

**Cedille Records**  
5255 N. Lakewood Ave.  
Chicago, IL 60640  
(773) 989-2515  
www.cedillerecords.org

**Press contact: Nat Silverman**  
Nathan J. Silverman Co./PR  
1830 Sherman Ave., Suite 401  
Evanston, IL 60201-3773  
Phone (847) 328-4292  
Fax (847) 328-4317  
Email: natsilv@aol.com

# News

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## **PRINCIPAL WIND PLAYERS BREEZE IN WITH CD OF CONCERTOS FROM THE VIRTUOSO ERA**

***Flutist Mathieu Dufour and Oboist Alex Klein  
of the Chicago Symphony Orchestra Perform  
Works by Cimarosa, Molique, and Moscheles***

Flutist Mathieu Dufour and oboist Alex Klein, current and recent principal players of the Chicago Symphony Orchestra, are featured soloists on a new CD of high Classical and early Romantic virtuoso-era concertos, with Paul Freeman conducting the Czech National Symphony Orchestra.

*Wind Concertos by Cimarosa, Molique, and Moscheles* (Cedille CDR 90000 080) presents works by composers who, curiously, are best known for their other writing endeavors: Italy's Domenico Cimarosa (1749–1801) for his comic operas, German violinist and composer Wilhelm Bernhard Molique (1802–1869) for his violin and cello concertos, and Bohemian-born pianist and composer Ignaz Moscheles (1794–1870) for his piano sonatas, studies, and concertos.

Dufour and Klein were recruited as principal players by current CSO music director Daniel Barenboim. When Dufour joined the CSO in 1999, he became, at age 26, one of the youngest first-chair players ever hired by an elite major orchestra. Since arriving in Chicago from his native Paris, Dufour has become a critical and audience favorite and appears frequently with the city's leading resident and visiting chamber ensembles.

At the time of this recording (June 2003), Klein had been the Chicago Symphony Orchestra's principal oboist since 1995. In July 2004, he resigned from the orchestra due to the onset of a neurological disorder affecting his left hand. When breaking the news of Klein's condition, *Chicago Tribune* music critic John von Rhein praised him as “one of the world's most accomplished oboe virtuosos.” In a review of his farewell concert with the CSO, *Chicago Sun-*

*Times* critic Wynne Delacoma called him “one of the orchestra's most distinctive and distinguished players. The sound of his rich, lyrical oboe will be missed.”

The CD opens with both soloists performing Cimarosa's *Concerto for Two Flutes in G Major* (played here on flute and oboe). The concerto dates from the same time as Cimarosa's comic opera *The Secret Marriage* (1792), considered the high point of his career. “If this concerto were an opera,” writes Andrea Lamoreaux in the CD booklet, “its first movement would represent the hero and heroine meeting and interacting with a community, encountering conflicts and resolving them; the second movement would be a love scene, and the final an exuberant wedding dance.”

A disciple of German violin virtuoso and composer Ludwig Spohr, Molique wrote his undated *Concerto in D Minor for Flute and Orchestra* in London during the 1850s. A majestic opening gives way to a lively flute solo. A song-like middle movement leads to a Rondo finale whose cheery tunefulness is reminiscent of his contemporary, Felix Mendelssohn. “The entire movement shows off the flute's virtuosity in continuous flights of fantasy,” Lamoreaux writes.

Also exuding Mendelssohn-like harmonic flavors is Molique's single-movement *Concertino in G Minor for Oboe and Orchestra* (1829). The compact piece is scored for flute, clarinet, bassoon, horn, tympani, and strings. An urgent, dramatic symphonic introduction quickly leads to the oboe's elaboration of the opening theme. A calm, aria-like midsection is followed by a finale containing what Lamoreaux describes as an “accompanied cadenza” with the oboe displaying “every facet of its sound and of the performer's talent.”

A student of Salieri and a teacher of Mendelssohn, Moscheles was a piano prodigy who went on to develop a special relationship with Beethoven: he prepared a piano score of Beethoven's *Fidelio* under the composer's direction and conducted the British premiere of *Missa Solemnis*. Though musically conservative, at least in his disdain for over-the-top piano showmanship, Moscheles's music is Romantic in its expressiveness, chromatically enriched harmonies, and strong dramatic contrasts. His *Concertante for Flute and Oboe in F Major* (1830) opens with an extended, emotionally intense section in the style of an operatic recitative. Throughout the single-movement work, soloists dominate the texture with dialogues and duets.

The orchestra becomes more assertive in the final Rondo, but the soloists have the last say with a lively duet.

The CD, with Lamoreaux's thorough, informative liner notes, offers a study in contrasting concerto styles: the multi-soloist *sinfonia concertante*, which grew out of the Baroque concerto grosso, and the solo concerto, arising from a wholly different Baroque tradition.

The writer also traces the long history of disparagement of virtuoso-era concertos, such as those by Molique and Moscheles. Critics and composers from Schumann to Stravinsky heaped scorn on such works as superficial repertoire for show-off soloists and unsophisticated audiences. To this day, concert presenters and record labels have largely ignored this repertoire, giving artists little incentive to learn it.

“The pieces on this CD show what rewarding works these are, when played by musicians of the caliber of Mathieu Dufour and Alex Klein,” says Cedille producer James Ginsburg.

Cedille Records (pronounced say-DEE) is dedicated to showcasing the most noteworthy classical artists in and from Chicago. The nonprofit label is an arm of The Chicago Classical Recording Foundation.

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***WIND CONCERTOS BY CIMAROSA, MOLIQUE, AND MOSCHELES***  
**(Cedille Records CDR 90000 080)**

**Domenico Cimarosa: Concerto for Two Flutes in G Major (19:11)\***

**\*played on flute and oboe**

**Wilhelm Bernhard Molique: Concerto in D Minor for Flute and Orchestra (22:05)**

**Molique: Concertino in G Minor for Oboe and Orchestra (14:30)**

**Ignaz Moscheles: Concertante for Flute and Oboe in F Major (14:41)**

**Mathieu Dufour, flute**

**Alex Klein, oboe**

**Czech National Symphony Orchestra**

**Paul Freeman, conductor**