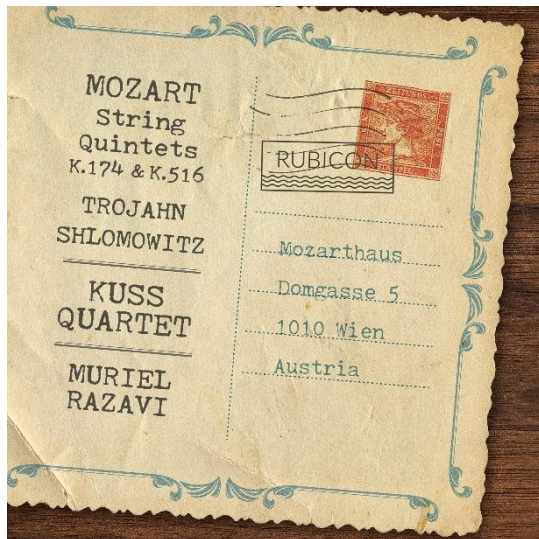




Greetings to Mozart from here and now

In preparation for the 25th anniversary of its first stage appearance, the Kuss Quartet is launching a complete recording of the string quintets by Wolfgang Amadeus Mozart. Selected fellow musicians make up the numbers, while highly contemporary works supplement the programme: the quartet commissioned six composers to come up with “postcards to Mozart” for the project.



Wolfgang Amadeus Mozart (1756–1791)

STRING QUINTET NO. 4 G MINOR KV 516*

- [1] I. Allegro
- [2] II. Menuetto & Trio: Allegretto
- [3] III. Adagio ma non troppo
- [4] IV. Adagio – Allegro

Manfred Trojahn (*1949)

[5] ‘EIN EINSAMES CELLO HALT DURCH DIE LEERE SAALFLUCHT
EINES LÄNDLICHEN, SOMMERLICHEN CHÂTEAU’
INTRODUKTION UND ABGEBROCHENES FINALE FÜR STREICHQUARTETT

Wolfgang Amadeus Mozart (1756–1791)

STRING QUINTET NO. 1 B FLAT KV 174*

- [6] I. Allegro moderato
- [7] II. Adagio
- [8] III. Menuetto ma allegretto
- [9] IV. Allegro

Matthew Shlomowitz (*1975)

[10] BAGATELLE FOR STRING QUARTET

Kuss Quartett Jana Kuss *Violin* | Oliver Wille *Violin* | William Coleman *Viola* | Mikayel Hakhnazaryan *Violoncello* |
*with Muriel Razavi *Viola*

Rubicon | release date in Germany: 1. May 2026 (physical) // 26. April 2026 (digital)

Musical postcards addressed to the Salzburg master: for its new CD project, the Kuss Quartet once more sets off on a **musical journey through time**. Creating acoustic bridges between the present day and a long-past epoch has become a **trademark of these four virtuosos**, and one that recently led to their being awarded the **German Record Critics’ Award** (for their Schubert album, Rubicon RCD1104). In its praise, the jury said, “It is rare to find such compelling dramaturgy in a programme of music that was written almost two centuries apart.”

Now Jana Kuss, Oliver Wille (violins), William Coleman (viola) and Mikayel Hakhnazaryan (cello) have turned their attention to all the six string quintets by Mozart — and once again put **classical masterpieces into correspondence with new compositions from our time**. “We found that ‘only’ recording the Mozart quintets was not really our thing,” the ensemble says. “So we had the idea of asking great composers of today whom we know to compose short ‘postcards’ to Mozart.” The **altogether three CDs** will thus feature not only the Mozart string quintets but also **new works** written by Manfred **Trojahn** and Matthew **Shlomowitz (Vol. 1)**, Rebecca **Saunders** and Enno **Poppe (Vol. 2)** and Isabel **Mundry** and Sarah **Nemtsov (Vol. 3)**. The concept not only beautifully highlights the relevance of Mozart to the present day and its music but is also a homage from our times to the immortal legacy of the Viennese classical master.

For the Kuss Quartet, “the Mozart string quintets are without doubt among the most beautiful — and many even say the best — works that Mozart ever composed. So it is no wonder that we have long wanted to take on the challenge of recording this wonderful music.” Twenty-four years after the quartet’s first stage performance (25th anniversary in 2027), the four musicians are now fulfilling this wish as a kind of

anniversary project. And they are deliberately including **top instrumentalists from the young generation** in it: *“We thought we would ask younger people to record this fantastic music together with us. Young viola players who are no longer studying and stand at the start of their careers — so we decided on three wonderful young artists.”*

For **Volume 1** with the quintets in B-flat major KV 174 and G minor KV 516, the quartet chose US-Iranian violist **Muriel Razavi**, who has been professor for viola at the Trossingen University of Music and the Mozarteum University in Salzburg since 2023. “I am completely delighted to have been allowed to join the Kuss Quartet in the production of this CD. And it is fascinating to hear how much Mozart was inspired by Haydn but then changed his style of composition over the years,” says Razavi, who is doing a doctorate in musicology. The **Quintet No. 1 in B-flat major KV 174** is an early work from 1774 that already shows all the unconventionality of the barely 17-year-old composer. It is not elegant music composed for high society in the very conservative city of Salzburg but is written in *Sturm und Drang* style, pushing at the limits of both form and quality. The rigorous equality in the treatment of the instruments and the concertante finale seem to be a promise regarding the future of his chamber music that was later more than fulfilled. The **Quintet No. 4 in G minor KV 516**, written 14 years later, then shows all the adult mastery of the former infant prodigy, along with a profound depth of emotion. Mozart wrote the following almost comforting words to his father: “During the past year I have come ever closer to death; death has become my friend.” And this is something that can be felt in the work, the quartet says: “We always hear the voice of the Contessa from ‘Figaro’ in it, this somewhat older, wiser voice full of sadness. Mozart adds the first viola so that we have a constant duet between it and the first violin, and that creates an additional sound colour for him to play with — a sort of dialogue between the two singing protagonists.”

In line with the Kuss concept, there are also two modern additions as **world premiere recordings**. **Matthew Shlomowitz**, who teaches at the University of Southampton and has already appeared here in Germany at the Donaueschingen Festival and the Ultraschall Festival in Berlin with his own works, contributes a Mozart postcard in the form of a bagatelle, a classical genre that this Australian composer translates into his own language with characteristic humour. **Manfred Trojahn**’s postcard with the title “A lonely cello echoes through the empty gallery of a summer chateau in the countryside. Introduction and interrupted finale,” for its part, creates an atmosphere of romantic yearning ... two greetings that Mozart would doubtless have enjoyed.

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