



LAWO
CLASSICS

Mozart and the Organ

Anders Eidsten Dahl—Organ

Arvid Engegård—Violin, Atle Sponberg—Violin

Embrik Snerte—Bassoon

Mozart and the Organ

Mozart's seventeen Church Sonatas (or Epistle Sonatas) are among his most rarely performed works but, as so often happens, the reason for this neglect has nothing to do with musical quality, but is related to the difficulties in deciding how and where to programme such short pieces. The first three—K 67, 68 and 69—date from 1772. In July that year the sixteen-year-old Mozart had been appointed Konzertmeister—with a reasonable salary—to Salzburg's Archbishop Hieronymus von Colloredo. Upon the death of his predecessor, Archbishop Schrattenberg, in December 1771, Colloredo was elected to the post after a seriously divided committee had struggled to reach a decision. Autocratic and dictatorial, he was unpopular with the citizens of Salzburg

and would become hated. Whereas Schrattenberg had been patient with the long absences of Mozart and his father while they toured Europe, Colloredo became increasingly annoyed. Upon Colloredo's appointment, Mozart produced a substantial quantity of music, including eight symphonies and some sacred works. Colloredo, who had a modernising attitude to the Church, insisted that the Mass should last no longer than three-quarters of an hour. In this context the Church Sonata fulfilled a need for a short instrumental piece to occupy a few minutes (—most of these pieces are between two and a half and four and a half minutes' duration) between the readings of the Epistle and the Gospel. It should be stressed that Mozart usually made little distinction between sacred and secular musical styles. The sonatas K 67, 68 and 69 are all condensed sonata-form pieces, K 68 in B flat even accommodating two themes

in its second subject. The eloquent K 67 in E flat is the least extrovert of the set, while K 69 in D has a grander character, with much double-stopping in the violins. Dating from 1774 are the next pair of Church Sonatas: No 4 in D, K 144, and No 5 in F, K 145. The first of these has an unpredictable development section and further surprises in the recapitulation, while the F major work is thoroughly charming. No 6 in B flat, K 212, dates from July 1775. Mozart had composed his Symphony No. 29 just over a year earlier and K 212 itself assumes a little more symphonic character, with working out of thematic material, imitative writing and combination of themes. In K 224 in F the robust development section, with a more important cello part, reveals a considerably more mature composer. Believed to have been composed in the same year—1776, K 225 in A shows how much more rewarding the second violin and cello parts

have become, while the beginning of the development section is intriguing. K 241 in G (January 1776) again has an unexpected beginning to its development section, characterised by three-bar phrasing. In the tenth of these sonatas, K 244 in F, the ever-inventive Mozart again takes us into unexpected minor-key territory at the outset of the development. Previously restricted to a continuo role, the organ now makes a melodic contribution, though surely such tiny moments of freedom are more revealing of Mozart's teasing, irreverent humour. In the Church Sonata No 13 in G, K 274, which begins with four bars of octave unison, there are further harmonic surprises, and not merely in the development. Also, by this stage of Mozart's maturity (1777, contemporary with the wonderful Piano Concerto in E flat, K 271), second violin and continuo have more interesting roles. If any listeners imagined these sonatas to be pieces

which Mozart composed "in his sleep", they may well be delighted to discover this is not so. K 328 in C again shows the second violin part in a more conspicuous light, while the organ also has a few solo bars, and the opening of the development is the most dramatic so far in these miniatures.

In the final Church Sonata (K 336 in C, 1780) Mozart gives the organ a soloistic role unprecedented in these works, although K 328 offered hints of such a departure. (K 329, not recorded here, also provides the organ with a more elaborate part.) It is probable that Mozart composed the organ part of this C major work for himself to play. Amounting to a miniature organ concerto, it represents a transformation in status, even including a cadenza. The omission of a viola part from the Church Sonatas (also from some of Mozart's Salzburg masses and all of

his dance music) has been the subject of scholarly discussion. Often this is simply a practical problem concerning the non-availability of the required musicians, but in this case no conclusive explanation has been offered. However, there is a theory which suggests that violas may well have participated, doubling the bass part an octave higher. This may have been such common practice that there was no need to write out their parts.

In March 1791 a Johann Müller, who owned an art gallery on the Himelpfortgasse in Vienna, mounted a memorial exhibition for Field Marshal Gideon von Laudon, who had died in July of the previous year. Müller was previously known as Count Joseph Nepomuk Deym von Stržitež, but was obliged to adopt a new name after an illegal duel had forced him to leave the Austrian army. Visitors wishing to show their respects

to Laudon, a national hero of the Turkish war, could pay for admission to see an effigy in plaster and wax. Müller had arranged for the air of mourning to be enhanced by special lighting and—"on the stroke of each hour"—funeral music, for which he offered Mozart a generous fee. In a letter to his wife Mozart complained that he lacked inspiration and that he had struggled to finish the Adagio and Allegro K 594 (December 1790). "It is loathsome it bores me". He despised Müller's mechanical organs (or musical clocks)—"consisting of only high-pitched little pipes which sound too childish to me." The term musical clock is defined as a mechanical organ coupled to a clock mechanism and designed to operate at a given time. Haydn and Beethoven also composed several pieces for such mechanisms, which were popular attractions in high society art galleries. Although Mozart protested that he found the work irksome,

he nevertheless produced in K 594 a magnificent piece, comprising a deeply expressive Adagio, an impressively martial and rather Handelian Allegro in F major, and a subtly varied (or recomposed) reprise of the Adagio with coda. From all accounts Mozart was a virtuoso organist, so it is regrettable that he wrote so little for the instrument.

Dating from March 1791, the Fantasia K 608 exists in versions for organ or piano duet, the latter a 1922 arrangement by Busoni. Possibly also provided for Count Deym alias Müller, it is a tremendously impressive work on a grand scale. The opening Allegro section in French Overture style leads to one of the greatest fugues in Mozart's oeuvre. A central Andante gives way to a recall of the opening section, then the fugue, newly embellished by a counter-subject in semiquavers. A further brief reference to the French Overture of

the initial bars heralds a coda which increases momentum towards the end of a piece which would deserve pride of place in any organ recital. Mozart completed the Andante in F, K 616 (again presumed to have been composed for the same purpose) in May 1791. As the instrument he wrote for in this instance was a clock organ of higher range, it may well have been this in particular which caused him to complain of "high-pitched little pipes which sound too childish". This lyrical Andante has none of the arresting magnificence of K 594 and K 608, but conveys the disarming purity typical of many works from Mozart's last year, such as *The Magic Flute*. Of the two subjects the second is a dialogue between the two upper voices, while the development section is extensive. One curious feature is the late recall of the second subject in the dominant, rather than the expected tonic key. This indicates that Mozart clearly did not

intend to adhere to the "rules", or traditional tonal structure, of what we now call sonata form. The last of the three mechanical organ pieces, K 616 is quite different in character from the first two, but is an equally important and fully characteristic work from Mozart's final year.

Philip Borg-Wheeler





Anders Eidsten Dahl Organ

Anders Eidsten Dahl (b. 1976 in Drammen) graduated with a degree in church music from the Norwegian Academy of Music and later completed a Master's degree in solo organ performance at the same institution. Following two years of solo performance study at the Royal Danish Academy of Music in Copenhagen, he gave debut concerts in Copenhagen and Oslo in 2003. He has studied organ with Professor Terje Winge, cathedral organist Kåre Nordstoga and Professor Hans Fagius.

Eidsten Dahl is much in demand as organ soloist, chamber musician and harpsichordist, and he has given organ concerts at festivals in a number of European countries. His repertoire spans from the

Baroque to the music of today, with emphasis on J. S. Bach and organ music from the Romantic period. Since 2001 he has served as organist and director of music at Bragernes Church in Drammen, where he is artistic and administrative director of the church's organ concert series.

A recipient of the Government Work Scholarship for Younger and Newly Established Artists, Eidsten Dahl has released a number of critically acclaimed albums on the LAWO Classics label. He is also Associate Professor of organ at the Norwegian Academy of Music.

Arvid Engegård Violin

Tracks 1–14

Arvid Engegård was born in Bodø, North Norway in 1963. When he was eleven, Engegård led his first string quartet in concerts throughout Norway, and gave his first solo performance with orchestra in Mozart's Piano Concerto KV 488. At the age of fourteen, Engegård won the Norwegian television Ole Bull Competition leading to concert tours of America.

Engegård took his instrumental diploma at the Trondheim Conservatory aged sixteen. At the same time he was soloist with the Trondheim Symphony Orchestra and Oslo Philharmonic as a Norwegian Young Concert Artist. He continued his violin studies at the Eastman School of Music in Rochester, New York, where he won the school's competition to perform as soloist with the

Rochester Philharmonic. Whilst in America, Engegård participated in masterclasses with, amongst others, Isaac Stern.

Engegård appeared as soloist with the Oslo Philharmonic performing Vieuxtemps' Fifth Violin Concerto before going to study with Sándor Végh in Salzburg. A year after his arrival, he was invited by Végh to lead Camerata Academica, a position he kept for eight years. Among many performances as leader and soloist with Camerata Academica, Engegård performed Mozart's Violin Concerto No. 4 in Vienna's Musikverein. He also recorded the complete Divertimentos by Mozart (including several violin solos most notably the Haffner Serenade), as well as the complete Piano Concertos by Mozart with András Schiff. During the same period Engegård recorded Bartók Contrasts for Decca.

In 1991 Engegård was invited to be the leader of the Orlando String Quartet. The quartet was resident in Holland and performed regularly throughout Europe. Recordings from this period include Schnittke's Third String Quartet, written for the Orlando String Quartet, Isang Yuns' String Quartet, and quartets by Haydn, Mozart, Grieg and Shostakovich.

Since 1999 Engegård has developed a considerable career as a conductor, and is also in demand as a violin soloist. He is the Artistic Director of Lofoten International Chamber Music Festival, and in 2000 he was awarded the Nordlys Prize. For the last 10 years, his main activity has been the Engegård Quartet.

Atle Sponberg

Violin Tracks 1–14

Atle Sponberg (b. 1964) has earned a reputation as a multifaceted musician. He is active as a soloist, chamber musician and orchestra leader, has toured throughout Norway, and has played at festivals all over Europe, in the USA and in Australia.

Sponberg has performed as a soloist with numerous orchestras in Norway and abroad. As a chamber musician he has appeared at festivals throughout Europe and in Australia.

Among Sponberg's many recordings are the critically acclaimed *Quietude* with the Gjøvik Sinfonietta, *Tango for 3*, several CDs with the Engegård Quartet and releases featuring new music by Antonio Bibalo, Randall Meyers, Ståle Kleiberg and Nikolai Apollyon, among others. He also

has many years of experience in the areas of early music and Argentinian tango. In 2022 he was awarded Spellemannprisen (Norwegian Grammy Award) for the album *Visions of Tango*.

Sponberg is a permanent member of the Norwegian Chamber Orchestra and is the artistic director of Orkester Innlandet. He plays tango in a number of ensembles with bandoneonists Marcelo Nisinman, Åsbjörg Ryeng, Andreas Rokseth and Per Arne Glorvigen, among others.

Atle Sponberg plays on Giovanni Battista Guadagnini violin (1752, Milan), on loan from the Savings Bank Foundation DNB.

Embrik Snerte

Bassoon Tracks 1–14

Like most wind players in Norway, Embrik Snerte (b. 1974) began playing in the school band. At the age of ten he discovered the bassoon, and following an upper secondary school programme for music he continued at the Oslo Conservatory of Music and the Royal Academy of Music in London, where his most important teachers were Eirik Birkeland and Rachel Gough.

On a regular basis Embrik is co-principal bassoon with the Norwegian Radio Orchestra (KORK) and plays with Ensemble Ernst, the Norwegian Chamber Orchestra and Oslo Sinfonietta.

In addition to performing contemporary music, Embrik Snerte is one of few bassoonists who improvise, and

he plays with the star-studded bands Trygve Seim Ensemble and Stian Carstensen's Musical Sanatorium, among others.



The Organs used on this recording:

Tomaž Močnik organ (2016) in Margaretakyrkan,
the Swedish Church in Oslo Tracks 15–20

Manual I: Hauptwerk C–f3

- 01. Borduna 16'
- 02. Principal 8'
- 03. Gemshorn 8'
- 04. Doppel-flött 8'
- 05. Octav 4'
- 06. Rohr-flött 4'
- 07. Octav 2'
- 08. Sechst Quint Altra II 3'
- * Quint 3' vorabzug from nr. 08
- 09. Mixtur 3 fach 1½'
- 10. Trompet 8'
- Tremulant

Manual II: Oberwerk C–f3

- 11. Gedackt 8'
- 12. Quintadehn 8'
- 13. Principal 4'

- 14. Holz-flött 4'
- 15. Cornet I–III (g0) 3'
- * Naßat 3' vorabzug from nr. 15
- 16. Wald-flött 2'
- 17. Zimbeln 2 fach 1'
- 18. Krumbhorn 8'
- Glöcklein
- Tremulant

Pedal C–d1

- * Subbass 16' transm. from nr. 01
- * Octavbass 8' transm. from nr. 02
- * Flött-Bass 8' transm. from nr. 04
- * Octav 4' transm. from nr. 05
- 19. Posaune 16'
- * Trompett 8' transm. from nr. 10

Couplers:

II/I as shove coupler (movable keyboard)
I/Ped and II/Ped as lever couplers.

Temperament:

Neidhardt III (für die große Stadt) 1724, 440 Hz at 19° C
Wind pressure 80mm WS.

Carsten Lund organ (2009),
Bragernes Church, Drammen Track 14

Manual I:

Principal 8'
Rørfløyte 8'
Octava 4'
Nasat 2 $\frac{2}{3}$ '
Octava 2'
Mixtur II

Manual II:

Gamba 8'
Gedakt 8'
Gemshorn 4'
Nathorn 2'
Dulcian 8'

Pedal:

Subbas 16'

Ryde & Berg
chamber organ (2005), Tracks 1–13

Gedakt 8'

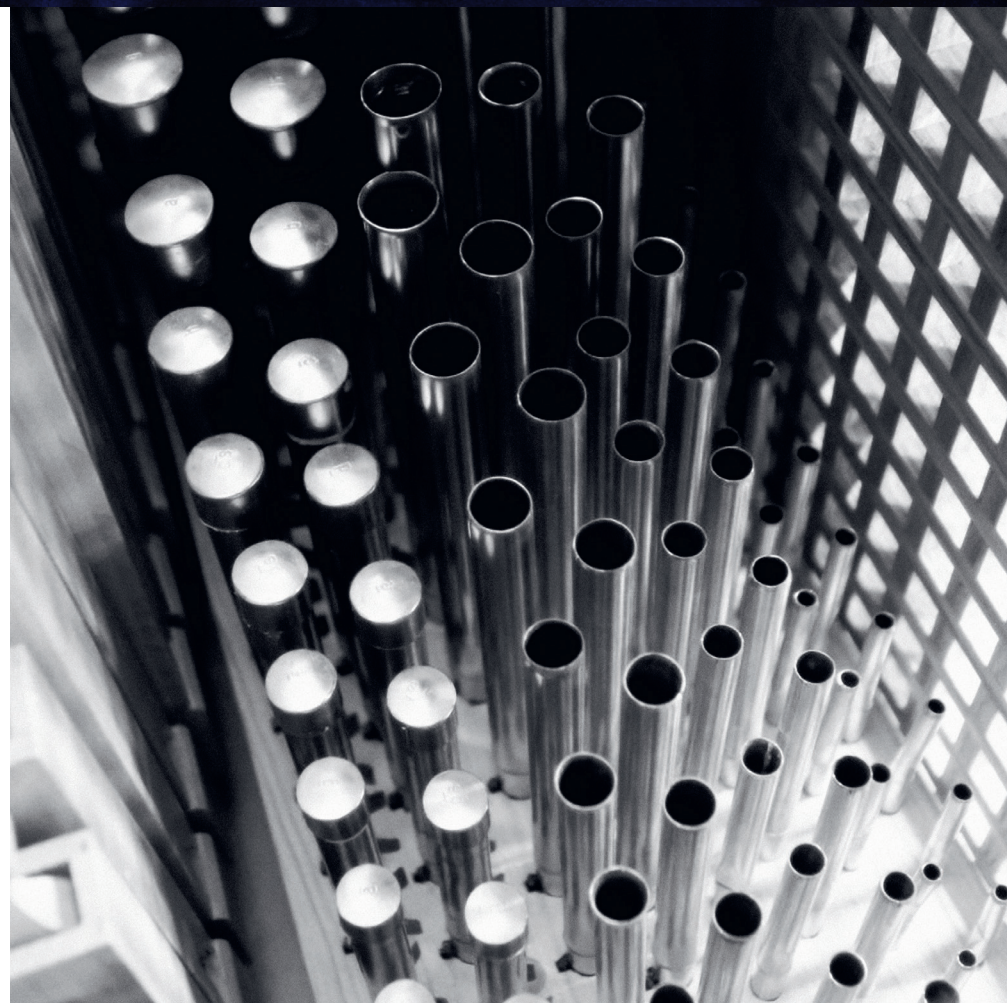
Gedaktpommer 4'

Principal 2'

Sedecima 1'

Kvint 2 $\frac{2}{3}$ '

415–440 Hz



Credits

Recorded in Margareta kyrkan,
The Swedish Church in Oslo, 21 August 2019,
and in Bragernes Church, Drammen, 23–24 May 2022

Producer: Vegard Landaas

Balance engineer: Thomas Wolden

Editing: Vegard Landaas

Mastering: Thomas Wolden

Assistant to Mr. Dahl: Jon Martin Høie

Booklet notes: Philip Borg-Wheeler

Booklet editor: Hege Wolleng

Cover design: Anette L'orange—Blunderbuss

Artist photo (Dahl): Elin Eike Worren

Session photo: Thomas Wolden

This recording has been made possible with support from
Orglarstvo Močnik
The Norwegian Academy of Music

Heartfelt thanks to Margareta kyrkan (The Swedish Church in Oslo) and
organist Benjamin Åberg, to Bragernes Congregation for facilitating the project,
and to Arnfinn Nedland for the use of the Ryde & Berg organ.



LWC1257
© 2023 LAWO | © 2023 LAWO Classics
www.lawo.no

Wolfgang Amadeus Mozart 1756—1791

01. Church Sonata in E-flat major, K.67/41h 01:37
02. Church Sonata in B-flat major, K.68/41i 02:26
03. Church Sonata in D major, K.69/41k 02:31
04. Church Sonata in D major, K.144/124a 02:50
05. Church Sonata in F major, K.145/124b 02:26
06. Church Sonata in B-flat major, K.212 02:54
07. Church Sonata in G major, K.241 02:24
08. Church Sonata in F major, K.224/241a 04:00
09. Church Sonata in A major, K.225/241b 03:44
10. Church Sonata in F major, K.244 03:16
11. Church Sonata in D major, K.245 03:23
12. Church Sonata in G major, K.274/271d 03:04
13. Church Sonata in C major, K.328/317c 04:09
14. Church Sonata in C major, K.336/336d 04:27

Adagio and Allegro in F minor, K.594

15. I. Adagio 02:45
16. II. Allegro 07:15
17. III. Adagio 03:04

Fantasia in F minor, K.608

18. I. Allegro 03:09
19. II. Andante—tempo primo 07:42
20. Andante in F major, K.616 07:21