

BEETHOVEN; MOZART Quintets for Piano and Winds

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Mozart proclaimed the wind-and-piano quintet of 1784 his favourite among all his works, and the young Beethoven clearly modelled his own quintet on the Salzburger's 12 years later. The two works are paired on disc almost as standard. Franz Danzi (1763-1826), equidistant in age between the two, provides a third voice, reared among the woodwind-rich sonorities of the court at Mannheim and Munich.

The Oslo Kammerakademi, founded by oboist David Friedemann Strunck, are a known quantity in Mozart, having already recorded a pair of Viennese serenades and a wind arrangement of numbers from *La clemenza di Tito* (3/18). Christian Ihle Hadland is also at home here, as witness a concerto pairing admired in these pages by Richard Wigmore (Simax, 4/13). Hadland is ever attentive to his partners, playing the all-seeing Don Alfonso to the eliding conversations of the wind instruments. In the Beethoven the pianist takes on a more forceful character, often operating more as a concertante voice in opposition to the winds. Danzi's Quintet steps away from refined E flat major to darker D minor and reveals its composer's dramatic proclivities alongside his individual skills in woodwind-writing.

The Kammerakademi are all soloists or orchestral principals and field modern instruments with the exception of Steinar Granmo Nilsen's natural horn. This unwieldy creature is the real revelation of the recording: its ability to chide and console in equal measure adds a piquant edge to the corporate ensemble sound. Among some beautifully turned phrasing, its disruptive qualities add to the pleasure of this finely played disc.

<https://www.gramophone.co.uk/review/beethoven-mozart-quintets-for-piano-and-winds-0?fbclid=IwAR32Reclc18AH5KkPYJKS1VdFqMmQh8gRgozn4qPOP5T7MJ6ncR5wJkjeOO>

