

The University of Adelaide presents

move

Daniel Blumenthal Jiri Tancibudek

in Elder Hall with the University of Adelaide Chamber Orchestra

*MOZART ~ Piano Concerto in A, K.414
FELD ~ Sonata for Oboe and Piano
MOZART ~ Fantasia in d minor, K.397*



**PIANO CONCERTO IN A MAJOR,
K.414 — W.A. Mozart (1756-1791)**

1. Allegro
2. Andante
3. Rondeau — Allegretto

**SONATA FOR OBOE AND PIANO —
Jindrich Feld (born 1925)**

4. Molto Moderato — Piu Mosso — Tempo I
5. Scherzo — Allegro Assai
6. Finale — Allegro con brio — Molto Moderato

**7. FANTASIA IN D MINOR, K.497 —
W.A. Mozart**

Andante — Allegretto

DANIEL BLUMENTHAL — Piano
JIRI TANCIBUDEK — Oboe

The University of Adelaide Chamber Orchestra,
conducted by Jiri Tancibudek



MOZART — Piano Concerto in A major, K.414 (1782)

It was in Vienna in the autumn of 1782 and the early months of 1783 that Mozart composed a series of three piano concertos — K.413(F), K.414(A) and K.415(C). Of the three, K.414 is deservedly the favourite. Mozart may have had in mind as a model the clavier concertos of Schroter, whose acquaintance he made in Paris in 1778. These three concertos contain music of great elegance cast in such a deceptively simple mould that the underlying strength may be unnoticed by the listener. Mozart knew the Viennese public, and he may have sought to charm them agreeably rather than take the chance of offending them with aggressive originality.

From the beginning Mozart had intended these works for publication in Paris, where he thought they would be well received. Although in January 1783, he offered the three concertos in manuscript copies at a subscription price of 4 ducats, he wrote, on April 26th, to the Parisian publisher Siebar:

... I have three piano concertos, which can be performed with full orchestra, with oboes and horns, or as a quartet. Artaria wants to engrave them, but I give you the first refusal ...

Siebar either replied that he did not want to pay the 30 louis d'or that Mozart demanded, or he failed to reply at all, because the three concertos were published in Vienna by Artaria in early 1785.

These concertos should not be considered as equivalent to the 'great' piano concertos of a little later in Mozart's career, as the alternative possibilities of performance show (full orchestra or string quartet). Thus the wind parts are not essential, and they do not contribute anything independently of the strings — their function is to lend colour and rhythmic emphasis. Mozart explained the nature of these works in a letter of December 28th, 1782:

... These concertos are of a pleasant nature between what is too easy and what is too difficult; they are lively, pleasing to the ear, and natural, without being insipid. There are passages here and there from which critics can derive satisfaction; but these passages are written in a manner that will please the less learned as well ...

Mozart did succeed in pleasing the taste of the Viennese with this work, as a report in Cramer's Magazine for March 1783 indicates:

... Today the celebrated Chevalier Mozart gave a music academy for his own benefit at the National Theatre in which works of his own composition were performed. The academy was honoured by the presence of a large audience, and the two concertos and other fantasies which Mr Mozart played on the Forte Piano were received with the loudest approval. Our Monarch ... joined in the public applause so heartily that one can think of no similar examples ...

Although the public was presented with an image of elegant ease, it is clear that Mozart had certain difficulties with K.414, as is shown by the existence of a second Rondo (K.386). It was left in sketch form, but there is no difficulty in reconstructing the missing parts. It may have been abandoned because it repeated certain melodic passages and turns of phrase that had already appeared in the first movement.

J.M. HOOKE

Jindrich FELD — Sonata for Oboe and Piano (1981-2)

Exactly two hundred years later than the Mozart, this new Sonata is dedicated by the composer to his friend of many years, Jiri Tancibudek, who gave the world premiere of the work, also with Daniel Blumenthal, only a few weeks before this recording was made, and in the same Hall.

Jindrich Feld writes:

"Outstanding soloists of different instruments (e.g. Jean-

Pierre Rampal) as well as ensembles (e.g. Smetana and Prague String Quartets) often inspired me to write for them. The present oboe sonata (composed in 1981-2) is the most recent work also inspired by an outstanding instrumentalist, the oboist Jiri Tancibudek, to whom the work is dedicated. My aim was to write for a friend a work which could display the enormous expressive and technical potential of the oboe and his own art of playing.

The first movement is rather lyrical while the second and last movements have more virtuoso character and are technically and rhythmically very demanding requiring precision of execution. The very exacting piano part is not just an accompaniment but a fully integrated part of the sonata calling for equal perfection from the performer. The structure of the compositional technique is dodecaphonic with some freedom at times."

MOZART — Fantasia in D minor, K.397 (1782)

Written in the same year as K.414, this Fantasia shows Mozart's piano writing at an interesting stage of his stylistic development. Indeed, it shows signs of being an unfinished work, because the final Allegretto is short and not fully worked out, and in comparison to the larger and better known piano Fantasias it is a miniature piece; possibly it was intended as an introduction to a larger work. Nevertheless its powerful themes and sure sense of drama make it as genuine and performable a piece of Mozart as any of the more obviously impressive works in this genre. Listed above as K.397, the work is shown as K.385g in the Einstein revision of Köchel's catalogue. The Einstein number is a more reliable indication of the chronology of the work, but both catalogues are current at the present time.

Molto moderato
rubato

rit. a tempo giusto (! = 50)

I

Oboe

Piano

ff *p* *f* *p* *pp* *pp*

mf *f*

f

N. 1. Cadenza per il 1^{mo} Viol. 1772: L. 1. Zwölfter Violin.

N. 12. 4/4

N. 12.

Mozart wrote out two Cadenzas for each movement of K. 414 (and probably improvised many more). This is the autograph of Cadenza B for the first movement (the one used by Mr Blumenthal).

JINDRICH FELD was born in Prague in 1925, and studied composition at the Prague Conservatoire and Academy of Music. He attended Charles University for his musicological studies. Since 1972 he has held the post of Professor of Composition at the Prague Conservatoire.

As a Visiting Lecturer Dr. Feld has travelled widely in Europe, the U.S.A. and Australia, and he was Composer in Residence at the University of Adelaide in 1967 and 68. His stylistic approach has been changing and developing constantly over the past thirty years, and Dr. Feld is well aware that Czech music cannot be merely nationalistic, but must relate to the mainstream of 20th Century music.

J. TANCIBUDEK

DANIEL BLUMENTHAL was born in Germany in 1952 and educated in Washington D.C. and Paris. He holds degrees from the University of Michigan and the Juillard School, where he studied with Josef Raieff.

His activities span several continents — with distinction in a broad range of repertoire. He has to his credit a long list of important honours — in 1981 he was the top American prizewinner in both the Leeds and Sydney International Piano Competitions — also winning the Musica Viva Award in Chamber Music at the Sydney Competition.

Daniel Blumenthal has performed extensively in America. His engagements as soloist with major orchestras include appearances with the Atlanta Symphony, the Dallas Symphony and the North Carolina Symphony. In recital, he has been heard at important halls including the Phillips Collection in Washington D.C., Carnegie Recital Hall and Lincoln Center's Alice Tully Hall and Avery Fischer Hall. Since 1978, Mr Blumenthal has performed numerous concerts as pianist-in-residence of Bargemusic Ltd., a unique chamber music series

based at the Fulton Ferry Landing in Brooklyn, New York.

In 1982 he was pianist-in-residence at the Elder Conservatorium, the University of Adelaide, financed by the University of Adelaide Foundation with additional support from the Friends of the Elder Conservatorium and the University Music Society. After his stay at Adelaide he continued his triumphant progress in Europe by winning the award of 2nd Prize in the Geneva Piano Competition, and 3rd Prize in the Busoni Piano Competition, Bolzano.

He has recorded works of Brahms and Dvorak for the Musical Heritage Society and Toshiba-EMI labels.

JIRI TANCIBUDEK (born 1921) was formerly Principal Oboe in the Czech Philharmonic Orchestra under Rafael Kubelik. He came to Australia in 1950, on the recommendation of Sir John Barbirolli, to teach at the N.S.W. Conservatorium in Sydney. He later joined the Melbourne Symphony Orchestra as its Principal Oboe and made frequent appearances throughout Australia and New Zealand. In 1956, with the Sydney Symphony Orchestra under Hans Schmidt-Isserstedt, he gave the world premiere performance of Martinu's concerto for oboe, a work written specifically for him. Tancibudek also gave the British and European premieres of the work.

As a concerto soloist, recitalist and chamber music player, Jiri Tancibudek has performed in many countries, including the U.S.A., Britain, Israel, India and many other European and Far Eastern countries. At present he teaches oboe at the Elder Conservatorium and is conductor of the University of Adelaide Chamber Orchestra.

His recordings include oboe concertos by Handel, Telemann, Haydn and Martinu, Mozart's oboe quartet, sonatas by Saint-Saens and Hindemith and numerous other pieces with piano.

The University of Adelaide Chamber Orchestra

Founded in 1973 by Jiri Tancibudek, the University of Adelaide Chamber Orchestra draws on the best of the advanced performance students in the Elder Conservatorium of Music. In its first eight years the orchestra has studied and performed over 60 works, including full scale operas such as Mozart's Idomeneo and Cosi fan Tutte, and concert works by Haydn, Schubert, Dvorak, Tchaikovsky, Elgar, Bartok and many others. It has provided concerto accompaniments to several distinguished artists, such as horn virtuosi Barry Tuckwell and Herman Baumann, and made recordings and broadcasts for the ABC, including an ABC concert in the Adelaide Town Hall, September 1979.

The personnel of the U.A.C.O. for this recording was as follows:

<i>1st Violins</i>	<i>Violas</i>	<i>Double Basses</i>
Monique Curiel	Andra Darzins	Louisa Searle
Lisa Green	Tereze Svilans	Belinda Goffin
Sarah Baldacchino	Barbara Hornung	
Richard Westphalen	Shani Williams	<i>Oboes</i>
Sharon Campbell		Peter Webb
	<i>Cellos</i>	Bruce Stewart
	Robert Penny	
<i>2nd Violins</i>	Bruno Turrini	<i>Horns</i>
Catherine Bottomley	Bronwyn Tupper	Catherine Wright
Julia Brittain	Jacqueline Curiel	Joanne Allen
Deborah Goodall		
Elizabeth Goodall		

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