



Elysium Ensemble

Greg Dikmans *flute* Lucinda Moon *violin*
with Heather Lloyd *viola* Hilary Kleinig *cello*

on period instruments

Sunday
16 August 2015
3:00 PM

Wyselaskie
Auditorium
Centre for
Theology & Ministry
29 College Cresc
Parkville, Victoria

W.A. Mozart: Flute

Quartet in C major (KV 285b) — Vienna, 1781-82

Allegro
Thema (Andantino) and six variations

Quartet in G major (KV 285a) — Mannheim, Jan-Feb 1778

Andante
Tempo di Menuetto

Quartet in A major (KV 298) — Vienna, 1786-87

Thema (Andante) and four variations
Menuetto
Rondieaux (Allegretto grazioso, *mà non troppo presto, però non troppo adagio. Così-così-con molto garbo ed espressione.*)

Quartet in D major (KV 285) — Mannheim, 25 Dec 1777

Allegro
Adagio
Rondeau (Allegretto)



Sei Duetti (Berlin, 1759)
Johann Joachim Quantz (1697–1773)

Greg Dikmans (flute)
Lucinda Moon (violin)

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About the music

From 1777–1778 Mozart spent nearly 5 months in Mannheim. He had become dissatisfied with his situation in Salzburg and had set out on a journey, accompanied by his mother, to seek employment elsewhere. At this time Mannheim was an important musical centre, with a famous orchestra and a court devoted to music under the lavish patronage of the Elector Carl Theodor. Mozart quickly became friendly with Cannabich, the Konzertmeister, and a number of other musicians including in particular the court orchestra's flautist Johann Baptist Wendling.

After about a month the Elector made it clear that there was no post for Mozart, who, though disappointed, decided to stay on in Mannheim. His new friends wanted to secure a concert tour to Paris for Mozart and proposed to help him over the intervening period by providing him with some income. Cannabich looked for pupils who could pay well and offered his young friend free lunches and suppers in his house. Wendling put Mozart up for a while and introduced him to Ferdinand Dejean, a wealthy surgeon with the Dutch East India Co. who was a music lover and amateur flautist. The result of this was the offer of a commission to write some works for the flute. Mozart accepted, but the commission was never completed. The works he did complete were the two flute concertos (the second probably an arrangement of an earlier oboe concerto), an additional Andante which may have been intended as a simpler slow movement for one of the concertos, and two of the four flute quartets.

In his works for the flute Mozart showed himself an astute judge of what worked well on a good instrument with a good player, such as his friend Wendling. He is reported to have said of Wendling: 'his heart is in the right place and so are his ears and the tip of his tongue, and he does not believe that you are done with just blowing and fingering, and then he also knows what Adagio means.' In the flute quartets there are passages which require bold expression of full and loud notes or which exploit the brilliance and clarity of the flute in its upper register, as well as passages which require softness, grace and tender expression.

Alfred Einstein in his book on Mozart had this to say about the D major quartet:

It is somewhat concertante; the flute predominates — without, however, entirely subordinating the violin or even viola; and, as an introduction to the Rondo, there is an Adagio in B minor of the sweetest melancholy, perhaps the most beautiful accompanied solo ever written for the flute. The Rondo itself is of the most delightful gaiety, full of charming melodic invention and lovely sound.

The G major and C major quartets have only two movements, a format favoured by Johann Christian Bach. Leopold had urged his son to write in Bach's manner (probably in reference to his accompanied keyboard sonatas), praising his "natural, easy and flowing style" and "sound composition". Virtually all of J.C. Bach's quartets involve one or two flutes and strings, using the galant two movement format (typically a slow movement followed by a minuet as in the G major quartet). The *menuet galant*, which Rousseau characterised as having an elegance and noble simplicity, represented the epitome of the galant style which, according to Quantz, aimed at clarity, pleasingfulness and naturalness. These ideals were typical of the Enlightenment in general and went back to the rationalist philosophy of Descartes. The second movement of the C major quartet is a reworking of the Theme and Variations from the wind serenade in Bb major for 13 instruments also known as the '*Gran Partita*'.

The flute quartet in A major, like the D major quartet, survives in Mozart's autograph. It is a kind of musical joke, a skit on the *quatuor d'airs dialogués*, with ideas from a song by F.A. Hoffmeister, a French traditional melody and an aria from

Paisiello's *Le gare generose*. Mozart's wit can be perceived in the mock seriousness of the opening theme and variations, and more obviously in the absurdly long performance directions at the beginning of the final *rondeau* (rondo) movement which he titled *Rondieaux* (a rather bizarre spelling). The performance directions can be translated as: 'a witty Allegretto, yet not too quickly, but not too slowly. Likewise with much charm and expression.' © Greg Dikmans 2015

About the musicians

Elysium Ensemble

Greg Dikmans (flute) and **Lucinda Moon** (violin) have been working together for over 25 years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance that is characterised by careful scholarship combined with subtle, tasteful and, above all, unpretentious musicianship.

Greg and Lucinda have both undertaken postgraduate studies in Europe, studying with leading exponents of Early Music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the 18th-century instrumental duet. In this time they have presented concerts exploring the theme of *Dialogue: The Art of Elegant Conversation*. Their recording of *Sei Duetti* by **Johann Joachim Quantz** was released in 2014.

Greg founded the **Elysium Ensemble** in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. He continued his postgraduate research, completing a Masters thesis on the performance of 18th-century French flute music in 1991, and has been teaching at a number of tertiary institutions.

After completing her formal studies, **Lucinda** was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with baroque orchestras and ensembles in Australia, Mexico, Japan, Europe, Canada and Scandinavia.

Hilary Kleinig is a multi-skilled musician whose work includes performance, composition, education and arts management. She plays cello, baroque cello, viola da gamba and piano and is passionate about creating new work, collaborating with new artists and inspiring new audiences.

As Artistic Director of and cellist with the Zephyr Quartet Hilary has performed in many varied venues and festivals in Adelaide, as well as interstate and overseas. She works in live and recorded performance as a freelance musician for ensembles, orchestras and bands. As a baroque cellist she regularly plays with chamber ensembles such as Ensemble Galante, Adelaide Baroque, Adelaide Chamber Singers and the Australian Brandenburg Orchestra.

Heather Lloyd studied at the Sydney Conservatorium and Australian National Academy of Music in Melbourne. Heather performs with the Adelaide Symphony Orchestra, Sydney Chamber Opera, Australian Brandenburg Orchestra and Ironwood and has played Principal Viola with Pinchgut Opera, Victorian Opera and Melbourne Chamber Orchestra.

Heather is the Artistic Director of Australian Chamber Players, a new string orchestra made up of young professional musicians from SA, VIC and NSW. The ACP has performed in the Elder Hall Perspectives Series and for the Adelaide International Cello Festival. Heather has attended short courses in Europe, the U.S.A and the United Kingdom, with violists Thomas Riebl, Tabea Zimmerman and Peter Cropper.