



LAWO  
CLASSICS

# MOZART

BASSOON AND CLARINET CONCERTOS  
WDR SYMPHONY ORCHESTRA

OLE KRISTIAN DAHL | BASSOON  
THORSTEN JOHANNIS | CLARINET

**WDR**

• THE COLOGNE  
• BROADCASTS

**MOZART'S  
ALPHA AND OMEGA —  
FIRST AND LAST WIND  
CONCERTO**

After composing solo concertos for piano and for violin, the bassoon was the first wind instrument Mozart turned to, possibly in fulfilment of a commission. He presumably wrote two additional bassoon concertos, but they have been lost.

The bassoon had a long history, but had fewer keys than in more recent times. An important technical development happened around 1840. The eighteen-year-old Mozart was not likely familiar with Vivaldi's concertos for bassoon, but a repertoire existed closer to home.

*A Salisburgo li 4 di Giugno 1774* (Salzburg, 4 June 1774) is what is written on the copy of the score that has survived (the original is lost). The court orchestra had two bassoonists, Heinrich Schulz and Melchior Sandmayr, one of whom presumably premiered the work.

The fanfare-like opening by the orchestra is repeated by the soloist, before he explores the entire register in eager delight.

The lovely theme with the ascending fourth seems to have meant something special for

Mozart, and he uses it in different contexts a number of times. The theme can even be found in the sketchbook of the eight-year-old child prodigy. We hear it in the middle movement of the *Violin Concerto in B-Flat Major* (K. 207) from 1773. Then he uses it the following year in his bassoon concerto. And many years later he places it in the mouth of the grieving Countess in *The Marriage of Figaro* (1786) in the gripping cavatina *Porgi amor*, in which she beseeches the power of love to console her.

The work concludes with an elegant minuet in rondo form. Mozart was especially familiar with the minuet rhythm, and dance music played an important role in his activities as composer. Salzburg had a vigorous social life with large balls, which were always opened with a series of minuets, before the appearance of the contredanse and other forms.

In 1773 the Mozart family moved into the Tanzmeisterhaus in Salzburg, where balls and concerts were held in the large Tanzmeistersaal, and, presumably, the premiere of the bassoon

concerto. What could be more fitting than a minuet as the last movement?

After moving to Vienna, Mozart was appointed Imperial Chamber Composer in 1788, and in this capacity he was expected to write dance music for the palace festivities.

In the *Jahrbuch der Tonkunst von Wien und Prag* for 1796, five years after Mozart's death, we read what is required of a bassoonist:

*He must coax forth gentle, soft, heartfelt feelings. Because the bassoon is the instrument closest to the human voice, it is especially in the high register that the virtuoso performer demonstrates his sensitivity and art.*

Did the author have Mozart in mind?

*Had we but had clarinets!*, Mozart complained in 1778. Having just used the newly developed instrument in his Paris Symphony, his appetite had been whetted. There were different versions of the instrument, and the first

part of the clarinet concerto is composed for a slightly different type of instrument than the A clarinet, for which the last part was written.

In the months before Mozart drew his last breath on 5 December 1791, there was a steady stream of new compositions. The 35-year-old composer wrote some of his most supreme works: the operas *La clemenza di Tito* and *The Magic Flute*, the motet *Ave verum corpus*, a Masonic cantata, the clarinet concerto, and large parts of his *Requiem*.

Instrument builder and clarinetist Anton Stadler (1753-1812) was a fellow Mason and musical friend. In his last years, Mozart wrote important solo parts for him in a number of piano concertos, in the *Clarinet Quintet* (K. 581), and in *La clemenza di Tito*. Stadler played in the Court Orchestra and in September 1791 he traveled with Mozart to Prague for the premiere of *La clemenza di Tito*.

The relationship between the two was not always idyllic. Mozart had every reason to be angry when Stadler managed to lose the unique manuscripts

of the *Clarinet Quintet* and the *Clarinet Concerto*.

Later that same autumn, Stadler returned to Prague to premiere the brand new work on the sixteenth of October. Mozart remained in Vienna and apparently never heard his work performed.

The stalwart opening movement in sonata form, the divinely beautiful three-part Adagio, and the jubilant rondo finale — together these three movements embody one of the most consummate works ever written.

In this, Mozart's last completed composition, poetry and joie de vivre pour from the clarinet. In keeping with the times, the themes are based on the simplest building blocks of music, scales and triads, but from them the dying master creates something most moving and beautiful.

TORKIL BADEN

## MOZARTS ALPHA OG OMEGA — FØRSTE OG SISTE BLÅSEKONSERT

Etter å ha komponert solokonserter for klaver og for fiolin var fagotten det første blåseinstrumentet Mozart vendte seg til, muligens etter en bestilling. Han skrev antakelig ytterligere to fagottkonserter, men disse er tapt.

Fagotten hadde en lang historie, men hadde færre klaffer den gang enn i nyere tid. En viktig teknisk utvikling skjedde omkring 1840. 18-åringen kjente nok ikke til Vivaldis fagottkonserter, men det fantes også et repertoar i hans eget nærområde.

*A Salisburgo li 4 di Giugno 1774*, Salzburg 4. juni 1774, står det i den bevarte kopien av partituret (originalen er forsvunnet). Hofferkesteret hadde to fagottister, Heinrich Schulz og Melchior Sandmayr, og en av dem har antakelig stått for uroppførelsen.

Den fanfareaktige åpningen i orkesteret gjentas av solisten før han utforsker hele registeret i boblende glede.

Det vakre temaet med den stigende kvarten i andresatsen betydde åpenbart noe spesielt for Mozart, og han bruker det

i forskjellige utgaver en rekke ganger. Temaet finnes allerede i det 8-årige vidunderbarnets skissebok. Vi hører det i midtsatsen i fiolinkonsert i B-dur (K. 207) fra 1773. Så bruker han det året etterpå i fagottkonserten. Og mange år senere legger han det i munnen til den sørgende grevinnen i *Figaros bryllup* (1786) i den gripende cavatinen *Porgi amor* der hun ber om at kjærlighetens makt skal trøste henne.

Så avsluttes det hele med en elegant menuett i rondoform. Menuettrytmen var Mozart helt spesielt fortrolig med, og dansemusikk er en viktig del av hans virksomhet. Salzburg hadde et svært aktivt selskapsliv med store ball, og disse ble alltid åpnet med en serie menuetter før Kontretanz og andre former overtok gulvet. I 1773 overtok Mozart-familien en stor sal i Tanzmeisterhaus i Salzburg til bruk for ball og konserter, antakelig også til uroppførelsen av fagottkonserten. Hva var da mer passende enn å avslutte den med en menuett?

Etter at Mozart flyttet til Wien, ble han utnevnt til keiserlig-kongelig kammerkomponist

(1788), og det innebar å komponere dansemusikk til de store slottsfestene.

I årboken *Jahrbuch der Tonkunst von Wien und Prag* fem år etter Mozarts død, 1796 står det om kravene til en fagottist:

*Han må få frem ømme, milde, sørgende følelser. Siden fagotten er den som kommer den menneskelige stemme nærmest, er det særlig i det høye registeret at den virtuose utøver viser sin følsomhet og kunst.*

Tenkte forfatteren på Mozart?

*Om vi bare hadde hatt klari-*  
*netter!* klagde Mozart i 1778. Han hadde nettopp brukt det nyutviklede instrumentet i sin Parisersymfoni og fikk blod på tann. Det fantes flere versjoner av instrumentet, og første del av klarinettkonserten er komponert for en litt annen type instrument enn siste del av verket, som er skrevet for en A-klarinett.

I månedene før Mozart trakk sitt siste sukk 5. desember 1791, strømmet det ut nye komposisjoner. 35-åringen skrev noen

av sine mest fullendte verker: operaene *Titus* og *Tryllefløyten*, korsangen *Ave verum corpus*, en frimurerkantate, store deler av *Requiem* og klarinettkonser-ten.

Instrumentbyggeren og klarinettisten Anton Stadler (1753-1812) var frimurervenn og musikkvenn. I sine siste leveår ga Mozart ham noen viktige solo-partier i flere klaverkonserter, i klarinettkvintetten (K. 581) og i *Titus*. Han var ansatt i det keiserlige hofferkesteret, og i september 1791 reiste han sammen med Mozart til uroppførelsen av *Titus* i Prag.

Forholdet mellom de to var ikke bare idyllisk. Mozart hadde all grunn til å bli sint da Stadler klarte å miste de unike manuskriptene til nettopp klarinettkvintetten og klarinettkonserten.

Stadler reiste senere på høsten tilbake til Prag og var solist ved uroppførelsen av det splitter nye verket 16. oktober. Mozart ble igjen i Wien og hørte antakelig aldri sitt verk.

Den staute åpningssatsen i sonatesatsform, den himmelsk vakre tredelte adagio og den

jublende rondofinalen – alle tre satsene skaper til sammen et av tidenes mest fullendte verker.

I den aller siste komposisjonen som Mozart fullførte, lar han klarinetten øse ut poesi og livsglede. Temaene er som i tidens stil bygget opp av musikkens enkleste byggestener, skalaer og treklanger, men den døende mester gjør det aller enkleste til det aller inderligste og vakreste.

TORKIL BADEN





**WDR  
SYMPHONY  
ORCHESTRA,  
COLOGNE**

Founded in 1947, the WDR Symphony Orchestra in Cologne is one of Europe's leading broadcast orchestras, known for its stylistic diversity. While led by Chief Conductor Garry Bertini (1983-1991), it became a foremost interpreter of 19th-century symphonies, in particular, the symphonies of Gustav Mahler. Under the baton of Semyon Bychkov (1997-2010), the orchestra received glowing reviews for its performances of works of, among others, Dmitri Shostakovich, Richard Strauss, Sergei Rachmaninoff, Giuseppe Verdi, and Richard Wagner. Successful concert tours of Europe, North and South America, and Asia have further enhanced the orchestra's international reputation.

The WDR Symphony Orchestra has made its mark with numerous first performances of commissioned works and through its collaboration with many distinguished contemporary composers, including Luciano Berio, Hans Werner Henze, Mauricio Kagel, Krzysztof Penderecki, Igor Stravinsky, Karlheinz Stockhausen, and Bernd Alois Zimmermann. Working with conductors such as Ton

Koopman, Christopher Hogwood, and Reinhard Goebel has improved the orchestra's competence in historically informed performance practice.

Jukka-Pekka Saraste has held the position of Chief Conductor of the WDR Symphony Orchestra, Cologne since 2010. His collaboration with the orchestra in 2009 in the performance and recording of Gustav Mahler's Ninth Symphony, as well as in later recordings of works of Stravinsky, Schoenberg, and Brahms, have earned high critical praise.



**OLE  
KRISTIAN  
DAHL  
BASSOON**

Ole Kristian Dahl is from Trondheim, Norway. He is currently professor at the University of Music and the Performing Arts in Mannheim, Germany, and principal bassoon of the WDR Symphony Orchestra in Cologne. He took up the bassoon at the age of twelve and at sixteen began studying with Robert Rønnes at the University of Stavanger. He continued his studies in Switzerland with Professor Roger Birnstingl at the Geneva Conservatory of Music, where he won first prize at the CIEN Riddes Schweiz competition in 1998. The same year he gained his first position as principal bassoon in the Malaysian Philharmonic Orchestra in Kuala Lumpur, while completing his studies in Geneva. During his time in Malaysia, he pursued studies with Professor Dag

Jensen at Hanover University of Music, Drama and Media.

In 2000 Ole Kristian Dahl became principal bassoon with the Danish National Radio Symphony Orchestra in Copenhagen, and in 2002 with the WDR Symphony Orchestra in Cologne, his present position. He has, in addition, played with the Berlin Philharmonic, the Munich Philharmonic, the NDR Symphony Orchestra in Hamburg, Deutsches Symphonie-Orchester Berlin, the Chamber Orchestra of Europe, the Oslo Philharmonic, the Norwegian Chamber Orchestra, and the Linos Ensemble.

As soloist, he has performed with the Stavanger Symphony Orchestra, Kristiansand Symphony Orchestra, Malaysian Philharmonic Orchestra, Oulu Symphony Orchestra, Cologne Chamber Orchestra, European Union Chamber Orchestra, and Virtuosi di Kuhmo Chamber Orchestra. His live recording of Mozart's bassoon concerto with his current orchestra is a LAWO Classics release.

Ole Kristian Dahl has performed and taught at numerous sum-

mer festivals in Scandinavia, including the Royal Danish Academy of Music Summer Campus, Hardanger Music Festival, Elverum Music Festival, Risør Chamber Music Festival, Aurora Music Festival, Cruxell Week, and at the AIMPNE International Music Course in Mondoñedo, Spain. He was also a jury member at the Orhan Nuri Göktürk Bassoon Competition in Bursa, Turkey.

Ensembles he has worked with and conducted as woodwind coach include the Helsinki Philharmonic, Danish Radio Sinfonietta, Aalborg Symphony Orchestra, Norwegian National Opera Orchestra, Norwegian Radio Orchestra, Kristiansand Symphony Orchestra, Trondheim Symphony Orchestra, Norrköping Symphony Orchestra, and Malmö Symphony Orchestra.

Ole Kristian Dahl plays a 14000 series Heckel bassoon with a CC1 XL bocal.

**THORSTEN  
JOHANNS  
CLARINET**

In October 2014 Thorsten Johanns assumed his new appointment as Professor of Clarinet at the Liszt School of Music in Weimar, Germany. From 2010-2014 he served as Professor of Clarinet at Maastricht Academy of Music in the Netherlands. Johanns began as principal clarinet of WDR Symphony Orchestra Cologne at age twenty-five. Prior to that, he had been co-principal clarinet of Essen Philharmonic Orchestra.

Johanns has performed as soloist under Sir Neville Marriner, Semyon Bychkov, Eivind Aadland, Yutaka Sado, Howard Griffiths, Jonathan Stockhammer, and Dan Ettinger, among others. He is the first and only German clarinet player invited by chief conductor Alan Gilbert to perform as principal clarinet with the New York Philharmonic Orchestra, and he has been invited in the same capacity on a number of occasions by the Super World Orchestra in Tokyo, Japan.

Chamber music colleagues with whom Thorsten Johanns regularly performs include celebrated Swiss oboist Heinz Holliger, the renowned Auryn Quartet, as well as Quartetto di Cremona,

Minetti Quartet of Vienna, Aris Quartet, and Ensemble Raro. Johanns has performed as principal clarinet with, among others, the Berlin Philharmonic, the Munich Philharmonic, the German Radio Orchestra Berlin, and the Ensemble Modern of Frankfurt.

Festivals in Germany and abroad at which Johanns performs include the Schleswig-Holstein Music Festival, the Mecklenburg-Vorpommern Festival, the Lucerne Festival, Musik Triennale in Cologne, the Tyrol Festival Erl, and SoNoRo Festival in Bucharest. He has contributed as well to a number of successful recordings — Opera Senza's *Don Giovanni* (Mozart) received the ECHO Klassik 'Best Chamber Music Recording' in 2008.

Thorsten Johanns has taught master classes in the USA (New England Conservatory of Music in Boston), China (conservatories of music in Shenyang, Beijing, and Shanghai), and Australia (Melbourne/ANAM, Brisbane, and Sydney).

## **KARL-HEINZ STEFFENS CONDUCTOR**

BASSOON CONCERTO

Karl-Heinz Steffens relinquished his post as Principal Clarinet of the Berlin Philharmonic and his flourishing solo career in 2007 to devote himself to conducting. Although critics mourned the loss of such a significant instrumentalist, major international orchestras have welcomed him to the podium. At the start of the 2009/10 season he took up his appointment as Music Director of the Deutsche Staatsphilharmonie Rheinland-Pfalz in Ludwigshafen.

This season Steffens makes debuts with the Philharmonia Orchestra, Vienna Symphony Orchestra, Danish National Radio Symphony Orchestra and the Oslo Opera Orchestra; he is re-invited to conduct the Bournemouth Symphony Orchestra, Hallé Orchestra, the Helsinki Philhar-

monic, Munich Philharmonic, Netherlands Philharmonic and the Zurich Tonhalle Orchestras. He also tours with the German Bundesjugendorchester to Berlin, Cologne and the Baltic capitals of Riga, Tallinn and Vilnius. Meanwhile he appears throughout Germany with orchestras such as the Bamberg Symphony, the Bayerisches Staatsorchester in Munich, the Berlin Philharmonic, the Dresden Staatskapelle, the Dresden Philharmonic, the Hamburg Philharmonic, and the Radio Symphony Orchestras of Berlin, Frankfurt, Hamburg, Cologne, Leipzig and Stuttgart; other guest appearances have included the City of Birmingham Symphony Orchestra, NHK Symphony Orchestra, Orchestre Philharmonique de Monte-Carlo, Orchestre Philharmonique de Radio France and the Tokyo Metropolitan Symphony Orchestra.

Karl-Heinz Steffens is also a prolific operatic conductor. He made his debut in 2008 at the Berlin Staatsoper Unter den Linden with performances of *Fidelio*, which led to regular annual appearances there with performances of *Tosca*, *La Traviata* and *The Bartered*

*Bride*. In January 2012 he made his debut at La Scala Milan conducting *Don Giovanni* and the following autumn he conducted this production at the Bolshoi Theatre in Moscow; in May 2013 he was invited back to Milan to conduct the opening night and subsequent performances of *Götterdämmerung*, and in June 2014 he returned for a production of *Così fan tutte*.

## **EIVIND AADLAND CONDUCTOR**

CLARINET CONCERTO

Eivind Aadland is one of Norway's most respected conductors. He was Chief Conductor and Artistic Leader of the Trondheim Symphony Orchestra for seven seasons from 2004, during which time he conducted the complete Beethoven and Mahler symphony cycles. His extensive work with Scandinavian orchestras includes regular guest engagements with the Oslo and Bergen Philharmonics, the Stavanger Symphony, the Gothenburg Symphony and the Swedish Chamber Orchestra. In addition Aadland has conducted critically acclaimed productions of *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte* and *Die Fledermaus* for Den Norske Opera, Oslo.

Aadland has also worked extensively in the Far East and Australia. In 2010 he led the

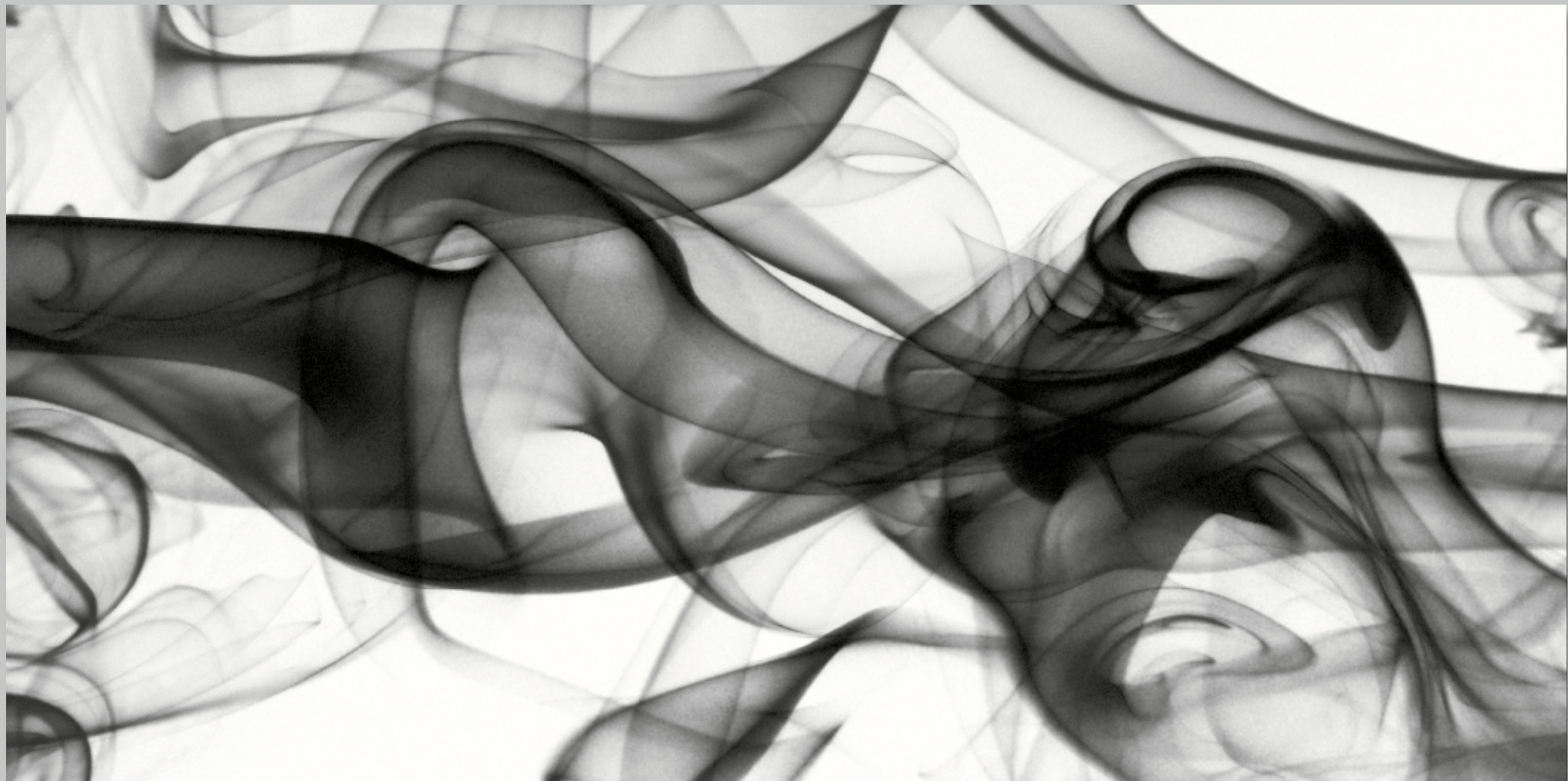
Trondheim Symphony on a seven-concert tour to China and made his debut with the KBS Symphony Orchestra in Seoul. In 2011 he launched his tenure as Principal Guest Conductor of the Queensland Symphony Orchestra in Brisbane.

His strong rapport with orchestral musicians flows from his experience as concertmaster of the Bergen Philharmonic Orchestra (1981-89) and subsequent work as Music Director of the European Union Chamber Orchestra (1987-97). Aadland studied violin with Yehudi Menuhin and took part in chamber music performances with his teacher in London, Paris and Switzerland; he also received conducting lessons from Jorma Panula and was encouraged to pursue a career as a conductor by Mariss Jansons.

Eivind Aadland is a frequent visitor to the Oslo Philharmonic and WDR Symphony Orchestra Cologne. He has also worked with the Orchestre National du Capitole de Toulouse, the Royal Flemish Philharmonic, the Orchestre National de Belgique, the Gürzenich Orchester in Cologne, the Swedish Radio Sym-

phony Orchestra, the Lausanne and Scottish Chamber Orchestras and the symphony orchestras of Melbourne, Tasmania, Iceland, Finnish Radio, Bamberg and SWR Stuttgart. His recent engagements have included debut performances with the Rotterdam and Seoul Philharmonics and the Rundfunk-Sinfonieorchester Berlin. He crowned his Trondheim Symphony Orchestra Mahler cycle in March 2011 with the composer's Eighth Symphony, the 'Symphony of a Thousand'. Engagements during the 2014/15 Season include the Trondheim and Iceland Symphony Orchestras, a return to the Bergen Philharmonic to conduct a new visualisation by German artist Alexander Polzin of Grieg's *Peer Gynt* with further performances by the Barcelona Symphony Orchestra. Aadland will also return to the Oslo Philharmonic and WDR Symphony Orchestra Cologne for performances and recording. Further engagements include the Uppsala Chamber Orchestra, the Orchestre National de Belgique and the Tokyo Metropolitan Symphony Orchestra.







# MOZART

BASSOON AND CLARINET CONCERTOS  
WDR SYMPHONY ORCHESTRA

OLE KRISTIAN DAHL | BASSOON  
THORSTEN JOHANNIS | CLARINET  
KARL-HEINZ STEFFENS | CONDUCTOR K. 191/186E  
EIVIND AADLAND | CONDUCTOR K. 622

WOLFGANG AMADEUS MOZART (1756-1791)  
BASSOON CONCERTO IN B-FLAT MAJOR, K. 191/186E  
01 \_\_\_\_ I. ALLEGRO (06:23)  
02 \_\_\_\_ II. ANDANTE MA ADAGIO (05:16)  
03 \_\_\_\_ III. RONDO. TEMPO DI MINUETTO (04:34)

CLARINET CONCERTO IN A MAJOR, K. 622  
04 \_\_\_\_ I. ALLEGRO (12:33)  
05 \_\_\_\_ II. ADAGIO (06:32)  
06 \_\_\_\_ III. RONDO. ALLEGRO (09:23)

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• THE COLOGNE  
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