

London Philharmonic Orchestra



MOZART

FLUTE CONCERTO NO. 2

SINFONIA CONCERTANTE FOR FOUR WINDS

BASSOON CONCERTO

VLADIMIR JUROWSKI *conductor*

JULIETTE BAUSOR *flute*

JONATHAN DAVIES *bassoon*

IAN HARDWICK *oboe*

JOHN RYAN *horn*

THOMAS WATMOUGH *clarinet*

LONDON PHILHARMONIC ORCHESTRA

WOLFGANG AMADEUS MOZART

FLUTE CONCERTO NO. 2 IN D MAJOR, K314

Allegro aperto

Andante non troppo

Rondo: Allegretto

“The other day I had lunch with Wendling, when he said: our Indian, actually a Dutchman of independent means, and a great friend of mine, is a remarkable fellow. He’s offering to pay 200 *gulden* if you will compose 3 short, simple concertos and a pair of quartets for the flute”. Which must have come as welcome news to Leopold Mozart when he received this letter of 10th December 1777 from his 21-year-old son.

Wolfgang was in Mannheim, despatched there earlier in the year in search of employment at the Elector’s court. It had failed to materialise. Meanwhile, to Leopold’s consternation, Wolfgang’s letters home gleefully recounted his late-night parties and flirtations with pretty teenage pupils.

But here, at last, was progress. The “Dutchman” was Ferdinand Dejean, a doctor in the service of the Dutch East India Company and a pupil of Johann Wendling, flautist in the celebrated Mannheim court orchestra. “You must not be in doubt about the 200 *gulden* from the Dutchman”, Mozart wrote a fortnight later. Had he known, Leopold would have had excellent reason to doubt. The flute pieces were meant to be finished by mid-February 1778 – but this was the news on the 14th: “Herr Dejean paid me only 96 *gulden* because

I don’t have more than 2 Concerti and 3 quartetti ready for him”. Then comes his excuse: “my mind gets easily dulled, as you know, when I’m supposed to write a lot for just one instrument; I can’t bear it”.

In other words, while he could write with dazzling speed and fluency when inspired by an individual performer, he found it heavy-going to turn out music by the job-lot. Mozart took pride in writing music that flattered its soloist – “like a well tailored suit”, as he put it. Perhaps he hadn’t heard the amateur Dejean play (then again, perhaps he had), but after completing the delightful and masterly G major Concerto K313 he opted for a short-cut. To create a second concerto, he took an oboe concerto in C major that he’d completed earlier in 1777, transposed it a tone higher, and with the lightest but most skilful of touches, transformed it into this Second Flute Concerto, K314.

Dejean could surely have had no reason to complain: perhaps he even requested that his new concerto be based on the oboe concerto. Mozart had written it before leaving Salzburg as a vehicle for the court orchestra’s Italian star oboist Giuseppe Ferlendis, but it had been taken up in Mannheim by the principal oboe Friedrich Ramm. “Ramm played my oboe concerto for Ferlendis for the fifth time” wrote Wolfgang to Leopold in that same letter of 14th

SINFONIA CONCERTANTE FOR FOUR WINDS IN E FLAT MAJOR, K297B

February 1778. “It is attracting much attention”. Why wouldn’t a keen amateur wind-player want a version that he could play himself?

And this exquisitely proportioned concerto works like a sweet dream on the softer but brighter tone of the flute. It begins *Allegro aperto* (openly) – the genial indication that Mozart also wrote on several Salzburg-period concertos that he intended for himself – and its sunny key of D major, translucent scoring, graceful lyricism and bubbling wit, make it clear why any contemporary soloist might have played this work with pleasure. The melody of the second movement drapes itself elegantly over a dignified accompaniment (Mozart increased its speed from a sustained *Adagio* for the professional oboists to the slightly quicker *Andante* for the amateur flautist – making the necessary breath-control a little easier). And the playfulness of its *finale* – with its chuckling little tags for the pair of horns – shows how even in a rush-job, Mozart’s imagination created musical ideas of almost operatic character and charm.

Cadenzas in this recording © Rachel Brown.

Allegro
Adagio
Andante con variazioni

Mozart never wrote Dejean a third concerto. “Onward to Paris!” urged the ambitious (and anxious) Leopold: perhaps there, Wolfgang would find the lucrative court position he so badly needed. Mozart and his mother left Mannheim by stagecoach on 14th March 1778 and arrived in Paris on 23rd March. He quickly acquired a commission from Joseph Le Gros – director of the fashionable *Concert Spirituel* – for a *Sinfonia Concertante* (literally, a symphony in the style of a concerto) for flute, oboe, horn and bassoon. The form was a particular favourite in both Paris and Mannheim, where audiences relished both the grandeur of the full orchestra and the chance to hear a team of virtuoso soloists playing off each other.

And the soloists in Paris could hardly have been more exciting: Mozart’s friends Wendling and Ramm on flute and oboe respectively, the Mannheim bassoonist Georg Ritter and the flamboyant Czech horn virtuoso Jan Stich, who went by the name Giovanni Punto. “Punto plays *magnifique!*” wrote Wolfgang to Leopold, excitedly. By the start of May it was finished. “I worked very hard” wrote Mozart, adding that “the four performers are quite in love with it”. So what

went wrong? Le Gros suddenly lost interest. Mozart and his soloists suspected foul play – Ramm hurled abuse at Le Gros, and Mozart blamed the machinations of a jealous rival, the Italian composer Giuseppe Cambini.

Regardless, the piece was never performed, and the score later vanished. The work we hear today was discovered in 1862, in handwriting that wasn't Mozart's. Was this the lost *Sinfonia Concertante*? The problem was that it had the wrong solo instruments – oboe, clarinet, horn and bassoon. The orchestral parts seemed clumsy, and Mozart never wrote a concerto in which all three movements were in the same key, as here. On the other hand, few late 18th century composers wrote for wind instruments with such a sense of imagination and colour. There's a radiance to this music that suggests Mozart's great Viennese wind serenades, a humour and a sense of conversation that surely comes from a composer writing for soloists he knew and liked.

So if it looks like Mozart, and sounds like Mozart? The pianist and scholar Robert Levin's conclusion is probably the most persuasive: the solo parts, much doctored, and adapted for clarinet and oboe rather than oboe and flute, are probably original Mozart. The orchestral parts were added later by an unknown composer – a 19th century pastiche frame for an over-restored but still exquisite 18th

century group portrait. If we can't say precisely which bits are original Mozart, there's little doubt that he's present. Wind players, meanwhile have simply got on and played it – to general delight.

The first movement has the breadth and grandeur – as well as elements of the ultra-modern “Mannheim” style – that befits a work designed to make an imposing first impression; though as soon as the soloists enter, the tone becomes noticeably more intimate. A spirited four-way cadenza ends the movement with an exuberant flourish. The second movement too, is exactly what we'd expect from Mozart if he was on a mission to impress Paris – French audiences liked slow movements to be stately as well as sentimental, and Mozart's solo melodies blossom and unfurl like the woodwind accompaniments to one of his great operatic arias. To finish, he composes a series of ten variations in which the different solo instruments take turns to sport, show off and sing – linked by orchestral passages that could easily have been inferred by a later composer. Music has no equivalent of carbon testing, but whoever reconstructed this piece clearly loved Mozart. And in their own way, they've helped rescue something precious.

BASSOON CONCERTO IN B FLAT MAJOR, K191

Allegro

Andante ma adagio

Rondo: Tempo di Menuetto

Mozart's travels had not always proved so frustrating. He had celebrated his 19th birthday, 27 January 1775, in Munich. It was carnival season in the Bavarian capital; his new opera *La finta giardiniera* had been a hit, and he was thoroughly enjoying himself. "As for our travel home, well, we're not in a hurry to come back" he wrote to his mother back in Salzburg. "Mama shouldn't be impatient because she knows how good it is for me to breathe freely". After the stuffy world of Salzburg, the cosmopolitan city of Munich felt like a liberation: home to the finest orchestra in Europe, and a lively community of musicians, both professional and amateur.

It was probably around this time that Mozart met one such influential amateur: the nobleman and amateur bassoonist Baron Thaddäus von Dürnitz. One story goes that, after hearing (or possibly playing) Mozart's Bassoon Concerto in B flat, he commissioned a series of such works – all of which have subsequently been lost. A less convincing account suggests that this concerto was itself written for Dürnitz. Inconveniently, the earliest source we have for the concerto gives its date of completion as "Salzburg, 4 June 1774" -

in other words, the previous summer, when Mozart was 18, and several months before he's likely to have met the bassoon-loving Baron.

Which to believe? There were two professional bassoonists in the Salzburg court orchestra, Melchior Sandmayr and Johann Schulz. Perhaps he wrote the concerto for one of these players: in small-town Salzburg, the musical community was close-knit and the court musicians often did each other favours. If so, it speaks well for their skill: by the standards of the day, the Concerto was a taxing work. Or perhaps, knowing that he would soon be travelling to Munich, with its famous wind-players, Mozart thought it was worth running up a sample of his craftsmanship, ready to pitch for a court job or a commission.

Because - make no mistake - as well as being an endlessly engaging and challenging showcase for two-and-a-half centuries of bassoonists, the Bassoon Concerto is a superb piece of instrumental writing. After all, how do you create an orchestral setting for an instrument whose voice is essentially quiet, dark and low? Mozart chooses the bright key of B flat, and equips his orchestra with pairs of oboes and horns – whose high, brilliant tone in this key keeps them well out of the bassoon's way, and opens up a space in the middle of the sound where the soloist can shine.

The brisk, march-like themes of the first movement *Allegro* lend themselves both to the bustling, nimble-footed agility in which the bassoon excels, and to a mood of genuine – if smiling – ceremonial dignity.

And then, in the slow movement, he creates space for the bassoon to sing – a melody whose resemblance to the Countess's lovely, bittersweet aria *Porgi Amor* in *Le nozze di Figaro*, twelve years in the future, has often been remarked, and which simply shows that Mozart never needed words to find the precise melody and mood that his subject demanded. After revealing the bassoon's poetic soul in the *Andante*, it'd be wrong to treat it like a clown in the finale, and Mozart's closing Rondo is a stately minuet – but one that nevertheless allows the soloist to demonstrate all their agility, wit and even passion before sweeping to a grand but always graceful close.

Programme notes © Richard Bratby

VLADIMIR JUROWSKI *conductor*

© Drew Kelley



One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow in 1972. In 1990 he relocated with his family to Germany.

In 2017 Vladimir Jurowski took up the position of Chief Conductor and Artistic Director of the Rundfunk-Sinfonieorchester Berlin and also celebrated ten years as Principal Conductor of the London Philharmonic Orchestra. 2021 will see him take up the position of Music Director of the Bayerische Staatsoper in Munich. In addition he holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra, and Artistic Director of the George Enescu International Festival, Bucharest. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin, Principal Guest Conductor of the Teatro Comunale di Bologna, Principal Guest Conductor of the Russian National Orchestra and Music Director of Glyndebourne Festival Opera.

Vladimir Jurowski appears regularly at festivals including the BBC Proms, the Glyndebourne Festival Opera, the George

Enescu Festival of Bucharest, Musikfest Berlin, and the Dresden, Schleswig Holstein and the Rostropovich Festivals. In 2017 he made an acclaimed Salzburg Festival debut.

He collaborates with many of the world's leading orchestras including the Royal Concertgebouw Orchestra, the Staatskapelle Dresden, the Chamber Orchestra of Europe, the Gewandhausorchester Leipzig, the Cleveland and Philadelphia Orchestras, New York Philharmonic, Chicago and Boston Symphonies, the Berlin and Vienna Philharmonic Orchestras.

A committed operatic conductor, Jurowski has conducted at the Metropolitan Opera New York, the Opera National de Paris, Teatro alla Scala Milan, the Bolshoi Theatre, the State Academic Symphony of Russia, the Semperoper Dresden, the Royal Opera House Covent Garden, the Komische Oper Berlin and the Bayerische Staatsoper.

Jurowski's discography includes CD and DVDs with the London Philharmonic Orchestra, the Rundfunk-Sinfonieorchester Berlin, the Russian National Orchestra, the Chamber Orchestra of Europe and the Orchestra of the Age of Enlightenment.

JULIETTE BAUSOR *flute*

© Benjamin Ealovega



Juliette Bausor joined the London Philharmonic Orchestra in July 2016 as Principal Flute, having previously held the same position with both Royal Northern Sinfonia and London Mozart Players. Also a member

of the celebrated chamber group Ensemble 360, Juliette is regularly invited to perform at major venues and festivals, including the Edinburgh, Cheltenham and Aldeburgh International Festivals and BBC Proms.

Following early recognition in competitions – including reaching the Final of the BBC Young Musician of the Year and winning the Gold Medal in both the Shell LSO Competition and the Royal Over-Seas League Competition – Juliette has performed as a concerto soloist with the London Symphony Orchestra, Ulster Orchestra, Academy of St Martin in the Fields, European Union Chamber Orchestra, Royal Northern Sinfonia and London Mozart Players. In 2014 she was selected by ECHO as one of its Rising Stars, which has led to solo engagements in some of Europe's most prestigious concert venues.

JONATHAN DAVIES *bassoon*

© Aiga Photography



One of Britain's leading bassoonists, Jonathan Davies was appointed Principal Bassoon of the London Philharmonic Orchestra in 2016. He previously held the same position with the Royal Philharmonic Orchestra, where

he was appointed at the age of 22. Much sought after as guest principal with leading orchestras and ensembles, recent appearances include the Academy of St Martin in the Fields, London Symphony Orchestra, Philharmonia Orchestra, Solistes Européens Luxembourg and the John Wilson Orchestra.

Since making his London concerto debut at the Barbican aged 13, further solo highlights have included Haydn's *Sinfonia Concertante* alongside Maxim Vengerov, Elliott Carter's *Retracing* for solo bassoon in the Purcell Room, and a world premiere by David Fennessy with the London Sinfonietta.

Jonathan studied at the Royal Academy of Music and graduated with the HRH Princess Alice The Duchess of Gloucester's Prize. He is a bassoon Professor and Associate of the Royal Academy of Music.

IAN HARDWICK *oboe*

© Benjamin Ealovega



After studying at the Royal College of Music with Michael Winnfield, Ian was appointed Principal Oboe of the English National Opera Orchestra, a position he held for five years. In 1991 he joined the London Philharmonic Orchestra.

Ian is a professor at the Royal Academy of Music in London where he has been elected as an Honorary Associate. In 2011 Ian was on the jury for the ARD International Music Competition.

JOHN RYAN *horn*

© Benjamin Ealovega



John graduated from London's Guildhall School of Music and Drama in 2001, where he studied with Jeff Bryant and Richard Bissill, and was appointed Co-Principal Horn with the London Symphony Orchestra in the same year. John

was appointed Principal Horn of the London Philharmonic Orchestra in 2009.

As a soloist John has performed both of Strauss's horn concertos, the Mozart concertos, and Britten's *Serenade* for tenor, horn and strings. He has recorded Mozart's Second Horn Concerto on the Lyric label with the RTÉ Concert Orchestra. As a chamber musician John has appeared as featured artist at festivals in Ireland, the UK, Europe and the USA. His performance of Messiaen's *Des canyons aux étoiles* was released on the LPO label.

In 2015 John performed the premiere of James Horner's *Collage: A Concerto for Four Horns and Orchestra* with David Pyatt, James Thatcher, Richard Watkins and the London Philharmonic Orchestra. A recording of the work was released on Decca Records in September 2016.

THOMAS WATMOUGH *clarinet*

© Benjamin Ealovega



Thomas studied the clarinet at The Purcell School and the Guildhall School of Music & Drama. He joined the Royal Philharmonic Orchestra in 2005, where he was a member for nine years, before finally joining the LPO in September

2014.

He recorded many of the principal clarinet cornerstones of the orchestral repertoire while with the RPO, and Schubert's *Shepherd on the Rock* for EMI.

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trail-blazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003, and became Principal Conductor in September 2007.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. **lpo.org.uk**

WOLFGANG AMADEUS MOZART (1756–91)

20:13 Flute Concerto No. 2 in D major, K314

- 01 07:27 I. Allegro aperto
- 02 06:50 II. Adagio non troppo
- 03 05:56 III. Rondo: Allegretto

28:58 Sinfonia Concertante for Four Winds in E flat major, K297b

- 04 13:12 I. Allegro
- 05 06:57 II. Adagio
- 06 08:49 III. Andantino con variazioni

18:37 Bassoon Concerto in B flat major, K191

- 07 07:36 I. Allegro
- 08 06:41 II. Andante ma adagio
- 09 04:20 III. Rondo: Tempo di menuetto

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LONDON PHILHARMONIC ORCHESTRA

Kevin Lin *leader*

Recorded at HENRY WOOD HALL, London

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