

Franz Xaver Mozart (1791-1844): The Complete Piano Chamber Music

Aaron Berofsky, violin Suren Bagrutani, cello
Kathryn Votapek, viola Christopher Harding, piano

	Sonata for Violin and Piano in B-flat Major, Op. 7	21:32
1.	<i>Allegro</i>	10:56
2.	<i>Adagio ma non troppo</i>	5:52
3.	<i>Presto</i>	4:44
	Sonata for Violin and Piano in F Major, Op. 15	19:41
4.	<i>Moderato</i>	8:22
5.	<i>Andante</i>	1:28
6.	<i>Polonaise</i>	4:54
7.	<i>Rondo: Allegretto</i>	4:57
	Grande Sonata in E Major for Cello and Piano, Opus 19	19:51
8.	<i>Allegro</i>	10:17
9.	<i>Andante espressivo</i>	4:54
10.	<i>Allegro vivo</i>	4:40
	Quartet for Piano and strings in G Minor, Op. 1	19:43
11.	<i>Allegro vivace</i>	8:57
12.	<i>Adagio ma non troppo</i>	4:42
13.	<i>Allegro</i>	6:04

Total Time: 80:47

“May the name of his father be his epitaph, as his veneration for him was the essence of his life.”

Epitaph at the grave site of
Franz Xaver Wolfgang Mozart

The influence of fathers on the lives of their sons in the Mozart family would make a fascinating study. The very complicated relationship of Leopold (1719-1787) to his son Wolfgang Amadeus (1756-1791); the physical absence of Wolfgang in his son Franz Xaver's life (the latter was born little more than four months before his father's death) — the overwhelming if benign weight of greatness bequeathed to Franz Xaver by Wolfgang surely must have been as shaping an influence as the hands-on training and fatherly domination of Wolfgang by Leopold.

In his early childhood, during a time of economic trial for Wolfgang's widow Constanze, Franz Xaver was educated in Prague along with his older brother Carl Thomas by Franz Xaver Niemetschek, a music critic and teacher who completed the first substantial biography of Wolfgang Mozart in 1798. He became a father figure to the two boys, but it was doubtless his famous father's name that opened doors for Franz Xaver with the most important of his musical teachers: after returning to Vienna in the early 1800s, he studied with Hummel and Salieri, to name just a few of those who contributed to his education. In 1807 Salieri pronounced him to possess a rare talent for music, doubtless substantiated by the publication of his Op. 1 Piano Quartet two years earlier. The work is definitely a young composition, but the first movement especially announces a talent of fire and a young pianist of virtuosity. The key alone is a challenge to the polite and cheerful conventions of music during the time of his father; one might conclude that Franz Xaver is following after the example of Beethoven rather than his father, especially in the wicked passages of thirds that spring out of nowhere to challenge even seasoned pianists. But the form is purely standard and classic in its structure. Moreover, the two movements following do not live up to the imagination and fire of the first: a poignant but rather sparse second movement is followed by a set of almost trite variations, very accessible to almost any instrumentalists of the day. Still, a noteworthy accomplishment for a fourteen-year old son walking among a world owned by the likes of Beethoven.

The two sonatas for Violin and Piano (Franz Xaver played both instruments with excellent proficiency) were composed at different times but in the same town: Lemberg, which is situated in western Ukraine and today is known as Lviv. It is a city with a fascinating history, having been part of the Kingdom of Poland until 1792 and thereafter a part of the Austrian Empire until 1918. It was and is a major center of many cultures' art, and Franz Xaver spent the bulk of his adult life teaching and contributing to the music scene there. In 1808, newly appointed as a music teacher to the daughters of the Polish Count Wiktor Baworowski, he produced his sonata in B-flat Major Op. 7. Op. 15, a somewhat larger sonata in F Major, was produced at another turning point in his life: the transition from music teacher in the home of noble officials to a freelance musician much in the style of his father twenty-five years earlier in Vienna. Such occasions are wonderful opportunities for new compositions to showcase one's abilities and creativity.

Endowed with gentle and delicate melodies, the first movements of each of the sonatas hold few surprises from a formal or harmonic standpoint, beyond some interesting harmonies and surprising accompanimental figurations. The slow movements are correspondingly sincere; it remains for the finales to display the playful spunk and enthusiasm first heralded in the Op. 1 Quartet. Franz Xaver has matured into a composer of much refinement and true elegance, if not capturing the profundity of his father's works—although to be fair, the aim and purpose of these works might never have been to compete on any footing with those of Wolfgang Amadeus. Op. 15 further adds an energetic Polonaise, surely a bow to the recent history of Lemberg as a part of the Polish kingdom.

From its very opening, the Grande Sonata for Cello (or violin) and Piano of 1820 displays more virtuosity than either of the violin sonatas. Exceedingly difficult when performed on cello, it also features more virtuosic figuration for the piano; it was written during the progress of (and perhaps as a showpiece for) an extended European tour, which he undertook from 1819 to 1821. Here we hear more contrapuntal interaction between the instruments as well as dramatic shifts of character. The second movement is a true partnership between the instruments, with neither subservient to the other, much material to converse about, and important statements reserved for the pianist to introduce (as opposed to a "purely cello" movement). The last movement romps along with an energy that surpasses the graceful playfulness of its violin brethren. This music is perhaps ten to fifteen years past its time, if we compare to

contemporaneous works of Beethoven and Schubert, but the fun evident in its composition and performance justifies its life today as truly as in the time of its birth.

Franz Xaver finished his days in Salzburg as a Kappellmeister of the Mozarteum, although he died and was buried in the spa resort city of Karlsbad in 1844. To the end he was often known as Wolfgang Amadeus Mozart, Son, having cherished and upheld the elegant aesthetic and memory of his father at all times and over much of Europe, as a composer, pianist, teacher and living memorial.

-Christopher Harding

About the performers:

Violinist **Aaron Berofsky** has toured extensively throughout the United States and abroad, gaining wide recognition as a soloist and chamber musician. As soloist, he has performed with orchestras in the United States, Germany, Italy, Spain and Canada. He has performed the complete cycle of Mozart violin sonatas at the International Festival Deia in Spain and has appeared in such renowned venues as Carnegie Hall, Alice Tully Hall, the 92nd Street Y, the Corocoran Gallery, Het Doelen, L'Octogone, the Teatro San Jose and the Museo de Bellas Artes. He has been featured on NPR's Performance Today and on the Canadian Broadcasting Company. His acclaimed recordings can be found on the Sony, New Albion, ECM, Audio Ideas, Blue Griffin and Chesky labels. As the first violinist of the Chester String Quartet since 1992, acclaimed as "one of the country's best young string quartets" by the Boston Globe and as having "irrepressible energy and unflagging good taste" by the Los Angeles Times, Berofsky has toured throughout the Americas and Europe.

Mr. Berofsky is known for his commitment to teaching and is Professor of Violin at the University of Michigan and visiting Professor at the Hochschule für Musik in Detmold, Germany. He taught at the Meadowmount School of Music for many summers and now teaches at the Chautauqua Institution. An alumnus of the Juilliard School, he was a scholarship student of Dorothy DeLay. Other important teachers have included Robert Mann, Felix Galimir, Glenn Dicterow, Lorand Fenyes and Elaine Richey. Mr. Berofsky's interest in early music led him to perform with the acclaimed chamber orchestra Tafelmusik on period instruments, and he has recorded with them for the Sony label. With a strong dedication to new music as well, he has worked extensively with many leading composers of the twentieth

and twenty-first centuries, performing, commissioning and recording music by John Cage, William Bolcom, Zhou Long, Michael Daugherty, Aaron Jay Kernis, Susan Botti and Bright Sheng.

A member of the Chester String Quartet for 15 years, violinist **Kathryn Votapek** now maintains an active career as a soloist and guest artist at chamber music festivals throughout the United States, Canada, and Europe. She has participated in numerous commissioning projects and premieres and can be heard with the Chester Quartet on the Koch International Classics and New Albion labels. Along with pianist Ralph Votapek and clarinetist Paul Votapek, she performs as violinist and violist with the Votapek Trio. She has also given numerous duo performances with her husband, violinist Aaron Berofsky.

Votapek has been on the faculty of the Meadowmount School of Music, the Interlochen Arts Camp, the Madeline Island Music Camp, the Las Vegas Music Festival, the Quartet Program, the Banff International Festival, the Adriatic Chamber Music Festival (Italy), and the Peter de Grote Summer Academy (Holland), as well as performing at the Klosterkammerfest (Germany), Speedside Festival (Canada), the International Deia Festival (Spain), the Garth Newel Festival, the Fontana Festival, and with the Chicago Chamber Musicians. She is currently on the faculty at University of Michigan in both violin performance and as a chamber music coach, and is the associate concertmaster of the Ann Arbor Symphony Orchestra. In prior years she was associate professor of violin and artist-in-residence at Indiana University South Bend. She received her bachelor of music degree at Indiana University and master's degree from the Juilliard School, where her teachers were Robert Mann, Franco Gulli, and Angel Reyes.

Winner of the Silver Medal at the 1986 International Tchaikovsky Competition while still a student at the Moscow Conservatory, Armenian cellist **Suren Bagratuni** has gone to a distinguished international career as a soloist, recitalist and chamber musician. In addition to performing throughout the former Soviet Union, he has toured worldwide, earning enthusiastic praise in both traditional and contemporary repertoire. He has performed with all the major orchestras in the former Soviet Union, including the Moscow Philharmonic (under the direction of Valery Gergiev), appearing also with the Boston Pops, L'Orchestre Jeune Philharmonie in Paris, the Weimar Staatskapelle, Stuttgarter Kammerorchester, Orquestra Sinfonica de Sao Paulo, and the Symphony Orchestras of Chile, Guatemala, and the

Dominican Republic. His solo appearances have included recitals in Moscow, St. Petersburg, Rome, Paris, Geneva, Leipzig, Dresden, Berlin, Munich, Seoul, Cairo, Melbourne, Cape Town, Johannesburg, Pretoria, Taipei, Carnegie Hall's Weill Recital hall, Worcester's Mechanics Hall, and Jordan Hall in Boston. A performance there of the Shostakovich d minor Sonata prompted the Boston Globe to call it "one of the best performances of the year". At Weill Recital Hall in New York, he performed a suite for cello and piano by Ned Rorem with the composer as pianist.

Suren Bagrutani's chamber music appearances have included guest invitations with the Chamber Music Society of Lincoln Center, the Newport Music Festival, the "Russian Winter" festival in Moscow, the El Paso Pro Musica International festival, Bargemusic, international festivals in Italy, Switzerland, France, Germany, Canada, Australia, Mexico, Columbia, Brazil, Korea, China and Taiwan. He garnered critical acclaim for his CD releases on the Ongaku and BGR labels, and also appears on the "Melodiya", Marco Polo, Russian Disc, Cambria and CMH labels. He has been featured on CBC Radio Canada, WNYC in New York, WGBH in Boston, NPR, and NHK TV Japan.

A former faculty member of the New England Conservatory and University of Illinois, Suren Bagrutani currently is Artist-Teacher and Professor of Cello at the Michigan State University College of Music. His teachers include such legendary cellists as Daniel Shafran, Natalia Shakhovskaya and Laurence Lesser.

Recorded May 2010 at Stamps Auditorium, University of Michigan School of Music, Theatre and Dance

Funding Provided by the University of Michigan School of Music, Theatre and Dance, as well as the Office of the Vice President for Research at the University of Michigan

Jason Corey, sound engineer

Michael W. Udow, executive producer

Hye-Won Jung, SunAh Lee, recording assistants

Steinway piano

Pianist Christopher Harding maintains a flourishing international performance career, generating acclaim and impressing audiences and critics alike with his substantive interpretations and pianistic mastery. He has given frequent solo, concerto, and chamber music performances in venues as far flung as the Kennedy Center and Phillips Collection in Washington, D.C., Suntory Hall in Tokyo and the National Theater Concert Hall in Taipei, the Jack Singer Concert Hall in Calgary, and halls and festival appearances in Newfoundland, Israel, Romania, and China. His concerto performances have included concerts with the National Symphony and the Saint Louis Symphony Orchestras, the San Angelo and Santa Barbara Symphonies, and the Tokyo City Philharmonic, working with such conductors as Andrew Sewell, Eric Zhou, Taijiro Iimori, Gisele Ben-Dor, Fabio Machetti, Randall Craig Fleisher, John DeMain, Ron Spiegelman, Daniel Alcott, and Daryl One, among others. His chamber music and duo collaborations have included internationally renowned artists such as clarinetist Karl Leister, flautist Andras Adorjan, and members of the St. Lawrence and Ying String Quartets, in addition to frequent projects with his distinguished faculty colleagues at the University of Michigan. He has recorded solo and chamber music CDs for the Equilibrium and Brevard Classics labels.

Harding has presented master classes and lecture recitals in universities across the United States and Asia, as well as in Israel and Canada. Other international activities include performances in Romania for the American-Romanian Music Festival and a tour of China under the auspices of the U.S. State Department. In May 2008, he completed a one-month residency at the Sichuan Conservatory of Music in Chengdu, China, as a Fulbright Senior Specialist. He has especially close ties to universities in Seoul, where he has performed and taught on numerous occasions. In Fall 2011, Professor Harding completed a second residency as a Fulbright Senior Specialist, this time as a Visiting Professor at Seoul National University. He simultaneously held a Special Chair in Piano at Ewha Womans' University. Mr. Harding was born of American parents in Munich, Germany and raised in Northern Virginia. His collegiate studies were with Menahem Pressler and Nelita True. Prior to college, he worked for ten years with Milton Kidd at the American University Department of Performing Arts Preparatory Division, where he was trained in the traditions of Tobias Matthay. He has taken twenty-five first prizes in national and international competitions and in 1999 was awarded the special "Mozart Prize" at the Cleveland International Piano Competition, given for the best performance of a composition by Mozart (Wolfgang Amadeus).

Franz Xaver Mozart (1791-1844): The Complete Piano Chamber Music

Aaron Berofsky, violin
Kathryn Votapek, viola

Suren Bagrutani, cello
Christopher Harding, piano

	Sonata for Violin and Piano in B-flat Major, Op. 7		21:32
1.	<i>Allegro</i>	10:56	
2.	<i>Adagio ma non troppo</i>	5:52	
3.	<i>Presto</i>	4:44	
	Sonata for Violin and Piano in F Major, Op. 15		19:41
4.	<i>Moderato</i>	8:22	
5.	<i>Andante</i>	1:28	
6.	<i>Polonaise</i>	4:54	
7.	<i>Rondo: Allegretto</i>	4:57	
	Grande Sonata in E Major for Cello and Piano, Opus 19		19:51
8.	<i>Allegro</i>	10:17	
9.	<i>Andante espressivo</i>	4:54	
10.	<i>Allegro vivo</i>	4:40	
	Quartet for Piano and Strings in G Minor, Op. 1		19:43
11.	<i>Allegro vivace</i>	8:57	
12.	<i>Adagio ma non troppo</i>	4:42	
13.	<i>Allegro</i>	6:04	
	Total Time:	80:47	



Funding Provided by the University of Michigan School of Music, Theatre and Dance,
as well as the Office of the Vice President for Research at the University of Michigan



EQ115

EQUILIBRIUM
www.equilibri.com

©© 2013 Christopher Harding. All Rights Reserved.

