



MOZART

FLUTE QUARTETS

SAMI JUNNONEN FLUTE
CHAMBER DOMAINE

Wolfgang Amadeus Mozart (1756-1791)

Flute Quartets

Chamber Domaine

Sami Junnonen *flute*
Thomas Kemp *violin*
Robert Smissen *viola*
Richard Harwood *cello*

About Sami Junnonen:

*'Finnish flautist Sami Junnonen's playing is truly sublime.
It is so crystal clear and the phrasing so impeccable'*
MusicWeb International

About Chamber Domaine:

'Glowing interpretations [...] fascinating and beautifully played'
The Strad

Quartet No. 1 in D major, K285

- | | |
|------------|--------|
| 1. Allegro | [6:31] |
| 2. Adagio | [2:06] |
| 3. Rondeau | [4:21] |

Quartet No. 2 in G major, K285a

- | | |
|----------------------|--------|
| 4. Andante | [7:46] |
| 5. Tempo di menuetto | [3:29] |

Quartet No. 3 in C major, KAnh.171 (K285b)

- | | |
|-----------------------|--------|
| 6. Allegro | [5:39] |
| 7. Theme & Variations | [9:31] |

Quartet No. 4 in A major, K298

- | | |
|-----------------------|--------|
| 8. Theme & Variations | [5:54] |
| 9. Menuetto & Trio | [2:02] |
| 10. Rondieaux | [3:01] |

Total playing time [50:28]



Wolfgang Amadeus Mozart: Flute Quartets

The 1770s were a period of great social and political change marking the beginning of the Industrial Revolution and a sea change in the arts with the emergence of *Sturm und Drang* exemplified by Johann Wolfgang von Goethe's (1749–1832) *The Sorrows of Young Werther*. Published in 1774, this novel exemplified the new zeitgeist with its emphasis on feeling, nature and individualism and its rejection of rationalism embraced by The Enlightenment, paving the way for the Romanticism of the nineteenth century.

Joseph Haydn (1732–1809) was seminal in reflecting these changes of taste in his music, instigating a move from the high Baroque to the Classical encompassing different genres, styles and traditions: creating a dialogue between contrasting musical types and a hybrid of styles. The string quartet was the medium that catalysed these developments. The ground work Haydn laid in the Op. 7, Op. 19 and The Sun Quartets Op. 20 were to have a profound influence on Mozart's Milanese Quartets (1771–2) and Viennese Quartets (1773) which he wrote as a teenager. Indeed, after his move to Vienna in 1781, Mozart became friends with Haydn and would perform his string quartets with

Haydn playing violin and Mozart the viola. After one such gathering, Haydn famously told Mozart's father Leopold: 'Before God, and as an honest man, I tell you that your son is the greatest composer known to me in either person or name. He has taste and what is more, the most profound knowledge of composition.'

Mozart dedicated the six quartets written between 1781–1785 to Haydn – an unusual gesture at a time when composers dedicated their works to aristocrats and rich patrons but a measure of his esteem for the composer. These works are a milestone in the quartet repertory and, unusually, took Mozart a considerable time to write – 'the fruit of a long and laborious endeavour' as he describes in the dedication. The Mozart 'Haydn' Quartets develop ideas from Haydn's Op. 20 and from the Op. 33 'Russian' Quartets, which Haydn wrote in 1781 'in a new and entirely special way' and contribute to the development and expansion of the Classical style.

In 1777, Mozart left the employment of the Archbishop of Salzburg and went on an extended journey with the aim of securing a court position – a trip that would ultimately lead him to settling in Vienna in 1781. During these travels, Mozart visited Mannheim and stayed there for several months in the hope

of securing a position at the court which was one of the most celebrated for its music: the orchestra was described by the essayist and music historian Charles Burney (1726–1814) as ‘an army of Generals.’ It was here that Mozart was introduced to Ferdinand De Jean (1731–1797) – a surgeon working for the Dutch East India Company and an amateur flute player. The introduction was made by Johann Baptist Wendling (1723–1797) – the celebrated flute player of the Mannheim Orchestra and friend of Mozart.

Mozart was commissioned to write three flute concertos and two flute quartets for the substantial fee of 200 gulden – money badly needed to pay for his stay in Mannheim. In the event, Mozart did not complete the full commission and settled for less than half the fee. Despite his aversion to the flute – Mozart wrote to his father Leopold in February 1778 ‘you know I become quite powerless whenever I am obliged to write for an instrument I cannot bear’ – the composer wrote delightful music for the instrument. In the same letter he continues: ‘a composition goes into the world, and naturally I do not want to have cause to be ashamed of my name on the title page.’

The Flute Quartet No. 1 in D major, K285 opens with a flourish and displays the taut

motivic construction and dialogue between the parts that had been established by Haydn with his string quartets. The development of the first movement is in the *Sturm und Drang* style with urgent accompaniment in the viola and violin and expressive chromaticism that provides bitter sweetness. The ‘Adagio’ in B minor is exceptional – the movement features a *cantilena* melody in the flute with many expressive leaps and exquisite ornamentation – over a simple *pizzicato* accompaniment in the strings. The soulful melancholy of the melody foreshadows the celebrated slow movement of the A Major Piano Concerto K488. This movement is followed by a lively ‘Rondeau’ with a bustling and virtuosic accompaniment. The form of this first quartet shows the new model of having a sonata form movement followed by a slow movement and a rondo.

The Flute Quartet No. 2 in G major, KAnh.171 (K285a) is a two-movement work that has the character of a divertimento. The opening movement has lots of imitation between the parts and in many places illustrates the classical concept of balancing phrases for example the cello semiquaver link after the first phrase mirrors the ascending semiquaver phrase heard in the opening bar in the flute, violin and viola. The second movement is a graceful and flowing minuet.

The Flute Quartets Nos. 3 and 4 were written after Mozart’s stay in Mannheim. There is evidence that the Flute Quartet No. 3 in C major, K258b was written in Munich in 1781 around the same time that the composer was writing his opera *Idomeneo*. Again, another two-movement work, this flute quartet includes an abridged version of the Theme and Variations from Mozart’s Gran Partita, K361. Whilst this may have been to save time or perhaps be an early model for the wind serenade – there is another explanation for this reworking consistent with the developing Classical style. One of the key developments in Haydn’s string quartets was the use of irony – writing music about music that would have appealed to the performers of these works – a cognoscenti who would perform this new music in their homes and at gatherings. By drawing attention to another work, Mozart is testing the listener – something he does with great affect in the Finale of *Don Giovanni* – drawing attention to works that exist outside the piece being performed.

The first movement is in sonata form with two contrasting themes and an economy of material. The development opens with imitation between the upper and lower voices that are in the learned topic – an element of the Classical style that recalls



Sami Junnonen

the musical past. Indeed it was from 1781 that Mozart used to visit the house of Gottfried Van Swieten (1733–1803) to study his collection of music by Handel and Bach. In April 1782 he wrote to his father Leopold: 'I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedmann.' The 'Theme and Variations' allows each instrument a chance to shine. There is a definite break in movement where the character changes. A unison *C fermata* marked *fortissimo* – an unusual dynamic in Mozart – heralds a change in mood with an 'Adagio' featuring mellifluous demisemiquaver passages and poignant chromaticism. The movement ends with a sprightly 'Allegro'.

The Flute Quartet No. 4 in A Major K298 was probably written in 1787 around the time of *Don Giovanni* and *The Marriage of Figaro*. The evidence for this is suggested by the Finale which is based on a theme from Giovanni Paisiello's (1740–1816) popular opera *La Gare Generose* which was premiered in Vienna in 1786 – an arietta which was associated with Nancy Storace who was the creator of the role of Susanna in *The Marriage of Figaro*. The in-jokes are everywhere in this piece: the first movement Andante is a set of variations on a theme by Franz Anton

Hoffmeister (1754–1812) a publisher and flautist from the song 'An die Natur'. The Finale has a comical title: 'Rondieaux – Allegretto grazioso, ma non trope presto, perl non trope adagio. Così-così... non molto garbo ed espressione.' (A joke rondo – Allegretto grazioso, but not too fast, not too slow. So-so... with great elegance and expression.)

The minuet also introduces a French folksong. This work provides another illustration of Mozart's humour, drawing attention to music that exists outside of the work and creating contemporaneous in-jokes for the musicians that would have performed the music. This three movement quartet is light-hearted and fun and was written as a present to his patron Baron von Jacquin and, like the other flute quartets, intended for performance in people's homes where chamber music was popular entertainment. Whilst the Flute Quartets are not radical in their nature or design, they encapsulate the importance of chamber music in the development and dissemination of the emerging classical style and its aesthetics.

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Sami Junnonen (flute)

Born in Tampere, Finland in 1977, Sami Junnonen has established a versatile international career by performing as a flute soloist with a wide repertoire from early music to contemporary works. Junnonen collaborates frequently with many of the most significant composers of our time. His 2012 debut recital at the Helsinki Music Centre of Finland and his recent debut as a soloist with the Houston Symphony Orchestra in Texas, USA received outstanding reviews. Junnonen officially represented Finland on its centenary of independence by touring in Russia in December 2017.

Junnonen has worked as a principal flautist in various orchestras, including the Hong Kong Sinfonietta, the Auckland Philharmonia Orchestra, and the Royal Northern Sinfonia, UK. He has also worked as a performance teacher in flute and chamber music at the University of Auckland in New Zealand.

Junnonen releases music through Resonus Classics, Alba Records, and SibaRecords. He has recorded for the Finnish Broadcasting Company, Radio Television Hong Kong, and Radio New Zealand, as well as for the labels Sony BMG, Bayerische Rundfunk, Naxos, and Ondine. Junnonen is a multiple prize winner in international music competitions,

and his artistic work has been sponsored by several cultural institutions. Junnonen has been academically trained at the Sibelius Academy, the Conservatoire national musique et danse de Lyon, the Royal Danish Academy of Music, and various masterclasses. He holds a Master of Music with Distinction from the Sibelius Academy, completed in 2008.

Junnonen performs on 24-carat and 14-carat gold flutes, handcrafted by his sponsor, the Muramatsu Flute MFG. Co., Ltd.

www.samijunnonen.com





Chamber Domaine

Chamber Domaine is a trailblazing ensemble acclaimed for its virtuosity, distinctive programming and passionate advocacy of the music from the twentieth and twenty-first centuries. Chamber Domaine is project based and has a modular lineup of outstanding instrumentalists and vocalists ranging from duos to chamber orchestra. Under its Music Director, Thomas Kemp the ensemble aims to bring new work to new audiences placing the music of our time into its context, illuminated by music from across three centuries. Its innovative programming, collaborations, recording and outreach place the ensemble at the forefront of music-making today.

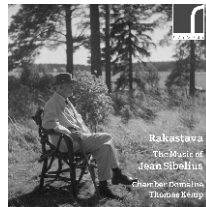
The ensemble has worked with many of the world's leading composers including Mark-Anthony Turnage, Judith Bingham, Ned Rorem, Arvo Pärt, Mark Simpson, Henryk Górecki, Piers Hellawell, Stuart MacRae, Huw Watkins, Judith Weir, Brian Ferneyhough, H.K. Gruber and David Horne giving many territorial and world premieres in concerts and recordings. The ensemble regularly collaborates with leading figures from across the arts world, including Sir Anish Kapoor, Edward Fox, Nicky Spence, Helen Lederer, Yeree Suh, Sara Fulgoni, Craig Ogden, Irina Takahashi and Anna Grevelius.

Chamber Domaine gave its highly praised Southbank and Wigmore Hall debuts in 1999 and has since performed at leading festivals and concert series in the United Kingdom, Europe and North America including Cheltenham, Brighton, Vale of Glamorgan, City of London and Edinburgh Festivals. The ensemble has also had groundbreaking residencies at the Victoria and Albert Museum, The Imperial War Museum, Arnold Schonberg Centre in Vienna, Gresham College and Bargemusic in New York.

Chamber Domaine is the resident ensemble for Music@Malling and has a year around outreach programme engaging hundreds of children from across Kent in creative activities. This groundbreaking programme has included collaborations with national, regional and local organisations to create an artistic resource for the local area that is of outstanding quality. Music@Malling was recently one of the classical events of the year in *The Arts Desk*. The ensemble has a distinguished and highly acclaimed discography with recordings winning international plaudits and regularly broadcasts worldwide. Chamber Domaine are recording artists with Resonus Classics and have recently released programs by Mark-Anthony Turnage, Benjamin Britten and Jean Sibelius.

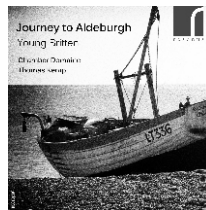


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