

Wolfgang Amadeus MOZART (1756 - 2006)

ANOTHER MOZART

1 **Rondeau in A minor, KV 511** 11'30

Sonate in D major, KV 311

2 Allegro con spirito 6'08

3 Andante con espressione 5'16

4 Rondeau. Allegro 5'58

Sonate in A minor, KV 310

5 Allegro maestoso 8'51

6 Andante cantabile 10'43

7 Presto 3'11

8 **Rondeau in D major, KV 485** 8'00

9 **10 Variations in G major on "Unser dummer Pöbel meint" by Christoph Willibald Gluck, KV 455** 13'00

Total time: 70'24

Irakly AVALIANI, piano

Studio Guimmick, Yerres, France, June 2006

Piano Fazioli 308: Jean-Michel Daudon

Recording, editing and mastering: Sebastien Noly (Sonogramme)

Text: Tzvetan Todorov

Cover: Masha Schmidt

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www.iraklyavaliani.com - www.sonogramme.fr - www.groupe-balas.com

What image do we have of Mozart? An obedient son? A child prodigy taken all over Europe by his over-ambitious father from a very early age?

Is Mozart's oeuvre the fruit of divine inspiration or a result of his profound contemplation? Was this child aware of his extraordinary gift? Can someone who is capable of composing the Andante of his 1st piano concerto in F major at the age of 11 still be considered a child?

A single accent in the middle of a phrase in Mozart's music can create more disarray than all the big guns of 19th century romantic music. His music goes straight to the very core of the human soul.

Why then, for centuries, have we persistently maintained this image of him as a sweet, sensible, almost faultless man, blessed with such pleasant, gentle melodies? What are we scared of?

Irakly Avaliani

MOZART – MAN OF THE ENLIGHTENMENT

What is the Enlightenment? In December 1784, the greatest German philosopher of the day, Emmanuel Kant, published an answer to this question in a Berlin magazine aimed at a cultivated readership. In essence, it is the coming of age, the transition from childhood to adulthood. Most of the time, people allowed themselves to be guided by rules and precepts which came from elsewhere: tradition, the society in which they lived and the decision-makers of the day. Now they could take matters in to their own hands, controlling their destiny and choosing the laws which they would live by themselves. An enlightened man was one who would choose his freedom, reason and will over submission. Once an adult, he could see himself in all other citizens of the world and place simple human pleasures above all else.

In December 1784, at 28, Mozart was admitted to his chosen Masonic lodge in Vienna – *Zur Wohltätigkeit, Beneficence*. To be a mason at that time and place did not signify that you were against the Church, indeed a number of catholic priests in Vienna were also masons. Mozart himself was not keen on atheists and was proud of his faith. It was, however, the type of religion practiced by

enlightened men, who were not concerned with the minutiae of rituals, which put all religions on an equal footing. This is how Lessing, a German freemason and staunch supporter of the Enlightenment, described it a few years earlier, "Who cares what happens to Christianity, as long as men hold on to Christian love."

Mozart had much in common with other defenders of the Enlightenment. Like them, he felt as though he belonged to an entire European continent, without national prejudices. He spoke four languages, absorbed all traditions and traveled frequently. He too had a cosmopolitan outlook, at the same time, understanding that the shortest route to universality was through a deeper knowledge of local culture. This is why he wanted to create a truly German opera. Like them, he wanted to surpass all that had gone before him (for him this was in the field of music). He too, thought that knowledge was essential in the emancipation of mankind. "We live in this world in order to learn with ever greater eagerness, to enlighten each other through an exchange of ideas and constantly strive to make further progress in the Arts and Sciences."

During his lifetime, Mozart accomplished the greatest feat of autonomy, a truly adult accomplishment, when in 1781, against the advice of his father, he decided to leave his employer the archbishop of Salzburg, Colloredo, in order to escape the humiliating experience of working in that household (the composer was treated like a lackey there). "No one can make demands on me that insult me ", he wrote in a letter to his father, making a revolutionary gesture as a free subject. "All I need to do is consult my own mind and heart; I don't need a lady or personage of rank to tell me what is right or wrong, and not to do too much or too little; it is the heart that ennobles man; and though I am not a count, I have probably more honour in me than many a count". Men are not born free and equal and Mozart was not ashamed of the fact that he did not come from the privileged classes. "We are not aristocratic, highborn, noble and rich, but indeed lowborn, humble and poor" No matter: "Our riches die with us because we carry them in our heads". Mozart cherished individuals for who they were, not for what they represented and knew how to recognize the qualities of humble, marginal people. "The best, most faithful friends are the poor – the rich understand nothing of friendship!"

It is fair to say the friendship and love were the experiences that Mozart appreciated most in life. Love should be celebrated in all its glory: through the joys of sensuality and the depth of feelings. His letters to his wife Constance clearly show that sensuality and tenderness were not dampened by marriage or by rational considerations, not even by concerns about his children, which Mozart expressed as well. Love, which runs through all of his operas is indispensable to his creativity, "Neither great intelligence nor imagination, nor a combination of these create genius. Love, love, love - this is the soul of a genius."

Mozart had many philosophical works in his modest library, including Phaedon by Moses Mendelssohn another defender of the Enlightenment and a friend of Lessing and a colleague of Kant. It may have been there that Mozart found some food for thought when he talked to his father about protecting himself against his fear of death. He himself believed in death as definitive and irreversible but this belief did not lead to desperation, it was more the conviction that one should live in the here and now and look for happiness on earth. "I will never lie down at night without thinking that perhaps, as young as I am, I will not live to see another day and yet no-one who knows me can say that I am morose or dejected in company and for this blessing I thank my Creator every day and sincerely wish the same blessing for all my fellow human beings."

The popular image of Mozart is that of an excitable child, prodigious musician at five, a genius without knowing it. In actual fact, Mozart represented, in a remarkable way, the ideal that the Enlightenment aspired to: the mind of an adult entirely responsible for his life and the works he created.

Tzvetan Todorov
Translated by E.Judelson

Irakly Avaliani was born in Tbilissi, Georgia. He began his musical studies at the Tbilissi High School of Music, then went on to Moscow Tchaikowsky conservatory. After winning the highest awards there, he continued his studies with Ethery Djakeli who introduced him to the work of Marie Jaëll and, over a period of five years, completely reconstructed his piano technique. Today he is one of the few pianists to have explored this path, as did also Albert Schweitzer, Dinu Lipatti and Eduardo Del Pueyo. Irakly Avaliani has lived in Paris since 1989. Irakly Avaliani's recording career, consistently lauded by the music press, has been patroned by Mecenat Group BALAS since 2000.

Tzvetan TODOROV, historian and essayist was born in Bulgaria and has lived in France since 1963. Since 1987, he has run the Arts and Language Research Centre (Centre de Recherches sur les Art et le Langage) in Paris. He is the author of numerous books on literature and society, most recently "*Les aventuriers de l'absolu*" and "*L'esprit des Lumieres*" (2006) and an intellectual autobiography "*Devoirs et delices, une vie de passeur*" (2002). Tzvetan Todorov has held conferences at New York University, the University of Columbia, the University of California, Harvard and Yale.