

Keisuke Wakao Oboe

plays

Mozart

Bach

Britten

Prokofiev

with friends of the

Boston

Symphony

Orchestra



SUPER AUDIO CD

KEISUKE WAKAO, Oboe

plays Bach, Mozart, Britten and Prokofiev
with friends of the Boston Symphony Orchestra

Johann Christian Bach (1735-1782)

Quartet in B flat, Op. 8, No. 6

for Oboe, Violin, Viola and Cello

- | | |
|--------------------------------|-------|
| ① I. Allegro | 6. 18 |
| ② II. Rondo: Tempo di Minuetto | 4. 16 |

Wolfgang Amadeus Mozart (1756-1791)

Quartet in F, K. 370 (368b)

for Oboe, Violin, Viola and Cello

- | | |
|-------------------------|-------|
| ③ I. Allegro | 6. 49 |
| ④ II. Adagio | 3. 52 |
| ⑤ III. Rondeau: Allegro | 4. 24 |

Benjamin Britten (1913-1976)

- | | |
|--------------------------|-------|
| ⑥ Phantasy Op. 2 | |
| for Oboe and String Trio | 13.40 |

Sergei Prokofiev (1891-1953)

Quintet in G minor, Op. 39

for Oboe, Clarinet, Violin, Viola and Double-bass

- | | |
|---|-------|
| ⑦ I. Tema: Moderato – Variation I:
L'istesso tempo
Variation II: Vivace | 5. 45 |
| ⑧ II. Andante energico | 2. 37 |
| ⑨ III. Allegro sostenuto, ma con brio | 2. 11 |
| ⑩ IV. Adagio pesante | 3. 15 |
| ⑪ V. Allegro precipitato,
ma non troppo presto | 3. 01 |
| ⑫ VI. Andantino | 4. 14 |

Johann Sebastian Bach (1685-1750)

- | | |
|---|--------|
| ⑬ Adagio from the "Easter Oratorio"
BWV 249 for Oboe and Strings | 4. 55 |
| Total playing time: | 66. 00 |

Keisuke Wakao, Oboe (1,2,3,4,5)

Thomas Martin, Clarinet (3)

Malcolm Lowe, Violin (1,2,3,4,5)

Victor Romanul, Violin II (5)

Cathy Basrak, Viola (1,2,3,4,5)

Sato Knudsen, Cello (1,2,3,5)

Edwin Barker, Double-bass (3,5)

Recorded September/October, 2002 at Mechanics Hall, Worcester, Mass. USA

Recorded, produced and edited by Everett Porter

Johann Christian Bach

Between 1762 and 1767, Johann Christian Bach composed the Opus 8 quartet series: six two-movement quartets (originally) for flute, violin, viola and cello. The B-flat Quartet is the sixth and first appeared in print in 1772 in London together with the other five quartets as Op. 8. As he had done in his Op. 4 Trios, Bach was still clearly basing his work on examples by Sammartini and Tartini; however, in contrast to the Trios, he goes more for a contrapuntal-motivic movement technique. The simple elegance which characterizes most of his work is equally captivating in the Quartet in B-flat recorded here. As the representative of a galant, yet technically well-balanced style, the youngest son of Johann Sebastian Bach exerted an important influence on the generation to come - thus also on Mozart, who wrote as follows to his father with regard to Bach's death: „You probably already know that Bach the Englishman has died? - What a loss for the world of music!"

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart wrote his Oboe Quartet in F, K. 370 in early 1771 in Munich for the oboe-player Friedrich Ramm. The intimacy of Mozart's chamber music written during the last decade of his life is portrayed here in an impressive manner: following the solo presentation of the theme in the first movement, the accompanying voices intervene alternately during the musical development and turn the erstwhile

monologue of the oboe into a dialogue. The second movement is dominated by an expressive, aria-like cantabile theme in D minor, the suspense of which is resolved only in the concluding Rondeau. The middle part of this final movement is unusual: the oboe plays in 4/4 time against the 6/8-time movement of the accompanying instruments, so that the metrical accents clash with one another. Afterwards, the Rondo theme returns one more time, finally leading into a coda which is dominated in virtuoso fashion by the oboe.

Benjamin Britten

The Phantasy Quartet for Oboe and String Trio, Op. 2, which was written in the autumn of 1932, was already the second work in this genre composed by Britten within a year's time. The Phantasy in F minor for String Quartet had been completed some nine months earlier. Britten used this one-movement form, which allowed the composer a reasonable amount of freedom, in order to experiment with elements of the sonata form, to more or less combine varying structures.

The Phantasy ends in a type of arch with faint marching string sounds, which as a sort of prologue at the beginning had laid a carpet of sound under the oboe-cantilena soaring above. Although the work consists of apparently completely different types of episodes held together by the mirrored reprise-like return of the themes from the Introduction and the Allegro, there is still a whole row of motivic-thematic references, be they rhythmic elements,

pastoral sequenzas or harmonic parameters. The dramatic course of the Phantasy is embodied by the „conversation" between the oboe and the strings: at times holding a monologue, at others garrulously interrupting one another, and at yet others agreeing with one another totally.

Sergei Prokofiev

When Sergei Prokofiev finally moved to Paris in 1923, he found himself in a musical metropolis in which many of his countrymen had found a new home; such as Igor Stravinsky for example, or the great ballet impresario Diaghilev. After all, ballet played a central role in Paris. Therefore, it is hardly surprising that Prokofiev, too, wrote composition after composition for the ballet. In 1924, he made the following note: „I accepted a commission from a touring company to write a small ballet; the troupe wanted to close its evening performance with some short, chamber-music-like ballets, which would be played by an ensemble of about five musicians. I decided to compose something for the following instruments: oboe, clarinet, violin, viola and double-bass. Basically, however, this story based on circus life – The Trapeze – was not the decisive factor in my composing a work for chamber music, as this could also be performed without the background story. That is why it contains a number of rhythmically complicated sections, such as for example the passage in 10/8 time, for which the ballet master had to carry the can. Nevertheless, the ballet The Trapeze was performed in a number of cities in Germany and Italy and was, in fact, a success."

Even when he was still very young, Prokofiev was always trying to establish a

style of his own, preferring to turn his back on trends and tendencies in contemporary music, or at least to deal with them in his own way. This can also be seen in his Quintet Op. 39: although here he 'mirrors' the Grotesque, which was very popular in the early 20th century, Prokofiev manages to present it alternately as a grotesque farce, as a fluttering Humoresque or as a meditative Fantastique. This is emphasised by its tone language, which frequently consists of eccentric sound combinations and rhythmic virtuosity. Even when the Quintet is not performed as a necessary part of understanding the circus story, one can still picture in one's inner eye the various situations in and around the circus ring, and it is hardly surprising that not only is this Quintet steeped in a lively variety of ideas, it also conjures up the melancholy moments of circus life.

Johann Sebastian Bach

The Easter Oratorio is a typical example of the so-called parody techniques which Bach often applied to his compositions: i.e. transforming the text from a secular cantata, while using the same music, into a church cantata. Bach composed the shepherd's cantata „Entfliehet, verschwindet, entweichet, ihr Sorgen" BWV 249a for the birthday of Duke Christian von Sachsen Weißenfels on February 23, 1725. However, only the libretto of the shepherd's cantata remains to us, not the score. Nevertheless, Bach scholars have discovered that the Easter Oratorio contains the same music. However, with regard to the introductory Sinfonia, the second movement of which – the Adagio – was written for oboe and strings, they are not

sure whether it was already performed in the first version, or whether it was not heard until the première of the Easter Oratorio. This was given by Bach on Easter Sunday, April 1, 1725 in Leipzig, which was only six weeks after the Duke's birthday. The concerto-like two-part structure (fast – slow) of the Sinfonia - referring to the Italian tradition - gives the Bach scholar reason to suspect that this, in fact, consists of parts taken from a larger instrumental sinfonia from his Cöthen period and inserted into the Easter Oratorio.

English translation: Fiona J. Stroker-Gale



Polyhymnia specialises in high-end recordings of acoustic music on location in concert halls, churches, and auditoriums around the world. It is one of the worldwide leaders in producing high-resolution surround sound recordings for SA-CD and DVD-Audio. Polyhymnia's engineers have years of experience recording the world's top classical artists, and are experts in working with these artist to achieve an audiophile sound and a perfect musical balance.

Most of Polyhymnia's recording equipment is built or substantially modified in-house. Particular emphasis is placed on the quality of the analogue signal path. For this reason, most of the electronics in the recording chain are designed and built in-house, including the microphone preamplifiers and the internal electronics of the microphones.

Polyhymnia International was founded in 1998 as a management buy-out by key personnel of the former Philips Classics Recording Center.

For more info: www.polyhymnia.nl

Polyhymnia ist eine Aufnahmefirma, die sich spezialisiert hat in der Einspielung hochwertiger musikalischer Darbietungen, realisiert vor Ort in Konzertsälen, Kirchen und Auditorien in aller Welt. Sie gehört zu den international führenden Herstellern von High-resolution Surroundaufnahmen für SA-CD und DVD-Audio. Die Polyhymnia-Toningenieure verfügen über eine jahrelange Erfahrung in der Zusammenarbeit mit weltberühmten Klassik-Künstlern und über ein technisches Können, das einen audiophilen Sound und eine perfekte musikalische Balance gewährleistet.

Die meisten von Polyhymnia verwendeten Aufnahmegeräte wurden im Eigenbau hergestellt bzw. substanziell modifiziert. Besondere Aufmerksamkeit gilt dabei der Qualität des Analogsignals. Aus diesem Grunde wird der Großteil der in der Aufnahmekette verwendeten Elektronik in eigener Regie entworfen und hergestellt, einschließlich der Mikrophon-Vorverstärker und der internen Elektronik der Mikrophone.

Polyhymnia International wurde 1998 als Management-Buyout von leitenden Mitgliedern des ehemaligen Philips Classics Recording Centers gegründet.

Mehr Infos unter: www.polyhymnia.nl

Polyhymnia est spécialisé dans l'enregistrement haut de gamme de musique acoustique dans des salles de concerts, églises et auditoriums du monde entier. Il est l'un des leaders mondiaux dans la production d'enregistrements surround haute résolution pour SACD et DVD-Audio. Les ingénieurs de Polyhymnia possèdent des années d'expérience dans l'enregistrement des plus grands artistes classiques internationaux. Travailler avec ces artistes pour obtenir un son audiophile et un équilibre musical parfaits fait partie de leurs nombreuses expertises.

La plupart du matériel d'enregistrement de Polyhymnia est construit ou considérablement modifié dans nos locaux. Nous mettons notamment l'accent sur la qualité du parcours du signal analogique. C'est la raison pour laquelle nous élaborons et construisons nous-mêmes la plupart du matériel électronique de la chaîne d'enregistrement, y compris préamplificateurs et électronique interne des microphones.

Polyhymnia International a été fondé en 1998 suite au rachat de l'ancien Philips Classics Recording Center par ses cadres.

Pour de plus amples informations : www.polyhymnia.nl

Technical Information

Recording facility:	Polyhymnia International BV
Microphones:	Schoeps CCM 2H microphones
Microphone pre-amps:	Millennia HV-3D microphone 8 channel microphone pre-amplifier
DSD recording, editing and mixing:	Merging Technologies Pyramix Virtual Studio DSD DCS AD and DA converters

Surround version: 5.0



Monitored on B&W Nautilus speakers DCS AD and DA converters

LISTEN AND YOU'LL SEE

van den Hul

Microphone, interconnect and loudspeaker cables by van den Hul.

PTC 5186 018



SUPER AUDIO CD

KEISUKE WAKAO, Oboe

plays Bach, Mozart, Britten and Prokofiev
with friends of the Boston Symphony Orchestra

Johann Christian Bach (1735-1782)

*Quartet in B flat, Op. 8, No. 6 for Oboe,
Violin, Viola and Cello*

- | | |
|--------------------------------|-------|
| ① I. Allegro | 6. 18 |
| ② II. Rondo: Tempo di Minuetto | 4. 16 |

Wolfgang Amadeus Mozart (1756-1791)

*Quartet in F, K. 370 (368b) for Oboe, Violin,
Viola and Cello*

- | | |
|-------------------------|-------|
| ③ I. Allegro | 6. 49 |
| ④ II. Adagio | 3. 52 |
| ⑤ III. Rondeau: Allegro | 4. 24 |

Benjamin Britten (1913-1976)

- | | |
|--|-------|
| ⑥ Phantasy Op. 2 for Oboe
and String Trio | 13.40 |
|--|-------|

Sergei Prokofiev (1891-1953)

*Quintet in G minor, Op. 39 for Oboe,
Clarinet, Violin, Viola and Double-bass*

- | | |
|---|-------|
| ⑦ I. Tema: Moderato – Variation I:
L'istesso tempo
Variation II: Vivace | 5. 45 |
| ⑧ II. Andante energico | 2. 37 |
| ⑨ III. Allegro sostenuto, ma con brio | 2. 11 |
| ⑩ IV. Adagio pesante | 3. 15 |
| ⑪ V. Allegro precipitato,
ma non troppo presto | 3. 01 |
| ⑫ VI. Andantino | 4. 14 |

Johann Sebastian Bach (1685-1750)

- | | |
|---|--------|
| ⑬ Adagio from the "Easter Oratorio"
BWV 249 for Oboe and Strings | 4. 55 |
| Total playing time: | 66. 00 |



Keisuke Wakao, Oboe (1,2,3,4,5) Thomas Martin, Clarinet (3)
Malcolm Lowe, Violin (1,2,3,4,5) Victor Romanul, Violin II (5)
Cathy Basrak, Viola (1,2,3,4,5) Sato Knudsen, Cello (1,2,4,5)
Edwin Barker, Double-bass (3,5)

Recorded September/October, 2002
at Mechanics Hall, Worcester, Mass. USA
Recorded, produced and edited by Everett Porter

Design: Netherlands
© & © 2003 PentaTone Music b.v.
Printed in E.U.

"SACD" and "DSD" are registered trademarks
For more info: www.pentatonemusic.com

This SACD can also be played
on a regular cd player
though only in stereo



8 27949 00186 4

