



Very probably by Mozart

On the album “Mozart’s Journey to Paris”, **Tobias Feldmann**, together with Reinhard Goebel and the WDR Symphony Orchestra, explores the traces of Mozart in the years 1777/78, with a recording of the **Violin Concerto KV 271** providing an illuminating insight into the composer’s process of maturation.



Wolfgang Amadeus Mozart (1756-1791)

[1] Overture 2nd Paris Symphony (Fragment) B flt major KV 311a
Andante pastorale-Allegro

Violin Concerto No. 7 D major KV 271a

[2] I. Allegro maestoso

[3] II. Andante

[4] III. Rondo. Allegro

Sinfonia Concertante C major KV 521

[5] I. Introduzione: Adagio

[6] II. Allegro con brio

[7] III. Andantino grazioso

[8] IV. Rondo finale: Allegretto gaio

Tobias Feldmann Violin | WDR Sinfonieorchester | Reinhard Goebel *Conductor*
Hänssler Classic | Release: 16 May 2025

Academic views on the Violin Concerto KV 271a in D major are split. Is it really an original work by Mozart himself?

Here is a quick summary of the facts. The piece has come down to us only in two 19th century sources that are not autographs: a set of parts with score from Paris and a score found in Berlin. All the same, the work has been included in **the modern Neue Mozart-Ausgabe**, albeit with the note “of doubtful authenticity”.

With this recording by Tobias Feldmann and the WDR Symphony Orchestra conducted by Reinhard Goebel, those who believe the work is truly by Mozart can now claim the backing of prominent experts whose musical and musicological credentials are beyond doubt. What is more, the piece displays numerous characteristics typical of the composer’s personal style, while, according to Feldmann, it also shows signs of compositional development in comparison with Mozart’s five preceding works in the genre: “Primarily, it differs from the other violin concertos in its unbelievable virtuosity. Many passages are much, much more exposed than in the famous violin concertos. In the second movement, there are tenths in high registers, and the first and last movements sometimes contain breakneck passages that always call for classical nobility and elegance despite all the technical obstacles.”

“No one ... opens up as many horizons as ... Tobias Feldmann,” the Berlin daily Tagespiegel wrote of the German violinist as far back as 2012. Feldmann has also long been effusively acclaimed by the international press. The British Telegraph has called him a “real discovery” who displays “ravishing, unspotted lyricism”, while The Strad recently described him as **“clearly a musician with a distinctive voice”**. It is not for nothing that the Hesse-born Feldmann was appointed as a professor at the

University of Music Würzburg at the age of just 26 as one of the youngest professors in German history (since 2022, he has been at the University of Music and Theatre Leipzig). And in 2024, he made his much-celebrated debut as soloist at the popular BBC Proms.

But had the highly experienced virtuoso been occupied with Mozart's Violin Concerto KV 271a for a long while before recording it? "Not at all, to be honest! I knew it slightly but took a closer look after Reinhard Goebel came with his request and idea. Violinists(very unfortunately) mostly stick to the frequently played 'evergreens', such as, in Mozart's case, the Violin Concertos nos. 3 to 5, and sometimes, but rarely, the first one in B-flat major."

Reinhard Goebel, the grand seigneur of the contemporary early music scene, has a lot of experience looking for and finding clues in the dense jungle of baroque and classical scores. In his very readable booklet text for the new CD, he draws attention to the fact, for example, that a small concert title page in Mozart's hand with the date of July 16, 1777 accompanies the Paris copies of the piece. All of this leads to a convincing case, with Goebel coming to the following conclusion in summary: "It is the longest work ... but above all, the only violin concerto by the young Mozart that is suitable for the international stage."

Goebel's choice of Tobias Feldmann for this recording was very deliberate. The two musicians have **collaborated for many years**, starting some seven years ago with a project involving the Bournemouth Symphony Orchestra, as the violinist recalls: "We performed the violin concerto fragment by Beethoven there. Until then, I had not been aware that such a thing existed, and it was a real discovery. We followed that with other nice projects, including with the Konzerthausorchester Berlin, the WDR Symphony Orchestra at the Mozartfest in Würzburg, the Bayerische Kammerphilharmonie and the Presidential Symphony Orchestra in Ankara. We performed some extremely exciting, rarely played works thanks to Reinhard's unique flair for unknown treasures."

And now, Mozart's sixth violin concerto (erroneously numbered as the seventh up into the 1970s), which in all probability was written just before Mozart's trip to Paris in 1777 and thus close in time to the fragment of the (second) Paris Symphony KV 311a that is also recorded here. The track list is rounded out by an unusual arrangement of the Sonata for Piano Four-Hands in C Major KV 521 as a Sinfonia concertante by Mozart's pupil Ignaz von Seyfried. This selection of works **makes the album a must for every Mozart enthusiast and repertoire hunter**. And all the more so because one can hear that Goebel and Feldmann here present a Mozart reading informed by the **highest respect for the score coupled with a modern interpretational approach**. According to Feldmann, the challenge with Mozart in particular is "that it has to be imagined spontaneously every time and calls for a certain off-the-cuff playful humour in the dialogues between the soloist and the orchestra that needs to be audible in every take if possible." And that is doubtlessly the case here – with a "non-repertoire" work of the classical era that deserves more attention and more frequent performances. May this recording be a new impulse in that direction!

 **Julia Mauritz**

Lindenstraße 14
50674 Köln

+49 (0)221 - 168 796 24
julia.mauritz@schimmer-pr.de
www.schimmer-pr.de