

# Bis repetita placent: C. P. E. Bach, W. A. Mozart, and the Sonata with Varied Reprises

**Tom Beghin**, *Performer*



This lecture-recital, featuring **Tom Beghin** on fortepiano, picks up on a suggestion that did not materialize. In October 1775, Leopold Mozart inquired of publisher Breitkopf whether he might print keyboard sonatas by his son “in the same manner as those of H: Philipp Carl Emanuel Bach mit veränderten Reprise[n].” Some have proposed a link between Leopold’s offered works and W. A. Mozart’s “Munich” Sonatas, K. 279–84 (1774–75). What might Mozart’s Six Sonatas with Varied Reprises have looked like? What in Mozart’s score made Leopold think of a possible publication à la Bach?

**Thursday, 14 November, 2:15pm ♦ Empire**



**Thursday, 14 November, 4:00pm ♦ Red Lacquer Ballroom**

# Strings as Tribute: Epochal Changes through Guitar Music

**Carlos Cuestas**

The organological changes of the guitar between the seventeenth and twentieth centuries witness the disruption of social and technological developments felt across the Western world. In this performance, **Carlos Cuestas** explores changes in guitar music spanning three centuries. The program features three compositions of the Afro-colonial fandango genre played on historical guitars. Features music of Santiago de Murcia (1673–1739), Dionisio Aguado (1784–1849), and Joaquín Rodrigo (1901–99).