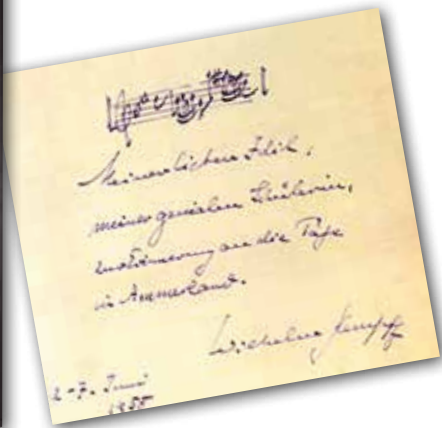




Idil Biret, at age seven, playing the *D minor Keyboard Concerto* of Bach at the Ankara Radio Hall in 1948



IDIL BIRET BACH & MOZART EDITION

“The remarkable evening began with the *D Minor Piano Concerto* of J. S. Bach. The concerto required, from the very first measure, agile, precise dexterity from the pianist. Idil Biret took the challenge with a ravishing pulse which carried one away. How this artist combines the strict discipline of the score with the capacity to build sovereign forms is exemplary. Energetically, she drove the flanking Allegro movements forward and dwelled on the song like beauties of the Adagio with concentrated abandon.”

DRESDNER NEUSTE NACHRICHTEN (Germany) 1996

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time*
T. S. Elliot

The book on the life of Johann Sebastian Bach given to Idil Biret by Wilhelm Kempff at the end of her weeklong visit to work with him at his home in Ammerland, near Munich in June 1958. The German text in the handwritten note says, “My dearest Idil, my genius pupil, in remembrance of the days in Ammerland.” The score on the top of the note is from Bach’s *Fantasy and Fugue in G minor* (an organ chorale) the Liszt piano transcription of which Biret had played for Kempff.

**The complete recorded Bach and Mozart
performances of Idil Biret 1949-2016**

CD 1 - 8.571310 (75:50)

JOHANN SEBASTIAN BACH (1685-1750)

Chromatic Fantasia and Fugue in D minor, BWV 903

- | | | |
|---|----------|------|
| 1 | Fantasia | 8:17 |
| 2 | Fugue | 5:46 |

Partita No. 1 in B-flat major, BWV 825

- | | | |
|---|------------------|------|
| 3 | I. Praeludium | 1:40 |
| 4 | II. Allemande | 3:29 |
| 5 | III. Corrente | 3:23 |
| 6 | IV. Sarabande | 5:19 |
| 7 | V. Menuet I - II | 3:03 |
| 8 | VI. Gigue | 2:54 |

French Suite No. 5 in G major, BWV 816

- | | | |
|----|----------------|------|
| 9 | I. Allemande | 3:44 |
| 10 | II. Courante | 1:52 |
| 11 | III. Sarabande | 5:29 |
| 12 | IV. Gavotte | 1:17 |
| 13 | V. Bourrée | 1:32 |
| 14 | VI. Loure | 2:59 |
| 15 | VII. Gigue | 3:41 |

English Suite No. 3 in G minor, BWV 808

- | | | |
|----|-------------------|------|
| 16 | I. Prélude | 3:40 |
| 17 | II. Allemande | 4:20 |
| 18 | III. Courante | 2:25 |
| 19 | IV. Sarabande | 4:32 |
| 20 | V. Gavotte I - II | 3:04 |
| 21 | VI. Gigue | 3:13 |

CD 2 - 8.571311 (77:08)

JOHANN SEBASTIAN BACH (1685-1750)

The Well-Tempered Clavier, Book I: Preludes and Fugues Nos. 1-16

- | | | |
|----|--|-------|
| 1 | Prelude and Fugue No. 1 in C major, BWV 846 | 4:54 |
| 2 | Prelude and Fugue No. 2 in C minor, BWV 847 | 3:13 |
| 3 | Prelude and Fugue No. 3 in C-sharp major, BWV 848 | 4:24 |
| 4 | Prelude and Fugue No. 4 in C-sharp minor, BWV 849 | 8:42 |
| 5 | Prelude and Fugue No. 5 in D major, BWV 850 | 3:27 |
| 6 | Prelude and Fugue No. 6 in D minor, BWV 851 | 4:10 |
| 7 | Prelude and Fugue No. 7 in E-flat major, BWV 852 | 5:39 |
| 8 | Prelude and Fugue No. 8 in E-flat minor, BWV 853 | 11:25 |
| 9 | Prelude and Fugue No. 9 in E major, BWV 854 | 2:54 |
| 10 | Prelude and Fugue No. 10 in E minor, BWV 855 | 3:21 |
| 11 | Prelude and Fugue No. 11 in F major, BWV 856 | 2:27 |
| 12 | Prelude and Fugue No. 12 in F minor, BWV 857 | 5:05 |
| 13 | Prelude and Fugue No. 13 in F-sharp major, BWV 858 | 3:52 |
| 14 | Prelude and Fugue No. 14 in F-sharp minor, BWV 859 | 3:55 |
| 15 | Prelude and Fugue No. 15 in G major, BWV 860 | 4:31 |
| 16 | Prelude and Fugue No. 16 in G minor, BWV 861 | 4:58 |

CD 3 - 8.571312 (70:29)

JOHANN SEBASTIAN BACH (1685-1750)

The Well-Tempered Clavier, Book I: Preludes and Fugues Nos. 17-24

- | | | |
|---|--|------|
| 1 | Prelude and Fugue No. 17 in A-flat major, BWV 862 | 3:56 |
| 2 | Prelude and Fugue No. 18 in G-sharp minor, BWV 863 | 3:56 |
| 3 | Prelude and Fugue No. 19 in A major, BWV 864 | 4:27 |
| 4 | Prelude and Fugue No. 20 in A minor, BWV 865 | 6:55 |
| 5 | Prelude and Fugue No. 21 in B-flat major, BWV 866 | 3:04 |
| 6 | Prelude and Fugue No. 22 in B-flat minor, BWV 867 | 5:38 |

7	Prelude and Fugue No. 23 in B major, BWV 868	3:35
8	Prelude and Fugue No. 24 in B minor, BWV 869	14:03

The Well-Tempered Clavier, Book II: Preludes and Fugues Nos. 1-4

9	Prelude and Fugue No. 1 in C major, BWV 870	5:51
10	Prelude and Fugue No. 2 in C minor, BWV 871	5:11
11	Prelude and Fugue No. 3 in C-sharp major, BWV 872	4:20
12	Prelude and Fugue No. 4 in C-sharp minor, BWV 873	9:27

CD 4 - 8.571313 (72:08)

JOHANN SEBASTIAN BACH (1685-1750)

The Well-Tempered Clavier, Book II: Preludes and Fugues Nos. 5-14

1	Prelude and Fugue No. 5 in D major, BWV 874	11:20
2	Prelude and Fugue No. 6 in D minor, BWV 875	3:56
3	Prelude and Fugue No. 7 in E-flat major, BWV 876	4:26
4	Prelude and Fugue No. 8 in D-sharp minor, BWV 877	10:36
5	Prelude and Fugue No. 9 in E major, BWV 878	8:17
6	Prelude and Fugue No. 10 in E minor, BWV 879	7:08
7	Prelude and Fugue No. 11 in F major, BWV 880	4:11
8	Prelude and Fugue No. 12 in F minor, BWV 881	7:55
9	Prelude and Fugue No. 13 in F-sharp major, BWV 882	6:43
10	Prelude and Fugue No. 14 in F-sharp minor, BWV 883	7:31

CD 5 - 8.571314 (68:46)

JOHANN SEBASTIAN BACH (1685-1750)

The Well-Tempered Clavier, Book II: Preludes and Fugues Nos. 15-24

1	Prelude and Fugue No. 15 in G major, BWV 884	4:04
2	Prelude and Fugue No. 16 in G minor, BWV 885	6:09
3	Prelude and Fugue No. 17 in A-flat major, BWV 886	7:50
4	Prelude and Fugue No. 18 in G-sharp minor, BWV 887	10:22

5	Prelude and Fugue No. 19 in A major, BWV 888	3:24
6	Prelude and Fugue No. 20 in A minor, BWV 889	7:21
7	Prelude and Fugue No. 21 in B-flat major, BWV 890	8:23
8	Prelude and Fugue No. 22 in B-flat minor, BWV 891	8:24
9	Prelude and Fugue No. 23 in B major, BWV 892	7:52
10	Prelude and Fugue No. 24 in B minor, BWV 893	4:51

CD 6 - 8.571315 (63:03)

JOHANN SEBASTIAN BACH (1685-1750)

1	The Well-Tempered Clavier, Book I: Prelude and Fugue No. 5 in D major, BWV 850 (France 1949)	3:42
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2	Chromatic Fantasia and Fugue in D minor, BWV 903 (France 1953)	10:45
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Keyboard Concerto in D minor, BWV 1052 (Germany 1989)

3	I. Allegro	7:20
4	II. Adagio	6:50
5	III. Allegro	7:13

Concerto in the Italian Style in F major, BWV 971, "Italian Concerto" (Belgium 2015)

6	I. Allegro	4:29
7	II. Andante	6:42
8	III. Presto	4:45

Keyboard Concerto in F minor, BWV 1056 (Turkey 2016)

9	Allegro moderato - Largo - Presto Hakkı Öztürk, Kuşadası Chamber Orchestra	11:17
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Kuşadası Chamber Orchestra
Hakkı Öztürk, conductor

CD 7 - 8.571316 (76:48)

- J. S. BACH (1685-1750) / F. LISZT (1811-1886)
- 1 Fantasy and Fugue, S463/R120 (after Bach's Fantasia and Fugue in G Minor, BWV 542) 13:00
- J. S. BACH (1685-1750) / J. BRAHMS (1833-1897)
- 2 Five Studies for Piano, No. 3: Presto after J.S. Bach in G minor (1st version) 3:57
- 3 Five Studies for Piano, No. 5: Chaconne by J.S. Bach in D minor (for left hand alone) 17:37
- J. S. BACH (1685-1750) / S. RACHMANINOV (1873-1943)
- 4 Prelude 3:36
- 5 Gavotte 3:35
- 6 Gigue 1:47
- J. S. BACH (1685-1750) / W. KEMPF (1895-1991)
- 7 Chorale "Nun komm der Heiden Heiland", BWV 659 4:50
- 8 Chorale "Es ist gewisslich an der Zeit", BWV 307 / "Nun freut euch", BWV 734 2:59
- 9 Flute Sonata in E-flat major, BWV 1031: II. Siciliano 2:48
- 10 Chorale "Herzlich tut mich verlangen", BWV 727 2:33
- 11 Chorale "Jesu bleibet meine Freude", BWV 147 3:07
- 12 Chorale "Wir danken dir, Gott, Wir danken dir", BWV 29: Sinfonia 1:42
- 13 Chorale "Wachet auf! ruft uns die Stimme", BWV 645 4:19
- 14 Concerto in F Minor, BWV 1056: Largo 4:28
- 15 Chorale "Ich rufe zu dir, Herr Jesus Christus", BWV 639 3:35
- 16 Chorale "In dulci jubilo", BWV 751 2:45

CD 8 - 8.571300 (61:02)

- WOLFGANG AMADEUS MOZART (1756-1791)
- Fantasia in C minor, K. 475
- 1 Adagio - Allegro - Andantino - Più allegro - Primo tempo 14:14
- Piano Sonata No. 14b in C minor, K. 457
- 2 I. Molto allegro 8:37
- 3 II. Adagio 9:07
- 4 III. Allegro assai 5:24
- Piano Sonata No. 11 in A major, K. 331
- 5 I. Andante grazioso 13:40
- 6 II. Menuetto 6:19
- 7 III. Alla Turca: Allegretto 3:35

CD 9 - 8.571306 (67:10)

- WOLFGANG AMADEUS MOZART (1756-1791)
- Piano Concerto No. 13 in C major, K. 415
- 1 I. Allegro 11:59
- 2 II. Andante 9:27
- 3 III. Allegro brillante 9:10
- Piano Concerto No. 17 in G major, K. 453
- 4 I. Allegro 13:31
- 5 II. Andante 14:19
- 6 III. Allegretto - Presto 8:40

London Mozart Players
Patrick Gallois, conductor

CD 10 - 8.571317 (60:41)

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No. 15 in B-flat major, K. 450

- | | | |
|---|--------------|-------|
| 1 | I. Allegro | 11:33 |
| 2 | II. Andante | 6:40 |
| 3 | III. Allegro | 8:34 |

Piano Concerto No. 24 in C minor, K. 491

- | | | |
|---|-----------------|-------|
| 4 | I. Allegro | 16:10 |
| 5 | II. Larghetto | 7:47 |
| 6 | III. Allegretto | 9:53 |

London Mozart Players
John Gibbons, conductor

CD 11 - 8.571318 (65:21)

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No. 9 in E-flat major, K. 271, “Jeunehomme”

- | | | |
|---|--------------------|-------|
| 1 | I. Allegro | 10:17 |
| 2 | II. Andantino | 12:08 |
| 3 | III. Rondo: Presto | 10:27 |

Piano Concerto No. 20 in D minor, K. 466

- | | | |
|---|--------------------|-------|
| 4 | I. Allegro | 14:40 |
| 5 | II. Romanze | 10:30 |
| 6 | III. Allegro assai | 7:14 |

BONUS CD 12 - 8.571331 (62:28)

JOHANN SEBASTIAN BACH (1685-1750)

- | | | |
|---|---|-------|
| 1 | Chaconne from D minor violin Partita
(Transcribed for piano by Brahms) | 16:37 |
|---|---|-------|

- | | | |
|---|--|-------|
| 2 | French Suite No. 5 in G major, BWV 816 | 20:00 |
|---|--|-------|

WOLFGANG AMADEUS MOZART (1756-1791)

Concerto for Two Pianos, K. 365

- | | | |
|---|--------------------------------|-------|
| 3 | I. Allegretto | 11:24 |
| 4 | II. Andante | 7:56 |
| 5 | III. Rondo: Allegro (fragment) | 6:27 |

DVD - 2.110373 (1:52:00)

JOHANN SEBASTIAN BACH (1685-1750)

Part 1 - From concert at the Ankara Radio, 1948

- | | |
|---|---------------------------------------|
| 1 | Concerto in D minor (silent fragment) |
|---|---------------------------------------|

Part 2 - From Recital in Istanbul, 2011

- | | |
|---|---|
| 2 | Fantasy and Fugue in G minor (Bach / Liszt) |
|---|---|

Part 3 - Recital in Istanbul, 2016

- | | |
|---|----------|
| 3 | Applause |
|---|----------|

Chromatic Fantasia and Fugue in D minor, BWV 903

- | | |
|---|----------|
| 4 | Fantasia |
| 5 | Fugue |

Concerto in the Italian Style in F major, BWV 971, “Italian Concerto”

- | | |
|---|-------------|
| 6 | I. Allegro |
| 7 | II. Andante |

8 III. Allegro Vivace

French Suite No. 5 in G major, BWV 816

9 I. Allemande

10 II. Courante

11 III. Sarabande

12 IV. Gavotte

13 V. Bourrée

14 VI. Loure

15 VII. Gigue

16 Applause

Partita No. 1 in B-flat major, BWV 825

17 I. Praeludium

18 II. Allemande

19 III. Corrente

20 IV. Sarabande

21 V. Menuets I and II

22 VI. Gigue

4 Preludes and Fugues from The Well-Tempered Clavier

23 Book I: Prelude and Fugue No. 3 in C-sharp major, BWV 848

24 Book I: Prelude and Fugue No. 4 in C-sharp minor, BWV 849

25 Book II: Prelude and Fugue No. 12 in F minor, BWV 881

26 Book I: Prelude and Fugue No. 15 in G major, BWV 860

Encore: Chorales BWV 307/734 (Bach / Kempff)

27 “Es ist gewisslich an der Zeit”, BWV 307 / “Nun freut euch, lieben Christen g’mein”, BWV 734

Production credits

CD1 All tracks recorded at château de Flawinne (Namur, Belgium) on 24/25 April 2015. Producer and Engineer: Michel Devos. **CDs2-5** All tracks recorded at château de Flawinne on 26 April, 12-15 July and 25/26 Sept. 2015. Producers: Michel Devos, Laure Renaud-Gou. Engineer: Michel Devos. **CD6** Tr. 1 recorded in Paris, 1949. Tr. 2 recorded in Paris, 1953. Tr. 3-5 recorded live in Württemberg, 1989. Tr. 6-8 recorded at chateau de Flawinne on 26 April 2015 (Producer and Engineer: Michel Devos). Tr. 9 recorded live in Kuşadası, Turkey, 28 July 2016. Compilation here made by Ozan Sarier, MIAM, Turkey. **CD7** Tr. 1 recorded live in Istanbul at the St. Irene Church, 2011. Tr. 2-3 recorded in Heidelberg in 1993. Producer and Engineer: Martin Sauer. Tr. 4-6 recorded in Heidelberg in 1995. Producer and Engineer: Günter Appenheimer. Tr. 7-16 recorded in Heidelberg in 1991. Producer and Engineer: Martin Sauer. Compilation here made by Ozan Sarier, MIAM, Turkey. **CD8** Tr. 1-4 recorded live in Fénétrange, France, 2000. Tr. 5-7 recorded live in Lille, France, 1993 (Producer and Engineer Michel Devos). **CD9** Recorded at St. Paul’s Church, New Southgate, London on 17/18 December, 2014. Producer: Rachel Smith. Engineer: Dave Hinitt. **CD10** Recorded live at St. John Smith Hall, London on 29 October 2015. Producer: Rachel Smith. Engineer: Ben Connellan. **CD11** Tr. 1-3 recorded live in Württemberg, 1989. Tr. 4-6 recorded live in Sydney in 1980. Compilation here made by Ozan Sarier, MIAM, Turkey. **CD12** Tr. 1 recorded live in Paris, 1993. Tr. 2 recorded live in Maryland, 1980. Tr. 3-5 recorded live in Paris, 23 November 1954. Compilation and mastering here made by Ozan Sarier, MIAM, Turkey. **DVD** Part 1 recorded at Ankara Radio in 1948. Part 2 recorded live in Istanbul at the St. Irene Church in June 2011. Part 3 recorded live in Istanbul at the Süreyya Opera House in January 2016 (Producer: Eytan Ipeker). DVD compiled by Eytan Ipeker (Kamara).

Idil Biret and the Music of Bach

Idil Biret was introduced early to the music of Bach. At the age of three she was trying to play from ear the Preludes of Bach from the *Well-Tempered Clavier* which her mother

played on their piano (she could not master the fugues) and drawing his picture in her notebook. In her memoirs, Idil's mother Leman Biret writes:

“After listening for a while (to orchestral music on the radio) Idil would detect the main melody and then play it on the piano with one finger. Afterwards, when she reached the age of four, she would play these on the piano with two hands and with the correct harmony. Bach preludes and fugues from the ‘Well-Tempered Clavier’, for example, which even the talented musicians took considerable time to study and memorise, were mastered by Idil in only a few days after listening once or twice, after which she would play these without a single wrong note.”

Then, at the age of four her teacher Mithat Fenmen formally introduced Idil to the music of Bach when he made her listen, on an 78rpm record by Edwin Fischer, to the *Prelude and Fugue in F minor from the Well-Tempered Clavier Book II*. Idil Biret says that Bach's music has been a part of her life ever since. In 1946 Idil was introduced to President Ismet İnönü after a concert at the Ankara Conservatory. This encounter is described by Dominique Xardel in the book about Idil's life as follows:

“One evening in 1946, Idil and her parents were attending a concert in Ankara given by her professor, Mithat Fenmen. President Ismet İnönü and his wife were there as well as the Minister of Education. The Minister said to Idil that the President



Idil's childhood Bach drawing

would like to hear her play. Idil replied that she would be glad to play at the end of the concert. She played the ‘Prelude and Fugue in C’ from Bach’s ‘Well-Tempered Clavier’, and the second movement of the ‘Sonata Op. 49 No.2’ by Beethoven. She would have continued to play but her parents felt that was sufficient, whereupon President İnönü hugged her and complimented her profusely. After this, Idil’s musical education was discussed and during a session of Parliament a law was passed: Idil’s Law — on July 7, 1948. This law authorized Idil to pursue her musical education abroad.”



Idil with her teacher Mithat Fenmen, Paris 1951

Then, in 1948, she played the *D minor Piano Concerto* of Bach with a string quartet at the Ankara Radio Hall. This performance was filmed and a silent fragment was found in the radio archives. It is included on the DVD enclosed in this box set. Then, when she went to Paris, in 1949 Idil was introduced to Wilhelm Backhaus who asked her to play for him. One of the pieces little Idil played was the *Prelude No. 3 from the first book of the Well-Tempered Clavier*. Backhaus liked it very much and, in return, he played for Idil the first movement of Bach's *Italian Concerto*. In the fall of 1949 the French radio in Paris broadcast an interview with Idil and recorded her playing works by Bach, Couperin, Beethoven and Debussy. The Bach recording, *Prelude and Fugue No. 5 from the Well-Tempered Clavier Book I* is included in this box set (CD 6).

She later listened to Dinu Lipatti's performance of Bach's *Partita No. 1*, liked it very much and learnt to play it quickly.

In 1949 Idil Biret was also introduced to Wilhelm Kempff who greatly admired her. Idil heard Wilhelm Kempff at concerts playing Bach's *French Suite No. 5*, *English Suite No. 3* and the *Fantasia Chromatique et Fugue*. She quickly learnt these pieces and started playing them. Wilhelm Kempff introduced Idil to one of Liszt's grand-daughters, Madame Prévaux. The lady asked Alfred Cortot to hear Idil play; Idil played the *Third Prelude from Bach's Well-Tempered Clavichord Book I*. Cortot then asked Idil to play it in C sharp which she did without hesitation. Upon finishing her studies at the Conservatoire Idil would go every month, for two years, to work with Cortot. On Cortot's Bach performance Idil Biret wrote the following in her book of memoirs:

"In order to understand Alfred Cortot and to get even a little closer to his musical priorities, we must listen to his recording of the first movement of Bach's 'Fifth Brandenburg Concerto'. The inspiration that makes a unique and great language of the whole cadence in this movement; the perfection of the play and of the composition is extraordinary. Alfred Brendel once said to me that Cortot's interpretation of the cadence (of the first movement) was probably about the best piano playing he has ever heard!. I share his opinion completely; when we hear this music we realize that music is based on breathing, that it is life and that it gives of life".

The works of Bach, particularly the Preludes and Fugues formed the backbone of her early studies in Paris. Prior to entering the conservatoire, Mlle Bonneville, the assistant of Nadia Boulanger, gave her these preludes and fugues regularly as assignments as her note book entries in her handwriting from 1951-1952 affirms; we note that she has assigned Idil preludes and fugues of Nos. III, V, XV, XVII, XXI, II, I as well as a Mozart concerto in A (K. 488) from the entries on a page there.

In the early 1960s Idil played with her teacher and mentor Nadia Boulanger Bach's *Concerto in C Minor for Two Pianos* at the Cercle Interallié, a very elegant Parisian club (Many years later, she played this same concerto with an 11 year old Turkish pianist, Mer-



Notebook cover and page with Bach WTC Prelude and Fugue assignments

tol Demirelli, at the opening of the Istanbul Festival at the St. Irene Church built in the 5th Century).

Then, Idil heard Sviatoslav Richter perform Bach in Paris which made a great impact on her. She describes this in her book:

"I don't remember dates very well because, in my mind, the past doesn't exist and only the present is important; however, it may have been in 1961-1962 or possibly earlier we were hearing about a phenomenal pianist whom no one in the West had yet heard. Of course, it was Richter. We heard hundreds of stories about him. Nadia Boulanger, who had met him and had heard him play, swore by him. Strange stories were being told about him. Once, in Romania, he was seen in a cemetery at the very time that he was supposed to be on the stage. It was said, too, that Emil Gilels at the end of a recital that he had played in Bulgaria, raised his hand to stop the applause of an enthusiastic audience, to say, 'Hold your applause until you hear the extraordinary pianist who will be here next week. His name is Sviatoslav Richter.' One day, we learned that this mythical pianist would be giving two recitals in Paris. I was on tour and had to miss his concerts. But, the second time he came to Paris, I was there and Nadia Boulanger took me to the recital he gave at the Palais de Chaillot. She had also invited Marc Chagall and his wife. Chagall was a kind man who said very little. He smiled a lot and his blue eyes under a shock of white hair made him look very child-like. Nadia Boulanger liked him a lot. She would say, joking, 'Chagall is a dear man but hardly an animated dinner guest!' Nevertheless, she invited the Chagalls for dinner quite often. Richter arrived on the stage that evening with a heavy step and started to play. For the first part of the concert, he played eight preludes and fugues of Bach. His playing knocked me out. A slow tempo, totally different from anything I had ever heard. I could not comprehend how Richter, who played in this slow tempo, could keep the tension and magnetize the audience who held its breath. Possibly all of the strange stories that I had heard about him made me react that way.

My husband, Şefik, had a similar reaction the first time that he heard Richter in New York in 1966. He was very excited that evening with the thought that he would finally see and hear the great Sviatoslav Richter who had become a legend for him through many years of listening to his recordings and hearing stories about him. He says that his chin started shaking violently from nervousness shortly before Richter came on stage at the Brooklyn Academy of Music. He had to push his chin up (and keep his mouth closed) with both hands to stop it from shaking and causing noisy chattering of his teeth throughout the first piece."

In 1991 when her mentor Wilhelm Kempff died his family asked Idil to give a recital in his memory at the Sans Souci Palace in Potsdam. At this concert in addition to Kempff's *Piano Sonata* and *Italian Suite* she played all his transcriptions from Bach Chorales and cantatas. The same year she recorded these on CD for the Marco Polo label. Later while recording the complete piano works of Brahms and Rachmaninov she recorded the Bach transcriptions of these composers.

The Bach pieces Idil Biret heard and learnt from the early age of four became the staple of her recital programs; *Chromatic Fantasia and Fugue*, *Italian Concerto*, *Partita No. 1*, *French Suite No. 5*, *English Suite No. 3*, the 48 Preludes and Fugues of the *Well-Tempered Clavier*, *Chaconne* transcription of Brahms for the left hand and the Chorales and Cantata transcriptions of Kempff. She also performed the *D Minor Piano Concerto* with many orchestras including the Lucerne Festival Orchestra, Württemberg Chamber Orchestra*, Bilkent Symphony Orchestra and many others. All of these have been recorded and are included in this box set.

Idil Biret and the Music of Mozart

In the foreword of his book on Idil Biret's memoirs published by *Buchet-Chastel* in France in 2006, Dominique Xardel says, "In 1945 Idil was four years old and living with her parents in Ankara. She could not read music yet, but she was playing Mozart or the preludes and fugues from the 'Well-Tempered Clavier' of Bach – music she had heard on the radio." As he says, together with the music of Bach the music of Mozart was part of Idil's life from the very early years. In



Idil with Mozart bust

* Recording included in this set

her archives there is a touching photo of little Idil looking at the bust of Mozart on her piano at her home in Ankara.

In 1949, the same year Idil was introduced to Wilhelm Backhaus in Paris she also met Wilhelm Kempff there and played for him. Kempff gave her a photo of himself with the inscription, “*To my young colleague with great admiration*” and declared that he hoped to give a concert with her some day. Some years later, on the 7th and 8th of February 1953, such a concert was presented at the Théâtre des Champs-Élysées: all 2400 seats were sold out. Idil and Maestro Kempff played the *Concerto for Two Pianos* by Mozart, with the Orchestra of the Society of Concerts of the Conservatoire (l’Orchêtre de la Société des Concerts du Conservatoire) under the direction of Joseph Keilberth. Even Nadia Boulanger, who had been opposed to such a public concert, was most enthusiastic and quite delighted with the result. Idil described this event in her book of memoirs:

“*Soon, in 1952, we found out that the concert would take place at the Théâtre des Champs-Élysées in Paris, on February 8, 1953, and the dress rehearsal for the public on February 7. My father had to tell Mlle Boulanger who, of course, was against it. At that time she had not heard Kempff play but the fact that he was a German (World War II had ended only seven years before) was immediately unpleasant for her. Mlle Boulanger was willing to admit that she appreciated the Germans for the depth of their ideas, that she admired their great artists. However, it was too early to forget about the tragedy that shook the world. Thus the preparations for the concert were surrounded by tension. I was trying to avoid any talk about the concert with Mlle Boulanger while working harder than ever. My parents, particularly my father who had studied in Berlin and had special feelings for that city, were not too happy with Mlle Boulanger’s hostile attitude. I believe there were some unpleasant scenes between her and my father. At last the 7th of February arrived. The Turkish ambassador, Monsieur Numan Menemencioğlu, a well-known diplomat, organized a tea at the embassy. Mlle Boulanger and M. Kempff were both invited. That morning Mlle Boulanger called my father to say she was not coming. This was highly irritating to my parents. They talked about it with Wilhelm Kempff who advised patience and said not to be unduly upset. That afternoon we were all in the reception area of the embassy when the door flew open suddenly*

and there stood Nadia Boulanger. Her hat and small veil were askew! Soon she and Kempff were having a conversation and Kempff pulled out a photo of his family – himself, his wife and six little blond heads, his children. From that moment on the attitude of Mlle Boulanger changed totally. Later on, she would say ‘Wilhelm Kempff is above all a family man, a patriarch. It’s wonderful that there are still real families.’ I watched, flabbergasted but delighted that things had turned out so well, and from that point onward all negative feelings disappeared. Later, Mlle Boulanger, after hearing Kempff play a number of times, would tell me how moved she was by his simplicity and his nobility and that he was a great artist. I was in a strange mood. I was aware of the importance of this concert. But, I also had a sense of childish recklessness. On the day of my concert I asked a friend to come with me to the wings of the stage of the Théâtre des Champs-Élysées. There we were playing hide-and-peek, minutes before I was to go on stage. Kempff appeared and for once he was irritated. He said, ‘Stop this nonsense, come here, we’re going on the stage.’ I can’t remember how I played that day but I always remember the fun I had playing hide-and-peek, a few minutes away from the adult world. Irene Kempff, a daughter, told me that her father and I had improvised a cadence to the third movement of the concerto that very day. So, it seems the game had continued on the stage.”



Concert Poster, 1953



Kempff and Biret practicing the Mozart Concerto in Paris, 1953



Idil, Kempff and Keilberth after the concert, 1953

In her book Idil Biret then describes her collaboration with Nadia Boulanger who conducted her Mozart performances:

“I had played four hands a number of times with Nadia Boulanger as well as the ‘Concerto in C Minor for Two Pianos’ by Bach at the Cercle Interallié, a very elegant Parisian club. Mlle Boulanger allowed me to give two concerts each year: the first at the Cercle Interallié and the second in the hall of the Jeu de Paume at the château in Fontainebleau. After I finished at the Conservatoire concerts were organized in Turkey where Mlle Boulanger had some pupils (Fenmen, Erkin, Kodalli). She conducted two concerts in Ankara and in Istanbul where I played three concertos on the same program: the Mozart ‘Concerto K. 491’, the ‘Symphonic Variations’ of Franck, and the ‘Concerto Op. 54’ of Schumann. I was 16 years old. A few years later, in Manchester, I played Mozart’s ‘Concerto K. 482’, and Hindemith’s ‘Music for Piano, Two Harps and Brass’, Op. 49 with the Hallé Orchestra under the direction of Mlle Boulanger. I have the best memory of that concert.”



With Nadia Boulanger in Manchester rehearsing for the Mozart performance, 1963

The concertos of Mozart became a staple of Idil Biret's concert programs. The following are in her repertory and were frequently performed: K. 271, K. 414, K. 415, K. 466, K. 467, K. 482, K. 488, K. 491, K. 503, K. 537, K. 595, *Concerto for 2 pianos* K. 365, *Concerto for 3 pianos* K. 242. Among the memorable performances were the following*:

K. 271	Württemberg Chamber Orchestra	Jörg Färber	Württemberg (1989)
K. 365	Orchestre des Concerts du Conservatoire	Wilhelm Kempff/ Joseph Keilberth	Paris (1953)
	RTF Orchestra	Jean Françaix / Nadia Boulanger	Paris (1954)
K. 415	London Mozart Players	Patrick Gallois	London (2014)
	Hallé Orchestra	Rafael Frühbeck de Burgos	Manchester (1970s)
K. 450	London Mozart Players	John Gibbons	London (2015)
K. 453	London Mozart Players	Patrick Gallois	London (2014)
K. 466	Sydney Symphony Orchestra	Louis Fremaux	Sydney (1980)
K. 467	Kammer Orchester London Philharmonic Orchestra	Hans von Benda Sir Adrian Boult	Berlin (1958) London (1960s)
K. 482	Hallé Orchestra	Nadia Boulanger	Manchester (1963)
K. 491	Presidential Symphony Orchestra Bilkent Symphony Orchestra State Symphony Orchestra	Nadia Boulanger Francesco Belli Toshi Shimada	Ankara (1958) Ankara (2011) Izmir (2013)
	London Mozart Players	John Gibbons	London (2015)
K. 595	Presidential Symphony Orchestra London Mozart Players	Aaron Copland Gürer Aykal	Ankara (1973) London (1982)

From the solo works of Mozart the following are in Idil Biret's repertory: Sonatas K. 231, 282, 283, 330, 331, 576, *Fantasia in D minor*, *Fantasia in C minor*. She has played the sonatas of Mozart infrequently at concerts, preferring to perform the concertos.

There is an interesting anecdote involving Mozart concertos. Idil Biret was to perform a concerto with the eminent Turkish conductor (an engineer by training) Dr. Pertev Apaydın

in Ankara with the Presidential Symphony Orchestra in 1980. It was winter and there was snow and ice everywhere. A day before the rehearsal Idil slipped and fell on a pavement covered with ice, hurting the palm of her right hand. The doctor said that the palm of her hand had not broken with the impact of the fall only because she was a pianist (had it been broken it would not easily heal). Afterwards, she had difficulty using the index finger of her right hand. So, instead of cancelling her appearance at the concert where she was to play the Schumann *Piano Concerto*, Idil played the second movements of two Mozart piano concertos, K. 467 and K. 488, using only her left hand and the four fingers of her right hand.



With Dr. Pertev Apaydın in front of the poster of a concert

* Recordings included in this set are in bold letters

Bonus CD

Recently, the live concert recording of Mozart's *Concerto for Two Pianos* with Jean Françaix, Idil Biret (second piano) with the RTF Orchestra conducted by Nadia Boulanger has been discovered on a music cassette in the Biret archives. This concerto was played at a concert in Paris on 23 November 1954 to celebrate the 50th anniversary of Mlle Boulanger's professional career. While the recording is of reasonably good quality the last movement is incomplete – the music stops at the beginning of the cadenza. Due to the value of this recording as a historic document, it is included on a Bonus CD 12 in this set together with a recording of the Bach *Chaconne* from a recital in Paris in 1993 and the *French Suite No. 5* which Biret played at a recital at the University of Maryland, USA in 1980.

Some reviews of Bach and Mozart performances from the press

“The music critics of the Paris press dedicated glowing articles last week to the 11 years old Turkish pianist Idil Biret. Ms. Idil Biret made a triumphal success in performing with the great master of the piano



A press announcement of the 1954 concert

Wilhelm Kempff Mozart's *Concerto for Two Pianos in E-flat* (K. 365) under the direction of Joseph Keilberth.”

LA REPUBLIQUE (France) 18 February 1953

“Miss Biret was soloist in an entrancing performance of Mozart's *E-flat Concerto No. 22*, K. 482 with the Hallé Orchestra conducted by Mlle Nadia Boulanger. The variety of her playing its finely-shaded gradations and brilliant but never mechanical figurations, revealed her as already a remarkable artist. Not for many hears has a Hallé (Manchester) audience heard such perfectly balanced Mozart playing...No words can describe the wondrous finale, with its mixture of gaiety and anguish. This was a performance in which every note counted for its full value.”

DAILY TELEGRAPH (UK) 1963

“The soloist, at the SSO concert in the Sydney Opera House performing K. 466 Mozart piano concerto (with Louis Fremaux), was Idil Biret, the Turkish pianist making her first Australian tour, and her playing was eminently musical, stylishly phrased, totally free of mannerisms or effects imposed from outside, firm yet emotionally to a work with a deep vein of sadness.”

Fred Blanks THE SYDNEY MORNING HERALD (Australia) 1980



“While it would be interesting to hear again Kempff’s own playing in Bach, Biret’s unusual compilation (of Bach transcription of Kempff) is unlikely to be outclassed in the near future.”

GRAMOPHONE (UK) 1992

“I left my heart and very probably my soul at Brighton College last Wednesday evening. It has been left in the hands of a true mistress of the piano, Turkish musician Idil Biret. Tiny and with auburn hair, Ms. Biret probably has the smallest hands in the business, yet she plays up a storm. Her recital took in Bach’s *Jesu Joy of Man’s Desiring*, Schubert’s *Ave Maria* and *der Lindenbaum*, Wagner’s *Tannhauser Overture* as transcribed by Liszt and Liszt’s *Sonata in B minor*. This was a mesmerizing performance from someone who does not so much play the music as live within it. The concentration is total, the fingers become almost a blur, and yet she sits there barely moving her body as she plays. Ms. Biret verges on genius and I am impatient to hear more from her.”

Mike Howard EVENING ARGUS (UK) 2001

“Ms. Biret’s recital, part of the International Keyboard Institute and Festival at the Mannes College of Music, demanded a formidable technique and considerable endurance, both of which she has... The Bach-Brahms (Chaconne) had moments when a listener wanted greater nuance and a more shapely line. But there was something to be said for Ms. Biret’s big sound and grand gestures: the majestic qualities of the solo violin work were, if anything, magnified in her account of the keyboard version.”

Alan Kozinn NEW YORK TIMES July 25, 2003

“The musical evening started with Brahms’ piano transcription of Bach’s famous Chaconne for the left hand. Following this was Wilhelm Kempff’s transcription of Bach’s Siciliano, Idil Biret thus paying tribute to her renowned mentor... all breathtakingly performed. The enthusiastic audience gave Idil Biret a standing ovation and enjoyed three encores.”

WESTFÄLISCHE NACHRICHTEN (Germany) 2004

“My first encounter with Biret’s playing, when I had occasion a few years ago to review her recording of the complete piano music of Brahms in a 12-CD Naxos set, left me an enthusiastic admirer of a remarkable musician... The set included a stunning performance of the composer’s left-hand arrangement of the *Chaconne* from Bach’s *D minor Violin Part*

tita, and it was with this work that her Seattle program began. She played it, once again, stunningly. The hall’s American Steinway was perhaps a shade too voluminous in tone for the venue, yet Biret showed all her customary ability to deliver incisive sound and clearly delineated textures without ever descending into harshness.”

Bernard Jacobson MUSIC WEB INTERNATIONAL 2005

“With so many recordings of Mozart’s sonatas in the catalogue, it is still good to hear such unaffected performances that faithfully reflect the printed score’s intent. It is Mozart seen through the modern keyboard, and is not without a free flowing approach to the lyrical lines in which the Eleventh abounds. There is also a nice feel of spontaneity in the outer movements of this ‘live’ performance, Biret musing on the beauty of the central Minuet before embarking on the familiar finale that sparkles but is never hurried. The Fourteenth is equally persuasive, the level of rubato we normally hear in the outer movements here used most judiciously, the decorations to the melodic line added as gentle filigree. She does use a wide dynamic range that points to the advent of the Beethoven era, and which has become common among highly regarded recordings. She does, at times, use a more outgoing approach to the *C minor Fantasia*, a companion piece to the Fourteenth sonata in the same key, her playing both crisp and elegant. Lovely disc for Biret’s many admirers.”

David’s Review Corner (UK) 2013

“The *Idil Biret Concerto Edition* turns to Mozart for its sixth volume, showcasing both the composer and the considerable skill that Biret, although usually considered a specialist more in Romantic music than in the Classical era, brings to the performance of Mozart’s music. Unlike a large number of the many releases from IBA, the *Concerto Edition* CDs offer recent readings – in this case, recorded in December 2014... (with) bright, limpid readings and light pianistic touch she brings to the music, or the apparently effortless way in which she weaves her piano solos into and about the London Mozart Players under Patrick Gallois’ direction. Interestingly, the text on the back of the CD contains reviews of Biret’s Mozart performances dating to early 1953 (when she was 11 years old), 1963 and 1980; they show that she has indeed had a career-long devotion to and excellence in Mozart’s music. Certain-

ly she handles the Piano Concertos Nos. 13 and 17 with firm understanding, both intellectual and technical, and with a wonderful sense of the music's ebb and flow, its structure and its emotional evocations. Neither of these bright major-key concertos (in C and G, respectively) is among Mozart's most profound: both have central movements marked *Andante*, for one thing, although Biret takes the one in No. 17 rather more slowly than that. But if there are more than a few hints of the *gallant* style here, there are also significant ways in which the works call on resources both pianistic and emotional; and Biret, who among other things is a very cerebral and thoughtful performer, has certainly delved into the music deeply and come up with performances offering a fine sense of flow, plenty of bounce where that is appropriate, and periods of thoughtfulness within individual movements (even though no entire movement in either concerto is especially inward-looking). These are the performances of a pianist comfortable in her knowledge of the music, sure in her technique, and certain in a lifetime's study of a composer who repays dedication by inviting performers and listeners alike to find new things to explore each time his music is heard. The CD is a fine addition to a series showcasing the ways in which a mature Biret both reflects and expands upon the Biret who, when younger, amazed so many who heard her with her fine technique and the depth of her musical understanding.”

INFODAD (USA) 2015

“Idil Biret is a pretty dependable player—always moderate, never eccentric, never very fast or very slow. Her Mozart (Concertos K. 415 and K. 453) is relaxed and peaceful. . . . So we have two pleasant and reasonable performances by the pianist. The orchestra sounds more substantial than the Cannes one did for Badura-Skoda, and although vibrato is somewhat minimal the strings never sound anemic or tinny. They make a substantial sound, though they are not a full-sized orchestra.”

Donald R Vroon AMERICAN RECORD GUIDE (USA) 2016

“The Bach disc in the *Solo Edition* . . . shows Biret's elegantly stylish way with Bach, and demonstrates for the umpteenth time that this pianist has the intellectual as well as technical heft to make Bach's solo music effective. But no pianist, Biret included, can ever escape the reality that Bach did not write for the piano, and there is no really good solution to playing him on this instrument. Making the piano sound serene and spare only calls attention to the

fact that it is not a harpsichord or clavichord. Allowing it to flourish with the sound of which it is capable produces performances that are out of keeping with the scale and intent of the music. Biret, not surprisingly, stakes out a middle ground. She does not overwhelm listeners with grand Romantic-era gestures and constant *rubato*, nor does she hold back the piano's sound to such a degree that it becomes constricted and constrained. Instead, Biret delves into both the formal elegance and the emotional content of Bach's music, allowing it to flow naturally while effectively showcasing the rhythmic differences among the dance forms in the *Partita No. 1*, *French Suite No. 5*, and *English Suite No. 3*. Biret's formal skill comes through most clearly in the *Chromatic Fantasia and Fugue in D minor*; *BWV 903*, where her pacing and handling of the fugal voices are well-balanced and as contrapuntally convincing as they can be on an instrument not constructed for counterpoint. Not even Biret can make Bach sound totally appropriate on the piano, but what she can do – and what she does do – is to make his music appealing in a different way from that of the instruments for which he intended it.”

INFODAD (USA) 2016

JOHANN SEBASTIAN BACH (1685-1750)

Johann Sebastian Bach was a member of a family that had for generations been occupied in music. His sons were to continue the tradition, providing the foundation of a new style of music that prevailed in the later part of the eighteenth century. Johann Sebastian Bach himself represented the end of an age, the culmination of the Baroque in a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery.

Born in Eisenach in 1685, Bach was educated largely by his eldest brother, after the early death of his parents. At the age of eighteen he embarked on his career as a musician, serving first as a court musician at Weimar, before appointment as organist at Arnstadt. Four years later he moved to Mühlhausen as organist and the following year became organist and chamber musician to Duke Wilhelm Ernst of Weimar. Securing his release with difficulty, in 1717 he was appointed Kapellmeister to Prince Leopold of Anhalt-Cöthen and remained at Cöthen until 1723, when he moved to Leipzig as Cantor at the School of St Thomas,

with responsibility for the music of the five principal city churches. Bach was to remain at Leipzig until his death in 1750.

As a craftsman, obliged to fulfil the terms of his employment, Bach provided music suited to his various appointments. It was natural that his earlier work as an organist and something of an expert on the construction of organs should result in music for that instrument. At Cöthen, where the Pietist leanings of the court made church music unnecessary, he provided a quantity of instrumental music for the court orchestra and its players. In Leipzig he began by composing a series of cantatas for the church year, later turning his attention to instrumental music for the Collegium musicum of the University, and to the collection and ordering of his own compositions. Throughout his life he continued to write music for the harpsichord or clavichord, some of which served a pedagogical purpose in his own family or with other pupils.

Solo keyboard music

Bach published during his lifetime four volumes of keyboard pieces under the title *Clavierübung*, apparently a tribute to his predecessor as Cantor in Leipzig, Johann Kuhnau, whose sets of *Clavierübungen* had appeared in 1689 and 1692, each containing seven suites, the second with an additional sonata. Bach's *Clavierübung* began with a set of six *Partitas*, published between 1726 and 1731. The choice of the word *Partita* for the suites of the first volume of the *Clavierübung* similarly echoes Kuhnau. The first of the set, *Partita No. 1 in B flat major, BWV 825*, starts with a *Praeludium*, followed by French dances, an *Allemande*, an Italian *Corrente*, an ornamented *Sarabande*, a pair of *Menuets* and an Italian *Giga*.

The *Chromatic Fantasia and Fugue in D minor, BWV 903*, was apparently written during Bach's time at Cöthen, probably about 1720, and revised in Leipzig about 1730. The *Fantasia*, which exists in two earlier versions, opens in the expected quasi-improvisatory style, leading to a series of arpeggiated chords and a section of recitative, before the original figuration is resumed. The *Fugue* offers an extended subject, answered in the alto and then in the lowest of the three voices, the whole developed and leading to a final grandiose entry of the subject over a dominant pedal.

The six *English Suites* have nothing particularly English about them, except their title. They were written perhaps in Weimar in about 1715 or possibly during Bach's period at Cöthen. It was later claimed by Bach's sons that the suites were written for an Englishman of some importance, but the only evidence for this is derived from a note made on his copy of the work by Johann Christian Bach, the London Bach, *pour les Anglois*. The *English Suite No. 3 in G minor* opens with a large scale *Prélude*, followed by an *Allemande* and *Courante*. The following *Sarabande* has a variation, while the first *Gavotte* returns to frame the second *Gavotte* or *Musette*, a dance movement derived from the French bagpipe with its single drone. The lively final *Gigue* offers a subject imitated by a second voice, an order reversed in the second part of the dance.

In 1720 Bach's first wife, Maria Barbara, had died, at a time when her husband was away from Cöthen, visiting Carlsbad with his patron Prince Leopold. During the thirteen years of their marriage she had born him seven children, of whom four had survived. The following year Bach took a second wife, Anna Magdalena, daughter of a court trumpeter at Weissenfels, who had had musical training from her father and from her uncle, an organist. She was able to benefit further with the guidance of her new husband, who provided her with music for her performance. It was for her that Bach brought together a set of five *French Suites*, later augmented to six and forming part of the *Clavierbüchlein* for Anna Magdalena. The *French Suite No. 5 in G major* starts with an *Allemande* followed by an Italian *Corrente* under the title *Courante*. The slow *Sarabande* leads to a *Gavotte* and a *Bourrée*, with a *Loure*, a baroque form of slow gigue. The rapid final *Gigue* follows convention in allowing a lower second voice to enter in imitation of the upper voice, a procedure reversed in the second section of the work.

Bach's *Italian Concerto* was published in 1735 in the second volume of the *Clavierübungen*, with the original title *Concerto nach Italienischen Gusto* (Concerto after the Italian Taste), forming a contrast to the *Ouverture nach Französischer Art* (Concerto after the French Manner) that follows. The *Italian Concerto* reflects the style of the Venetian solo concertos by Vivaldi. It is in three movements and brings dynamic contrasts between solo and *ripieno* passages, originally designed for a two-manual harpsichord. The piano can, of course, more easily offer these contrasts.

The Well-Tempered Clavier

The collections of *Preludes and Fugues* in all keys, major and minor, known as *The Well-Tempered Clavier* or, from their number, as *The Forty-Eight*, explore the possibilities inherent in every possible key. Experiments in keyboard tuning in the later seventeenth century had resulted in differing systems that, nevertheless, made the use of remoter keys feasible. Earlier composers such as Pachelbel and closer contemporaries including Pepusch and Mattheson had already made use of some form of equal temperament tuning in collections of pieces in varying numbers of keys. While the precise nature of the tuning system used by Bach may not be clear, his well-tempered tuning at least made all keys possible, although in the system of equal temperament employed, some keys were probably more equal than others, an effect lost in modern democratic piano tuning, where all intervals on the keyboard are equal, if mathematically inaccurate.

Book I - 24 Preludes and Fugues, BWV 846-869

While the second book of *Preludes and Fugues* was put together in Leipzig, for the most part during the years from 1738 to 1742, the first collection was made towards the end of Bach's time at Cöthen and is dated 1722, including earlier works in a compilation that eventually took on the purpose declared in its extended title as a collection of Preludes and Fugues in all the tones and semitones, for the use and practice of young musicians who want to learn, as well as those who are already skilled in this study. This circulated in various copies and was revised by Bach at various times, finally, it would seem, in 1740, when he was already concerned with the second set of 24. The first book includes some preludes from the *Clavierbüchlein* for Bach's eldest son, Wilhelm Friedemann Bach, born to his first wife in 1710. While the Preludes vary in form and mood, the Fugues are bound by stricter rules of counterpoint, in which a subject is announced, to be answered in imitation by a second, third and fourth voice. The answer may be accompanied by a countersubject, a secondary theme that fits with the subject, but has its own characteristics. Intervening episodes appear between further entries of the subject in other keys from any of the voices or parts. Other devices used include *stretto*, the overlapping entry of voices with the subject. Further

complementary subjects may appear, again entering in imitation by one voice of the other, and may be combined with the original subject. The subject itself may appear in inversion, upside down, or in augmentation, with longer notes, or diminution, with shorter and quicker note-values. True art is to conceal art, and this Bach, as always, achieves in music that is never merely subservient to technical requirements. The *Preludes and Fugues* were written for unspecified keyboard instruments, with some suggesting the gentler tones of the clavichord, others the louder harpsichord and some even the sustained notes of the organ.

The opening *Prelude in C major* is among the best known of all, chiefly, it must be said, because of later arrangements, notably that by Charles Gounod, who added a melody, calling the work in this new form *Méditation*, to which another added the words of the *Ave Maria*. It is followed by a four-voice fugue in which the subject is announced first in the alto, answered in the soprano, followed by tenor and bass. The *Prelude in C minor* is characterized by busy semiquaver motion leading to a final cadenza. The three-voice fugue has voices entering in the order alto, soprano, bass.

The *Prelude in C-sharp major* has an alternation of figuration between the upper and lower register, with material derived from the simplest origins and leading to a final section of syncopation, as the right hand plays off-beat notes to the steady rhythm of the left. There is a three-voice fugue, its subject stated in the soprano, answered in the alto, followed by the bass and worked out at some length. The *Prelude in C-sharp minor*, in 6/4 metre, allows the left hand to echo the right in its opening bars. It leads to an *alla breve* fugue, its solemn four-note subject stated first in the bass, answered by the other voices in ascending order. Here the full lower range of the keyboard is explored and the device of pedal-point, moving parts over a note sustained in one part, finds its place as the fugue comes to a close.

The *Prelude in D major* is in the style of a toccata, its continuous right-hand semiquaver movement culminating in a brief and more rapid cadenza and impressive final chords. The four-voice fugue has a subject of varied rhythm, announced by the bass and answered by other voices in ascending order. There follows a *Prelude in D minor* of continuing semiquaver triplet rhythm in the right hand and a three-voice fugue, with the subject answered by voices in descending order.



From a series of drawings made by Lazar Berman during the Franz Liszt piano competition in Weimar in 2000 which he later gave to his jury colleague Idil Biret. With the words *Nach dem Wettbewerb* (After the Competition) and the picture of Johann Sebastian Bach with the two books (Iv, IIv) of *The Well-Tempered Clavier* hanging from strings in his hands, the great Russian pianist Lazar Berman is advising the young pianists to go back to the basics when the competition ends and work on the preludes and fugues of Bach.

The *Prelude in E-flat major* starts with a toccata introduction, followed by the imitative counterpoint of a double fugue, a short subject first stated in the tenor, answered at once by the bass, and then by alto and soprano in order. The second fugal subject, which appears over a version of the first, is in shorter notes. This elaborate and extended Prelude is succeeded by a three-voice fugue, with the soprano subject answered by voices in descending order. The recitative style of the *Prelude in E-flat minor*, with its key signature of six flats, leads to a three-voice fugue in the key of D sharp minor, with six sharps, an enharmonic change that makes no practical difference in the choice of notes to be struck by the player. The middle voice announces the subject, answered above, before entering below, in a movement that includes inversions of the subject and its augmentation, when it later appears at half speed.

Triple rhythms mark the 12/8 *Prelude in E major*; while its three-voice fugue, with a subject announced by the middle voice, to be answered above and then below, is marked by the idiosyncratic break in the rhythm of the subject itself, to be repeated at each re-appearance. The *Prelude in E minor* leads to a rapid final passage, with right and left hand often in parallel motion. There follows a two-voice fugue, an example of what can be achieved in a simpler fugal texture, with a subject of chromatic propensity.

The eleventh of the set has a *Prelude in F major* in 12/8 metre in a general toccata style of rapid notes and continuing rhythm. The three-voice fugue, its subject again stated in a middle voice, to be answered above and then below, has a particularly clear texture. The *Prelude in F minor* forms a stately introduction to a four-voice fugue, its chromatic subject appearing first in the tenor, followed by alto, bass and, eventually, soprano, with an elaboration of countersubjects in contrapuntal intricacy.

Prelude No. 13 in F-sharp major is particularly attractive in its melodic treatment, whatever reluctance a student may have to confront a key with six sharps. The key brings more complexity in the three-voice fugue, the subject answered here by voices in descending order, since fugues inevitably bring modulations, as the subject returns in different keys. The *Prelude in F-sharp minor* brings the player some relief, with a generally two-voice texture in which one part imitates the other in the manner of a two-part invention. The four-

voice fugue, in 6/4, has a relatively extended subject, announced first by the tenor, followed by alto, bass and, finally, soprano.

A degree of relative simplicity comes with the *Prelude in G major*, a movement in two-voice texture, with a three-voice fugue, its subject answered by voices in descending order. The *Prelude in G minor* opens with a prolonged right-hand trill, as the movement moves forward, leading to a cadenza-like ending. There is a four-voice fugue, with the subject appearing in the alto, soprano, bass and tenor, in that order.

Prelude No. 17 in A-flat major makes much of its opening figure, answered by the left hand and the subject of continued dialogue. There is a four-voice fugue, with voices entering now in the order tenor, bass, soprano, alto, with a characteristic countersubject. This is followed by a *Prelude in G-sharp minor*, making use of the keyboard identity of G-sharp and A-flat. The three-voice texture of the prelude is followed by a four-voice fugue, with a subject entering in the order tenor, alto, soprano and bass.

The *Prelude in A major* is marked by the re-appearance of its opening figure in the manner of a fugue, with two other subjects added and treated accordingly. It leads to a three-voice fugue in 9/8 metre, with voices entering in descending order. A pleasing *Prelude in A minor* is coupled with a four-voice fugue with an extended subject. This appears first in the alto, followed by soprano, bass and tenor and brings a movement of some length, finding a place for the sustained notes required by the device of pedal-point and seeming to call for the use of a pedal harpsichord or organ with pedal-board to enable the player to hold a lower note, while the fingers of a hand of normal size are occupied elsewhere on the keyboard.

The *Prelude in B-flat major* allows the right hand to offer a delicate accompaniment to the left and includes cadenza-like passages. It leads to a three-voice fugue with a long subject treated by voices in descending order, on its first appearance. *Prelude No. 22 in B-flat minor* is characteristically Baroque in its form and texture, a true prelude to an *alla breve* fugue with five voices entering in descending order and suggesting the sustained notes of the organ.

The *Prelude in B major* offers a three-part texture and is paired with a four-voice fugue, with voices entering in the order tenor, alto, soprano, bass, bringing a subject marked by a trill on its penultimate note, although the limitations of the human hand prevent its re-appearance with every statement of the subject. The book ends with the *Prelude and Fugue in B minor*, the prelude making use of initial fugal counterpoint over a moving bass. The last fugue, marked *Largo* and with four voices, which enter in the order alto, tenor, bass, soprano, has an extended chromatic theme that uses all twelve notes of the chromatic scale. This provides a solid conclusion to the first volume of a most remarkable collection, the keyboard-player's Old Testament to the new world offered by Beethoven in an increasingly contrapuntal mood in his 32 sonatas, to which more recent composers have provided a startling Apocalypse.

Book II - 24 Preludes and Fugues, BWV 870-893

The second book of *Preludes and Fugues* in all twenty-four keys, twelve major and twelve minor, was assembled for publication in 1742, drawing to some extent on compositions from Bach's period at Cöthen and, more largely, from the work of recent years. While the *Preludes* vary in mood and form, the *Fugues* are bound by stricter rules of counterpoint, in which a subject is announced, to be answered in imitation by a second, third and fourth voice. The answer may be accompanied by a counter-subject, a secondary theme that fits with the subject, but, has its own characteristics. Intervening episodes appear between further entries of the subject in other keys from any of the voices or parts. Other devices include the use of *stretto*, the overlapping entry of voices with the subject. Further complementary subjects may appear, again entering in imitation by one voice of the other, and may be combined with the original subject. The subject itself may appear in inversion, upside down, or in augmentation, with longer notes, or diminution, with shorter and quicker note-values. True art is to conceal art, and this Bach, as always, achieves in music that is never subservient to technical requirements. The *Preludes and Fugues* were written for unspecified keyboard instrument, with some suggesting rather the gentle tones of the clavichord, others the louder harpsichord and some even the sustained notes of the organ.

The *Prelude in C major* opens over a sustained tonic pedal to impressive effect. The three-voice fugue has its opening subject in the alto voice, answered in the soprano, followed by a bass entry. It is followed by a more rapid *C minor Prelude* and a four-voice fugue, with entries in the order alto, soprano, tenor and bass. The overlapping final entries in the contrapuntal device of *stretto* lead to a solemn conclusion. Moving up a semitone to *C-sharp major*, the *Third Prelude* is gently lyrical, leading to its own quicker miniature fugue, before the three-voice fugue proper, its entries, bass, soprano and alto overlapping in *stretto*, with the third entry inverted. The *C-sharp minor Prelude*, with its three voices interweaving, is capped by a gigue like fugue, its entries in the order bass, soprano and alto, with a slower subject appearing in the middle of the fugue and serving as a counter-subject. The *Prelude in D major* is marked by asymmetry in rhythm. The four-voice fugue has subject entries in the order tenor, alto, soprano and bass, the third and fourth entries overlapping in *stretto*. The following *D minor Prelude* is a brilliant two-voice composition. Its three-voice fugue, with entries alto, soprano and bass, offers contrasting rhythms.

The use of the *appoggiatura* adds to the lyrical nature of the *Prelude in E-flat major*, coupled with an *alla breve* fugue in four voices, entering in ascending order. The enharmonic *D-sharp minor*, with six sharps, is used for the next prelude and fugue, the first in two-voice texture in the manner of a two-part invention, leading to a four-voice fugue, with voices entering in the order alto, tenor, bass and soprano and a counter-subject of initial importance accompanying the second entry. The subtly sustained notes of the opening of the *E major Prelude* provide a clear harmonic pattern. The *alla breve* four-voice fugue, with entries in ascending order, makes considerable use of *stretto*. The *E minor Prelude* is a two-part invention. Its three-voice fugue, with entries in descending order, has a subject of contrasted rhythms and ends in imposing style. The *F major Prelude* is of some complexity, as voice is added to voice in a five-part texture. To this the three-voice fugue, with entries in descending order, provides a lighter contrast. There is an almost rhetorical air about the *F minor Prelude*, coupled with a lively three-voice fugue, with voices entering in descending order. *Prelude No. 13 in F-sharp major* opens with an upper voice melody, using rhythmic figures that re-appear throughout the movement. The dance-like three-voice fugue, with

entries in the order alto, soprano, bass, brings an important counter-subject accompanying the second and third entries.

Prelude No. 14 in F-sharp minor is a solemn piece with an upper part melody of rhythmic variety. The three-voice fugue, with entries in the order tenor, soprano and bass, has further subject material in two other places, as the fugue develops, these three subjects later combined. The *Prelude in G major* is of simpler texture, with a slighter three-voice *fuguetta* in which voices enter in descending order with the arpeggios of the subject. This is followed by a *G minor Prelude*, marked *Largo* by the composer and using the dotted rhythms of the opening of a French overture, followed by a majestic four-voice fugue, with voices entering in the order tenor, alto, soprano, bass, and a strongly characterized counter-subject, the whole leading to an imposing climax. The *A-flat major Prelude* allows emphasis on the tonic chord and the subdominant in its opening bars, using figuration that has a later part to play in the texture. The four fugal voices enter in the order alto, soprano, tenor and bass, its counter-subject a series of descending chromatic notes. The following prelude uses the enharmonic key of *G-sharp minor* and includes, unusually, contrasting dynamic markings, suggesting something of the dramatic rhetoric of the new age. The companion three-voice fugue has its entries in descending order. There is a later chromatically descending subject, introduced in all three voices and later combined with the original subject.

The *Prelude in A major* is a gentle three-voice piece in which the 12/8 metre suggests a pastoral mood. The three-voice fugue, with entries in ascending order, contrasts the rhythm of the subject with an accompanying dotted rhythm. The *A minor Prelude* is chromatic in its lyrical two-voice texture and is paired with a three-voice fugue with entries in ascending order with a short and wide-spaced subject broken by rests. The rapider notes of the counter-subject assume importance, as the fugue proceeds. The following *B-flat major Prelude* starts with a three-voice texture that is at times abandoned, particularly with the crossing of parts and hands that is a feature of the writing. The alto announces the subject of the three-voice fugue, followed by soprano and bass. The subject itself is in quavers with a suggestion of appoggiaturas in its second half. Two other thematic elements appear, based in both cases on the ascending scale and these combine with the subject at their first appearance and in the

conclusion of the fugue. The *B-flat minor Prelude* starts with a melody in the middle part of a three-voice texture, aided by the entry of the third, upper part. The alto states the extended fugal subject, answered by soprano, followed by bass and then tenor in a four-voice texture. The later entries are accompanied by a strongly characterized ascending chromatic counter-subject. The subject lends itself to the use of overlapping entries in *stretto*, either closely juxtaposed or more widely spaced apart. The *B Major Prelude*, in a form that suggests a toccata, is coupled with a four-voice fugue, in which the voices enter in ascending order. There is a counter-subject of marked contrast, accompanying each entry. The book ends with a *B minor Prelude and Fugue*. The first of these, in two-voice texture, has the structure of a two-part invention, the lower part providing an imitation of the upper in a repetition of the subject at the octave, with later entries in related keys. The alto is entrusted with the first statement of the fugal subject, followed by soprano and then bass. The counter-subject includes a passing imitation of the subject itself, which appears in *stretto*. A second subject is introduced by the bass in accompaniment to the second entry of the subject, and is thereafter used as an accompaniment to the subject. The *B minor Fugue* brings to an end a remarkable work that set, for all time, an example of contrapuntal keyboard writing, in all its possible variety, in which technical devices are deployed with absolute mastery.



İdil Biret, at age seven, playing the *D minor Piano Concerto* of Bach at the Ankara Radio Hall in 1948

Piano Concerto, BWV 1052

The *Clavier Concerto in D minor, BWV 1052*, is believed to be based on an earlier violin concerto, a supposition supported by some of the figuration. Music from the concerto appeared in 1728 as the introductory sinfonia to *Cantata No.188, Ich habe meine Zuversicht*, and the first two movements, the second with an added choral part, were used about the same time for the Easter *Cantata No.146, Wir müssen durch viel Trübsal*. The concerto boasts an energetic first movement, a heart-felt G minor aria, over a repeated bass pattern in the slow movement and a virtuoso final *Allegro*.

Piano Concerto, BWV 1056

The *Clavier Concerto in F minor, BWV 1056*, has outer movements that are thought once to have formed part of an *Oboe Concerto*. The vigorous figuration of the first movement gives way to a slow movement aria that itself leads without a break to a final movement, in which much use is made of an echoed figure, in alternations of loud and soft.

Piano transcriptions (by Liszt, Brahms, Rachmaninov, Kempff)

Bach / Liszt

Bach's *Fantasia and Fugue in G minor, BWV 542*, couples two works that may originally have had a separate existence. They have been variously dated, either from Bach's period of employment in Weimar as court organist or from the following years at the court of Prince Leopold of Anhalt-Cöthen, which he left in 1723, to spend the rest of his life as Thomascantor in Leipzig. Liszt's transcription of the *Fantasia*, of which there is an alternative version, and of the *Fugue* were made in 1868. The textures of the *Fantasia* are particularly elaborated and the transcription was dedicated to the Stuttgart musician Sigmund Lebert (né Samuel Levi) and was included in the influential *Grosse theoretisch-praktische Klavierschule* compiled by Lebert and his colleague Ludwig Stark.

Bach / Brahms

The five *Studies* open with an elaborated version of Chopin's *Study Opus 25 No.2* in F minor, now in rapid right-hand thirds and sixths. The second provides a busy left-hand

accompaniment to the final *Rondo* from Weber's first *Piano Sonata in C major*, Opus 24. The next two studies suggest different possibilities for the *Presto* from the *G minor Sonata for unaccompanied violin*, BWV 1001, the first with the original melody at first in the right hand, the second placing the opening section melody in the left, the process in each case being reversed in the second section of the movement. The studies end with a version of the famous *D minor Chaconne* from the *Partita for unaccompanied violin* arranged for the left hand only. The studies based on Bach were published in 1879.

Bach / Rachmaninov

Rachmaninov's works for solo piano had been written principally in the years before the Revolution, with only the later addition of his *Variations on a Theme of Corelli*, in fact the well-known *La Folia* theme, in 1931, when he revised the second of his two piano sonatas. Transcriptions, however, were another matter, and formed an attractive and popular element in his recitals. His arrangements for piano of three movements from Johann Sebastian Bach's *Partita in E major for unaccompanied violin* were made in 1933. The transcription of the *Prelude*, into which interesting new elements are introduced, was heard in London in April 1933 and the three movements, with the *Gavotte* and final *Gigue* were first performed together in November in America. The following year brought a concert tour there in which he was able to give the first performance of his new *Rhapsody on a Theme of Paganini*.

Bach / Kempff

Wilhelm Kempff's activity as an organist and as a composer is less well known. The foundation of his many-sided musical activity lay in his early years in Potsdam. Even before his first recital as a pianist in the autumn of 1907 in the Barberini Palace he made his debut as an organist in the Church of St. Nicholas. He accompanied the choir in a concert of the Church Music Society and played the *B minor Prelude* from the second part of Bach's *Well-Tempered Clavier* and was soon employed as assistant organist, carrying out his duties independently. He acquired a large practical repertoire of organ music, learned from his father and his grandfather, Cantor Friedrich Kempff. Later he declared that the art of organ-playing, like that of preaching, could be learned with difficulty, but was rather to be

passed on from father to son. Organ-playing was for him a living sermon in music. At the age of nine Kempff was awarded two scholarships at the Royal School of Music in Berlin, for the study of the piano with the Royal Court Pianist Heinrich Barth and of composition with Robert Kahn, a follower of Brahms and member of the conservative Berlin academic circle. In addition he attended school in Potsdam, sang in the choir of the Church of St. Nicholas and played the organ. He saw no contradiction between playing the organ and playing the piano, like his much admired Ferruccio Busoni. His strict piano teacher warned him, however, that the organ would hinder his progress on the piano, advice that he perforce ignored. In 1914 he completed his studies at the Viktoria Gymnasium and in 1916 completed his composition and piano examinations with distinction, winning the Mendelssohn Prize twice over. Thereafter he gave concerts as both pianist and organist. In Sweden in 1918 he appeared primarily as an organist. His piano arrangements of Bach's organ Chorale Preludes should be seen in the light of this close connection with the two instruments, as well as the free transcriptions of music of the eighteenth century that he published from 1931 in the series *Music of the Baroque and Rococo*, following the model of d'Albert and Busoni.

WOLFGANG AMADEUS MOZART (1756-1791)

Fantasia K. 475 and Piano Sonatas K. 331, K. 457

It is not only in its choice of key that Mozart's *Fantasia in C minor*, K 475, recalls his great *Piano Concerto in C minor*. It was entered in his catalogue of compositions on 20 May 1785. Its publication by Artaria on 5 December of the same year announces a *Fantaisie et Sonata pour le Fortepiano* and is dedicated to Madame Therese de Trattner, the wife of Mozart's then landlord in Vienna. The *Fantasia*, at least, seems to have formed part of the composer's programme at his concert in Leipzig on 12 May 1789, an event that brought acclaim but little material profit. It would seem that Mozart intended the coupling of the *Fantasia* with the *Sonata in C minor*, K 457, which he entered in his catalogue on 14 October 1784, as is apparent from the musical connection between the two pieces.

The *Fantasia*, suggesting something of Mozart's keyboard improvisations, starts with a dramatic *Adagio*, leading through various shifts of key to an *Allegro*, a B-flat *Andantino*

and a conclusion that returns to the key and material of the opening. The following sonata opens with the ascending notes of the C minor triad, the thematic material worked out in tripartite sonata-form. The E-flat major second movement, marked *Adagio*, has a principal theme that lends itself to operatic elaboration. The final *Allegro assai* remains in C minor, avoiding the conventional conclusion in the tonic major key. It explores the lower range of the keyboard and the possibilities of dynamic contrast, while introducing pauses that increase the inherent drama of the movement. The principal theme of the rondo is used to frame contrasting episodes.

The *Sonata in A major, K 331*, belongs to a brighter world and is among the best known of Mozart's keyboard sonatas. Its first theme has even found its way into orchestral repertoire in Max Reger's monumental *Variations and Fugue on a Theme of Mozart*, while the final *Alla Turca* has enticed many a novice and was even used by Mozart's friend Stephen Storace in his pasticcio opera *The Siege of Belgrade*, staged in London in 1791. The sonata was written either in Vienna or in Salzburg in 1783 and published by Artaria the following year. The first movement starts with a gently lilting theme, followed by six variations, the third in A minor, the fourth with hand-crossing, the fifth an *Adagio* and the sixth an *Allegro*. The second movement is a *Minuet*, with a D major *Trio*, and the third the famous *Rondo alla Turca*, a form of popular exoticism that bears little relation to the kind of music once familiar in Vienna from Janissary bands.

The Piano Concertos K. 271, K. 365, K. 415, K. 450, K. 453, K. 466, K. 491

Concerto K. 271

The so-called *Jeunehomme Concerto* was written in Salzburg in January 1777 for the French virtuosa, Mademoiselle Jeunehomme, whose name appears in various misspellings in the Mozart family correspondence. She had visited Salzburg at the end of 1776, the occasion for the composition of the concerto, and Mozart was to renew the acquaintance in Paris in the following year. He made use of the concerto, a particularly brilliant work, himself, and played it in Munich and Paris and probably at his first public concert in Vienna in 1781. Three sets of cadenzas survive for the third movement and two for the first and second, the later ones written for Vienna.

There is a change in opening procedure in the *E-flat Concerto*, with the soloist entering briefly in the second bar, instead of waiting until the end of the orchestral exposition. The appearance is a brief one, followed by a gentler theme from the orchestra, which, as usual, consists of strings with pairs of oboes and horns. The opening figure is heard again, after which the soloist enters with part of a new theme, before going on to develop the first subject that we have heard and offer its own version of the second theme. Elements of themes already heard form the substance of the central development, which is duly followed by a modified recapitulation, including a cadenza by the composer.

The second movement of the concerto, in C minor, reminds us of the essentially operatic vocal style of much of Mozart's music. Here, in the first theme, there are obvious affinities to operatic recitative, here tragic in cast, with all the deep melancholy that the choice of key implies. The mood changes into E-flat major, to be replaced again by the prevailing feeling of sadness. This is quickly dispelled by the opening of the final rondo, although the movement is not without its moments of drama.

Concerto K. 365

The *E-flat double concerto, K. 365* offers balanced and well-matched solo parts. As usual the appearance of the soloists is delayed until after an orchestral exposition, followed by the entry of the soloists on an E-flat trill, after which they take it in turns to announce the principal theme again and to proceed to music in which they have the main share of themes to themselves. The B-flat slow movement touches on more sombre thoughts in a brief excursion into C minor, but a mood of graceful serenity prevails over any lurking sense of tragedy, for which the time had not yet come. The final rondo is introduced by the orchestra with the principal theme, which is followed by the soloists with different material. The re-appearance of the principal theme is followed by a section in C minor, after which the second piano leads the way back to the main theme. Further developments follow before the theme is re-introduced, ushering in a cadenza and the soloists' repetition of the theme, before the concluding remarks of the orchestra.

Concerto K. 415

Writing to his father in Salzburg on 28 December 1782, Mozart, full of hope and enthusiasm, describes the set of three piano concertos that he was to announce in January for his proposed subscription concerts, works that were to be a happy medium between the easy and the difficult, brilliant and pleasing, without being empty, with elements that would afford satisfaction not only to the knowledgeable, but provide pleasure to the less perceptive, although they would not know why. He was busy at the same time as a teacher and performer, while completing a piano arrangement of his German opera *Die Entführung aus dem Serail*, which had proved very successful when it had been staged at the Burgtheater in July. At the same time he had started work setting an ode on Gibraltar, written by a Jesuit, commissioned by a Hungarian lady, and never completed. On 15 January subscriptions were solicited in the *Wiener Zeitung* for the three concertos, with optional wind parts, allowing performance also with the accompaniment of only a string quartet. Money was slow in coming in, and in April Mozart was writing to the publisher Sieber in Paris offering the three concertos, which he claimed could be performed with full orchestra, the French preference, with oboes and horns, or simply with four-part string accompaniment. The concertos, K. 413–415, were published in 1785 by Artaria in Vienna.

The third concerto of the set, in C major, written early in 1783, was first performed in the presence of the Emperor at a concert in the Burgtheater on 23 March 1783 devoted entirely to the music of Mozart. The programme also included operatic and concert arias, one sung by Aloisia Lange, the *Haffner Symphony*, and the early *D major Piano Concerto*, with Mozart as soloist. He played the *C major Concerto* again at a Burgtheater concert a week later, once more in the presence of the Emperor, these royal occasions allowing the addition of trumpets and drums and a pair of bassoons to the orchestra. The opening would hardly have met with approval in Paris, which prided itself on the *premier coup d'archet*, a phrase that Mozart found ridiculous enough. Instead the first violins enter alone, imitated by the second violins and then by violas, cellos and double basses. The movement has a larger element of counterpoint than in earlier concertos, and allows the soloist greater chances for display. Originally Mozart had contemplated a C minor slow movement instead of the present F ma-

for *Andante*, from which trumpets and drums are, according to general custom, omitted. The final rondo is introduced by the soloist, who follows the orchestral extension of the principal theme with an unexpected *Adagio* in C minor, its profounder implications dispelled by the return of the rondo theme. The movement has a final section which brings surprising further development and a reappearance of the *Adagio* before the work comes to an end.

Concerto K. 450

In February 1784 Mozart began to keep a list of his compositions, the first entry in his catalogue the *E flat major Piano Concerto, K. 449*, and the autograph carries the same date, 9 February. The *Concerto in B flat, K. 450*, is entered as completed on 15 March and the *Concerto in D major, K. 451*, under 22 March. The *B flat Concerto, K. 450*, shares its opening theme between wind instruments and strings, the soloist capping the orchestral exposition with a show of dexterity before proceeding to his own version of the principal theme and a solo part that makes use of the widest range of the keyboard. There is an E-flat major slow movement which allows the soloist further opportunity for lyrical brilliance in variations on the theme, and a final rondo based on a cheerful principal theme.

Concerto K. 453

In 1784 Mozart found himself much in demand in Vienna as a performer. His mornings, he explained to his father, by way of excuse for writing to him so infrequently, were taken up with pupils and nearly every evening with playing, and for his performances he was obliged to provide new music. The *Piano Concerto in G major, K. 453*, was the fourth of six written during the year, and bears the date 12 April in the index of his compositions that Mozart had begun to keep. It was written for his pupil Barbara von Ployer, who played it during a concert at her father's summer residence in June, an occasion to which Mozart had invited the composer Paisiello to hear both his pupil and this and other new compositions.

The concerto is scored for flute, with pairs of oboes, bassoons and horns and the usual strings. The opening orchestral exposition brings its own surprising shift of tonality before the entry of the soloist with the first subject and a movement that continues with occasional

darkening of colour and with a miraculous interweaving of wind instruments with the rest of the orchestra to which they are no longer an optional addition. The C major slow movement, an *Andante* rather than an *Adagio*, as Mozart stresses in his letters home, opens with an orchestral statement of the principal theme, followed by brief contrapuntal interplay between the wind instruments, the soloist leading the theme into a darker mood. The concerto ends with a movement of which the principal theme was apparently echoed by Mozart's pet stalling, transcribed into the notebook in which he was keeping his accounts and writing exercises in English, with the comment "*Das war schön!*". The theme, with all the simplicity of a folk-song, is followed by five variations and an extended coda. Original cadenzas survive for the first two movements.

Concerto K. 466

The *D Minor Piano Concerto*, the first of Mozart's piano concertos in a minor key, to be followed a year later by the *C Minor Concerto*, adds a new dimension of high seriousness to the form, a mood apparent in the dramatic orchestral opening, with its mounting tension as the wind instruments gradually join the strings. The concerto is scored for trumpets and drums, as well as the now usual flute, pairs of oboes, bassoons and horns, with strings, the violas divided. The soloist enters with a new theme, after an orchestral exposition that has announced the principal material of the movement, and later extends the second subject in a work in which the recurrent sombre mood of the opening is only momentarily lightened by reference to brighter tonalities, these too not without poignancy.

The slow movement, under the title *Romance*, is in the form of a rondo, in which the principal theme, announced first by the soloist, re-appears, framing intervening episodes. Its key of B-flat major provides a gentle contrast to the first movement, with a dramatic return to the minor, G minor, in the second episode. Trumpets and drums are, according to custom, omitted from the movement, but return for the final rondo, into which the soloist leads the way, again in the original key of D minor. A triumphant D major version of an earlier theme interrupts a repetition of the minor principal subject, after the cadenza, and brings the concerto to an end. Cadenzas were presumably improvised by Mozart, and not written out, as they would have been for his pupils or for his sister, and do not survive. Beethoven, who had

narrowly been prevented by his mother's final illness from studying with Mozart in Vienna, provided cadenzas for the first and last movements.

Concerto K. 491

The second of the two piano concertos that Mozart wrote in a minor key, the *Concerto in C minor*, K. 491, was completed on 24th March 1786. The *C minor Concerto* is scored for clarinets and oboes, as well as flute, pairs of bassoons, horns, trumpets and drums, and strings. The work opens with the strings announcing an ominous theme, the inspiration for Beethoven's later *C minor Piano Concerto*, the chief substance of the orchestral exposition. The soloist introduces a new strain, before joining the orchestral statement of the principal theme, which is now developed. The movement continues in a mood that is seldom broken, even by the tranquillity of a second theme, later to be tragically transformed. The second movement, marked *Larghetto* on the autograph in a hand other than the composer's, is in the key of E-flat major and intervening episodes are framed by the principal melody, declared at the outset by the soloist. The music moves soon into sadder key of C minor, led by the woodwind, brightened by the serenity of a later episode, before the final return of the opening. The final movement is in the form of a set of variations, the first transformation entrusted to the soloist, followed by the woodwind, to which the clarinets add their own special character. The eighth and final variation, introduced by the soloist, leads to the final section of the work, the minor key maintained to the very end.

Music notes by Keith Anderson except the Bach / Kempff transcriptions notes by Vera Grütznher.



Idil Biret

Born in Ankara, Idil Biret began to play the piano at the age of three and later studied at the Paris Conservatoire under the guidance of Nadia Boulanger, graduating at the age of fifteen with three first prizes. She was a pupil of Alfred Cortot and a lifelong disciple of Wilhelm Kempff. She embarked on her career as a soloist at the age of sixteen appearing with major orchestras in the principal music centres of the world like Boston Symphony, Leningrad Philharmonic, Leipzig Gewandhaus, London Symphony, Warsaw Philharmonic in collaboration with conductors of greatest distinction such as Erich Leinsdorf, Pierre Monteux, Hermann Scherchen, Gennadi Rozhdestvensky, Rafael Frühbeck de Burgos, Kazimierz Kord, Antoni Wit. To many major festival appearances may be added membership of juries for international competitions including the Van Cliburn, Queen Elisabeth of the Belgians and Busoni competitions. She has received the Lili Boulanger memorial Award in Boston, the Harriet Cohen / Dinu Lipatti Gold Medal in London, the Polish Cavalry Cross of the Order of Merit, the Adelaide Ristori Prize in Italy, the French Chevalier de l'Ordre National du Mérite and the State Artist distinction in Turkey. Her more than one hundred records since the 1960s include the first recordings of Liszt's transcriptions of the nine symphonies of Beethoven for EMI, Berlioz's *Symphonie Fantastique* for Atlantic/Finnadar and for Naxos the complete piano works of Brahms, Chopin, Rachmaninov, the three Sonatas of Boulez, the *Etudes* of Ligeti and the *Firebird* piano transcription by Stravinsky, with a Marco Polo disc of the piano compositions and transcriptions of her mentor Wilhelm Kempff. These records have sold nearly three million copies. Her Boulez recording has received the Golden Diapason of the year award in France in 1995 and the complete Chopin recordings have received a Grand Prix du Disque Frédéric Chopin award in Poland the same year. In 2007 the President of Poland, Lech Kaczynski, decorated Biret with the highest order of Poland, Krzyżem Kawalerskim Ordera Zasługi ("Cross of the Order of Merit") for her contribution to Polish culture through her recordings and performances of Chopin's music. The Idil Biret Archive (IBA) label is now issuing her old and new recordings which are being distributed worldwide by Naxos on CD and digitally. More than 50 CDs have so far been released which include Beethoven's 32 Sonatas, 5 Concertos, 9 Symphony transcriptions by Liszt (in a box set of 19 CDs), the many LPs she made for Decca, Vega, EMI and Atlantic

records in France, Germany and USA as well as recently recorded concertos of Grieg, Liszt, Ravel, Saint-Saëns, Schumann and Tchaikovsky. Her recording of all the 5 piano concertos of Hindemith with the Yale Symphony Orchestra was released worldwide by Naxos in October 2013. All the more than 100 recordings Idil Biret made since 1959 will be released in a two volume set of ten box sets (Idil Biret 100+ Edition) at the end of 2016.

Patrick Gallois

He belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. At the age of seventeen he studied the flute with Jean-Pierre Rampal at the Paris Conservatoire and became solo flutist in Lille National Orchestra. At the age of 21 he was appointed as principal flutist in the Orchestre National de France, under Lorin Maazel. He then began a seven-year career playing and recording under the direction of many well-known conductors, including Pierre Boulez and Seiji Ozawa. During this period, he studied with Leonard Bernstein and Sergiu Celibidache. In 1984, he decided to focus on a solo career which has taken him throughout the world, beginning in Japan, where he toured and sold 100,000 CDs of the Mozart flute concerto in one year. This success led to an exclusive contract with Deutsche Grammophon Gesellschaft for which he recorded ten records. His career took a new dimension as a conductor and he signed an exclusive contract with Naxos. He has a wide repertoire both as a conductor and a flutist, with a strong taste for contemporary music. Many new works have been dedicated to him. Patrick Gallois was Artistic Director of the Sinfonia Finlandia Jyväskylä for 9 years. He has recorded over 40 CDs for Naxos, including 25 on which he conducted the early symphonies of Haydn, Mauricio Kagel and Peteris Vasks. In 2014, he released his first CD of ballet music from Massenet with the Barcelona Symphony Orchestra. In February 2015, he began to record all Michael Haydn Symphonies with the Czech Chamber Orchestra.

John Gibbons

He studied at Queens' College, Cambridge, the RAM, and the RCM winning numerous awards as conductor, pianist and accompanist. Whilst renowned as a specialist in twentieth century British music, he conducts a wide range of repertoire including contemporary

music, Renaissance polyphony, opera and the mainstream orchestral repertoire. He has premiered works by Roxanna Panufnik, Tarik O'Regan, Laura Rossi, Robert Still, Paul Carr and given premiere concert performances of works by Malcolm Arnold, Charles Ives and William Alwyn. Previous recordings include Bruckner's Ninth Symphony with the Aarhus Symphony Orchestra (Danacord) - including a completion of the Finale by Nors Josephson - 8 *Greek Dances* by Skalkottas with the Philharmonia Orchestra, string concertos by Arthur Benjamin with the RSNO (Dutton Epoch), and Laura Rossi's film score *The Battle of Ancre* (Pinewood Studios). John has conducted numerous productions for Opera Holland Park and most of the major British orchestras including the RPO, BSO, RSNO, CBSO, LPO, BBC-SO, the Philharmonia and the Ulster Orchestra. John is Principal Conductor of Worthing Symphony Orchestra, the professional orchestra of West Sussex, as well as Music Director of Ealing Symphony Orchestra and Northampton Symphony Orchestra.

The London Mozart Players (LMP)

Founded by Harry Blech as the UK's first chamber orchestra, LMP has achieved international renown for its concert performances and CD recordings of the core Classical repertoire. Principal Conductor Gérard Korsten continues the strong Classical tradition begun by Blech, and developed by past Music Directors Jane Glover, Matthias Bamert, Andrew Parrott. Hilary Davan Whetton is Associate Conductor, whilst Howard Shelley, as Conductor Laureate, continues a 25 year association with the LMP which over the years has also worked closely with many of the world's finest soloists. The LMP also plays an active part in contemporary music, giving many world premières and commissioning new works by, in recent years, Sir Peter Maxwell Davies, Jonathan Dove, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, and Fraser Trainer. In March 2011 the LMP appointed Roxanna Panufnik as Associate Composer. Since 1989, the LMP's home has been Fairfield Halls, Croydon where the orchestra gives a series of community concerts. Touring is a major part of the orchestra's schedule, with regular appearances at festivals and concert series throughout the UK, across Europe and in the Far East. The LMP is engaged in an extensive and highly regarded education, community and audience development programme, working in several outer-London boroughs, as well as in rural areas across the UK, and there

are associations with Royal Holloway College, University of London, Wellington College, Wimbledon College, Portsmouth Grammar School and the Whitgift Foundation Schools in Croydon. Recording has played a major part in the orchestra's life for many years. A long relationship with Chandos includes many recordings of works by Haydn and Mozart and an acclaimed *Contemporaries of Mozart* series numbers over 20 CDs. The London Mozart Players are proud to enjoy the Patronage of HRH the Earl of Wessex. In June 2014 the LMP began a new and exciting phase in its history becoming the first chamber orchestra in the UK to be managed both operationally and artistically, by the players.



Idil Biret with Narcis Bonnet, Annette Dieudonné, Nadia Boulanger and Jean Françaix at Fontainebleau, 1952

Also available:



Idil Biret - Beethoven Edition • 8.501901
19 CDs + DVD including all the piano sonatas, concertos and the symphonies (transcribed for piano by Liszt)



Idil Biret - Franz Liszt 200th Anniversary Edition • 8.509004 • 9 CDs + DVD including all the Liszt recordings made by Idil Biret between 1978-2011



Idil Biret - Chopin Edition • 8.501503
15 CDs • Complete piano works



Idil Biret - Schumann Edition
8.508016 • 8 CDs • All the Schumann recordings made between 1959-2014



Idil Biret - Brahms Edition • 8.501302
13 CDs • Complete piano solo works and the two piano concertos



Idil Biret - LP Originals Edition
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Idil Biret - 20th Century Piano Edition
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Cover statues: Johann Sebastian Bach - In front of St Thomas's Church, Leipzig by Carl Seffner (1908)

Wolfgang Amadeus Mozart - In the Tiergarten park in Berlin

Photo of Idil Biret on the back cover by Sefik B. Yüksel (at Carnegie Hall, New York), 2016

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Idil Biret with Wilhelm Kempff in Ammerland, Germany 1958



Idil Biret recording Bach's *The Well-Tempered Clavier* at Château de Flawinne, Namur, Belgium

IDLIL BIRET ARCHIVE (IBA)

In November 1949, at the age of eight, Idil Biret entered the studios of ORTF (Radiodiffusion Télévision Française) in Paris and made her first recordings; these were works by Couperin, Bach, Beethoven and Debussy. In the following decades she made nearly 100 LPs and CDs, released on ten record labels (Pretoria, Véga, Decca, Atlantic/Finnadar, Pantheon, EMI, Naxos, Marco Polo, Alpha, BMP) and many recordings for radio and television stations around the world. These included the complete piano works of Brahms, Chopin and Rachmaninov as well as the Sonatas of Boulez and the Etudes of Ligeti. The Idil Biret Archive (IBA) is now bringing together her past and present recording; as the copyrights are obtained, old recordings no longer available commercially are being released together with her new recordings. The transcriptions by Liszt of Beethoven's Symphonies, originally recorded for EMI, and the newly recorded 32 Sonatas and all the Piano Concertos of Beethoven were released by IBA and also made available in a box set. All the Piano Concertos of Liszt, Tchaikovsky, Schumann and Grieg and the nine LPs recorded for Atlantic/Finnadar in New York which include works by Boulez, Webern, Berg, Ravel and Stravinsky were also released. Among the recent new releases are Liszt's Etudes and the piano transcription of Berlioz's *Harold en Italie*, Schumann's *Carnaval*, *Fantasia* and other works, all five Piano Concertos of Hindemith and, in the Archive Edition, the early LPs made in France for Pretoria (Schumann, Brahms), Vega (Bartok, Prokofiev, Brahms, Beethoven) and Decca (Rachmaninov). IBA is distributed worldwide by Naxos.



The IBA logo contains an engraving by Albrecht Dürer sent to Idil Biret by Nadia Boulanger with the following words:

To my little Idil. Christmas 1959.
May the Angel guide and protect her on
the beautiful and perilous path she has
engaged herself in. With all my heart. N.B.