

## *Mozart & Norwegians*

**MOZART:** Oboe Quartet in F; **HVOSLEF:** Concerto;  
**SAEVERUD:** Concerto; Rondo amoroso

David Friedemann Strunck, ob; Elise Batnes, v;  
Henninge Batnes Landaas, va; Bjorn Solum, vc;  
Oslo Philharmonic/ Arvid Engegard

LAWO 1100—64 minutes

This varied program of Mozart and two recent Norwegian composers is brought together in an interesting way. Harald Saeverud was an important Norwegian composer and a great admirer of Mozart. Ketil Hvoslef, Saeverud's son, has incorporated some of the themes of the Mozart quartet.

The Mozart, one of the great works in the oboe literature, is a charming, exquisite gem. Strunck plays it with tasteful elegance, and his light, clear sound is in perfect balance with the strings, maintaining a singing tone even in the lowest register of the instrument. His phrasing and articulation are just right for Mozart.

The one-movement Hvoslef concerto, composed in 2012, is eclectic, with modernist language and angular melodies. In this context, quotes from the Mozart quartet appear shocking, almost intrusive. An unusual technique is the interplay between the orchestral oboists and the solo oboe, which the notes call "polyphonic oboe". The orchestration is intricate and sometimes dense, but Engegard and the Oslo Philharmonic never overwhelm Mr Strunck.

The program ends with two pieces by Harald Saeverud. The oboe concerto is composed in the standard three movements. It is tuneful and playful, with a hint of Stravinsky. The slow movement is pensive and atmospheric, a mysterious soundscape that transitions directly into a lively, vivacious Allegro, which incorporates jazz elements.

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