**THE PROGRAM**

**Wolfgang Amadeus Mozart**

(1756-1791)

**Fantasy** in f minor K. 608

In one letter to his father W. A. Mozart once had written: “In my eyes and ears the organ still is the queen of all instruments” (17 October, 1777). But though… In extremely large account of his works, the organ music is really little. Among them one of the best is Fantasy in f minor, which is written for the “clock made organ”. Everyone must remember, at that time there were luxurious clocks in every bedroom.

The composition is formed in real traditions of organ fantasy, as the period of several contrasts.

**Concert aria *Vado, ma dove?*** K. 583

**Introduction** (Fantasy) in c minor K. 396.

**Motet *Exsultate, jubilate*** K. 165

1. *Exsultate, jubilate*

 *2. Fulget amica dies*

 *3. Tu virginum corona*

 *4. Alleluja*

***Adagio* and *Allegro*** in f minor K. 594

The three generally known organ works by Wolfgang Amadeus Mozart – *Adagio* and *Allegro* in f minor (K.594), *Andante* in f major (K.616) and *Fantasy* in f minor (K.608) – were written in his old age at the end of 1790 and in the beginning of 1791. And all three were intended for a keyboard instrument having come into fashion at the end of 18th century – mechanical organ not infrequently connected to a clock mechanism. G. F. Handel, J. Haydn and L van Beethoven have also written music for that instrument.

W. A. Mozart’s *Adagio* and *Allegro* (sometimes called also *Fantasy*) were written at request of the Earl Deim and were meant to be performed at Müller’s waxwork museum in Vienna. In a letter to his wife Konstanze the composer complained: “*Alas! If that was at least a big chiming clock sounding like an organ I would take great pleasure in my work, but that instrument having such small high-pitched pipes reminds me only of a clock-work toy”.* Nevertheless, a composition has been created suitable also for performing on the traditional organ and representing some of the most typical features of Mozart’s music; tenderness, sensitivity, and an extraordinary richness of melodic and harmonic ideas in the side parts of *Adagio,* as well as lively energy and joyful mobility in the part of *Allegro.*

**Aria *Laudate Dominum***from *Vesperae solennes de confessore*K. 339

**Fugue** in g minor K. 401(375 c)

Fugue in g minor is one of the Mozart’s most interesting compositions, but it is not well known by music lovers. It is a double fugue in which the second theme is a reversal of the first. The fugue is, generally speaking, a free and expansive composition, with musical drama that is close to the monumental organ compositions of Bach. This fugue is edited by Patrick Roose (2006) and Roberts Hansons (2018).