

MÖLLER & BÜLOW (SFZ records, SFZ 1010, distribution CDA)

"...the flute dilettants would swarm around like insects..."

Ludwig van Beethoven 1801

Möller & Bülow rebuild the history of music on their new cd

Why did not the flutists around 1800 transcribe the Violin Sonatas by Beethoven, as they frequently did with other violin music? And what was the reason to Mozart's aversion towards flute? Why did Beethoven write sarcasms about the flute players in Vienna?

–The explanation is very simple, says the flutists Mats Möller. The instruments of that time were not what we now call "the flute". They were conical wooden flutes with only a few keys. They were hard to play in other keys than the most usual ones, and the sound was weak with not many overtones. It was not until about 1850, when Theobald Boehm had developed his new cylindrical metal flute, the flute was able to approach the dynamic range and flexibility of the string instruments. –The fingering mechanism of his flutes was superb and is used on the flutes until present. Before Boehm the flutists never were allowed to play the "dramatic parts". Instead the flute mostly was devoted to pastoral music.

This was the starting-point for Mats Möller and the pianist Jan Bülow for the music selected on the new cd. In one point of view they rebuild the history of music. They perform Beethoven's great Violin *Sonata in C minor* op 30, composed for violin and piano in 1802, in a new transcription for flute and piano. The Sonata was composed during a period when Beethoven became aware of his deafness and his despair is reflected in a dramatical chamber music which really demands a different type of flute than the one used in the beginning of the 19th century.

However the first track of the cd is music written for the flute, an unpublished *Romance* by the Swedish composer Hugo Alfvén, written in 1885, when Alfvén was only 13. This two minute piece is followed by a *Sonata in B major*, composed 1764 by a six year old Mozart. The flute builder Theobald Boehm composed pieces for flute and piano in purpose to demonstrate the advantages of his new flutes. His last work was an *Elégie*, composed in 1880, where he primarily focused on the new possibilities of varying tone colour and dynamics. The new flutes inspired many composers to write new pieces and in Paris a Chamber Music Society was founded. In 1898 Charles-Marie Widor composed a virtuoso and expressive Suite to the great virtuoso Paul Taffanel.

Further information about the production and press pictures: www.sfz.se/1010
