

STEREOPHONIC CS-204

CONCERT-DISC PRESENTS

the **FINE ARTS**  
**QUARTET**

PATRIMONIO UC

**MOZART**

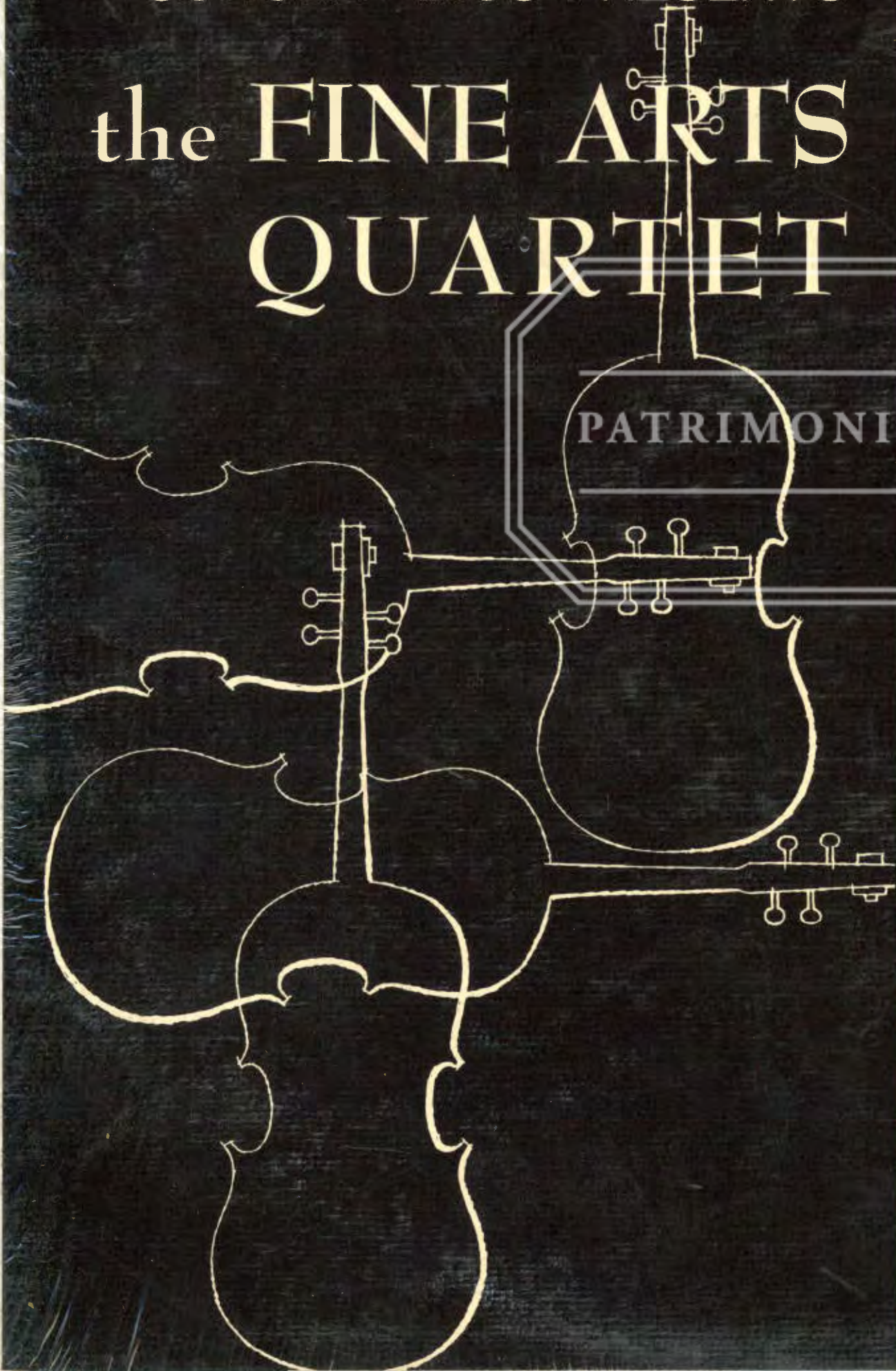
QUINTET K. 407

for HORN and STRINGS

QUARTET K. 370 for  
OBOE and STRINGS

JOHN BARROWS, French Horn

RAY STILL, Oboe



STEREO No.  
CS-204

CONCERT-DISC / CONCERTAPES . . . "The Standard of Comparison"

Concert-Disc, a product of Concertapes, Inc., is the standard of the stereophonic disc field. Produced by the first company to offer quality stereophonic tape recordings for the consumer market, the Concert-Disc label will maintain the top quality for which Concertapes is known, not only in recorded material and artists, but in the exacting physical requirements needed to reproduce true stereo.

Concertapes, acclaimed by the music profession, reviewers and the general public, originated and has continually developed a system of recording appropriately named

*Balanced Acoustic Stereo.* This method of recording, along with precise engineering in the duplication process, gives you a truly balanced stereo that lets you feel the sound, as well as hear it. Concertapes *Sound in the Round* recordings bring to life the surrounding space, filling it with the presence of a live performance.

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IMPORTANT NOTICE

Read Before Playing Album

This stereo recording should be played on a 33 $\frac{1}{3}$  r.p.m. phonograph equipped with a stereo-playback head. It is not recommended that this album be played with a standard LP cartridge.

# MOZART

THE FINE ARTS QUARTET

LEONARD SORKIN, Violin      ABRAM LOFT, Violin      IRVING ILMER, Viola      GEORGE SOPKIN, Cello

QUINTET IN E FLAT, K. 407, FOR FRENCH HORN, VIOLIN, TWO VIOLAS, AND CELLO

with JOHN BARROWS, French Horn, member of the New York Woodwind Quintet

QUARTET IN F, K. 370, FOR OBOE, VIOLIN, VIOLA, AND CELLO

with RAY STILL, Oboe, solo oboist, the Chicago Symphony Orchestra

The Quintet in E flat, for French horn and strings, K. 407, was written late in 1782 in Vienna. Mozart, then 26, was no stranger to Vienna. He had already visited there in '62 and '68, as child prodigy in composition and performance. This time, he had moved to Vienna permanently from his native Salzburg. Furiously productive since his earliest years, Mozart stands here at the beginning of the final, peak decade of his short life.

Versions of the horn quintet have also been published with a second cello taking the place of the French horn. The substitution is not a happy one. For it is precisely the bright, brazen ring of the horn sound that stands out against the string group in this piece. The use of two violas (with the additional viola replacing the customary second-violin of the string quartet) is in itself a calculated tonal adjustment to the presence of the French horn in the work. The added viola "slants" the makeup of the string group in the direction of the horn register. At the same time, by darkening the string ensemble through the emphasis on the middle register and on the quality of the viola sound, a better tonal foil is set up for the "solo" role of the French horn.

And the term, "solo" is used advisedly. The Horn Quintet was written for the Salzburg virtuoso, Ignatz Leutgeb, or Leutgeb, for whom Mozart at the same time wrote the first of four horn concertos. It is a tribute to Leutgeb's prowess and to Mozart's daring as a composer that the horn is treated as it is in this Quintet. For we must realize that the horn in Mozart's time was still valveless. Essentially it was like our bugle, only longer. And, like the bugle, it was able to play only the bugle-style tones that could be picked out by lip and breath, from the natural overtone series available to the horn.

Unless the player was skillful and practiced enough to penetrate to the higher brackets of the overtone series, where the notes lay closer together; or unless the player made use of the "stopping" system that had been invented in the mid-18th century: the fingers of the player's right hand being inserted into the flared bell of the horn to modify the intervals available to the player. In terms of the eighteenth-century horn, the Quintet is a *tour de force*. And even with the present-day French horn, complete with the valve-system that changes the effective length of the instrument and puts at the disposal of the player a complete gamut of tones, the work remains a piece to test the mettle of our most capable artists.

In sum, one needs the sound of the horn—played as briskly and beautifully as the renowned John Barrows plays it—to drive home the sense of flamboyant ease and freedom that Mozart has brought to the writing of this work.

\* \* \* \* \*

In the case of the Oboe Quartet, K. 370, Mozart was again writing for a virtuoso whose playing and ability he knew well—Friedrich Ramm, one of the foremost oboists of the day. Ramm's legendary delicacy and expressiveness of style are all the more remarkable since the oboe in Mozart's time was still the instrument of pungent and penetrating tang. It is no mean feat, even with modern improvements in design and mechanism of the oboe, for a player to carry off the performance of the quartet with the assured bravura and nuance, the sweet fullness of sound that Ray Still (a latter-day Ramm) brings to this recording.

Again, as in the Horn Quintet, the second violin falls victim to the composer's sense of sound. This time the violin is not replaced—simply removed, in order to clear the decks for the oboe. The clean-cut distinction between the sound of the one remaining violin and the oboe gives piquance to the inter-weaving of the four melodic lines in the quartet.

In both works, though, it is not the virtuosity alone that dazzles, any more than in Mozart's other music. For it is part of the wonderful optimism of genius to be able to count on performing artistry as something assured, no matter what the problems offered it. And so Mozart pursues his main objective: music of eloquence, warmth. Music that rises above mechanism and time, a constant challenge and allurements to the ear.

## SIDE 1

QUINTET IN E FLAT,  
K. 407

Allegro

Andante

Allegro

## SIDE 2

QUARTET IN F,  
K. 370

Allegro

Adagio

Rondeau: Allegro

### IMPORTANT NOTICE

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This is a true stereophonic recording to be used with phonographs equipped for stereo playback. Excellent monaural quality can also be obtained provided the player is equipped with a stereo head. It is not recommended that this album be played with a standard LP cartridge.

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The *Balanced Acoustic* process also makes possible standard LP records of unprecedented brilliance and realism.

The success of the *Balanced Acoustic* process begins with the principals of the company behind the product and their sincere desire to give you as perfect a performance as possible, in your own home. Equipment and research are kept constantly abreast of the latest developments in recording techniques.

Manufacturers of recording and playback equipment have long recognized and used Concert-Disc/Concertapes material for their standard of comparison, and you, too, will recognize this standard with your first audition of the new stereo Concert-Disc.

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