that 'the true author of this work has yet to be determined.' One plausible speculation is that it may have been written by another member of the Mozart family, possibly his father Leopold. This Sonata was always assumed to have been the one played by Mozart with his sister Nannerl during their visit to London in 1765. That they played something isn't in doubt: the *Public Advertiser* on 13 May 1765 announced a 'Concerto on the Harpsichord by the little Composer and his Sister, each single and both together.' There's no specific mention of a sonata and in the *European Magazine and London Review* for June 1784, an unnamed author wrote that 'the first instance of two persons performing on one instrument in this kingdom was exhibited in the year 1765 by little Mozart and his sister.' Again, there is

no information in this article about what it was that Wolfgang and Nannerl played. Often the most valuable observer of music in London at the time was Charles Burney and he stated that 'during [Mozart's] residence in London we had frequent opportunities of witnessing his extraordinary talents and profound knowledge in every branch of music.' Burney doesn't specifically mention Mozart playing piano duets – not particularly surprising except that the first piano duets to be published in England were a set of Four Sonatas or Duets for two performers on one Piano Forte or Harpsichord composed by none other than Burney himself. These come with a preface dated January 1777 in which Burney explains that 'as the following pieces are the first that have appeared in print, of this kind, it may be necessary to say something concerning their utility and the manner of performing them.' Given the novelty of these pieces, it is noteworthy that Burney says nothing about Mozart's earlier composition if he had actually written the Sonata K19d during his London visit.

That might be the end of the story, but there is more tantalising evidence. In 1800, Mozart's sister – by now the Baroness Sonnenburg – wrote to Breitkopf & Härtel mentioning 'two pieces which were his first work for four hands.' As Alec Hyatt King wrote in his essay on K19d in *Mozart in Retrospect* (1955), this

is an odd way to describe a sonata in three movements, but if Nannerl ever sent the pieces to Breitkopf, they have subsequently disappeared. However, in 1789, while Mozart was still alive, an edition of K19d was published by the firm of Andrews in London. It's inconceivable that this London publisher had got the manuscript from Mozart's sister so the firm must have obtained a manuscript copy. Is it possible that Mozart (or more likely his father) had given a copy of it to someone during the family's stay in London? If so, the likeliest recipient of such a gift would probably have been Johann Christian Bach – but without any hard evidence, that remains pure speculation. Hyatt King unearthed a review of the 1789 edition of the Sonata in the *Analytical Review* for September 1789 which described the work in some detail:

This is a pleasing, familiar composition, and the parts are so adjusted as to move together with very good effect. It comprises three movements. [...] In the first movement we discover a pleasing train of ideas well connected, and somewhat novel. The minuetto is also conceived with taste and ingenuity, while the rondo, or concluding movement, possesses a spirited subject, successfully relieved by its several digressions. The piece, we apprehend by the ease of its style, not to be designed for proficients on the pianoforte or harpsichord, but for the use of practitioners for whose improvement

it certainly is well calculated, and will be found by them as pleasing as it is profitable.

Another edition – possibly from a different source since it contains numerous errors – appeared at about the same time in Paris but the London publication (and its reissue by Birchall in 1797) is used as the primary source for the critical edition in the *Neue Mozart Ausgabe*. Was this the work Mozart and Nannerl played to admiring audiences in London in 1765? And if the eight-year-old Mozart didn't compose it, then who did? The mystery remains, but the piece itself is charming and elegantly crafted.

#### Sonata for piano four hands in F major, K497

According to the entry in the composer's handwritten thematic catalogue, the **Sonata in F major K497** was completed on 1 August 1786. This was an *annus mirabilis* even by Mozart's standards: the compositions noted in his catalogue for that year include the Piano Concertos in A major (K488), C minor (K491) and C major (K503), *The Marriage of Figaro*, the Piano Quartet in E flat and the 'Prague' Symphony. The Sonata is not only from a vintage year, but is a glorious work in its own right. In *Mozart: His Character and His Work* (1946), Alfred Einstein waxed lyrical, describing it as 'the crowning work of its kind', praising its 'refinement and workmanship' and above

all marvelling at Mozart's advance in terms of his (or anybody else's) writing for two pianists at one piano: 'In this work, at last, the simple alternation of the two players or the subordination of one to the other yields to true dialogue, and the beauty of the melodic lines of this truly pianistic piece has something also of quartet style about it. For what Mozart is concerned with is not massive sonorities, doublings, amplifications of the tone, but rather the enrichment of the melody and the fusion of concertante and intimate elements.' It's hard to disagree with this assessment, and Donald Francis Tovey in his *Essays in Musical Analysis* goes still further, placing the work among Mozart's finest instrumental works: 'The Sonata in F is a superb piece of chamber music in no way inferior to the great string quartets and quintets of its period in Mozart's career (it was written soon after *Figaro*).' Mozart's autograph manuscript of this work has been in England since the nineteenth century: it was in the collection of Joseph Edward Street (1841–1908) before being acquired by Ralph Griffin (1854–1941) who donated it to the Fitzwilliam Museum in 1925 where the manuscript has remained ever since.

The first movement begins with an expansive slow introduction, marked *Adagio* and 'as impressive as any before Beethoven'

according to Tovey. This leads to the main *Allegro di molto*, a substantial structure in sonata form. The conversational nature of the musical discourse here reveals a subtle interplay between the two players rather than the thicker textures that might be expected from four hands on one piano, and the result has a joyous lightness and delicacy. The development includes a moment of greater solemnity which seems to foreshadow the Masonic music of *The Magic Flute*. The slow movement is dominated by the singing lines of the first theme, while a second theme (characterised by Tovey as 'whimsical') is first presented in imitation. The last movement resembles the rondo finales of some of the great piano concertos. As Alfred Einstein put it, 'the four-hand sonata had become for Mozart a special field in which his fancy had free play, and in which concertante and contrapuntal elements, the galant and the 'learned', could be combined and synthesized.'

#### **Allegro and Andante [Sonata fragment] for piano four hands in G major K357 [K497a / K500a], completed by Robert D. Levin**

The sonata fragments known as K357 were originally published as a 'Sonata in G major' by Johann André in 1853, the movements probably completed by the publisher himself. In the preface to his recent completion,





Robert D. Levin has noted that ‘present scholarship has challenged the assumption that the movements were designed to be part of a single work’, citing Alan Tyson’s dating of the two movements as 1787 and 1791 (based on an analysis of the paper types used by Mozart for his manuscripts). There are two principal differences between André’s and Levin’s completions. Firstly, Levin has used the compass of Mozart’s piano (André used the expanded range of a nineteenth-century instrument). Secondly, Levin has presented the fragments in what he calls ‘appropriate structural contexts’, placing the surviving material into forms that are consistent with Mozart’s own practice, with results that are much more musically satisfying. As Levin puts it, ‘in the case of the second movement, the clear sonata rondo structure requires a full recapitulation, resulting in a second movement considerably longer than André’s.’ This movement, almost certainly composed in the last year of Mozart’s life, can be heard in its most fully developed form in Levin’s sensitive completion.

Muzio Clementi (1752–1832)

**Sonata in E-flat major for piano four hands,  
Op. 14, No. 3**

Mozart and Clementi knew each others’ music well. Clementi made several arrangements of

Mozart’s works including the last six symphonies transcribed for piano, flute, violin and cello: Clementi’s arrangement of the Symphony in C major K551 is the first known published edition of the work to describe it as the ‘Jupiter’ Symphony. The main fugal theme of the Overture to Mozart’s *Die Zauberflöte* appears to be borrowed from the opening of Clementi’s Piano Sonata in B-flat major, Op. 24, No. 2 – possibly on purpose, though its melodic formula was a fairly standard musical gesture of the time. Even so, it’s interesting to note that an early Viennese edition of this Clementi sonata mentions that it was ‘played by the composer in the presence of His Imperial Majesty Joseph II in 1781; Mozart was present.’

That event, on Christmas Eve 1781, was the only occasion when the two composers met in person. Clementi was reaching the end of a long European tour which had begun with him performing for Marie Antoinette in Paris, and Mozart was newly arrived from Salzburg. Neither composer seems to have been aware that the evening had been set up by the Emperor as a ‘duel’ between the two pianist-composers. As well as playing their own works (Clementi played his brilliant Toccata Op. 11 as well as Op. 24, No. 2 to which he added improvised cadenzas, while Mozart played an improvised Andante and his Variations on ‘Ah vous dirai-je Maman’

K265), they each played movements from piano sonatas by Paisiello and then selected a theme by Paisiello on which to improvise on two pianos. The Emperor declared the competition to be a draw. Mozart and Clementi seem to have enjoyed their meeting, though it was Clementi who was kinder about his rival's playing, writing that 'until then I had never heard anyone play with such spirit and grace'. Mozart, while undoubtedly impressed by Clementi's finger-work, wrote to his father on 16 January 1782 that Clementi 'is an excellent cembalo player, but that is all. He has great facility with his right hand. His star passages are thirds. Apart from this, he has not a farthing's worth of taste or feeling; he is a mere mechanic.'

Clementi's Sonata in E-flat major Op. 14 No. 3 was published for the author in March 1786 – five years after his meeting with Mozart – as the last of *Three Duets for Two Performers on One Piano Forte ... Opera XIV*. A revised edition 'with considerable improvements' by Clementi himself, was published in about 1815. A reissue of this edition from 1827–8 declared on its title page that the work had been 'performed by Messrs [J.B.] Cramer and [Ignaz] Moscheles at the Complimentary Dinner given to the Author by the Musical Profession at the Albion Tavern 17th

Dec[embe]r 1827'. This occasion was a celebration for Clementi's seventy-fifth birthday attended by some of London's most distinguished musicians including two of his star pupils, Cramer and Moscheles.

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*Emma Abbate and Julian Perkins are very grateful to Ama Rohatiner, Heather Swain and Penny & Hugh Whitfield for contributing towards the costs of this recording.*

### **Emma Abbate** (piano – secondo)

Described as 'an amazingly talented pianist' by *Musica*, the Neapolitan pianist Emma Abbate has performed duo recitals for international festivals and concert societies in Salzburg, Lisbon, Naples, Ischia and Kosciierzyna. She has also performed at many prestigious UK venues such as the Wigmore Hall, Southbank Centre, Royal Opera House, St John's Smith Square, St George's, Bristol, and at the Aldeburgh Festival, in addition to broadcasts on BBC Radio 3.

Emma is releasing a series of recordings devoted to twentieth-century Italian vocal chamber music, the latest of which is *Sera d'inverno*: a disc of songs by Ildebrando Pizzetti with mezzo-soprano Hanna Hipp for Resonus Classics (RES10209). She has previously recorded the world-premiere disc of Shakespeare Sonnets by Mario Castelnuovo-Tedesco with the BBC New Generation Artist Ashley Riches, also for Resonus (RES10141, and *L'Infinito*: a musical journey through twentieth-century Italian songs with the mezzo-soprano Kamelia Kader, including works by Respighi, Casella, Alfano and Malipiero.

A keen advocate of contemporary music, Emma has also released two discs for

Toccata Classics devoted to works by Stephen Dodgson: world-première recordings of his cello and piano music with Evva Mizerska, and his piano quintets with the Tippett Quartet. The latter disc was named a *Musicweb International Recording Of The Year* 2017. Her discography also includes world-première recordings of works for cello and piano by the late-Romantic English composer Algernon Ashton, and the contemporary Polish composer Krzysztof Meyer, both with Evva Mizerska for Toccata Classics.

Based in London, Emma is a professor at the Guildhall School of Music & Drama and a staff coach at the Royal Opera House, Covent Garden. Following her graduation from the S. Pietro a Majella Conservatoire in Naples and an Advanced Diploma from the S. Cecilia Conservatoire in Rome, Emma studied in London with Yonty Solomon. She completed her studies with Geoffrey Pratley as a scholar at the Royal Academy of Music, from where she graduated with distinction. She was also awarded an Italian Literature and Culture degree *cum laude* from the Federico II University in Naples.

[www.emmaabbate.com](http://www.emmaabbate.com)



**Julian Perkins** (piano – primo)

Described as ‘exuberantly stylish’ by *The Sunday Times*, Julian Perkins is Founder Director of Sounds Baroque and Artistic Director of Cambridge Handel Opera.

Solo recitals have included appearances for international festivals at St Albans, Buxton, Canterbury, Deal, Oundle, Ryedale, Swaledale and Two Moors in repertoire including J. S. Bach’s 48 Preludes and Fugues. Julian has performed concertos with groups including the Orchestra of the Age of Enlightenment, Orchestra of the Sixteen, New London Soloists and Royal Northern Sinfonia, appeared at venues such as London’s Wigmore Hall, New York’s Lincoln Center and Sydney Opera House, as well as at the BBC Proms and Edinburgh International Festival, performed as solo harpsichordist in productions at the Royal Opera House, Covent Garden, Welsh National Opera and Northern Ireland Opera, and featured on BBC Radio 3’s *Early Music Show*. As a conductor, Julian has performed staged opera productions for organisations such as the Buxton Festival, Cambridge Handel Opera, Dutch National Opera Academy, Grimeborn Festival, Guildhall School of Music & Drama, Kings Place, New Chamber Opera and New Kent Opera, and concert performances with, among others, the

Bampton Classical Players, Barts Chamber Choir, Bury Court Opera, New London Singers, Rodolfus Choir, Southbank Sinfonia and Spiritato.

In addition to Resonus Classics, Julian’s discography has seen acclaimed solo and chamber recordings for Avie, Coro, Chandos and Opus Arte on a wide range of instruments, including the Royal Harpsichord at Kew Palace. His recording of J. S. Bach’s French Suites on clavichord was described as ‘music making of the highest order’ by the *Boston Clavichord Society Newsletter*, while his world-premiere disc of J. C. Smith’s Op. 3 solo harpsichord suites was praised as ‘brilliant and fresh’ by *American Record Guide*.

Julian acts as a visiting music teacher both at various music colleges and the National Opera Studio. He read music at King’s College, Cambridge, and completed his advanced studies at the Schola Cantorum, Basle, and the Royal Academy of Music, London. He is a Fellow of the Royal College of Organists, and has been elected an Associate of the Royal Academy of Music in recognition of his ‘significant contribution’ thus far to the music profession.

[www.julianperkins.com](http://www.julianperkins.com)

## Instruments

Sonatas by W. A. Mozart:

Grand fortepiano by Michael Rosenberger (Vienna, c. 1800)

This instrument is veneered in cherry wood and has the standard two knee levers: the left for sustaining the sound and the right as a moderator, in which the sound is softened by a cloth strip that comes between the hammer and the strings. It has a compass of 5 ½ octaves from FF to C4.

Sonata by M. P. V. F. X. Clementi:  
Square piano by Clementi & Co.

(26 Cheapside, London, undated 1820s)  
This instrument has a case of solid mahogany and is inlaid with lines of stained holly with six turned legs. There is a sustaining pedal and, like the Rosenberger, it has a compass of 5 ½ octaves from FF to C4.

The original instruments featured on this recording form part of the Richard Burnett Heritage Collection of Early Keyboard Instruments. Following the closure of Finchcocks Musical Museum in December 2015, this collection is now established at Waterdown House in Tunbridge Wells. Emma Abbate and Julian Perkins extend their heartfelt thanks to Katrina and Richard Burnett and the Finchcocks Charity for

Musical Education for generously supporting this recording. Volume 1 of this series features Emma Abbate and Julian Perkins performing on two other original instruments from the above collection. This represents the final recording made at Finchcocks Musical Museum, while Volume 2 is the first to have been made since its closure.

## Cadenza & sonata completion

The cadenza in K497 (track 3) is by Julian Perkins after Muzio Clementi's 'Cadenza alla Kotzeluch' in *Musical Characteristics, Op. 19* (1787, revised 1807). Although Mozart was critical of Clementi following their famed keyboard duel – possibly out of jealousy for Clementi's ability to play thirds with one hand – it seemed appropriate to include this cadenza given that Leopold Koželuch was rare in composing a piano concerto for four-hands.

The completion of K357 by Robert D. Levin is published in *Werke für Klavier zu vier Händen*, Wiener Urtext Edition, Schott / Universal Edition, UT 50219 (2005). This recording appears to be the premiere of Levin's completion. Emma Abbate and Julian Perkins are very grateful to Universal Edition for granting them permission to commit this work to disc.

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Early Music Review



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Julian Perkins (clavichord)  
RES10163

*'[...] melodies sing over their accompaniments and the soft-curved sarabandes (the Fifth especially) are shaped with beauty and feeling'*  
Gramophone

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Pianos prepared, maintained & tuned by Edmund Pickering

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Cover image: Detail of the Michael Rosenberger grand fortepiano © Resonus Limited

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