



MOZART
FLUTE CONCERTO, K.313
OBOE CONCERTO, K.314

CLAUDE MONTEUX, FLUTE
NEIL BLACK, OBOE

ACADEMY OF ST. MARTIN~IN~THE~FIELDS
NEVILLE MARRINER



Wolfgang Amadeus Mozart (1756-1791)

SAL
6500 379 10



Side 1:

Flute Concerto in G, K. 313

(Cadenzas: Claude Monteux)

1. Allegro maestoso
2. Adagio non troppo
3. Rondo (Tempo di menuetto)

Side 2:

Oboe Concerto in C, K. 314

(Cadenzas: Neil Black)

1. Allegro aperto
2. Adagio non troppo
3. Rondo (Allegretto)

Claude Monteux, flute

Neil Black, oboe

Academy of St. Martin-in-the-Fields
directed by Neville Marriner

The eighteenth-century composer of instrumental music was usually a performer, and when he wrote a concerto it was normally in order to perform it himself. He could not make a living simply by composing, but, as long as he remained fashionable, he might attract a paying public by promising the performance of a new concerto (Mozart wrote his violin concertos and all but two of his piano concertos initially for himself). Later on he might publish them, but in Mozart's case only seven of his 23 piano concertos were published in his lifetime.

When Beethoven composed his violin concerto, he shattered this

practice and founded the great line of nineteenth-century violin concertos. The composer-pianist, however, survived at least until Bartók. The unusual thing, then, about Mozart's wind concertos is that they were written for *other* people to perform, either for patrons like the flautist De Jean and the Duc de Guines, or for friends like Stadler and Leutgeb. They do not form one of the most important fields in Mozart's output, yet none of the five instruments represented can show a better concerto by any other composer, indeed very few that can even be compared. Also, as we shall see, this small field offers a surprising number of problems of origin and authenticity.

FLUTE CONCERTO IN G, K. 313 (285c)

Soon after Wolfgang had set out on the first important journey he ever made without his father, the latter sent him detailed instructions (October 15, 1777). In brief: "As soon as you arrive anywhere, choose a good copyist and make him produce sets of parts of half-a-dozen of your symphonies or divertimenti. The first violin parts would be copied in your house (for fear of his making off with the whole work). Meanwhile seek out the noblemen of those parts, at least those who love music and have their own orchestra, and present them with one of these sets. They ought to make you a generous present." Usually this turned out to be a snuff-box! Mozart once had occasion to remark that he now had several of these but no money to pay his bills. We can note Wolfgang's fatal impatience with this necessity for paying court to the nobility, in a letter written three days later in which he describes an imaginary gathering of Duchesses and Countesses with expressive names, of which the only translatable (or printable) one is Prince Soutail.

When he arrived in Mannheim, he received a splendid commission. Through the good offices of the flautist of the Mannheim orchestra, a rich Dutchman called De Jean offered him 200 guilders to write him "three easy little concertos and a couple of quartets for the flute" (December 10, 1777). This was certainly better than bowing to the nobility in the hope of a present. By December 18, Mozart had almost finished a quartet for this "true philanthropist." But on February 14 he complained that De Jean had paid him only 96 guilders, since only two concertos and three quartets had been delivered.

With a slightly guilty conscience about the amount of time he had been devoting to a fascinating young singer Aloysia Weber, Wolfgang irritably continued: "I can compose only at night: one is not always in the mood: of course I could scribble away all day but I do not want to have to be ashamed of my work, and then as you know, I get fed up when I have to go on writing for the same instrument (one I cannot bear)." To this defensive remark, added to an alleged statement by Mozart reported in the Memoirs of Joseph Frank many years later, we owe the old tale that Mozart disliked the flute, a tale which is certainly not borne out by his manner of composing for it.

His father answered furiously (February 23, 1778), treating his 22-year-old son like a naughty schoolboy: "So you got only 96 guilders instead of 200? Why? Because you were only supposed to write two concertos and three quartets? How many were ordered, since you were paid only half? Why did you lie to me?" — and so on.

Leopold Mozart may appear to us across the years like a cold Polonius, but the fact is that this journey without him was a disaster. Indeed, Mozart's final financial decline was to date from his father's death. The eighteenth century saw the beginning of a legal establishment of authors' right, which has finally come close to an equitable system in our own days. Meanwhile, the musician who wished to stay alive needed all kinds of unlovable characteristics, with which Leopold was much more generously endowed than his son.

The two concertos which De Jean received were the D major, probably an arrangement of the oboe concerto on this record, and

a new one in G. Mozart also began a third concerto, writing for it a very beautiful slow movement in C. When we consider that De Jean had allegedly only asked for "drei kleine, leichte und kurze concertln" (three little, easy, short concertinos), he got, in one sense, more than he had bargained for. Mozart's flute concertos were perhaps more difficult and altogether bigger than any written before them. It is even possible that De Jean's dissatisfaction with Mozart was not so much because too few concertos were delivered but because he could not play the ones that were! That is the trouble with writing concertos for other people.

By this time we find Mozart leaving behind the work of even his best contemporaries, like J.C. Bach, in a number of subtle respects, though the essential concerto form remained the same. The inevitability of the melodic continuation, ensured by the inner and intangible relationship of all the parts of a movement, was a long way from the string of unrelated ideas that made up many a contemporary's movements. Then there is a harmonic richness with tinges of the minor, rare in the tonic-dominant orientated music of the time. With Mozart the figurations of the solo instrument and of the orchestral *ritornelli* appear freshly minted; even where clichés are employed, they seem quite fresh in their new contexts.

The finale of the G major Concerto is a minuet in the form of a rondo with varied repeats, but unlike that of the Bassoon Concerto, this is now in the full sonata-rondo form of Mozart's great concertos with its two contrasting subjects. There is a charming section in the middle, which sounds like a South-American tango.

But the "true philanthropist" did not notice any of these things. He paid Mozart his 96 guilders and locked the compositions away in the wrong trunk, which was packed away in Mannheim instead of going to Paris.

OBOE CONCERTO IN C, K.314 (271k)

In 1777 Mozart wrote a concerto for Giuseppe Ferlendi, first oboist to the Archbishop of Salzburg. No autograph MS has survived, but there is a bundle of parts in the Mozarteum, Salzburg, of an Oboe Concerto in C which is practically identical, save for the key and for various figurations characteristic of one instrument or the other, with Mozart's Flute Concerto in D, K. 314 (285d). It is now generally assumed, with a high degree of probability, that this is the "Ferlendi Concerto," which Mozart certainly took on his journey to Mannheim in 1777: needing to produce several flute concertos there and finding little inclination for the task, he wrote this concerto out in the key of D, changing the solo part where it had to be adapted to the flute. So much is conjecture: the oboe version would then be the original one. The situation, however, is complicated by the mention of a flute concerto by Mozart in Schiederhof's diary for July 1777. It is doubtful, therefore, whether we shall ever know the true history of these works. (Mozart began another oboe concerto in F, in 1783, but unfortunately wrote only the first 61 bars.)

Erik Smith

CLAUDE MONTEUX

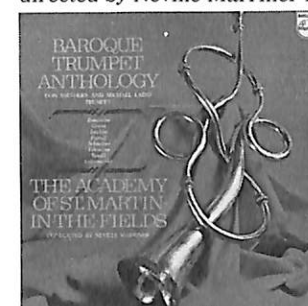
The distinguished flautist and conductor, Claude Monteux, son of

the late Pierre Monteux, was born in Brookline, Massachusetts in 1920 but studied in France till the age of 17. As a flautist he has appeared throughout Europe and America, occasionally performing the dual role of soloist and conductor, and in command performance at the White House. After three years as conductor of the Columbus (Ohio) Symphony Orchestra, he became permanent conductor and musical director of the Hudson Valley Philharmonic Society and in this capacity received the New York State Award in 1968 for his work in building the society's orchestra to the highest professional standards. In addition Claude Monteux has guest-conducted many of Europe's leading orchestras and has won wide respect as a teacher in both the United States and Canada.

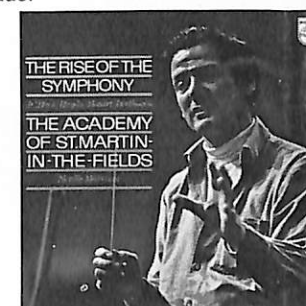
NEIL BLACK

Neil Black did not originally intend to follow a musical career and took a degree in history at Oxford University before he began playing professionally in 1956. From 1958 to 1960 he was principal oboist with the London Philharmonic Orchestra, but thereafter he devoted himself to chamber music, solo performance, recording, and teaching. As a soloist he has appeared at the Edinburgh, Bath, Cheltenham, and Harrogate Festivals and at the Promenade Concerts in London. He has been Professor of Oboe at the Royal Academy of Music since 1960.

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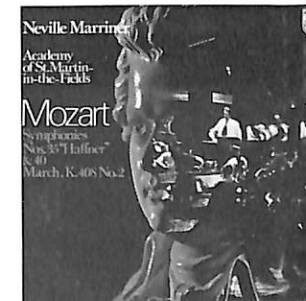
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