

## the oboe in Mozart Chamber Music

Jeremy Polmear (oboe and cor anglais) with the **Ambache Chamber Ensemble**

Joy is the keyword for this CD; you can hear it from the opening bars of the Oboe Quartet, to the end of the Quintet K452, where all five instruments celebrate in the way that only Mozart can.

There is joy, too, in the interplay between flute, oboe and piano in the Quintet, K617. But there is also serenity, as in the version for cor anglais (english horn) of the Adagio K580a, and in the slow movement of the Sonata K376 (originally for violin), in which the oboe and piano lines intertwine.



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The download version has an introduction to Mozart and his oboe music. The CD version has a 24-page booklet with an extended essay on the repertoire in English, French and German, with many photos. More details are at [www.oboeclassics.com/Mozart.htm](http://www.oboeclassics.com/Mozart.htm)



"The enterprising Oboe Classics label continues its confident progress through the repertoire with a unique recording of all Mozart's chamber music featuring the oboe - and some that doesn't, but transfers very naturally, as in the case of the *F major violin sonata*. 'Almost as if he had a wind instrument in mind', says Jeremy Polmear, whose beguiling performance with Diana Ambache is entirely persuasive. A must for oboe-philies; a rare treat for Mozartians." *Anthony Holden, Observer*

"Jeremy Polmear is a fine oboist with a lovely tone and an agile technique, and the members of the Ambache Chamber Ensemble are in all ways his equal in elegance and enthusiasm. And the sound is as discrete and refined as the playing and the music." *James Leonard, All Music Guide, USA*

"The *Oboe Quartet* presents Jeremy Polmear's admirable musicianship and agile technique in excellent balance. *K580a* is likely to have been intended for clarinet and three basses. This music, however, seems so ideally suited to this medium and to the persuasively mellifluous tones of Jeremy Polmear's cor anglais. By the final repeat of the main cantabile melody he seems to have found even more sensitivity..." *Clive Fairbairn, Double Reed News, UK*

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