

# WIGMORE HALL

Monday 24 March 2025  
7.30pm

## Akademie für Alte Musik Berlin

Xenia Löffler oboe  
Erwin Wieringa horn  
Mayumi Hirasaki violin  
Georg Kallweit violin  
Clemens-Maria Nuszbaumer viola  
Katharina Litschig cello

Georg Druschetzky (1745-1819)

Oboe Quartet in G minor (c. 1806)  
*I. Adagio - Allegro • II. Andante • III. Allegro*

Paul Wranitzky (1756-1808)

String Quartet in G Op. 2 No. 2 (1790)  
*I. Adagio - Allegro non molto •  
II. Poco adagio con sordini •  
III. Adagio - Allegro assai*

Wolfgang Amadeus Mozart (1756-1791)

Horn Quintet in E flat K407 (1782)  
*I. Allegro • II. Andante • III. Rondo. Allegro*

*Interval*

Wolfgang Amadeus Mozart

Oboe Quartet in F K370 (1781)  
*I. Allegro • II. Adagio • III. Rondeau. Allegro*

Adagio and Fugue in C minor K546 (1788)

Carl Stamitz (1745-1801)

Quintet in E flat Op. 11 No. 1 (c. 1775)



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In the later 18th Century, musicians travelled extensively around Europe in pursuit of a lucrative career. For example, Mozart was at least as well received in Prague or Paris as he was in Salzburg or Vienna, while composers and players from the Czech lands were ubiquitous throughout the continent. The plethora of names by which Jiří, Georg or **Giorgio Družecký**, Druzechí, Druschetzki, Držecky or Truschetzki was known gives some indication of his willingness to cross borders and blend in with the locals. Born in the central Bohemian city of Kladno, he studied oboe in Dresden (or possibly in Italy) with an Italian teacher, was posted in various parts of Austria after joining the Army as a regimental musician, and ended his days as court composer for a Hungarian archduke.

It is thought that his first compositions were for a military band, but he eventually amassed a catalogue of operas, symphonies and concertos and some excellent chamber music. Well aware of the music of his most advanced contemporaries (he wrote band arrangements of Haydn, Mozart and Beethoven), he was equally respectful of at least one master of a previous age: the second movement of the Oboe Quartet in G minor is among the first known examples of the name BACH\* being spelt out in musical notes as the basis of a theme. Inventive and quirkily characterful, this is one of a set of six oboe quartets whose manuscripts were found in Budapest, and are thus believed to be late works by Družecký.

**Paul Wranitzky** is another composer from the Czech lands who altered the spelling of his name after moving to Vienna. Born in Moravia as Pavel Vranický, he relocated to the Austrian capital at the age of 20 to continue theological as well as musical studies. Before long, his artistic ambitions overtook his aspirations to join the priesthood, and he assumed a central role in the city's musical life, as violinist, composer, conductor, musical director of major theatres and secretary of the powerful association of musicians the Tonkünstler-Sozietät. Several composers chose him to conduct important premières, including Haydn (*The Creation*) and Beethoven (the First Symphony).

His compositions were immensely popular in his lifetime but suffered immediate neglect after his early death from typhoid. Perhaps his reputation had become too closely associated with his familiar presence as a public figure. Current opinion suggests that his output was uneven in quality but that much of it is highly engaging. Most of his 54 string quartets were published in sets of six, a practice standardised by Haydn, but Opus 1 and Opus 2 were batches of three, published around 1790. They show that Wranitzky had learnt a few tricks from Papa Haydn, including teasing endings guaranteed to raise a smile.

The Quintet for Horn and Strings of 1782 is the first substantial work that **Mozart** wrote for Joseph Leutgeb, predating the four concertos. The string section comprises not the conventional quartet line-up, but employs one violin, two violas and a cello. Leutgeb was

the pre-eminent horn soloist on the Vienna music scene and had been a close friend of the Mozart family since Wolfgang's childhood days in Salzburg. As fortunes fluctuated, Leutgeb and the Mozarts lent each other money in hard times.

A year earlier, Mozart had written his Oboe Quartet for another virtuoso, Friedrich Ramm, whom he first had met in Mannheim in 1777, and encountered again on a visit to Munich in 1780. Both the Horn Quintet and the Oboe Quartet take full advantage of the technical expertise of their respective wind players, but they are works of subtlety and depth rather than showpieces. Whereas the horn player is repeatedly in dialogue with the solitary violinist, the Oboe Quartet has a more concerto-like texture, with the strings as a homogenous body.

Mozart entered the *Adagio and Fugue* into his catalogue of works in 1788. The *Fugue* had originally been written in 1783 for two pianos; now he re-scored it for strings and supplied a newly minted introductory *Adagio*. The motivation for this refurbishment is unknown, but there was increased interest in Bach's music and counterpoint among certain of Vienna's musicians in the 1780s – perhaps this version was prepared for a private concert.

As previously mentioned, Mozart visited Mannheim in 1777, where he was enraptured by the expressiveness and discipline of the court orchestra. Though the city is German, many of the orchestra members were Bohemian, and the ensemble was built by the Stamitz family, who had roots in the Czech lands. For some reason Mozart's father took against the Stamitz dynasty and warned his son not to get too friendly with them. While Wolfgang paid lip-service to his father's advice, he couldn't close his ears to the qualities of the compositions and performances he heard from this source.

**Carl Stamitz** was the eldest son of Johann Stamitz, who had built both the orchestra and its widespread reputation. Though born in Mannheim, Carl retained the Czech spelling of his name (Karel Stamic) for family use. He joined the orchestra as a violinist at the age of 17, before embarking on a solo career, travelling widely without ever making a lasting impression anywhere. His compositions, however, have earned him a degree of immortality: they comprise a conventional Classical canon of symphonies, concertos, chamber music and a couple of operas (both now lost).

He seems to have had a particular affinity with wind instruments – his clarinet concertos, composed in close association with the Bohemian-born clarinettist Joseph Beer, significantly advanced the instrument's reputation as a solo instrument. His fluently melodic Opus 11 Quintets were published in Paris around 1775 and are scored for violin or oboe, horn, two violas and continuo.

\*In German musical notation, B flat, A, C, B natural.

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