

WIENER KLASSIK

the unusual instrumentation

LUDWIG VAN BEETHOVEN AND WOLFGANG AMADEUS MOZART

QUINTETS FOR PIANO AND WINDS

DIE FREITAGSAKADEMIE

Edoardo Torbianelli

Katharina Suske Pierre-André Taillard Olivier Darbellay Lyndon Watts

MUSIC EDITION
WINTER & WINTER

DIE FREITAGSAKADEMIE

Edoardo Torbianelli pianoforte Katharina Suske oboe
Pierre-André Taillard clarinet Olivier Darbellay horn Lyndon Watts bassoon

QUINTETS FOR PIANO AND WINDS

LUDWIG VAN BEETHOVEN Opus 16 WOLFGANG AMADEUS MOZART KV 452

The premiere of Mozart's Quintet for piano and winds has been a shock and at the same time a delight for the audience of the 18th century. The immense richness of colors and sounds were entirely unusual. Mozart had been searching for new challenges and was rewarded. After the premier on April 1st, 1784 Mozart wrote to his father: "... had a very great success ... I myself consider it to be the best work I have ever written in my life." Mozart celebrated one of the greatest triumphs of his career. The near-orchestral rich sonorities, the masterful harmony, the continuing and vigorous dialogue of the oboe, clarinet, horn and bassoon with the piano was heard for the first time.

Only thirteen years later Beethoven started to work with this unusual instrumentation and tonal colors. His quintet for piano and winds was also premiered in Vienna on April 6, 1797. Beethoven created with the minimal instrumentation a fascinating sound art of simple things, a composition which was prophetic of his later symphonic works.

Die Premiere von Mozarts Quintett für Klavier und Bläser bereitet dem Publikum im 18. Jahrhundert durch die unerwartete Klangfülle einen Schock, aber gleichzeitig auch ein riesiges Vergnügen. Die Tonfarben der Bläser im Zusammenwirken mit einem Hammerklavier klingen gänzlich neu, avantgardistisch, unerhört reich, aber auch zart. Mozart sucht eine neue Herausforderungen und wird belohnt. Nach der Premiere am 1. April 1784 schreibt er an seinen Vater über dieses Quintett: „... welches ausserordentlichen beyfall erhalten ... Ich selbst halte es für das beste was ich noch in meinem Leben geschrieben habe.“

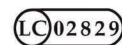
Nur 13 Jahre später arbeitet Beethoven mit dieser spektakulären Instrumentierung der ausgefallenen Klangfarben. Wie auch Mozarts Komposition so wird sein Werk in Wien am 6. April 1797 uraufgeführt. Beethoven entfacht in Kleinstbesetzung grandiose Klangkunst – ein Vorbote seiner späteren Kompositionen für große Orchester.



A Production of Winter & Winter in Co-Production with Radio SRF 2 Kultur
Producer: Stefan Winter · Executive Producers: Mariko Takahashi & Stefan Winter
Winter & Winter GmbH, Viktoriastrasse 28, D-80803 München

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QUINTETS FOR PIANO AND WINDS

LUDWIG VAN BEETHOVEN — Opus 16

E-flat major

Year of the composition: 1796

1. Grave - Allegro, ma non troppo 12:36
2. Andante cantabile 6:24
3. Rondo. Allegro, ma non troppo 5:40

WOLFGANG AMADEUS MOZART — KV 452

E-flat major

Year of the composition: 1784

4. Largo - Allegro moderato 9:58
5. Larghetto 8:07
6. Allegretto 5:34

A Production of Winter & Winter
in Co-Production with Radio SRF 2 Kultur
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Pianoforte: Mirko Weiss, 2004, Niederscherli/Berne, Switzerland

Recording and Editing Engineer: Philipp Heck

Recording Equipment: Bauer Studios, Ludwigsburg, Germany

Microhone C700S - Josephson by Adebar Acoustics, Wiesbaden, Germany

Balance Engineer, Final Editing and Mastering Engineer: Adrian von Ripka

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for the flower patterns from the 18th century

Layout/Design: Winter & Winter

Producer: Stefan Winter

Executive Producers: Mariko Takahashi & Stefan Winter

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