

# WOLFGANG AMADEUS MOZART

## The Flute Quartets



Raffaele Trevisani, flute  
Martin Kos, violin  
Karel Untermüller, viola  
David Havelík, cello



DE 3478  
0 13491 34782 0

# WOLFGANG AMADEUS MOZART

## The Flute Quartets

K. 285 in D Major ◦ K. 285a in G Major ◦ K. 285b in C Major

K. 298 in A Major ◦ K. 370 in F Major (originally for oboe)

Raffaele Trevisani, flute

Martin Kos, violin  
Karel Untermüller, viola  
David Havelík, cello

Total playing time: 67:18

DE 3478



© 2014 Delos Productions, Inc.,

P.O. Box 343, Sonoma, CA 95476-9998

(800) 364-0645 • (707) 996-3844

contactus@delosmusic.com • www.delosmusic.com



# WOLFGANG AMADEUS MOZART

## The Flute Quartets

### **Quartet in D Major, K. 285** (14:01)

1. Allegro (7:04)
2. Adagio (2:30)
3. Rondeau (4:26)

### **Quartet in G Major, K. 285a** (10:24)

4. Andante (6:54)
5. Tempo di Menuetto (3:30)

### **Quartet in C Major, K. 285b** (16:54)

6. Allegro (6:02)
7. Andantino. Tema con variazioni (10:55)

### **Quartet in A Major, K. 298** (11:20)

8. Andante. Tema con variazioni (5:57)
9. Menuetto (2:13)
10. Rondeau. Allegretto grazioso (3:09)

### **Quartet in F Major, K. 370** (14:33)

- (originally for oboe; here transcribed for flute)
11. Allegro (6:32)
  12. Adagio (3:38)
  13. Rondeau. Allegro (4:21)

Total time: 67:18

**Raffaele Trevisani, Flute**

**Martin Kos, violin**

**Karel Untermüller, viola**

**David Havelík, cello**

The problems of dating and authenticity related to the genesis of Mozart's four quartets for flute, violin, viola and cello have proven ever more complex through the years. The large number of letters in which Mozart makes reference to them has done more to baffle the general overview of the situation rather than to clarify it. In fact, to put it briefly, it has long been generally believed that all four quartets had been composed within the space of twenty months, between December 1777 and August 1778; the first three of them (K. 285 – K. 285a – K. 285b) in Mannheim, and the fourth one (K. 298) in Paris. However, the actual reality is different: therefore, it is necessary to retrace the history of Mozart's four quartets right from the beginning, so as to better understand its significant discrepancies as opposed to the more commonly held beliefs.

In a letter that Wolfgang sent to his father on December 10, 1777 there is an explicit mention of the 200-florin offer by the Dutch surgeon and dilettante flutist Ferdinand De Jean, who asked him to compose "three modest, simple and short concertos, together with a pair of

flute quartets". Then, in a subsequent letter, Mozart complains about his commissioner's departure for Paris, and that he had received only 96 florins out of the expected 200, since he had managed to deliver only two concertos and three quartets. Despite this, on July 20, 1778, writing to his father, Mozart mentions only two flute quartets as being among his finished works; then three months later, he would still hint at three quartets and a concerto for flute.

Because of the composer's contradictory information, one must turn to more objective musicologists if we are to at least partially possess (and proceed from) an individual classification for each quartet.

The autograph manuscript of the *Quartet in D major, K. 285* is extant, and bears the date December 25, 1777. It is considered an absolute masterpiece, both for going beyond the conventions of *stile galante* and for the value of its thematic invention. The best experts on Mozart's work agree in describing the work as an excellent piece of music. As Hermann Abert puts it, "... the first movement is important, with its accurate conduct of the

parts, and its passionate development, quite extended but thematically qualified. The most original movement is the middle one, with a flute melody accompanied by a pizzicato, like a romance..." And again, Alfred Einstein remarks that: "... Nobody could ever doubt it was composed with love. The sweetly melancholic adagio is probably the best accompanied flute 'solo' ever written." Of the "Mannheim" pieces composed on commission, this quartet was the only one to be favorably received by Mozart's commissioner, De Jean, because of its style, melody and length.

The manuscript for the *Quartet in G major*, K. 285a has been lost. This quartet was published in Vienna after Mozart's death, in separate parts. These were meant to include, together with the Andante and Menuetto movements, the concluding Allegro, as extrapolated from the *Quartet in D major* K. 285. Identified by the French musicologist Marie Olivier Georges du Parc Poulain, Earl of Saint-Foix, the quartet is regarded as the second piece written in Mannheim for De Jean, between December 1777 and February 1778.

The manuscript for the *Quartet in C Major*, K. 285b has also been lost. Dated to February 1778, it was considered for years the third quartet belonging to the series composed in Mannheim for De Jean. It has reached us in two editions: the first one, dated 1788, was published in Germany, in the city of Spira, by the printer Heinrich Philipp Bossler; the second was a tardy one, dated 1852.

This quartet, which has long been regarded as apocryphal, is now believed to be authentic, according to the studies of the major experts. However, it is the actual proofs of its authenticity that put its composition date forward at least three or four years, placing it during the period of Mozart's stay in Vienna. Of the two movements making up this quartet – Allegro and Andantino, theme with variations – the latter is practically the same as the penultimate movement of the *Serenade for thirteen wind instruments*, "Gran Partita," K. 361, which dates back precisely to the beginning of his Viennese period, around 1781-1782.

Moreover, in support of this quartet's authenticity, there is an autograph fragment

of ten measures (148-158) from the first movement, written on a sheet of paper which also displays a draft of a fragment from his opera, *Die Entführung aus dem Serail* – which was composed early in Mozart's Viennese period (between 1781 and 1782) and was first presented in Vienna at the Burgtheater on July 16, 1782.

The autograph manuscript of the *Quartet in A Major*, K. 298 is extant, and its epigraph bears the unlikely inscription of "Paris 1778." It has long been thought to belong to the group of the compositions written for De Jean, but it has been revealed that this is probably incorrect – which is also true of the original manuscript's spurious indication concerning its date and place.

In fact, according to several researchers, the K. 298 quartet legitimately belongs to the "d'air dialogués" genre that was then particularly in vogue on the Viennese scene. This genre was characterized by the use of melodies and themes from well-known folk music or operas. Indeed, the opening Theme-with-variations movement is based on the Lied "An die Natur" by Franz Anton Hoffmeister

(whom Mozart got to know in Vienna in the 1880's). Likewise, the second movement (Menuetto) is based on a popular French song, and the final Rondo is based on an aria by Giovanni Paisiello from his opera *Le gare generose* (premiered in 1786), which Mozart attended in Prague in 1787. Such information indicates that both the date and place of composition of the Quartet probably does not coincide with those commissioned by De Jean.

Another notable feature of the K. 298 Quartet that should be taken into consideration, then, concerns the composer's original ridiculous typographical spelling of the third movement's title ("Rondieaux"), together with the composer's tempo indications for the third movement: "Allegretto grazioso ma non troppo presto, però non troppo adagio. Così-così-con molto garbo ed espressione." This may well be one of the many humorous diversions like those that Mozart's letters are full of, even though some believe, as Alfred Einstein put it, that: "... through parody, Mozart gave vent to his ire and contempt for that silly and ordinary music which allowed a musician to gain fame and fortune."

If we were to sum up all the information available about the flute Quartets, we would have to conclude that, if Mozart had really composed three quartets for his Dutch commissioner during the Mannheim period, only two of them – K. 285b and K. 298 – would have reached us. The two other quartets were composed in other places, for other occasions, and for commissioners unknown to us. However, the series of the four Quartets for flute – despite his notorious dislike for the instrument – wholly displays the charm of Mozart’s artistic personality. The melodic lines, the variations, the transitions and the intersections achieved by the four instruments are always elegant, functional and representative of a compositional code that is both unswerving and outstanding.

The *Quartet in F Major, K. 370* included here is a flute transcription of the Quartet K. 370 for oboe, violin, viola and cello. Mozart composed it at the age of 25 in 1781 in Munich, and dedicated it to the great oboist Friedrich Ramm. Since it is a transcription, we must recall that the instrumental applications of 18th century music were so varied as to generally

allow interchangeability between the instruments involved. For example, Johann Joachim Quantz – in his preface to the *Six Duets for two flutes*, op. 2 – advises that they may be alternatively played with two violins, two viols, two bassoons, or with a two-keyboard harpsichord. This suggests that the essence of the work’s musical value and effect would remain much the same, whatever instruments were used in performance.

Instrumental music of the day tended to have international destinations – as did thematic materials, which were often employed repeatedly and in different and well-disguised shapes. This characteristic, allowing great freedom and creativity, led Handel to concisely state, “A piece of music may be composed by me if it is worthy of me” – when he wanted to silence those who asked him to shed light on the numerous works attributed to him.

Such was the general state of music when – six years after Handel’s death – Mozart was born. Society – aristocracy and bourgeoisie alike – persisted in asking for ever more music for all occasions, such that it

was in the composers' interest, whether they were famous or not, to produce both original material and transcriptions from their own works or those of other composers.

The habit of writing reductions of compositions originally intended for larger ensembles was quite widespread (and profitable); in fact, Mozart wrote his father to let him know that he was going to reduce some passages from his opera *Die Entführung aus dem Serail* for "Armonia" (a group of six to eight wind instruments) – and that he was going to do so quickly, before someone else could beat him to it. But unfortunately, this version has been lost, and we know about its existence thanks only to Mozart's letters.

Then again, had not composers themselves been able to produce several versions of their successful compositions for different ensembles, publishers would have done so instead, as they knew best how to deal with the public's demands for music. In fact, having at their disposal large circles of minor composers, they could have produced adaptations for any group of instruments on short notice.

This helps us to understand why we find a considerable amount of flute passages being attributed to Mozart if we open any musical catalog of his time, or if we consult the precious lists we possess nowadays. In reality, those transcriptions were carried out early in the 19<sup>th</sup> century, some by anonymous musicians and some by the composer Franz Anton Hoffmeister, who was also active as a publisher in Vienna and Leipzig, where his publishing house would evolve into the famous Peters Editions. Capitalizing on the considerable public demand for flute music (the flute then being particularly popular among amateurs), Hoffmeister's published output is especially rich in arrangements for the instrument.

A friend and Masonic brother of Mozart's, Hoffmeister's Mozart arrangements for flute are among the best we have, both for their musical quality and for his choice of melodic themes. These were adapted from a variety of sources, ranging from some of the string quartets and the oboe quartet to the successful flute version of the Rondo in D Major, K. 373: originally for violin and orchestra. Despite the assorted adaptations, omissions, abbreviations, and



complete reorganization of the melodies, the results perfectly preserved the tasteful elegance and fantasy characteristic of Mozart's compositional message.

In this respect, the flute transcription of the K. 370 oboe quartet – published in 1801 and probably performed by the illustrious and self-taught virtuoso Antoine Hugot (1761-1803) – perfectly characterizes the sorts and standards of popular music consumption that prevailed in Europe between the end of the 18th century and the 19th century.

A relevant peculiarity of this chamber music masterpiece (a very rare one for Mozart) is the employment of two different rhythms in the final Rondo, where the oboe's (in this case, the flute's) 4/4 tempo stands in contrast to the strings' 6/8 meter. The version played by Raffaele Trevisani in this recording is scrupulously based on the original one, and does not modify the meter or tonality of its initial framework.

*Gian-Luca Petrucci (translation by Geraldina Colombo; edited by Lindsay Koob)*



**Raffaele Trevisani's** virtuosic technique and brilliant musicality have been consistently praised by the public and critics alike. "Trevisani is one of the very few pupils of Sir James Galway," wrote Pan of his London debut at Wigmore Hall in 1998. "Mr Trevisani has inherited many of Galway's qualities and added some of his own, thrilling sound and splendid technique, electrifying clarity sculpted with great artistic precision. The applause and cheers that followed were more appropriate to La Scala than Wigmore."

After receiving his diploma from the G. Verdi Conservatory in Milan, Trevisani quickly became the student of Sir James Galway, studying privately with him.

He initially collaborated with the Orchestra of Teatro alla Scala in Milan, and began his solo career with I Solisti Veneti, performing at numerous prestigious concert series in Italy and internationally.

For well over twenty years now, Mr. Trevisani has been performing all over the world, enchanting all who are fortunate enough to hear him. He has performed as a soloist with many fine Italian orchestras, as well as top ensembles in countries like Germany, the Czech Republic, Poland, Turkey, Israel, South Africa, Russia, and Brazil, among others. Additionally, his touring activities have taken him to England, the USA, Canada, Spain, Switzerland and Japan. His work with the Suk Chamber Orchestra (SCO) led to his collaboration with the accomplished string players heard in this album, all of whom are SCO members.

Maestro Trevisani is no stranger to top venues everywhere, such as London's Wigmore Hall, the Great Hall of the Moscow Con-

servatory, Tokyo's Suntory Hall, Detroit's Symphony Hall, and the Teatro Colon in Buenos Aires – among many others. He has graced prominent music festivals and given masterclasses worldwide. He has performed world premieres of concertos dedicated to him by composers Carlo Galante, Alberto Colla, Hendrik Hofmeyr, Stephen Yip, Gary Shoker and Ernani Aguiar.

A Delos Recording artist, he has made eight previous recordings for the label, and has also recorded for prestige broadcasting entities like Italy's RAI, Germany's SDR, Japan's NHK, England's BBC, as well as for Russian Television and Brazilian Television; moreover, television productions in Brazil and New York have dedicated special broadcasts to him, with interviews and live concerts.

Trevisani has garnered unanimous praise from fellow flute virtuosos – to include his teacher Sir James Galway, Jean Pierre Rampal, Maxence Larrieu and Julius Baker – and has performed in duo-concerts with Galway and Larrieu for Italian television. He is currently a flute professor at the International Academy of Music of the Foundation of the Civic Schools

of Milan. He plays a 19-karat gold Muramatsu flute given him by Galway.

Violinist **Martin Kos** (b. 1971) studied at the Pilsen Conservatoire and earned his Master's Degree from Prague's Academy of Performing Arts. A former member of the prizewinning M. Nostitz Quartet, Mr. Kos has served since 1999 as Concertmaster and leader of the renowned Suk Chamber Orchestra, as well as the famous Czech Nonet ensemble. He has further performed as Concertmaster of the Mladota Ensemble as well as with the Czech Chamber Philharmonic Orchestra, which he has also graced as soloist. Beyond the Czech Republic, he has performed as a soloist throughout Europe, as well as in Peru and Japan. Mr. Kos has recorded eight CDs, either as a soloist or as a member of chamber ensembles.

Violist **Karel Untermüller** (b. 1972) is a graduate of both the Prague Conservatory and the Academy of Performing Arts. He has toured internationally and performed at famous venues as a member of the prize-winning Herold Quartet. Mr. Untermüller has performed solo roles with and been a member of many of the Czech Republic's

top ensembles, to include the Czech Radio Symphony Orchestra, Suk Chamber Orchestra, Czech Chamber Philharmonic Orchestra Pardubice, and the West Bohemian Philharmonic Orchestra. He has collaborated with many distinguished chamber ensembles and artists, most notably the violinist Josef Suk: a peerless figure in the world of Czech music. He has recorded extensively for both broadcasts and on CD, and now teaches at the Teplice Conservatory.

Cellist **David Havelík** (b. 1972) is a graduate of the Conservatory in Prague and of the Academy of Performing Arts in Prague. He has taken part in many masterclasses, and has won prizes in several important international competitions. Havelík has performed with many orchestras and ensembles; he remains a member of the Herold String Quartet, and serves as the principal cellist of the distinguished Suk Chamber Orchestra. His extensive touring activities have taken him to many European countries; also Japan, Australia, the Hawaiian Islands and South America. He has recorded for Czech radio and television, as well as several other prominent European broadcast organizations.

Executive Producer: Carol Rosenberger  
Recording and editing: Marco Taio  
Photos: Pietro Carrieri  
Booklet layout/design: Lonnie Kunkel  
Booklet editor: Lindsay Koob

Recorded September 13-14, 2011  
Church of Santa Maria dell'Incoronata, Martinengo (BG), Italy

---

© 2015 Delos Productions, Inc., P.O. Box 343, Sonoma, CA 95476-9998  
(707) 996-3844 • Fax (707) 320-0600 • (800) 364-0645  
contactus@delosmusic.com • www.delosmusic.com  
Made in USA



DE 3478