



CHANNEL CLASSICS

W. A. Mozart

Flute Quartets



Schönbrunn Ensemble Amsterdam

DIGITAL



Schönbrunn Ensemble

Marten Root: one keyed flute, Marten Root 1990
after Grenser, last quarter 18th century

Johannes Leertouwer: violin, Cornelis Kleynman, Amsterdam 1682

Irmgard Schaller: viola, southern Germany, 18th century

Viola de Hoog: cello, Johannes Cuypers, Den Haag 1766

Pitch = 420 hz

The musicians who form the **Schönbrunn Ensemble Amsterdam** are all specialists in authentic performance practice. They work with the most outstanding European ensembles and orchestras.

Marten Root is principal flautist in the *Hanover Band* (London) and the *Orchestra of the Netherlands Bach Society*.

Viola de Hoog is cellist in the *Schönberg Stringquartet*.

Johannes Leertouwer and Irmgard Schaller work respectively with the *Amsterdam Baroque Orchestra* and the *Orchestra of the 18th Century*.

Marten Root and Johannes Leertouwer regularly perform as soloists and all four are members of the orchestra *Anima Eterna*.

Schönbrunn Ensemble Amsterdam:

from left to right: Viola de Hoog, Johannes Leertouwer, Irmgard Schaller, Marten Root.

photo: Rob van der Staaij.

Mozart's interest in the flute and its players

Most sleeve notes about Mozart's music for the flute begin with a quotation from one of Mozart's letters to his father, written on the 14th of February 1778, in which he says he '*could not abide*' the flute. Other letters from that same period tell us that he should have said that his mind was on other things: his beloved Aloyia Weber, to be precise. How else could it be that Mozart wrote *four flute quartets, two flute concerti, a flute and harp concerto, an Andante for flute and orchestra*, the original version of the *Sinfonia Concertante*, and several *solos*, such as the flute part in the aria '*Se il padre perdei*' from the opera *Idomeneo*.

There were in fact three flute players in Mozart's life who inspired him to write for the instrument, each in his own way :

- Ferdinand Dejean, a wealthy Dutch amateur flute player who commissioned him to compose '*three small, light and short concerti and two quartets for the flute*'.
- Duc de Guines, for whom he wrote the flute and harp concerto, probably knowing that the man played a flute with more than the usual one key, since Mozart asks for a *low d flat* and *c* more than once.
- Johann Baptiste Wendling, a friend of Mozart and, judging by Mozart's letters to his father, an excellent flute player, whose playing he held in high esteem. Mozart wrote the now lost flute part in the original version of the *Sinfonia Concertante* for four winds and orchestra and the flute part in the above mentioned aria from *Idomeneo* for him.

Undeniably Mozart?

Unfortunately, even having this knowledge we can only guess for whom Mozart wrote his quartets for flute and stringtrio. To make matters worse, there is doubt whether all four quartets were actually written by Mozart. Flute players the world over will probably criticize this statement, for Mozart's flute compositions hold the foremost place among all classical flute compositions and are therefore sacred. No one, however, can prove the above statement to be false since a closer look at the four "original" quartets shows that Mozart's authorship can only be proven in the case of the D and A major quartets.

The autograph manuscript of the *D major* quartet was rediscovered and made available again in 1979/80 and is kept in the Biblioteka Jagiellńska in Kraków. This source, dated

Mannheim 25 December 1777, sheds new light on the last movement since it contains the indication *Allegretto*, which has been omitted in all modern editions.

The autograph manuscript of the *A major* quartet is now housed in the Oesterreichische Nationalbibliothek in Vienna. The themes by Hoffmeister and Paisiello which Mozart used for the first and last movements make it highly probable that this quartet was written as late as 1786. The somewhat experimental form and humourous tempo indication (*Allegretto grazioso, ma non troppo presto, però non troppo adagio. Così-così con molto garbo ed espressione*), suggests that this quartet was written for use at a house concert with friends, possibly in Vienna at the home of Mozart's friend Jacquin.

A study of the quartets in *C and G* with regard to their authorship is much more complicated since there are no surviving originals. The main sources are a 1788 edition of the C major quartet and a questionable and unreliable edition, dated 1791, for the quartet in G. Although both were published during Mozart's lifetime and the second movement of the C major quartet is practically identical to the sixth movement of the *Gran Partita* for thirteen winds, this does not necessarily mean that the C major quartet was actually written or arranged by Mozart. It seems most likely that this 1788 edition is careless and of inferior quality, based on an autograph manuscript which is now lost. Even the 'Urtext' of the New Mozart Edition does not provide us with information concerning the use of its sources and their validity. Therefore looking and playing from such an 'Urtext' is like swallowing medicine with unknown side-effects.

The last quartet leaves us with no doubt. It was not written by Mozart but is an *arrangement* by a contemporary flautist, *Antoine Hugot* (1761-1803), of a pianoforte four hands sonata in F by Mozart. The quartet, transposed to G, appeared in print in 1799 and was probably arranged at the request of the publisher.

Despite these problems regarding the interpretation and authenticity of Mozart's music, it is to be hoped that new discoveries and views will continue to appear. As Mozart himself stated in a letter to his father:

'...*Ich wünsche Ihnen, dass Sie so viele Jahre leben möchten, als man Jahre braucht, um gar nichts Neues mehr in der Musik machen zu können....*' ('...I wish you may live as many years as one would need to leave nothing new in music to be experienced....').

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Schönbrunn Ensemble Amsterdam

Marten Root - *one keyed flute, after Grenser, Marten Root 1990*
Johannes Leertouwer - *violin, Cornelis Kleynman, Amsterdam 1682*
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Quartet in C KV 285b

- | | | |
|---|---|-------|
| 1 | <i>Allegro</i> | 5.51 |
| 2 | <i>Thema, andantino Var. I, II, III, IV, V adagio, VI allegro</i> | 10.24 |

Quartet in A KV 298

- | | | |
|---|---|------|
| 3 | <i>Thema, andante Var. I, II, III, IV</i> | 5.41 |
| 4 | <i>Menuetto - Trio</i> | 2.06 |
| 5 | <i>Rondieaux, allegretto grazioso,
ma non troppo presto, però non troppo adagio.
Così-così con molto garbo ed espressione</i> | 3.04 |

Quartet in G (arranged by Antoine Hugot)

- | | | |
|---|----------------------------|------|
| 6 | <i>Adagio</i> | 1.00 |
| 7 | <i>Allegro molto</i> | 6.38 |
| 8 | <i>Rondeau, allegretto</i> | 4.53 |

Quartet in G KV 285a

- | | | |
|----|--------------------------|------|
| 9 | <i>Andante</i> | 5.58 |
| 10 | <i>Tempo di Menuetto</i> | 3.19 |

Quartet in D KV 285

- | | | |
|----|----------------------------|------|
| 11 | <i>Allegro</i> | 7.00 |
| 12 | <i>Adagio</i> | 2.31 |
| 13 | <i>Rondeau, allegretto</i> | 5.16 |

Total time 64.55



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DDD

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Quartet in C KV 285b

- | | | |
|---|---|-------|
| 1 | Allegro | 5.51 |
| 2 | Thema, andantino Var. I, II, III, IV, V <i>adagio</i> , VI <i>allegro</i> | 10.24 |

Quartet in A KV 298

- | | | |
|---|--|------|
| 3 | Thema, andante Var. I, II, III, IV | 5.41 |
| 4 | Menuetto - Trio | 2.06 |
| 5 | Rondieaux, <i>allegretto grazioso</i> ,
<i>ma non troppo presto, però non troppo adagio.</i>
<i>Così-così con molto garbo ed espressione</i> | 3.04 |

Quartet in G (arranged by Antoine Hugot)

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|---|----------------------------|------|
| 6 | Adagio | 1.00 |
| 7 | Allegro molto | 6.38 |
| 8 | Rondeau, <i>allegretto</i> | 4.53 |

Quartet in G KV 285a

- | | | |
|----|-------------------|------|
| 9 | Andante | 5.58 |
| 10 | Tempo di Menuetto | 3.19 |

Quartet in D KV 285

- | | | |
|----|----------------------------|------|
| 11 | Allegro | 7.00 |
| 12 | Adagio | 2.31 |
| 13 | Rondeau, <i>allegretto</i> | 5.16 |

Total time 64.55

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