

Compact Disc 1**62'06****GEORGE FRIDERIC HANDEL** 1685–1759**Harp Concerto in B flat HWV294**

- | | | |
|---|-----------------------|------|
| 1 | I. Andante – Allegro | 4'18 |
| 2 | II. Larghetto | 5'30 |
| 3 | III. Allegro moderato | 2'32 |

Charlotte Balzereit *harp* · Stuttgart Chamber Orchestra / Nicol Matt

Recording: Summer & Autumn 2004, Evangelische Schlosskapelle Solitude, Stuttgart, Germany

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WOLFGANG AMADEUS MOZART 1756–1791**Flute & Harp Concerto in C K299**

- | | | |
|---|---------------------|------|
| 4 | I. Allegro | 9'35 |
| 5 | II. Andantino | 8'10 |
| 6 | III. Rondo: Allegro | 9'30 |

Marc Grauwels *flute* · Giselle Herbert *harp* · Les Violins du Roy / Bernard Labadie

Recording: 1994, Muziekcentrum Frits Philips, Eindhoven, Netherlands

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FRANÇOIS-ADRIEN BOIELDIEU 1775–1834**Harp Concerto in C**

- | | | |
|---|-----------------------------|-------|
| 7 | I. Allegro brillante | 10'58 |
| 8 | II. Andante lento – | 4'07 |
| 9 | III. Rondo: Allegro agitato | 7'02 |

Jutta Zoff *harp* · Staatskapelle Dresden / Siegfried Kurz

Recording: April & May 1981, Lukaskirche, Dresden, Germany

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Compact Disc 2**70'11****CARL DITTERS VON DITTERSDORF** 1739–1799**Harp Concerto in A**

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|---|------------------------|------|
| 1 | I. Allegro molto | 6'37 |
| 2 | II. Larghetto | 9'10 |
| 3 | III. Rondo: Allegretto | 3'33 |

JOHANN GEORG ALBRECHTSBERGER 1736–1809**Harp Concerto in C**

- | | | |
|---|---------------------|------|
| 4 | I. Allegro moderato | 6'28 |
| 5 | II. Adagio | 9'45 |
| 6 | III. Allegro | 3'15 |

Partita in F

- | | | |
|----|---------------------|------|
| 7 | I. Presto | 3'49 |
| 8 | II. Adagio un poco | 7'02 |
| 9 | III. Menuetto | 2'43 |
| 10 | IV. Finale: Allegro | 4'05 |

GEORG CHRISTOPH WAGENSEIL 1715–1777**Harp Concerto in G**

- | | | |
|----|-------------|------|
| 11 | I. Allegro | 3'50 |
| 12 | II. Andante | 4'37 |
| 13 | III. Vivace | 5'11 |

Jana Boušková *harp* · Südwestdeutsches Kammerorchester Pforzheim / Vladislav Czarnecki

Recording: 7–10 September 1998

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Compact Disc 3**70'55****JEAN-BAPTISTE KRUMPHOLZ** 1742–1790**Harp Concerto No.6 Op.9**

- | | | |
|---|---------------------|-------|
| 1 | I. Allegro moderato | 11'05 |
| 2 | II. Romanza | 5'54 |
| 3 | III. Vivace | 6'54 |

JAN LADISLAV DUSSEK 1760–1812**Harp Concerto in E flat Op.15**

- | | | |
|---|---------------------------|-------|
| 4 | I. Allegro | 15'03 |
| 5 | II. Larghetto teneramente | 3'51 |
| 6 | III. Rondo: Allegro molto | 6'00 |

Roberta Alessandrini *harp* · Orchestra di Mantova / Vittorio Parisi

Recording: 26–27 January 1995, Salone da musica, Palazzo Magnaguti, Sermide, Italy

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LOUIS SPOHR 1784–1859**Concertante for violin & harp in G WoO13**

- | | | |
|---|------------------------|------|
| 7 | I. Allegro | 9'50 |
| 8 | II. Adagio | 4'44 |
| 9 | III. Rondo: Allegretto | 7'10 |

Ruggiero Ricci *violin* · Susanna Mildonian *harp*

Orchestra of Radio Luxembourg / Louis de Froment

Recording: July 1977, Südwest-Tonstudio GmbH, Stuttgart, Germany

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Compact Disc 4**62'13****CARL REINECKE** 1824–1910**Harp Concerto in E minor Op.182**

- | | | |
|---|-------------------------------------|-------|
| 1 | I. Allegro moderato | 11'16 |
| 2 | II. Adagio | 5'33 |
| 3 | III. Finale-Scherzo: Allegro vivace | 7'11 |

Fabrice Pierre *harp* · Swedish Chamber Orchestra / Patrick Gallois

Recording: 25–28 October 2004, Örebro Concert Hall, Sweden

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CAMILLE SAINT-SAËNS 1835–1921

- | | | |
|---|---------------------------------------|-------|
| 4 | Morceau de concert in G Op.154 | 13'14 |
|---|---------------------------------------|-------|

GABRIEL PIERNÉ 1863–1937

- | | | |
|---|---------------------------|-------|
| 5 | Concertstück Op.39 | 13'26 |
|---|---------------------------|-------|

Catherine Michel *harp* · Orchestra of Radio Luxembourg / Louis de Froment

Recording: 6–7 July 1976, Südwest-Tonstudio GmbH, Stuttgart, Germany

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JOSÉ MANUEL JOLY BRAGA SANTOS 1924–1988

- | | | |
|---|-------------------------------------|-------|
| 6 | Variações concertantes Op.40 | 11'09 |
|---|-------------------------------------|-------|

Sue Blair *harp* · Northern Sinfonia · Álvaro Cassuto

Recording: 26–28 April 2001, Jubilee Theatre, St Nicholas' Hospital, Gosforth, Newcastle, UK

Publisher: Sociedade Portuguesa de Autores, Lisboa

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Compact Disc 5**60'14****ALBERTO GINASTERA** 1916–1983**Harp Concerto Op.25**

- | | | |
|---|---------------------------------------|------|
| 1 | I. Allegro giusto | 8'35 |
| 2 | II. Molto moderato | 6'43 |
| 3 | III. Liberamente capriccioso – Vivace | 7'33 |

Jutta Zoff *harp* · Staatskapelle Dresden / Siegfried Kurz

Recording: April & May 1981, Lukaskirche, Dresden, Germany

Publisher: Boosey & Hawkes

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WILLIAM ALWYN 1905–1985**Concerto for oboe, harp & strings**

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|---|---------------------|-------|
| 4 | I. Andante e rubato | 10'43 |
| 5 | II. Vivace | 8'04 |

Jonathan Small *oboe* · Eleanor Hudson *harp*

Royal Liverpool Philharmonic Orchestra / David Lloyd-Jones

Recording: 19–22 January 2006, Philharmonic Hall, Liverpool, UK

Publisher: Alfred Lengnick & Co. Ltd

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WITOLD LUTOŚLAWSKI 1913–1994**Double Concerto for oboe, harp & chamber orchestra**

- | | | |
|---|----------------------|------|
| 6 | Rapsodico | 5'07 |
| 7 | Dolente | 6'54 |
| 8 | Marziale e grottesco | 6'19 |

Arkadiusz Krupa *oboe* · Nicolas Tulliez *harp*

Polish National Radio Symphony Orchestra / Antoni Wit

Recording: 16–18 January 2001, Grzegorz Fitelberg Concert Hall, Kraków, Poland

Publishers: Polskie Wydawnictwo Muzyczne (Kraków) / Chester Music Ltd (London)

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The harp's origins are ancient and therefore more difficult to establish accurately than those of most other musical instruments to establish accurately. In his historical survey *The Book of the Harp*, John Marson (harpist of the London Symphony Orchestra and BBC Symphony Orchestra, and Harp Professor at the Royal College of Music in London) refutes the widely accepted suggestion that the harp derived from the hunter's bow. He also believes that from 3,000 BC, or possibly as early as 3,500 BC, some advanced Middle Eastern civilisations played different types of harp or lyre.

Around the ninth or tenth centuries AD a pillar was added at the longer end of the harp to create a triangular structure of greater strength. John Marson surmises that this may have been necessary when metal strings were introduced. It is very possible that Scotland was the birthplace of the triangular-framed harp, in which case this introduction of metal strings would have been a clear improvement because, Marson speculates, the traditional gut or horsehair may well have suffered in the cold and damp of the Northern climate. The improved triangular harp spread throughout Europe in the following several hundred years. The next advance was the introduction of pedals, an innovation which has been dated to between the last years of the 17th century and 1710. Enabling the raising of the pitch by a semitone, this addition of pedals was a major landmark in the harp's history. A Bavarian maker named Hochbrucker is believed to have pioneered a five-pedal system, subsequently increased to seven. Even with this so-called single-action mechanism, the harp could play in only 13 keys – eight major and five minor. When access to all the keys in the tonal spectrum became increasingly necessary, Sébastien Érard developed a double-action instrument (patented in 1810).

Around the world there is a wide diversity in the sizes of different kinds of harp. The smallest may be played on the lap, while the larger type – the modern orchestral harp – is cumbersome and has to be wheeled into position. The harp, with its seven pedals and 47 strings, became accepted as an orchestral instrument only from the 19th century, although some composers had written concertos before this time. (Before an orchestral concert, the harpist – with so many strings to tune, is the first to appear on stage.) Neither Mozart nor Haydn included the harp in an orchestral work, though Haydn did write a harp obbligato in one of his operas. Beethoven scored for the harp once – in his ballet music *The Creatures of Prometheus*. Berlioz was far in advance of his time in terms of imaginative orchestration. His *Symphonie fantastique* requires two harps, as well as other spectrum-widening instruments such as E flat clarinet, piccolo, off-stage oboe, two ophicleides and

bells, while he wanted, ideally, as many as 12 harps for his *Te Deum*. Mendelssohn and Schumann contributed minimally to the number of works requiring an orchestra with harp, Brahms included one in his German Requiem, and César Franck wrote a prominent part in the central movement of his Symphony in D minor, scandalising the ultra-conservative members of the French musical establishment. From that time onwards the harp became much more of a fixture in the orchestral score. One can scarcely imagine Ravel, for instance, writing for large orchestra without including a harp. However, the harp's distinctive tone-colour and the wash of sound which it can produce are not to every composer's taste. Nielsen once said: 'A harp in the orchestra is like a hair in the soup.'

Compact Disc 1

One of the outstanding keyboard players of his day, **Handel** (1685–1759) composed more than a dozen organ concertos to be performed between the acts of his oratorios. It is often claimed that he 'invented' the organ concerto genre to provide an opportunity for virtuosity, a quality which the relatively restrained oratorio form did not accommodate. Although Op.4 No.6 HWV 294 was later adapted for the organ and published with the other concertos of Opus 4, Handel originally composed this work for the harp. When it was performed in 1736 as part of *Alexander's Feast*, Handel's setting of Dryden's ode for St Cecilia's Day, it represented the musician of ancient times playing his lyre. Intimate and charming, the work is quite different in character from Handel's other organ concertos grouped as Opus 4 and Opus 7.

Mozart's Flute and Harp Concerto in C major, K299/297c is the only composition of his which includes a harp. He had been teaching composition to Marie-Louise-Philippine Bonnières, youngest daughter of the Duke of Guines. The duke, whom Mozart found to be an excellent flautist, commissioned him to compose a concerto he could perform with his daughter, a harpist. The duke never paid for the piece and may never have performed it, but the result was a charming and joyous work for what was, at the time, an unusual instrumental combination. Mozart's knowledge of the harp was rudimentary. Nevertheless, the Flute and Harp Concerto (1778) is an endearing and poetic work, its undemanding emotional and intellectual content perfectly gauged to the taste of the Parisian audience. The first movement exposition is rich in melodic material, yet the flute introduces a further theme in the development section. Characteristically skilful in his distribution of material between the two solo instruments, Mozart never gives this new theme to the harp, to which it is much less suited. For the idyllic Andantino Mozart dispenses with oboes and horns, and enriches

the string texture by subdividing the violas, while he constantly varies the interrelationships between the two soloists and the orchestra. In the final Rondo – its opening orchestral tutti including no fewer than five themes – Mozart treats the oboes and horns soloistically, combining them with the flute and harp in some of their solo passages. Although in this concerto Mozart does not aspire to the pathos of some of his greatest piano concertos, the work is most remarkable for sheer beauty of sound.

François-Adrien Boieldieu (1775–1834) was born in Rouen but settled in Paris in 1796. For several years he was employed at the court of Tsar Nicholas I in St Petersburg. He is best known for his comic operas, of which there are more than 30. Among the most popular are *Le Calife de Bagdad* (better-known as *The Caliph of Bagdad*) and *La Dame blanche*. His piano sonatas represent the first important collection of keyboard works by a Frenchman. Boieldieu is credited as the first composer to use harp harmonics in an orchestral score – in *La Dame blanche* (1825). In addition to his Harp Sonata, there are chamber works involving harp (including works for flute and harp, bassoon and harp and horn and harp), while his Harp Concerto in C major (1800–1) is one of the finest works in the instrument's repertoire.

Compact Disc 2

Born in a district of Vienna, **Carl Ditters von Dittersdorf** (1739–1799) became a close friend of Haydn, with whom he played string quartets, the other two members being Mozart and Vanhal. He composed at least 120 symphonies and around 75 concertos, as well as a large quantity of chamber music, operas and sacred choral works. He was successively employed by three court orchestras. The last of these was the Imperial Theatre Orchestra, where he was engaged as a violinist and later (1762) as conductor. His amiable Harp Concerto in A was originally composed for keyboard and the effective arrangement for harp was adapted by Karl Hermann Pillney.

The Austrian composer **Johann Georg Albrechtsberger** (1736–1809), a respected master of counterpoint, is best remembered today as one of Beethoven's teachers. He studied music at Melk Abbey, later returning there to become Thurnemeister (Master of the Towers – in charge of a group of musicians employed by the local city). In 1713 he was appointed kapellmeister at St Stephen's in Vienna, a position he would hold for nearly 30 years. Most of his compositions remain in manuscript, whereas his historically more important theoretical works were published and widely circulated. Several of Albrechtsberger's pupils would become distinguished composers. Among his own music the concertos for harp and for trombone are attractive to soloists because their repertoires

are so meagre. He also composed several concertos for Jaw harp (not a harp in the usual sense of the word) and strings, and one for the mandola. In addition to his Harp Concerto in C major, he also composed a Partita in F major for harp and orchestra, a substantial work in four movements.

Born in Vienna, **Georg Christoph Wagenseil** (1715–1777) developed into an outstanding keyboard player. His compositions include many piano sonatas, masses and theatrical works, while he made a significant contribution to the early development of the symphony, especially increasing the weight and importance of the finale. His career as a composer – like that of many of his contemporaries – began by adopting the baroque style, before passing through the galant and finally the classical. After teaching Wagenseil for three years, Johann Joseph Fux recommended him for the position of court composer, a post he retained until his death. Wagenseil's Concert in G for harp, one of several which he composed in this key, is typically charming and unpretentious, with a minor-key slow movement. The concerto is believed to have been composed for keyboard or harp.

Compact Disc 3

Unlike most of the composers represented in this collection of CDs, **Jean-Baptiste Krumpholz** (1742–1790) actually played the harp. He was born in what is now the Czech Republic, but eventually settled in Paris in the late 1770s, hence the French version of his Christian name by which he became better known. According to some sources, his mother played the harp and taught her son, who would become one of the most important figures in the history of the instrument, both as a player and as an inventor of practical improvements to its mechanism. After his death, some of his ideas were incorporated into the harp developed by Érard. When Haydn attended one of his concerts he engaged him for his orchestra at Esterháza Palace. Krumpholz also studied composition with Haydn. Performed here is the last of Krumpholz's six concertos for harp – Op.9 in F major. Unsurprisingly, Krumpholz's harp-writing is both more ambitious and idiomatic than that of many more famous composers. He also wrote two symphonies with solo harp and many other compositions featuring the instrument – sonatas, variations, etc. His many works for the harp significantly contributed to the instrument's rapidly evolving technique, exploiting the modulatory possibilities of the new pedal harp.

The Czech composer **Jan Ladislav Dussek** (1760–1812) was also a piano virtuoso – one of the first to tour widely across Europe. It has been claimed that Dussek was the first to have the piano placed sideways on the stage, allowing a view of the performer's profile. Some of his piano compositions show

him to be ahead of his time in anticipating Romanticism. There are suggestions of Schubert's mature music, Schumann, Weber, Mendelssohn, Chopin and even Liszt and Brahms. His use of chromaticism is arguably even more imaginative than that of many of his contemporaries, including Haydn, Mozart and Beethoven. 'Unjustly neglected' is a common claim, but Dussek deserves this assessment more than many others. At the time of the French Revolution he, like with many other musicians and artists, fled to London, where he remained for over ten years. A frequent performer at Salomon's concerts, he played alongside Haydn during the latter's two outstandingly successful visits to London. As Dussek's mother, sister, wife and daughter all played the harp, it is not surprising that he composed a vast quantity of music for the instrument, including sonatas, sonatinas and several concertos (some lost). His engaging Harp Concerto in E flat major Op.15 (1789) comprises an extended Allegro, a Larghetto teneramente and a Rondo with a principal theme of folk-song character.

The music of German composer, violinist and conductor **Louis Spohr** (1784–1859) was highly regarded in his day. He taught himself composition mostly by reading theoretical books and by studying the works of Mozart. He was acclaimed as a violinist and became a notable conductor (innovatively using a baton, but only in rehearsal), in which capacity he held appointments in Frankfurt am Main and Kassel. He composed nine symphonies, 15 concertos for his own instrument, more than 30 string quartets, and an octet and nonet, both for strings and wind and both among his most frequently performed works. Two or three of his operas maintained their popularity until the early 20th century. As a boy Spohr had briefly studied the harp but it was his marriage to a very fine harpist in 1806 that encouraged him to compose some duo sonatas (violin and harp) and pieces for solo harp. Were it not for its unusual scoring, his delightful Concertante in G major for violin, harp and orchestra surely would be performed more frequently.

Compact Disc 4

The birthplace of **Carl Reinecke** (1824–1910) was technically, at that time, under Danish rule, but he is generally described as German. He successfully pursued four careers – composer, pianist, conductor and teacher. He undertook his first tour as a pianist, through Denmark and Sweden, at the age of 19. During his subsequent period in Leipzig he became the conductor of the Gewandhaus Orchestra (1860–95) and taught piano and composition at the city's conservatory where he was appointed director in 1897. Many of his students became famous, Grieg, Janáček, Sullivan, Albéniz, Svendsen and Bruch among them. When he retired he was able to devote himself to composition,

producing about 300 works, including three symphonies, eight concertos – four for piano – a few operas and much chamber music. Incidentally, he also wrote cadenzas for Mozart's Flute and Harp Concerto. His own Harp Concerto in E minor Op.182 begins with the surprising instrumentation of horns and timpani, before the harp soon enters. This imposing work has an expansive first movement with a substantial cadenza, an Adagio in B major and a Scherzo finale in which Reinecke again employs, as at the opening of the concerto, some striking instrumentation. Here a rhythmic trumpet figure returns intermittently, while the triangle also has a discreet role.

As a young man **Camille Saint-Saëns** (1835–1921) was considered to be an innovative composer, but in his old age he was regarded as ultraconservative. His long life extended from when Mendelssohn was only in his 20s, to a decade characterised by diverse kinds of modernism, including Schoenberg's development of his radical 12-note technique. Saint-Saëns made a major contribution to the revival of Classical forms in France, in a period when German music was dominant. To this end he composed ten concertos, three symphonies and many sonatas. The *Morceau de concert* in G major Op.154 dates from as late as 1919, six years after *The Rite of Spring*. It is a more substantial and wide-ranging work than is suggested by 'morceau' – an attractive concerto-like showpiece.

The contrasting episodes include one of folk-music character and another which is march-like.

Gabriel Pierné (1863–1937) was born in Metz, but his family moved to Paris in 1871. He studied at the Conservatoire, where he won several prizes including the Prix de Rome. Massenet became his composition teacher and with César Franck he studied the organ, succeeding him as organist of Sainte Clotilde Basilica in Paris (1890–98). He progressed from assistant conductor to chief conductor of the Concerts Colonne after the death of Édouard Colonne himself. Respected for his integrity, he built a fine reputation as a conductor and promoter of the music of his compatriots and other contemporary works. Pierné composed in most genres – operas, ballets, choral music and chamber music including several works featuring wind instruments. In his orchestral music he favoured character pieces, while avoiding symphonic form, though he did compose a piano concerto. Of his various concertante works for solo instrument and orchestra, his Concertstück for harp and orchestra Op.39 dates from 1901. While at the Paris Conservatoire Pierné met some of the finest harpists in the world and his absorption of harp techniques is obvious from his idiomatic and highly effective writing for the instrument, which includes many arpeggios and glissandi.

Born in Lisbon, **José Manuel Joly Braga Santos** (1924–1988) is regarded as Portugal's foremost 20th-century composer. He studied violin and composition at Lisbon Conservatory before becoming a disciple of Luís de Freitas Branco, the leading Portuguese composer of the previous generation. Santos's own musical language developed into a type of free chromaticism based on tonality, becoming more and more chromatic from the 1960s onwards. In 1977, his achievements were rewarded with the Order of Santiago de Espada. He wrote six symphonies, several concertos, three operas, choral works, film music and chamber pieces for a wide variety of instrumental combinations. When the 29-year-old Santos studied conducting with Hermann Scherchen his career moved in this direction and his composing receded. The *Variações concertantes* (1967) for string orchestra and harp is a set of variations in which various solo instrumentalists – the string section principals and the harp – play concertante roles. Structured in a single movement in a basic slow tempo, the work begins with an assertive introduction. There is a faster middle section and an energetic coda.

Compact Disc 5

The Argentine composer **Alberto Ginastera** (1916–1983) is regarded as one of the outstanding 20th-century composers from the Americas. He studied at the Williams Conservatory in Buenos Aires, and from 1945 to 1947 lived in the USA on a Guggenheim fellowship where he studied with Aaron Copland at Tanglewood. The most famous of his own composition students was Astor Piazzolla. Ginastera's eclectic style passed through three periods, with the influence of Argentine folk music evident in varying degrees throughout these periods. He composed three operas, two ballets, orchestral works, diverse chamber works including three string quartets, piano music and organ works, vocal and choral music and about a dozen film scores. The Harp Concerto has the earliest opus number (25) of his several works in this form. It was commissioned in 1956 by Edna Phillips, harpist of the Philadelphia Orchestra for 16 years, premiered in 1965 and finally revised three years later. This concerto greatly extends the conventional expressive range of the harp, the more typical qualities of colour, elegance and charm being minimised in favour of a generally more muscular and sometimes pungent idiom. The outer movements are sharply rhythmic, while the central *Molto moderato*, which includes a cadenza, is darkly atmospheric. Ginastera's orchestral accompaniment is superbly judged – characterful but discreet – and makes vital contribution to what is an outstanding 20th-century harp concerto.

Born in Northampton, **William Alwyn** (1905–1985) studied composition and flute at the Royal Academy of Music in London. At the age of 21 he was appointed Professor of Composition at the RAM, a position he would retain for nearly 30 years. His shorter career as a virtuoso flautist included a period with the London Symphony Orchestra. He composed five symphonies, four operas, three concerti grossi, several concertos or concertante works, much chamber music for diverse combinations, piano music and songs. He was an outstanding and prolific composer of film scores, composing around 200 in total.

Alwyn completed his two movement Concerto for oboe, harp and strings in 1945. It is predominantly pastoral in mood, with a second movement of dance-like character. The harp has a modest but telling role. Alwyn wrote a few other pieces featuring a solo harp, most prominently *Lyra Angelica* (1954), which is effectively a harp concerto.

Witold Lutosławski (1913–1994) was one of the outstanding composers of the 20th century. After studying piano and composition in Warsaw, he composed his earliest works under the influence of Polish folk music. Traces of this influence are still evident in his Concerto for orchestra, a popular work completed in 1954. Soon afterwards he began to develop a musical language based on a personal version of the 12-note system. In the 1960s he decided to incorporate an element of indeterminacy – known as ‘aleatoric technique’. He composed about 20 orchestral works, including four symphonies, several concertante pieces, ten vocal works and more than a dozen chamber or instrumental pieces – some of them for unorthodox combinations. He completed his Concerto for oboe, harp and chamber orchestra in 1980. The work was commissioned by Paul Sacher, that great patron of contemporary music, specifically for the celebrated oboist Heinz Holliger. Holliger requested that his wife, a harpist, should also be included. The composer said of this piece: ‘The music is multi-faceted and just when it seems to be saying one thing, it is saying something else at the same time – sometimes in contradiction.’ The doleful central movement is flanked by an opening Rapsodico which begins with a swarming string texture, and a skittish finale (Marziale e grottesco) full of humour. The chamber orchestra consists of two percussionists, playing a wide range of instruments, and strings. At times the percussion becomes dominant and almost destructive in character. In this work Lutosławski obtains dramatic contrast from not only the totally different timbres of the two solo instruments but also from the conflicting kinds of musical texture which are often juxtaposed.

Philip Borg-Wheeler

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