



MOZART BY ARRANGEMENT

VOLUME THREE: TRANSCRIPTIONS FOR ORGAN

BY BIANCHINI, CLEMENTI, LISZT, NEEFE, SECHTER, STADLER AND DE VILBAC

Zeno Bianchini and Christian Lambour, organ

FIRST RECORDINGS

MOZART BY ARRANGEMENT, VOLUME THREE: MUSIC FOR ORGAN

- Divertimento in B flat major, K240** **12:52**
arr. anon. as *Sonatine facile à quatre mains pour le Pianoforte arrangées d'après
le manuscrit original de Parties d'harmonie* (c. 1815)
- ① I *Allegro* 3:56
② II *Andante grazioso* 2:46
③ III *Menuetto* 2:10
④ IV *Menuetto* 4:00
- ⑤ **Adagio in C for glass harmonica, K356 (K617a)** (1791) **3:04**
- ⑥ **Eine kleine Nachtmusik, K525: Romanze** **5:13**
arr. for two hands and pedal by Zeno Bianchini (1991)
- ⑦ **Molto allegro in G major, K72a** **3:03**
for two hands, completed by Zeno Bianchini (1998)
- ⑧ **Fugue in G minor, K401 (K375e)** **4:55**
completed by Maximilian, Abbé Stadler
- ⑨ **Sketch for a figured chorale, K620b** **2:44**
Study, completed by Simon Sechter
- Sechs leichte Stücke aus Mozarts Oper 'Die Zauberflöte' (K620)**
(arr. Christian Gottlob Neefe; publ. 1793)
- ⑩ No. 1, 'Der Vogelfänger bin ich ja' 5:51
⑪ No. 4, 'Das klinget so herrlich' 2:00
⑫ No. 5, 'Ein Mädchen oder Weibchen' 4:56
- ⑬ **Clarinet Concerto, K622: Adagio** **6:56**
arr. for two hands and pedal by Zeno Bianchini (2006)

14 *Ave verum corpus*, **κ618** **3:22**
arr. Franz Liszt for two hands

SIMON SECHTER (1788–1867)

15 *Fuga 17 (Motiv aus Mozart's Don Juan)*, **Op. 53, No. 17**, for four hands (publ. 1832) 3:42

16 *Fuga 16 (Motiv aus Mozart's Requiem)*, **Op. 53, No. 16**, for four hands (publ. 1832) 2:16

MOZART Requiem, κ626 **3:07**

17 Lacrimosa

arr. Renaud de Vilbac for two hands (publ. c. 1875)

18 Kyrie **2:59**

arr. Muzio Clementi for four hands (publ. 1803)

Zeno Bianchini **5–7 13 14 17**; **primo** **1–4 9–12 15 18**; **secondo** **8 18**

TT 67:56

Christian Lambour, **primo** **8, 18**; **secondo** **1–4 9 10–12 15 16**

**Organ of the former Benedictine Abbey of Neu St Johann
in St Gallen Canton, Switzerland**

FIRST RECORDINGS

MOZART BY ARRANGEMENT, VOLUME THREE: MUSIC FOR ORGAN

by Christian Lambour

Until the advent of recordings, the way you got to know the music of the masters was to play them yourself. The expansion of domestic music-making at the beginning of the nineteenth century generated a huge market for arrangements, most of them for piano solo or duet. Mozart was an especial favourite, and this programme extends the basic premise by adapting some of those arrangements for organ.

Divertimento in B flat major, K240

In around 1815 Edition Peters published an arrangement for piano four hands of the *Divertimento*, K240, for two oboes, two horns and two bassoons, written in Salzburg in January 1776, probably as ‘Tafelmusik’ for the Archbishop’s court; the version bore the title *Sonatinen Faciles à 4 mains pour le Pianoforte arrangées d’après le manuscrit Original de Parties d’harmonie par W. A. Mozart*, but did not identify the arranger. Mozart wrote no parts for clarinets, as they were not available in Salzburg at the time. By omitting a few octaves in the bass, the piano version can be very well rendered on the organ [1]–[4].

Adagio in C for glass harmonica, K356 (K617a)

In the age of so-called *Empfindsamkeit* (the ‘sensitive style’), the glass harmonica enjoyed considerable prominence, as did the baryton and the clavichord. Mozart wrote the *Adagio and Rondo*, K617, for glass harmonica, flute, oboe, viola and cello, in the first half of 1791 in Vienna for the blind virtuoso Marianne Kirchgässner, who performed it in concerts across Europe. The major Mozart scholar Alfred Einstein describes this piece as ‘the instrumental counterpart to the *Ave Verum* in its unearthly beauty’.¹ The *Adagio* in C [5] was no doubt conceived as an encore for

¹ Alfred Einstein, *Mozart: Sein Charakter, Sein Werk*, Stockholm Bermann-Fischer, Frankfurt-am-Main, 1947, p. 285.

Kirchgässner's concerts. The manuscript clearly shows the late date of composition. Modern-day organists are especially partial to this little piece.

Eine kleine Nachtmusik*, K525: *Romanze

The *Serenade* in G major, K525, was completed on 10 August 1787 but surprisingly became popular only in the late nineteenth century. Mozart himself gave it the title 'A Little Night Music' in his catalogue. The reason for its composition is not known. Zeno Bianchini has arranged the second movement, a *Romanze*, for organ [6].

***Molto allegro* in G major, K72a**

The famous painting of the 'Wunderkind' seated at a Venetian harpsichord dates from when Mozart and his father were staying in Verona between 27 December 1769 and 10 January 1770. The 35 bars of keyboard music open on the music stand became known as the Verona Allegro. Saverio Dalla Rosa painted the portrait; in the twentieth century it belonged to Alfred Cortot. The notes, carefully (though not completely accurately) depicted on the painting, are the only available source for this piece. Zeno Bianchini, born and bred in Verona, felt strongly drawn to the music, and composed a completion.

***Fugue* in G minor, K401 (K375e)**

It was long assumed that Mozart composed this fugue in Vienna in what Alfred Einstein was to call his 'Year of Fugues', 1782; but an analysis of the manuscript indicates that it may have been written as early as 1773 in Salzburg. The Abbé Maximilian Stadler (1748–1833) composed the final eight bars – although when he did so is not known. For ease of performance the piece is often played by four hands. Stadler completed a number of Mozart's works: he was a friend of the composer, and advised Mozart's widow on his musical estate.

***Sketch for a figured chorale*, K620a**

Köchel wrote that this music 'was used by Mozart in the *Magic Flute*'.² It has now been established that it is a draft of the scene with the two Armed Men in the finale of the

² *Wolfgang Amade Mozarts Verzeichnis sämtlicher Tonwerke*, 6th edn., ed. Alfred Einstein. Breitkopf & Härtel, Leipzig, 1969, p. 793.

Second Act. The chorale melody 'Ach Gott vom Himmel sieh darein' is the same as that which appears in the definitive version of *The Magic Flute*. The manuscript of this sketch comprises eighteen bars by Mozart, followed by a completion by Simon Sechter (1788–1867), one of the most famous music theorists of the nineteenth century.' Sechter's bars cannot be told apart from Mozart's. Sechter also completed Mozart's two fugues K153 (G minor) und K154 (E flat major). The date of completion of the figured chorale is unknown.

Sechs leichte Stücke aus Mozarts Oper 'Die Zauberflöte' (K620)

Soon after its premiere in the Theater auf der Wieden in Vienna on 30 September 1791, Mozart's *Magic Flute* was being performed in every theatre in the German-speaking world. The acclaim it enjoyed is reflected in this arrangement by Christian Gottlob Neefe (1748–98): in 1793 Simrock of Bonn published his *VI Pièces. d'une exécution facile tirées de l'opérette DIE ZAUBERFLOETE de Mr MOZART arrangées à 4 mains Pour le Clavecin ou le Fortepiano*. We have recorded No. 1, 'Der Vogelfänger bin ich ja' [10], No. 4, 'Das klinget so herrlich' [11] and No. 5, 'Ein Mädchen oder Weibchen' [12]. Once again, as with the *Divertimento*, K240, some bass octaves are omitted in the adaptation for organ. Rather than present a four-hand reduction, Neefe here reproduces the melodic line and the harmonic outline. In the first piece he treats the original freely, creating a little rondo. That same year, Simrock also published Neefe's set of six variations for piano on the F major march from *The Magic Flute*. Neefe is best remembered as Beethoven's teacher in Bonn, the man who introduced him to Bach's *Well-Tempered Clavier*.

Clarinet Concerto, K622: Adagio

In 1791 Mozart wrote his last concerto for solo instrument and orchestra. He had probably sketched this work for basset clarinet in late 1789 and, as he wrote to his wife Constanze on 7 October 1791: 'then I scored almost all of Stadler's Rondó.³ Anton Stadler was a friend of Mozart's and renowned in Vienna as an outstanding clarinettist.

³ *The Letters of Mozart and his Family*, ed., Emily Anderson, 3rd edn., 1985, Macmillan, London, Vol. 2, p. 1193.

The work became popular; an arrangement for flute was published in 1801, and one for viola in 1802. Zeno Bianchini has dedicated this arrangement of the slow movement [13] to his wife, Monika, who plays the clarinet.

***Ave verum corpus*, K618**

Ave verum corpus is a short (46-bar) motet for four voices, strings and organ, composed on 18 June 1791, probably for a Corpus Christi service for the teacher and choirmaster Anton Stoll in Baden, near Vienna. Franz Liszt made two arrangements of it, one for organ [14] and one for piano. The date of the organ version is unknown.

SIMON SECHTER 24 Fugues for piano, four hands, Op. 53: Nos. 17 and 16

In 1832 the Viennese publisher Artaria issued a set of 24 Fugues for piano, four hands, by Simon Sechter (1788–1867). The two fugues on themes by Mozart are organistic in style. We have had to transpose No. 17, ‘Theme from Mozart’s Don Juan’ [15], from D major to C major, because the range of the organ in Neu St Johann, where this recording was made, could not accommodate it in the treble. The theme relates to the *molto allegro* section of the Overture. No. 16, ‘Theme from Mozart’s Requiem’ [16], comes from the Osanna, which was composed by Franz Xaver Süssmayr (1766–1803), a pupil of Mozart’s. Sechter, whose pupils included Schubert and Bruckner, also made a piano reduction of the Requiem.

Requiem, K626: Lacrimosa and Kyrie

Mozart was working on his Requiem, K626, on his deathbed in early December 1791. The first nine bars of the ‘Lacrimosa’ are by him, and the rest is the work of Franz Süssmayr. In the collection *Perles de l’Harmonium – 80 Transcriptions de morceaux classiques par Renaud de Vilbac* published by Henry Litolf (undated, but c. 1875), there are three Mozart pieces, including this ‘Lacrimosa’ [17]. Renaud de Vilbac (1829–94) was an astonishingly precocious wunderkind; he won the Prix de Rome, lived in Rome for four years and, after travelling around Europe, settled in Paris, where he worked as an organist, teacher and composer. He also wrote a *Fantasy on Don Giovanni* for piano solo.

The 'Fugue, from Mozart's Requiem' [18] comes from Muzio Clementi's *Selection of Practical Harmony, for the Organ or PianoForte*, Volume 1, published in 1803, and is a version of the Kyrie, often played by four hands. Clementi was born in Rome in 1752 and moved to England in 1766, making his home there, save for a few journeys to the continent. A versatile musician, he performed as pianist and conductor, was a teacher, a prolific composer, a piano-maker and music-publisher. He acquitted himself honourably in a piano contest with Mozart in Vienna. Beethoven held him in high esteem and Mozart, though less complimentary, nevertheless used a theme from one of Clementi's piano sonatas in the overture to *The Magic Flute*. Clementi died in 1832 and was laid to rest in Westminster Abbey.

Zeno Bianchini was born in Verona and grew up in a family of scientists. His great-grandfather's brother was the respected doctor Severino Bianchini, whose patients included Giacomo Puccini and the poet Giovanni Pascoli. Zeno played the organ in Verona Cathedral from an early age. Studies in Baroque organ, organ, harpsichord, historic performing practice, musicology, composition, church music and conducting followed in Verona, Pistoia, Padua, Trossingen and Freiburg im Breisgau. He also trained as an organ expert.

He worked in Donaueschingen from 2003 to 2009, and then moved to Stockach on Lake Constance, where he is cantor and organist at the Church of St Oswald. He is also responsible for the 1661 Johannes Christophorus Pfleger organ in Stockach's Loreto chapel. He is artistic director of the 'Stockacher International Organ Recital Series', teaches organ to part-time church musicians for the Arch-Diocese of Freiburg and travels extensively across Europe as a performer.



The Swiss musician and musicologist **Christian Lambour** was born into a Breton Huguenot family in The Hague, where he began his studies in historic keyboard instruments, which he continued in Vienna. His recitals have featured premieres of works by Fanny Hensel, Eusebius Mandyczewski, Frank Martin and Sir Hubert Parry. His compositions include the cantata *Jerusalem*, *Triptychon for Edith Stein* for flute and organ, *Le Tombeau de Jehan Alain* for organ, works for piano, a fantasy on the Dutch national anthem ‘Wilhelmus’ for harpsichord and a recent setting of Dietrich Bonhoeffer’s *Von guten Mächten*. His album *Almost Mozart* was released by Koch Schwann in 1991 for the Mozart bicentenary celebrations. He lives in Vienna and on Lake Constance.



THE ORGAN IN NEU ST JOHANN

The organ of the former Benedictine Abbey of Neu St Johann in St Gallen Canton, Switzerland, was built in 1779, presumably by Johann Michael Grass. It was partly reconstructed by the firm Späth in Rapperswil and has been playable once again since 1988.



I. Hauptwerk C–f^m

Bordun 16'
Principal 8' **
Viola da Gamba 8' *
Flauto major 8' *
Copel 8' **
Waldflöte 8' **
Biffara 2f. **
Octav 4' *
Spitzflöte 4' *
Quint 2½' *
Superoctav 2' *
Mixtur 4f. *
Cornett 5f. *
Sesquialter 3f. *
Trompete 8' *

II. Brüstungspositiv C–f^m

Copel 8' *
Fugara 8' *
Principal 4' **
Flauto 4' **
Hohlquint 2½' *
Octav 2'
Flageolet 2'
Mixtur 3f. *
Vox humana 8'
Tremulant *

III. Kronwerk C–f^m *

Rohrflöte 8' *
Principal 4' **
Copel 4' **
Sesquialter 2f.
Octav 2' *
Quint 1½'
Sifflöte 1'

Pedalwerk C–f

Principalbass 16'
Subbass 16' *
Principal 8' **
Koppelflöte 8'
Quintbass 5½' *
Octav 4' **
Mixtur 5f. *
Bombard 16' *
Trompete 8'

Couplers

Kronwerk/Hauptwerk
Brüstungspositiv/Hauptwerk
Brüstungspositiv/Pedal
Hauptwerk/Pedal

* Original pipework

** Partly original, partly reconstructed pipework

Unmarked stops were new in 1988



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