

GRAMOPHONE
DIGITAL AUDIO
NGS XX

MOZART: CLARINET QUINTET

IN A, K581

CHARLES DRAPER, CLARINET
SPENCER DYKE QUARTET

SPENCER DYKE
EDWIN QUAIFFE
ERNEST TOMLINSON
H. PATTERSON PARKER

PRISTINE
AUDIO
XR
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|---|--------------------------------------|------|
| 1 | 1st mvt. - Allegro | 6:41 |
| 2 | 2nd mvt. - Larghetto | 5:33 |
| 3 | 3rd mvt. - Menuetto | 5:14 |
| 4 | 4th mvt. - Allegretto con variazioni | 7:41 |

Recorded in 1926, issued as NGS XX, YY, ZZ, AAA
Transfer made in 2006, XR Restoration in August 2008 by Andrew Rose at Pristine Audio
Total duration: 25:09 ©2008 Pristine Audio.

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Mozart's Quintet for Clarinet and Strings, K. 581, was written in 1789 for the clarinetist Anton Stadler. A clarinet quintet is a work for one clarinet and a string quartet (two violins, a viola and a cello). Although originally written for basset clarinet, it is almost always played on a clarinet in A or B-flat. It was Mozart's only clarinet quintet, and one of the earliest and best-known works written especially for the instrument. It remains exceptionally popular today due to its lyrical melodies, with the second movement the best known.

The composer indicated that the work was finished on 29 September 1789. This quintet is sometimes referred to as the Stadler Quintet; Mozart so described it in a letter of April 1790.

1. *Allegro*

The first movement sets the mood for the entire piece. It has beautiful moving lines in all of the parts and in the second half there is a virtuoso run that is passed throughout the strings, based on material from the second section of the exposition.

2. *Larghetto*

The second movement, in a sonata form with a six-bar transition in place of a central development section, opposes a first section which is mostly a long-breathed clarinet melody over muted strings, to a second group of themes in which - as in the first movement - several upward runs of scales are given to the first violin, alternating with brief phrases of clarinet melody. These scales are given to the clarinet in the recapitulation, and then in the last few bars of the movement, more chromatic than the rest, the scales turn into triplet arpeggios traded between the strings under the closing clarinet phrases.

3. *Menuetto*

The first trio of the third movement is for the strings alone, with a theme that has a signature acciaccatura every few notes. The second trio is a clarinet solo over the strings, whereas in the minuet the roles were distributed more evenly.

4. *Allegretto con variazioni*

The finale has five variations. The theme is in two repeated halves, with the clarinet joining in but only for a few of its bars. As often with Mozart, phrase structure is generally the same throughout the variations even if other qualities change- the theme consists of four four-bar phrases (Mozart is often more irregular in his phrasing than this), the first going harmonically from A to E, the second back from E to A, etc. ... and likewise with the variations.

The first of its variations gives the clarinet a new theme, in counterpoint with the theme of the variations divided amongst the quartet. The second alternates phrases for quartet only with phrases for full quintet, the latter answering the former. The third, in A minor, also begins without clarinet, with a viola melody- also with signature acciaccatura- but the clarinet joins in to finish. The major mode returns for the fourth variation, as does the main theme to the accompaniment of semiquaver virtuosity - given to the clarinet only in the first repeated half, first violin and clarinet in the second. There are four bars of dramatic interruption leading to a pause; the next variation is a lyrical Adagio. A transition brings us to an Allegro coda, containing much of a variation itself.

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM