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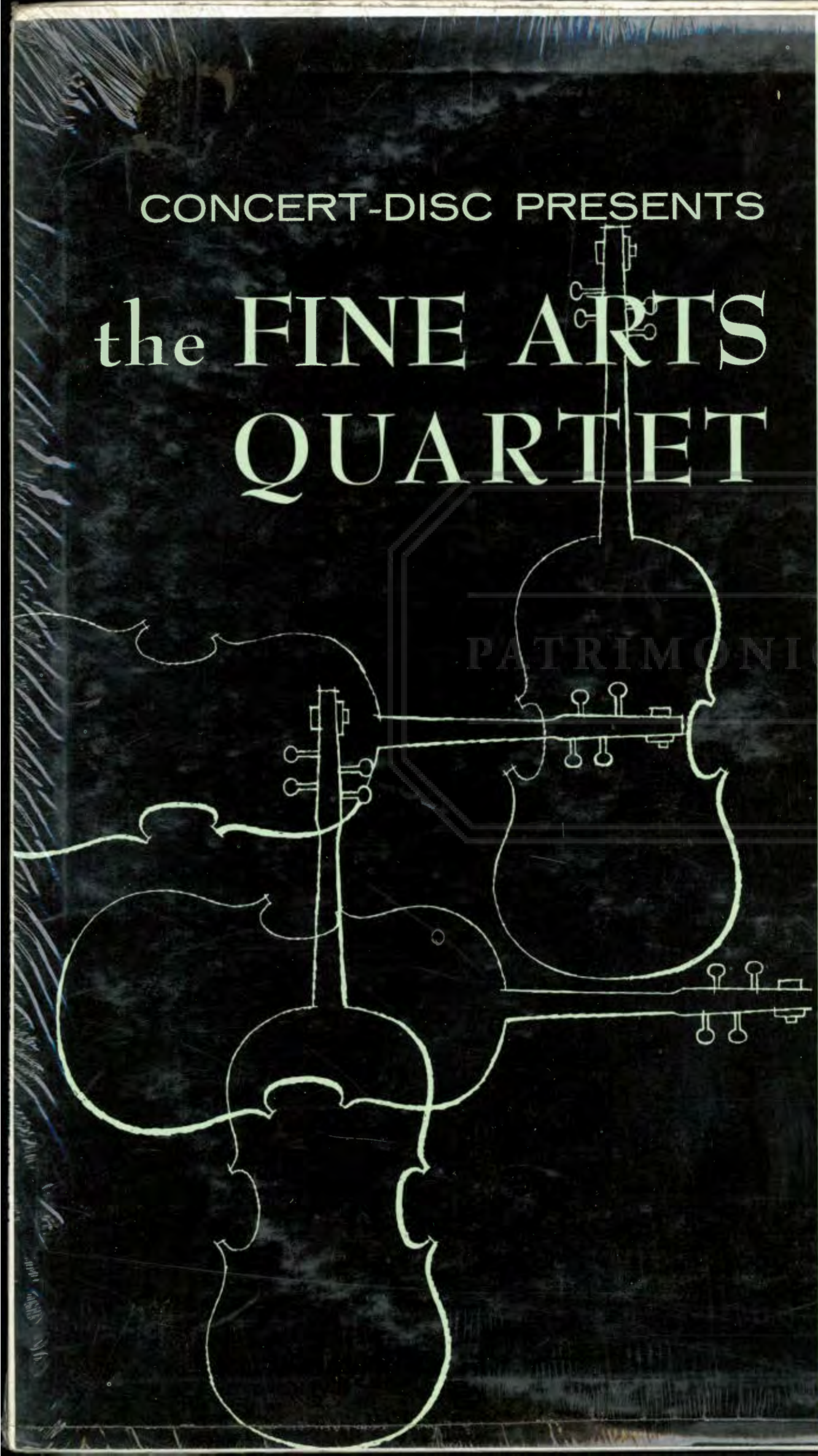
the **FINE ARTS**  
**QUARTET**

**MOZART**

the **FOUR FLUTE**  
**QUARTETS**

**SAMUEL BARON, flute**

PATRIMONIO UC



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# MOZART: FLUTE QUARTETS

**SAMUEL BARON, flute**

**And Members of THE FINE ARTS QUARTET**

**LEONARD SORKIN, violin**

**IRVING ILMER, viola**

**GEORGE SOPKIN, cello**

## SIDE 1

**MOZART: FLUTE QUARTET  
IN D MAJOR, K. 285**

**Allegro**

**Adagio**

**Rondo**

**MOZART: FLUTE QUARTET  
IN G MAJOR, K. 285a**

**Andante**

**Tempo di Menuetto**

From 1773 to 1782, Mozart wrote no string quartets. He turned instead to other ensemble media: flute quartet, oboe quartet, piano trio, keyboard-violin sonata—a comparative handful of works. The bulk of his energy was given to liturgical music, opera, symphony. And, for some of the time, to travel.

Archbishop Hieronymus of Salzburg, who had assumed office in 1772, proved an uncongenial employer for Mozart, and the 21 year old composer journeyed in 1777-78 to Munich, Mannheim, and Paris in search of greener pastures. The flute quartets, K. 285, 285a, and 285b were written at Mannheim; K. 298, in Paris—all four between December, 1777, and June, 1778.

K. 285, in D major, is the most frequently played of these compositions. One of a set of pieces commissioned by a Dutch amateur, De Jean, of whom Mozart wrote that he was "a great friend and admirer of mine," K. 285 is the outstanding work in the entire literature for its particular combination of instruments. Mozart assigns the flute a dominant role in the ensemble, exploiting the breadth and boldness inherent in the deceptively sweet-sounding instrument. This is particularly true in the robust development section of the first movement.

There is about this development some of the dramatics of Mozart's operatic writing. The color, the imagery of his stage-composition is reflected, too, in the Adagio movement: pensive, soulful, spanning phrases of eight slow measures, and more, in length. The same lightning-fast shift of mood and situation that one finds in Mozart opera is the mark of the transition, without pause, from the Adagio to the Rondo. Here, a movement of sheer wit and brilliance, paced by the almost uninterrupted thread of sixteenth-notes tossed from one voice to the next; a movement rippling irresistibly through refrains and contrast episodes. As in the first movement, the broadest, bluffest strain is reserved for the mid-point.

K. 285a, in G major, and 285b in C major, are each but two movements long. To "remedy" the lack of a three-movement grouping (though there was precedent for the two-movement structure), 285a was published posthumously with the addition of the first movement of K. 285 as an opener. Thus absorbed, K. 285a dropped from sight for a time. Now restored to its original form, it is catalogued as an authentic Mozart work. The second of these two quartets, 285b, as Einstein points out, contains in its finale "what is presumably the first version of the Tema con variazioni of the Wind Serenade, K. 361 [1781]," for two oboes, two clarinets, two basset-horns, four hunting-horns, two bassoons, and bass.

The Flute Quartet in A, K. 298, is a slighter composition than K. 285, and may well have been intended as a parody on contemporary musical taste in Paris. The theme of the first movement (a set of variations) is unpretentious, rather square-cut. The variants—dutifully allotted to violin, viola, and cello, in turn—ornament the theme in straightforward rhythmic embroideries; the most interesting is the second (viola) variant. The menuetto, tiny, courtly, draws for its trio on the old French song, "Il a des bottes, des bottes, Bastien." The accompaniment to the flute settings of the melody is an unabashed oom-pah affair.

The concluding Rondo originally bore the full title [freely translated], "Rondo, rather fast, graciously, but not too fast, and on the other hand, not too slow. So-so. With much elegance and expression." A rib, but appropriate, nonetheless, to the sauntering swing of the tune.—This quartet finds Mozart in unbuttoned mood: music reflecting his true genius, but not straining its fullest capacity.

*About the performers:* Samuel Baron, one of America's front-rank flutists, has also devoted himself to the baton, conducting performances of contemporary and standard repertoire. Mr. Baron is a member of the famed New York Woodwind Quintet, and has concertized in America and abroad.

The Fine Arts Quartet, hailed as "an ensemble that deserves to be compared with the very finest string quartets of this or any other generation," has been heard in concert, broadcast, and telecast in America and Europe and has been received with unfailing enthusiasm by press and public alike.

Mr. Baron has frequently performed with the Fine Arts Quartet, both in his own right and as member of The New York Woodwind Quintet. Both ensembles collaborate in the Summer Evenings of Music at the University of Wisconsin—Milwaukee. This recording is the fruit of fully matured, concert-tempered performance.

## SIDE 2

**MOZART: FLUTE QUARTET  
IN C MAJOR, K. 285b**

**Allegro**

**Andantino**

**MOZART: FLUTE QUARTET  
IN A MAJOR, K. 298**

**Andantino**

**Menuetto**

**Rondo: Allegretto grazioso**