



Lera Auerbach

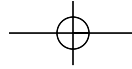
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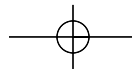
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AUERBACH  
Plays MOZART  
complete keyboard works from ages 5 to 9  
NANNERL's Notebook  
LONDON Notebook



25.	KV 15q	Klavierstück in B-dur	01:27
26.	KV Anh.109b Nr.7 (15r)	Klavierstück in g-moll	01:25
27.	KV 15s	Klavierstück in C-dur	00:55
28.	KV Anh.109b Nr.5 (15t)	Klavierstück in F-dur	02:08
29.	KV 15u	Klavierstück in d-moll	01:51
30.	KV 15v	Klavierstück in F-dur	01:44
31.	KV 15w	Klavierstück in B-dur	01:35
32.	KV Anh.109b Nr.6 (15x)	Klavierstück in F-dur	00:58
33.	KV 15y	Klavierstück in G-dur	01:09
34.	KV 15z	Klavierstück in c-moll	02:24
35.	KV 15aa	Klavierstück in B-dur	00:57
36.	KV 15bb	Klavierstück in D-dur	01:26
37.	KV 15cc	Klavierstück in Es-dur	02:04
38.	KV 15dd	Klavierstück in As-dur	01:48
39.	KV 15ee	Klavierstück in Es-dur	00:55
40.	KV Anh.109b Nr.8 (15ff)	Klavierstück in As-dur	01:03
41.	KV 15gg	Klavierstück in B-dur	01:12
42.	KV 15hh	Klavierstück in F-dur	01:14
43.	KV 15ii	Klavierstück in B-dur	02:20
44.	KV 15kk	Klavierstück in Es-dur	02:17
45.	KV Anh.109b Nr.9 (15ll)	Klavierstück in B-dur	00:53
46.	KV 15mm	Klavierstück in Es-dur	00:49
47.	KV 15oo	Klavierstück in F-dur	01:02
48.	KV 15pp	Klavierstück in B-dur	00:57
49.	KV 15qq	Klavierstück in Es-dur	01:07



### Notenbuch für Nannerl 1761-63 (From Nannerl's Notebook)

1. KV1a	Andante in C-dur	00:29
2. KV1b	Allegro in C-dur	00:13
3. KV1c	Allegro in F-dur	00:33
4. KV1d	Menuett in F-dur	01:16
5. KV2	Menuett in F-dur	01:20
6. KV3	Allegro in B-dur	00:47
7. KV5	Menuett in F-dur	01:14
8. KV1(KV6:1e)	Menuett in G-dur	00:38
9. KV1(KV6:1f)	Menuett in C-dur	00:56
10. KV9a (5b)	Klavierstück in B-dur	01:24

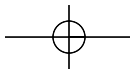
### Londoner Notenbuch 1764-65 (London Notebook)

11. KV Anh.109b Nr.1 (15a)	Klavierstück in F-dur	01:04
12. KV Anh.109b Nr.2 (15b)	Klavierstück in C-dur	01:37
13. KV 15c	Klavierstück in G-dur	00:58
14. KV 15d	Klavierstück in D-dur	01:03
15. KV 15e	Klavierstück in G-dur	00:37
16. KV 15f	Klavierstück in C-dur	01:14
17. KV 15g	Klavierstück in G-dur	01:18
18. KV 15h	Klavierstück in F-dur	00:52
19. KV 15i-k	Klavierstück in A-dur	02:18
20. KV 15l	Klavierstück in A-dur	01:10
21. KV Anh.109b Nr.4 (15m)	Klavierstück in F-dur	00:59
22. KV 15n	Klavierstück in C-dur	01:23
23. KV 15o	Klavierstück in D-dur	01:22
24. KV Anh.109b Nr.3 (15p)	Klavierstück in g-moll	03:03

### Auerbach plays Mozart

The present recording marks the first time that any artist has ever performed the complete early keyboard works of Mozart in one sitting. It is also important for the listeners to realize that Nannerl's Notebook and the London Notebook are both "incomplete" in one sense. Perhaps because they are such early works, the scores are almost totally devoid of all interpretative markings. Indications for tempi, dynamics, and articulation are, for the most part, simply non-existent. This, of course, puts a tremendous responsibility on the artist to provide a sensitive, nuanced performance.

And there is another major question facing Lera Auerbach here - should she use the full resources of the modern Steinway, or should she always keep in mind the historically limited resources of Mozart's own fortepiano? For the present recording Ms. Auerbach chose to mirror the youthful perfection of the child himself - by performing in a manner that might be called "lovingly authentic." She makes us aware that even at the tender age of 8 years - Amadeus was already Amadeus!

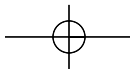


## Nannerl's Notebook

Wolfgang Amadeus Mozart, a “miracle from God,” as Leopold Mozart described him, began keyboard lessons with his father at the age of three. Two years later the boy was composing small pieces, mostly minuets, which the father carefully wrote down in his own hand. One is amazed, as always, to observe the perfection of these miniatures, to see how the addition or subtraction of just one note would diminish the quality of the music. Perhaps the most fascinating discovery is that many of the chromatic twists, repeated note patterns, and cadential formulas found here keep reappearing throughout all of Mozart's mature compositions! We are immediately reminded that with no other great composer do we find juvenilia of such undeniable quality and loveliness.

## The London Notebook

The most important journey that the well-traveled Mozart ever took during his short life was the “European Tour” (1763-1766), a three-year pilgrimage that included a visit to every important musical center. The astute father made sure that his brilliant little son had an opportunity to impress Emperors and Kings in Vienna, Paris, and London. In a letter back to Salzburg, Leopold reports:

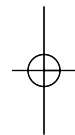


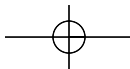
## Lera Auerbach

Born in Chelyabinsk, a city in the Urals bordering Siberia, Lera Auerbach gave her first public performance when she was only six years old. At eight she made her first appearance as a soloist with orchestra. She was twelve when she composed an opera, which was staged, and the production toured the former Soviet Union. She received her Bachelor and Master's degrees from the Juilliard School in New York, where she studied piano and composition. In 2002 she graduated from the Hannover Hochschule für Musik (Konzertexamen).

Lera Auerbach has gained wide recognition for her fiery virtuosity and incisive interpretations of piano repertoire, as well as for the poignancy and depth of her original compositions. She has performed world-wide in the world's most prestigious concert halls. In 2002 Lera Auerbach made her Carnegie Hall Debut performing her original Suite Op. 60 for Violin, Piano and String Orchestra with Gidon Kremer.

Ms. Auerbach's compositions are published by Musikverlag Hans Sikorski in Hamburg. Lera Auerbach's recognition is attributed not only to her musical activities but also to her writings. Her literary opus encompasses five published volumes of poetry and prose, two novels and over one hundred publications in Russian literary newspapers and magazines.



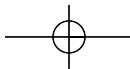


*"In the beginning was Music. Word, that hasn't yet named itself, unrealized, not yet lost. On the sacrament of sound, on the sacrament of loss, for while we lose we do not deplete but give form, the world was born on the sacrament of the primordial melody of losses."*

*"Time is not a river and does not flow in one direction -- from birth to death. Birth is not a beginning and death is not an end. According to the laws of any well structured composition, be it a poem, a symphony, a palace, or a human life -- the beginning apriori encompasses the end, and the end already contains the beginning."*

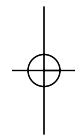
*"What we forget are the small things, the details of everyday life behind which memories are concealed. It's a special vision from within, that sees an object not only for what it is, but also as you glimpsed and perceived it in childhood."*

*From Auerbach's "The Mirror" – a novel in reflections.*



*"My boy played the most beautiful melody...and in such manner that everyone was amazed. You have no idea of Wolfgang's progress...my boy knows in this, his 8th year, what one would expect only from a man of forty!"*

Can we understand how this child made such a giant leap forward? Perhaps the most important reason was a musical kinship with the thirty-year old Johann Christian Bach, the youngest son of the great master, Johann Sebastian Bach. Three years earlier the "English Bach", as he was known, had come to London as Master of Music for King George III. Having spent his formative years in Milan and Bologna, Johann Christian brought with him to London a thorough knowledge of the Italian operatic style. It was this alternately brilliant and lyrical technique that he imparted to his young friend, and the boy, once dubbed the "great sponge," eagerly absorbed it all. This mentoring went on for over a year, and the tangible musical results are embodied in a collection now called the "London Notebook."



This notebook, carefully preserved by Leopold, is actually a group of 39 short pieces for keyboard by the young genius. From a distance of over 230 years, we can now appreciate how the boy imitated every conceivable type of operatic genre from overture, interlude, and procession, to recitative, aria, and ensemble. It is remarkable that the eight year old child could distinguish so clearly between the two contrasting styles of opera buffa (comic) and opera seria (tragic). For example, KV15a (track 11) could be an early attempt at the "Turkish" overture we find in the later masterpiece, "The Abduction from the Seraglio." The first eight bars of KV15d (track14) anticipate the charming folk songs of Papageno from "The Magic Flute". KV15p (track 24) could be a primitive version of a "rage aria" from the great opera seria "Idomeneo." KV15kk (track 44), a lovely example of J.C. Bach's famous "dream adagio" style, could be envisaged as a "practice" aria for the Countess in "The Marriage of Figaro."

The remaining fragments of the London Notebook, those that do not deal with operatic style, often belong to the "dance world" of the 18th century aristocracy. Even here, among the minuets and gavottes, the influence of J.C. Bach can be heard. We are reminded that Mozart had a life-long admiration for this man and when they met, many years later in Paris, the 22 year old Wolfgang wrote back to his father:

*"You can easily imagine his delight and mine at meeting again....I love him (as you know) and respect him with all my heart."*

One of these dances, KV15i-k (track 19) - a minuet, is worth our particular notice. It contains such striking harmonies that we immediately recall Leopold's statement that the boy already knew everything expected of a 40 year old man!

On May 28, 1767, Leopold Mozart wrote another of a long string of letters to his landlord back in Salzburg. This excerpt seems to summarize everything his "little sponge" had absorbed during the 18 month stay in London:

*"In short, what my son knew when he left Salzburg is a mere shadow compared to what he knows now. It exceeds all that one can imagine."*

**Program notes by  
Dr. Michael White**