

# KOZELUCH

*Complete Keyboard Sonatas*  
Volume 3

Jenny Soonjin Kim  
*fortepiano*





**Leopold Kozeluch 1747-1818**  
**Complete Keyboard Sonatas – Volume 3**

**Sonata No.17 in C Op.15 No.2 [1785]**

- |                    |      |
|--------------------|------|
| 1. I. Allergo      | 6'24 |
| 2. II. Poco Adagio | 5'53 |
| 3. III. Presto     | 3'38 |

**Sonata No.18 in A-flat Op.15 No.3 [1785]**

- |                             |      |
|-----------------------------|------|
| 4. I. Adante con variazioni | 1'26 |
| 5. Variation I              | 1'16 |
| 6. Variation II             | 1'19 |
| 7. Variation III            | 1'22 |
| 8. Variation IV             | 1'31 |
| 9. Variation V minor        | 2'06 |
| 10. Variation VI major      | 2'47 |
| 11. II. Allegro molto       | 4'31 |

**Sonata No.19 in F minor Op.17 No.1 [1785]**

- |                             |      |
|-----------------------------|------|
| 12. I. Largo                | 3'11 |
| 13. II. Allegro agitato     | 6'54 |
| 14. III. Finale: Allegretto | 4'41 |

**Sonata No.20 in A Op.17 No.2 [1785]**

- |                        |      |
|------------------------|------|
| 15. I. Allegro molto   | 7'46 |
| 16. II. Adagio         | 6'21 |
| 17. III. Allegro molto | 3'43 |

**Sonata No.21 in E-flat Op.17 No.3 [1785]**

- |                             |      |
|-----------------------------|------|
| 18. I. Allegro              | 6'27 |
| 19. II. Rondeau: Allegretto | 5'44 |

**Sonata No.22 in F Op.20 No.1 [1786]**

- |                              |      |
|------------------------------|------|
| 20. I. Allegro               | 5'10 |
| 21. II. Adagio               | 3'07 |
| 22. III. Rondeau: Allegretto | 3'44 |

**Sonata No.23 in C Op.20 No.2 [1786]**

- |                              |      |
|------------------------------|------|
| 23. I. Allegro               | 4'32 |
| 24. II. Adagio               | 4'36 |
| 25. III. Rondeau: Allegretto | 4'07 |

**Sonata No.24 in D minor Op.20 No.3 [1786]**

- |                              |      |
|------------------------------|------|
| 26. I. Moderato              | 4'44 |
| 27. II. Poco adagio          | 3'08 |
| 28. III. Rondeau: Allegretto | 4'34 |

**Sonata No.25 in D Op.26 No.1 [1788]**

- |                           |      |
|---------------------------|------|
| 29. I. Allegro            | 5'22 |
| 30. II. Adagio            | 4'56 |
| 31. III. Rondeau: Allegro | 3'29 |

**Sonata No.26 in A minor Op.26 No.2 [1788]**

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|--------------------------------------|------|
| 32. I. Allegro                       | 5'33 |
| 33. II. Andantino con [8] variazioni | 8'03 |

**Sonata No.27 in E-flat Op.26 No.3 [1788]**

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|-------------------------------------|------|
| 34. I. Allegro                      | 6'35 |
| 35. II. Larghetto alla Siciliana    | 4'22 |
| 36. III. Rondeau: Allegro con fuoco | 4'19 |

**Sonata No.28 in B-flat Op.30 No.1 [1789]**

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|------------------------------|------|
| 37. I. Allegro               | 4'59 |
| 38. II. Poco adagio          | 4'23 |
| 39. III. Rondeau: Allegretto | 5'59 |

**Sonata No.29 in G Op.30 No.2 [1789]**

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|------------------------------|------|
| 40. I. Allegro               | 6'13 |
| 41. II. Andante              | 3'06 |
| 42. III. Rondeau: Allegretto | 5'20 |

**Sonata No.30 in C minor Op.30 No.3 [1789]**

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|-----------------------------|------|
| 43. I. Largo-Allegro-Largo  | 9'01 |
| 44. II. Rondeau: Allegretto | 5'20 |

**Sonata no.31 in F Op.35 No.1 [1791]**

- |                              |      |
|------------------------------|------|
| 45. I. Allergo               | 5'54 |
| 46. II. Adagio               | 2'44 |
| 47. III. Rondeau: Allegretto | 6'21 |

**Sonata No.32 in A Op.35 No.2 [1791]**

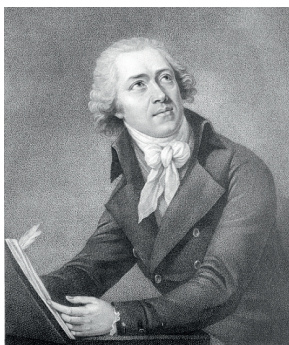
- |                           |      |
|---------------------------|------|
| 48. I. Allegro            | 6'50 |
| 49. II. Adagio            | 5'09 |
| 50. III. Rondeau: Allegro | 5'19 |

**Sonata No.33 in G minor Op.35 No.3 [1791]**

- |                              |      |
|------------------------------|------|
| 51. I. Largo-Allegro agitato | 8'43 |
| 52. II. Allegretto           | 4'41 |

Jenny Soonjin Kim *fortepiano*

Fortepiano: Michael Walker, Neckargemünd, Germany, 1987, after Anton Walter, Vienna, 1795; range FF–g<sup>”</sup>, tuned at A=430; provided gratis by Claremont Graduate University.



### Kozeluch, champion of the fortepiano

The music of Leopold Kozeluch has slowly but steadily been attracting modern attention. While the Bohemian composer's name still is not quite on the tip of most music connoisseurs' tongues, it may be before too long, if the recent upsurge in scholarly writings, critical editions and period-instrument performances of his music is any indication. Such renewed interest seems long overdue, for although it is undeniably true that Kozeluch's reputation was ultimately eclipsed by the legacies of the towering figures Carl Philipp Emanuel Bach, Haydn, Mozart and Beethoven, accounts by contemporaneous writers clearly attest to his having been held in the greatest esteem in Vienna during his

lifetime, ranking even higher than Mozart as a musician.

Kozeluch was born in Velvary, Bohemia (now in the Czech Republic), in 1747. He studied composition in Prague with his cousin Jan Antonin Kozeluch and with the Czech composer and pianist František Xaver Dušek. After composing ballets and other stage works there during the 1770s, he moved (in 1778) to Vienna, where he became a successful teacher and, in 1785, founded a music publishing house. Although in 1781 he had refused an offer to serve as court organist to the Archbishop of Salzburg – where he would have succeeded Mozart – in 1792 he accepted an appointment as Hofmusik Compositor and Kammer Kapellmeister to the imperial court, immediately succeeding Mozart in that capacity, and retaining the post until his death in Vienna in 1818.<sup>1</sup>

Kozeluch can be regarded as a pioneer of a compositional style both musically and technically suited to the fortepiano, and his championing of this instrument even led him to discourage the use of the harpsichord. (Nevertheless, the title pages of the published sonatas through to No.37 refer to them as being for harpsichord or fortepiano.) Some of his contemporaries praised him for this: 'The vogue of the fortepiano is due to him [Kozeluch]. The monotony and the muddled sound of the harpsichord could not accommodate the clarity, the delicacy, the light and shade he demanded in music; he therefore did not accept

students who failed to show sympathy for the fortepiano as well, and it seems that he has no small share in the reformation of taste in keyboard music.'<sup>2</sup> Although both Mozart and Beethoven criticised Kozeluch's playing, his compositions – which include numerous keyboard concertos and symphonies, chamber pieces with keyboard instrument, several operas, oratorios, cantatas and many sacred works – were highly influential. Kozeluch also composed no fewer than 50 keyboard sonatas that are noteworthy for their variety, complexity and beauty. The English music historian Charles Burney affirmed their quality, writing: '[Kozeluch's] style is more easy than that of Emanuel Bach, Haydn or Mozart; it is natural, graceful and flowing, without imitating any great model, as almost all his contemporaries have done. His modulation is natural and pleasing, and what critics of the old school would allow to be warrantable. His rhythm is well phrased, his accents well placed, and harmony pure.'<sup>3</sup>

The bulk of Kozeluch's keyboard sonatas, including those recorded on this album, were originally published in Vienna under the composer's supervision; many were also presented by publishers in London and Paris. No autographs of Kozeluch's keyboard sonatas survive. The present recording follows, in both text and numerical order, the superb new edition of these works by the late English scholar and musician Christopher Hogwood.<sup>4</sup>

The vast majority of the sonatas in this volume are three-movement works in major keys that follow the basic scheme fast-slow-fast; but nos. 19, 30 and 33—all in minor keys—have slow introductory movements. The first movement of No.18, and second movement of No.26, are in theme-with-variation formats. Eleven of the seventeen sonatas presented here end with a fast *rondeau* (*rondo*), apparently one of Kozeluch's favorite musical idioms.

The pieces in this volume, which clearly exhibit an evolving, advancing style in terms of dramatic expression, expansiveness, complexity and overall level of sophistication, display obvious melodic, harmonic and textural characteristics also found in the keyboard works of Mozart (in whose case it is sometimes difficult to ascertain which of the two composers affected the other), Beethoven and even Schubert. Kozeluch's compositions undoubtedly influenced all three of those composers to varying degrees. The musical interest of all of his keyboard works lies mainly in the subtly different emotional shadings of each, in the ingenious use of many types of devices and in the sheer beauty of the melodic material; Kozeluch's themes, while skilfully constructed and developed, still have

a deceptively simple quality that makes them all the more memorable, even haunting. The works are written in a variegated and expressive *galant* style, the composed material punctuated by periodic fermatas that invite extemporisation. They share many similar characteristics that demonstrate the ingenuity of a composer who seems to have worked with uncommon ease and fluidity. All of the expected devices of the period are profusely in evidence here – sequences, rapid passage-work (often in *moto perpetuo* style), written-out chordal arpeggiations, broken-chord accompaniments, parallel thirds/sixths, dotted/triplet/appoggiatura figures, repeated notes, tremolos, octave doublings (sometimes in both hands simultaneously), sudden dynamic contrasts and expressive chromaticism – but in the hands of Kozeluch, as in those of all fine composers, they produce a musical whole that seems far greater than the sum of its parts; and, as in the creations of all geniuses, there is a profundity that cannot be explained merely by description of the processes at work.

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Jenny Soonjin Kim, once nominated for the prestigious Gilmore Artist Award, has performed in major venues in Europe, Asia and North America and recorded keyboard works ranging from Bach to Schoenberg. Her Brilliant Classics recordings of the keyboard sonatas of Johann Friedrich Doles (a world premiere) and Leopold Kozeluch have earned critical acclaim; Marco Frei (Germany's *Piano News*) wrote of the Doles recording: "...the instrument convinces with an incredible floating sonority in *piano* and voluminous expression in forte passages, and Kim knows how to make perfect use of this fascinating color richness.... With this premiere recording Kim has adopted an exemplary perspective,

because it combines sound poetry and gripping intensity in a meaningful way." Sylvia Berry (*Early Music America*) wrote of the second Kozeluch volume: "Kim's playing is crystalline and lyrical, with exquisitely sensitive phrasing. She is an assured virtuoso who interprets Kozeluch's music beautifully." Kim has a DMA in Historical Performance Practices/Keyboard Studies from Claremont Graduate University in California, where she now is an Assistant Professor of Practice, overseeing the piano/fortepiano program. She also serves on the Board of Directors of the Los Angeles Master Chorale.

1 Pošťolka, M. 'Kozeluch, Leopold' in *Grove Music Online*, Oxford University Press. Last accessed 31 August 2019

2 Von Schönfeld, J.F. *Jahrbuch der Tonkunst von Wien und Prag* (1796), pp. 34–35 (facsimile ed., Munich and Salzburg: Otto Biba, 1976). Citation and English translation in Komlós, K., *Fortepianos and their Music: Germany, Austria, and England, 1760–1800* (Oxford: Oxford University Press, 1995), pp. 59–60.

3 Burney, C. 'Kozeluch, Leopold' in Rees, A. (ed.), *The Cyclopaedia: or, Universal Dictionary of Arts, Sciences, and Literature* (London, 1802–1819), Vol.20, p.1771. Cited in Hogwood, C. (ed.), *Leopold Kozeluch: Complete Sonatas for Keyboard Vol.1* (Kassel: Bärenreiter, 2010), pp. VII–VIII.

4 Ibid.

Recording: 9-10 September 2017 (Sonatas 17-18); 12-13 September 2017 (Sonatas 19-20); 21-22 January 2018 (Sonatas 21-22); 30 March-1 April 2018 (Sonatas 23-25); 3 July 2018 (Sonatas 26-27); 5 July 2018 (Sonatas 28-29); 8 July 2018 (Sonatas 30-31); and 10 July 2018 (Sonatas 32-33); LMP Studios, Claremont, CA, USA

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Recording and Mastering engineer: James Linahon, LMP Studios

Fortepiano tuner/technician: Robert Zappulla

Cover image: View of Vienna from Belvedere (1758-1761), by Bernardo Bellotto (1722-1780)

Artist photo: Dasibomnal Studio

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