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WOLFGANG AMADEUS MOZART (1756-91)
CLARINET CONCERTO in A Major, K622
DAVID CAMPBELL, *clarinet*
CONCERTO for FLUTE & HARP in C Major K299
PHILIPPA DAVIES, *flute*; RACHEL MASTERS, *harp*
City of London Sinfonia
Conductor RICHARD HICKOX

Clarinet Concerto in A Major 1791

1. Allegro	12.23
2. Adagio	7.00
3. Rondo. Allegro	8.44

Concerto for Flute & Harp in C Major 1778

1. Allegro	10.57
2. Andantino	8.10
3. Rondo. Allegro	9.16

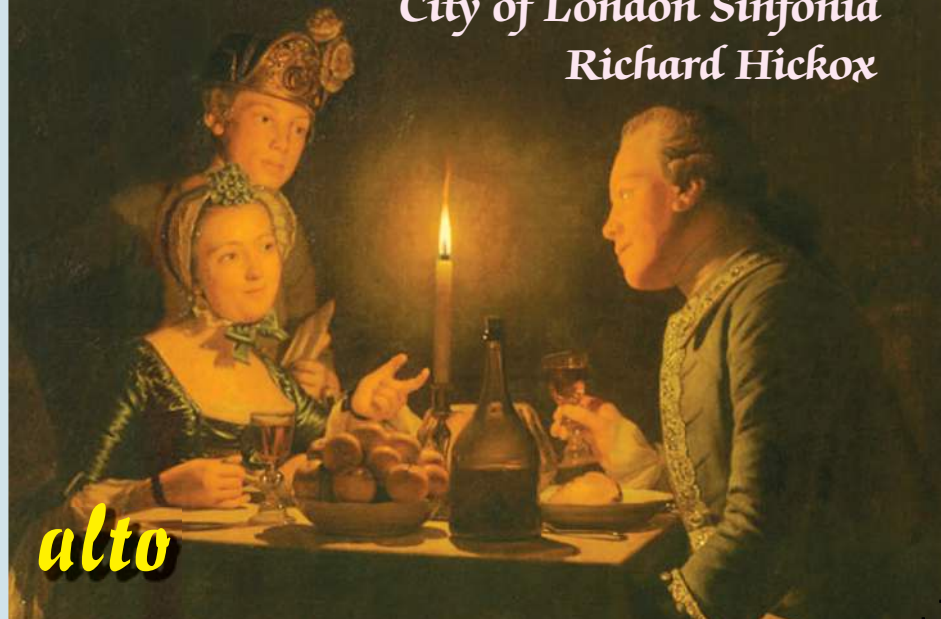
Total Playing Time: 56’ 42”

Producer: John Boyden Engineer: Tony Faulkner
Recorded at: St. Giles, Cripplegate, London 1987
Licensed from:
David Campbell, Philippa Davies & Rachel Masters

Mozart Clarinet Concerto Flute & Harp Concerto

David Campbell Philippa Davies Rachel Masters

City of London Sinfonia
Richard Hickox



In 1777 **Mozart** (1756-1791) left the service of Archbishop Hieronymus Colloredo of Salzburg (1732-1812) and travelled to Mannheim. There he marvelled at the skill of the local orchestra and composed a flute concerto at the behest of a Dutch player, Ferdinand Dejean, then resident in Mannheim. The following spring Mozart was in Paris where he was given an introduction to Adrien-Louis Bonnières de Souastre, Comte de Guines, a favourite of the Queen's and governor of Artois province. De Guines, an enthusiastic amateur flautist, had a musical daughter who played the harp and Mozart was asked to give her lessons in composition. Like many composers Mozart found teaching dull, but prompted by his father he assiduously made himself as indispensable to the daughter's tuition as possible. De Guines eventually provided Mozart with a commission for a *flute and harp concerto*, but was not forthcoming with the money to pay for it (Mozart might possibly have been unaware of the fact that his patron had previously been recalled to France from London due to a court case claiming he had accepted bribes).

Mozart was not especially enamoured of either the flute or harp but nevertheless was enough of a professional to produce on this occasion one of his most tuneful and sensitive works. One of the principal joys of the work lies in the scoring; indeed Mozart avoids for the most part clouding the solo lines with other wind instruments (the piece is scored for two oboes, two horns and strings) so that a proper balance is maintained throughout. In the gavotte third movement however the oboes and horns take centre stage alongside the soloists so that the work now resembles a *sinfonia concertante*. The flute plays the prominent part in the opening movement in sonata form whilst in the dreamy second movement the harp comes into its own. De Guines' instrument had a tail-piece fitted that enabled him to produce lower notes in the outside movements (such an instrument was not at Mozart's disposal in the other concertos for flute).

Mozart numbered among his friends many virtuoso players for whom he wrote a number of outstanding works. His clarinetist friend Anton Stadler (1753-1812) was the lucky recipient of the '*Kegelstatt*' Trio K498, the *Clarinet Quintet* K581, the fabulous solo part in Vitellia's aria *Non piu di fiori* from *La Clemenza di Tito* and, most famously, the **Clarinet Concerto in A major K622**. This latter concerto was Mozart's penultimate completed work and was originally intended for Stadler's Bassett Clarinet, an instrument whose downward range extended to two octaves below middle C. The concerto began as an arrangement of an existing piece for basset horn (K584b) but after some 190 bars Mozart clearly changed his mind and continued the work for the standard clarinet in A. The autograph score no longer exists and there has been some doubt expressed among experts as to whether the clarinet part is in Mozart's hand. Stadler first performed the piece in Prague in October 1791 shortly before the composer's death.

Mozart's love for the clarinet stems from his visit to Mannheim in 1777, when in a letter to his father he congratulates the players in that famous orchestra but bemoans the lack of good clarinetists in Salzburg. The warm sound of that instrument is mirrored by his choice of accompanying instruments which lacks the more piercing sound of the oboe. The clarinet concerto is constructed on the scale of his late piano concertos, making ample use of the clarinet's agility but never becoming a mere showcase for the virtuoso player. The first movement is notable for seamless, canonic melody where the clarinet often provides the accompaniment with leaps and arpeggios. The slow movement in D 'seems to reflect the timeless and beatific vision of a mind at peace with itself' (Alec Hyatt King) although comparison has been drawn to Pamina's despairing *Ach, ich fühl's* from *Die Zauberflöte*. In that aria Pamina wishes to end it all; could there be that same suicidal feeling from Mozart in this movement? The bubbling rondo final movement dispels such thoughts although a hesitant and slightly mournful second subject, emphasised by a downward chromatic passage for bassoon, brings a contrasting feel of uncertainty. However the recapitulation of the opening swooping passage, like a bird in the wind, brings the piece to an optimistic close.

The clarinetist **David Campbell** has been described by Jack Brymer as 'the finest player of his generation'. He has appeared as soloist with many leading orchestras and has broadcast many times on radio and television and given recitals all over Europe and the USA. He has also played with many chamber groups such as the Nash Ensemble and plays clarinet quintets with such distinguished quartets as the Maggini, the Medici, the Bingham and the Endellion. He is involved in many areas of teaching, visiting schools and taking master classes as well as coaching the National Youth Wind Orchestra. His superb recording of the Mozart and Brahms Clarinet Quintets (with the Bingham) and other fine discs are also available.

The flautist **Philippa Davies** has been described as a "first-rate virtuoso" with "exceptional eloquence" and noted for "almost electrical response to technique". She has performed concertos with many leading orchestras, as well as broadcasting and giving master-classes all over the world. Since making her debut as soloist at the Proms (1977) she has been a popular soloist there, and has performed with Maggie Cole (with whom she has a duo), Marisa Robles, Julian Bream, Yo Yo Ma and Michail Pletnev. She has also received commissions and dedications from composers such as Peter Maxwell Davies, Jonathan Harvey, and Giles Swayne. As well as being a Professor at the Guildhall School of Music, member of London Winds and the Nash Ensemble, Philippa appears in her new group **Philippa & Friends**.

Rachel Masters is regarded as one of Britain's finest harpists and has been Principal Harp of the London Philharmonic Orchestra since 1989. She studied with Sidonie Goossens and Marisa Robles before gaining a scholarship to the Royal College of Music where she is now a Professor. Rachel has performed throughout the UK and the world as a recitalist and with many leading chamber ensembles. She has also recorded a wide variety of harp concerti by Alwyn, Debussy, Ginastera, Gliere, and Ravel for Chandos, and Britten's Ceremony of Carols with King's College Choir, Cambridge, for EMI.

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