

W.A.Mozart

Serenade in D, K.250 "Haffner"

March in D, K.249



HYBRID MULTICHANNEL



SUPER AUDIO CD

Netherlands Chamber Orchestra
Gordan Nikolić

Wolfgang Amadeus Mozart (1756-1791)

March in D, K.249

1 Maestoso 3. 56

Serenade in D, K.250 "Haffner"

2 Allegro maestoso – Allegro molto 7. 52
3 Andante 8. 57
4 Menuetto 3. 38
5 Rondo – Allegro 7. 49
6 Menuetto galante 5. 32
7 Andante 7. 05
8 Menuetto 4. 43
9 Adagio – Allegro assai 7. 50

Solo-violin: Gordan Nikolić (in 3, 4 & 5)

Cadenzas: Jean-Jacques Kantorow

Netherlands Chamber Orchestra Gordan Nikolić, leader

Total playing time: 57. 25

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The most graceful of light music

It is a shame that the tradition of the open-air performances no longer plays a distinctive role in modern concert life. At least, not in classical music. Whereas pop and rock superstars world-wide fill gigantic sport arenas without any problem, classical open-air events remain the exception. Admittedly, megastars such as Pavarotti, Domingo and Carreras also achieved this almost without effort. Although it is true that the "learned" concert audience rather turned up its nose at the programme they presented; to say nothing of the price it demanded, as all sense of intimacy was somewhat lost, considering the 10,000 spectators and enormous amplifiers.

The open-air concerts of the Classical period were certainly not bothered by these problems. Making music in the open air had played an important role since the end of the Middle Ages, especially in the cultural life of southern Germany. These concerts took place mostly during the evening and night. As he did in many musical genres, Wolfgang Amadeus Mozart also wrote numerous works

which took this "*society-associated light music*" (Gruber) to undreamt-of heights. Mozart, a composer of light music? Yes. After all, neither the composers, nor the audiences of the 18th century were confronted with the problem of the later division between "light" and "serious" music, which even now is adhered to in German-speaking countries with almost pompous gravity. Quite the opposite, in the Classical period, it was much more a self-evident goal to link popularity to eruditeness in an elegant manner, and to offer a piece of music which would appeal to all levels of the audience. At the same time, serenades had been considered from time immemorial a refined genre of light music, which was certainly always worth acknowledging. The title already indicates the ephemeral function of this music; thus, the word "serenade" can be more or less derived from the Italian "sera" (evening) and "sereno" (clear, cheerful).

Apart from two exceptions, Mozart wrote all his orchestral serenades in Salzburg during the period 1769 - 1779. He composed the serenades exclusively during the summer months of June to August, in which they were

also performed. What was the reason behind these serenade compositions? Well, either the works were commissioned from Mozart as so-called "Final-Musiken" (= final music) for the final celebrations of the university year, or the music was commissioned by prosperous Salzburg families to celebrate birthdays, weddings or anniversaries. What distinguishes Mozart's serenades from the scarce remaining light music is the quality of the works, as well as their proximity to the symphony, which is distinguished in particular by the large amount of instruments he includes. Thus Mozart later arranged his *Haffner* Serenade as a symphony. This is probably the best-known of Mozart's serenade compositions, alongside his *Eine kleine Nachtmusik* and *Posthorn* Serenade, and received high praise from Robbins-Landon - the English author on music - who wrote that it was Mozart's first major orchestral work, in which he created a perfect unity, thanks to the highest of technical skills and musical genius. Originally, the work included the following title, which was scribbled down by father Leopold Mozart on the manuscript, from which the abbrevi-

ated form *Haffner* Serenade is derived: "*Serenata per lo spozalizio del Sig. Spath colla Sagra: Elisabetta Haffner*". The work was written for the hen's night of the daughter of Siegmund Haffner, a merchant and also mayor of Salzburg (after whom a street is still named in that city), on July 22, 1776. The size of the orchestra and the enormous length of the work mirrors Mozart's high standards and, certainly to quite some extent, the financial powers of his client: oboes, flutes, bassoons, horns, trumpets and solo violins were employed in great numbers. Here, Mozart apparently wishes to show his audience of just what compositional feats he was capable, following various attempts in the apparently so easy field of light music. No less than eight further movements follow the March K. 249 (which was not completed until the day before the première), in which *galant* mobility, symphonic demands and *concertante* virtuosity were combined in an enthralling manner. The first and last movements, both written in a radiant D major, are veritable sonata movements. In between, there are three concertante movements (Andante – Menuetto – Rondeau), in

which the solo violin makes itself the centre of attention in a virtuoso manner. In the minuets one can hear questionable traits; for instance, the G-minor minuet is quite abrupt and the D-minor trio in the second minuet has a rather elegiacal character. The originally festive work turned into a demanding entertainment of the most graceful type at all musical levels. In other words, the *Haffner* Serenade embodies the harmony between "light" and "serious" music in classical balance. And would still draw in the fans, not just in the concert hall, but also in an open-air concert. Although that would have to take place in a much more intimate space than a football stadium. But that is a good thing, too.

Franz Steiger

English translation: Fiona J. Gale

Gordan Nikolić

Gordan Nikolić was born in 1968 and began playing violin at the age of seven. In 1985, he entered the Musikhochschule Basel to study with violinist/conductor Jean-Jacques Kantorow. Four years later, he graduated with the highest honours, as

both teacher and soloist. He also worked with Lutoslawsky and Kurtág and developed an interest in both Baroque and contemporary music. He is the recipient of several international awards, which include the Tibor Varga, Niccolò Paganini, Città di Brescia, and Vaclav Hůl prizes.

In 1989, he was appointed Leader of the Orchestre d'Auvergne, which he conducted regularly from his leader's chair: for instance, during a tour of Germany in 1993. In 1996, he was appointed Leader of the Lausanne Chamber Orchestra, and later he also became Leader of the Chamber Orchestra of Europe. In 1997, he was invited to become Leader of the London Symphony Orchestra.

In 2005, Gordan Nikolić was invited by the London Symphony Orchestra to be the soloist in three important projects: Schumann's Violin Concerto under Daniel Harding, Brahms's Violin Concerto under Sir Colin Davis, and Beethoven's Triple Concerto, with pianist Emmanuel Ax and cellist Tim Hugh, under Bernard Haitink at the Barbican Centre in London.

He has conducted the Chamber Orchestra of the London Symphony

Orchestra, the Orchestre National d'Île-de-France, the Manchester Camerata, and the Rotterdam Philharmonic Orchestra, among others: during the 2005/2006 season, he conducted the Orchestre de Lille.

Since 2004, he has been Artistic Director of the Nederlands Kameroorkest (= Netherlands Chamber Orchestra), which is based in Amsterdam. With this orchestra, he has programmed various memorable productions, such as Stravinsky's *L'histoire du soldat* with kinetic painter Norman Perryman, and Weill's *Die sieben Todsünden* with theatre company Dogtroep. Nikolić has already recorded several CDs with the Netherlands Chamber Orchestra, which include works by Britten, Bartók and Hartmann, among others.

In 2000, he was appointed "Prince Consort Professor" for string ensembles at the Royal College of Music. Since September 2003, he has also been a professor at the Guildhall School of Music. In the Netherlands, Nikolić also teaches at the Rotterdam Academy for Classical Music.

Gordan Nikolić has a special interest in chamber music, and is regularly

invited to perform at various festivals. These include the Musique à l'Empéri Festival, Edinburgh Festival, Daytona Music Festival, Chaise-Dieu Festival and the London Proms, where he has performed with such musicians as Vladimir Mendelssohn, Pieter Wispelwey, Christophe Coin, Eric Le Sage, Maria João Pires, Mikhaïl Pletnev, Emmanuel Ax, Leif Ove Andsnes and Tim Hugh. Recently, he has joined the Vellinger String Quartet.

He has performed as a soloist with the Orchestre de la Suisse Romande, the Orchestre Symphonique de Bâle, the Combattimento Consort Amsterdam, the Israel Chamber Orchestra and the London Symphony Orchestra. In 2001, he played the Walton Violin Concerto with the London Symphony Orchestra under André Previn. In 2003, he performed the Brahms Double Concerto with the London Symphony Orchestra under Bernard Haitink, which was recorded for the 'LSO Live' label, as well as Paganini's Violin Concerto No. 1 in five concerts in Holland. He gave the première of James MacMillan's Violin Concerto, *Deep But Dazzling Darkness*, under the baton of the composer with

the London Symphony Orchestra.

Gordan Nikolić has made many recordings for various labels (including Olympia, Lyrinx and Syrius), exploring the lesser-known violin repertoire. One of his recordings, dedicated to Vivaldi, was nominated «Recording of the Month» in Holland, and his Bach recording received an award from DRS3, Switzerland's cultural radio channel.

Gordan Nikolić plays a Lorenzo Storioni violin dating from 1794

Nederlands Kameroorkest

The Nederlands Kameroorkest (= Netherlands Chamber Orchestra) was founded in 1955 and gave its first concert that year during the Holland Festival. Szymon Goldberg – the legendary violinist, conductor and pedagogue – was artistic director of the ensemble for the first 22 years. Goldberg then appointed David Zinman as second conductor (alongside himself) and, jointly, they raised the level of the orchestra to equal that of any top international chamber ensemble. They were succeeded in 1979 by Antoni Ros Marbà, who

led the orchestra until 1986. From 1986 to 2002, Hartmut Haenchen was chief conductor of the ensemble, with Philippe Entremont as permanent guest conductor.

Since 2003, Yakov Kreizberg has been chief conductor of the Nederlands Kameroorkest. In September 2004, top violinist Gordan Nikolić was appointed Artistic Director and Leader of the Nederlands Kameroorkest. As such, he regularly leads the orchestra from within.

The Nederlands Kameroorkest gives about 25 concerts per year in the major Dutch concert halls, including the Concertgebouw. Each season, the orchestra also accompanies a number of productions of the Nederlandse Opera at the Muziektheater in Amsterdam. Apart from the many Rossini and Mozart operas, the orchestra has performed numerous contemporary operas to great critical acclaim. For instance, the world-première of Alexander Knaifel's *Alice* in September 2001; and the production of *Tea* by the Chinese/American composer Tan Dun in January 2003 was also a major success. In March 2005, the orchestra accom-

panied Bellini's opera *Norma*, and performances of Rossini's *Il barbiere de Siviglia* are scheduled for January 2006. In autumn 2006, the orchestra will accompany the Nederlandse Opera in the Mozart-Da Ponte trilogy at the Amsterdam Muziektheater.

The Nederlands Kamerorkest has toured extensively to countries such as the United States, Middle and South America, Canada, Australia, Japan, China and almost all European countries. It has performed at many festivals, including the Wiener Festwochen, Prager Frühling, Edinburgh Festival, Granada Festival and La Folle Journée (Nantes 2002).

Since its foundation, the Nederlands Kamerorkest has worked with prominent guest conductors such as Darius Milhaud, Rudolf Barshai, Carlo Maria Giulini, Erich Leinsdorf, Yehudi Menuhin, Hans Vonk and Edo de Waart. The numerous world-famous soloists who have performed with the orchestra include Elly Ameling, Maurice André, Martha Argerich, Vladimir Ashkenazy, Alfred Brendel, Gidon Kremer, Radu Lupu, Anne-Sophie Mutter, Isabelle van Keulen, Jean-Pierre Rampal, Marie-Claire Alain,

Han de Vries and Mstislav Rostropovich. During a successful three-year project, Christian Zacharias performed Mozart's complete piano concertos from behind the piano.

The Nederlands Kamerorkest has an extensive repertoire available on CD. Some recordings dating from the LP era – which include a Mozart Piano Concerto featuring Martha Argerich, and Szymon Goldberg's Bach programmes – have since been re-released on CD for their historic value, and new CD recordings on the Penta-Tone label are scheduled. (Please surf to www.orkest.nl to view the orchestra's comprehensive discography.)

During the 2005-2006 season, the Nederlands Kamerorkest celebrated its 50th anniversary with an anniversary concert at the Amsterdam Concertgebouw, among others.

www.orkest.nl.

Unterhaltungsmusik von höchsten Gnaden

Es ist ein Jammer, dass die Tradition der Freiluftveranstaltungen im heutigen Konzertleben keine ausgeprägte Rolle mehr spielt. Zumindest nicht in der klassischen Musik. Während die globalen Superstars von Pop und Rock mühelos gigantische Sport-Arenen füllen, bleiben klassische Opern Air-Events eher die Ausnahme. Zugegeben, auch Megastars wie Pavarotti, Domingo und Carreras gelang dieses Kunststück schier mühelos. Allerdings mit einer Programmatik, über die das „gelehrte“ Konzertpublikum doch eher die Nase rümpfte. Und um den Preis, dass bei 10.000 Zuschauern und gewaltigen Verstärkern die Intimität eben doch auf der Strecke blieb.

Mit diesen Problemen hatten die Open Air-Konzerte der Klassik sicherlich nicht zu kämpfen. Die Freiluftmusiken spielten seit dem ausgehenden Mittelalter besonders im süddeutsch-österreichischen Kulturraum des 18. Jahrhunderts eine wichtige Rolle im Musikleben. Sie wurden vor allem am Abend und in der Nacht dargeboten. Wie auf vielen musikalischen Feldern, so trug Wolfgang Amadeus Mozart

auch diese „gesellschaftsgebundene Unterhaltungsmusik“ (Gruber) mit zahlreichen Werken in ungeahnte Höhen. Mozart ein Komponist von Unterhaltungsmusik? Ja. Schließlich hatten weder Komponisten noch Publikum des 18. Jahrhunderts Probleme mit der später herbeigeführten Trennung von U- und E-Musik, die noch heute in deutschsprachigen Ländern mit übermäßigem Ernst betrieben wird. Im Gegenteil, in der musikalischen Klassik galt es vielmehr als erklärtes Ziel, Popularität und Gelehrtheit elegant zu verbinden und in einem Werk möglichst dem gesamten Publikum und auf allen Hörniveaus etwas zu bieten. Dabei galten Serenaden seit jeher als jene Gattung gehobener Unterhaltungsmusik, der die Anerkennung stets sicher war. Auf die Kurzweil-Funktion dieser Musik deutet schon ihre Bezeichnung, so leitet sich „Serenade“ etwa aus dem italienischen sera (Abend) und sereno (hell, heiter, klar) ab.

Mit zwei Ausnahmen sind alle Orchester-Serenaden von der Hand Mozarts in Salzburg entstanden und zwar in den Jahren 1769-1779. Komponiert wurden die Serenaden aus-

schließlich in den Sommermonaten Juni bis August, in denen sie dann auch aufgeführt wurden. Was waren die Anlässe für diese Serenadenkompositionen? Nun, entweder wurden die Werke als sogenannte Final-Musiken für die Feierlichkeiten zum Ende eines Universitätsjahres bei Mozart beauftragt oder aber wohlhabende Salzburger Familien bestellten sich die Musik zu Namenstagen, Hochzeiten oder Jubiläen. Was Mozarts Serenaden von reiner Gebrauchsmusik unterscheidet, ist die Qualität der Werke, wie ihre Nähe zur Sinfonie, die sich ja gerade durch große Besetzung auszeichnet. So arbeitete Mozart seine Haffner-Serenade später zur Sinfonie um. Diese neben der „Kleinen Nachtmusik“ und der „Posthorn-Serenade“ wohl bekannteste der Mozartschen Serenaden-Kompositionen hat der englische Musikschriftsteller Robbins-Landon hoch gelobt, nämlich als Mozarts *„erstes großes Orchesterwerk, in dem höchstes technisches Vermögen und musikalisches Genie eine vollkommene Einheit bilden“*. Das Werk trägt im Original folgenden, von Vater Leopold Mozart auf dem Autograph vermerkten Titel, aus dem sich die Kurzform

„Haffner-Serenade“ ableitet: *„Serenata per lo spozalizio del Sig. Spath colla Sagra: Elisabetta Haffner“*. Geschrieben wurde das Werk für den Polterabend der Tochter des Salzburger Kaufmanns und Bürgermeisters Siegmund Haffner (nach dem noch heute ebendort eine Gasse benannt ist) am 22. Juli 1776. In der Besetzung und der enormen zeitlichen Ausdehnung spiegelt sich der hohe Anspruch Mozarts und sicherlich auch nicht gerade wenig die Finanzkraft des Auftraggebers wider: Oboen, Flöten, Fagotte, Hörner, Trompeten und Solovioline werden in groß dimensionierten Abschnitten eingesetzt. Mozart scheint hier seinem Publikum zeigen zu wollen, zu welchen kompositorischen Leistungen er nach mehreren Versuchen auf dem scheinbar so leichten Feld der Unterhaltungsmusik fähig war. Nach dem Marsch KV 249 (der erst am Tag vor der Aufführung fertiggestellt wurde) folgen nicht weniger als acht weitere Sätze, in denen galante Beweglichkeit, sinfonischer Anspruch und konzertante Virtuosität auf packende Weise verknüpft werden. Kopf- und Finalsatz, beide in strahlendem D-Dur, sind veritable Sonatensätze. Dazwischen stehen drei

konzertante Sätze (Andante – Menuetto – Rondeau), in denen die Solovioline virtuos sich in den Vordergrund drängt. In den Menuetten hört man bedenkliche Züge, so ist das g-moll-Menuett eher schroff und das d-moll-Trio aus dem 2. Menuett eher elegischen Charakters. Aus der ursprünglich festlichen wird auf allen musikalischen Ebenen eine anspruchsvolle Unterhaltung von höchsten Gnaden. Mit anderen Worten, die „Haffner-Serenade“ verkörpert in klassischer Ausgewogenheit die Harmonie von U- und E-Musik. Und hätte nicht nur im Konzertsaal, sondern auch im Freiluftkonzert immer noch ihre Fans. Wenn auch in einem viel intimeren Rahmen als im Fußballstadion. Aber das ist ja auch gut so.

Franz Steiger

La plus gracieuse des musiques légères

Quel dommage que la tradition des représentations en plein air n'occupe plus une place de choix sur la scène contemporaine des concerts ! Tout au moins, sur celle de la musique classique. Alors que partout dans le monde, les superstars de la pop et du rock emplissent sans le moindre

problème d'immenses stades, les représentations classiques en plein air demeurent l'exception. Il faut reconnaître que des mégastars comme Pavarotti, Domingo et Carreras y ont eux aussi réussi presque sans effort. Il est également vrai que le public « intellectuel » des concerts a été assez dissuadé par leur programme, sans parler du prix demandé, d'autant qu'il ne pouvait être question d'ambiance intime, compte tenu des 10 000 spectateurs et de la taille gigantesque des amplis.

Les concerts en plein air de la période classique ne s'embarraient certainement pas de ces questions. Les représentations musicales en plein air – dont la plupart avaient lieu le soir ou la nuit – avaient joué un rôle important depuis la fin du Moyen-Âge, notamment dans la vie culturelle du sud de l'Allemagne. Comme il le fit dans beaucoup de genres musicaux, Wolfgang Amadeus Mozart écrivit lui aussi de nombreuses œuvres qui portèrent cette « *musique légère reflétant la vie sociale* » (Gruber) à des sommets inespérés. Mozart, un compositeur de musique légère ? En effet. Après tout, ni les compositeurs ni le public du 18^{ème} siècle ne furent confrontés au

problème de la distinction qui apparut plus tard entre musique « légère » et « sérieuse », que l'on persiste aujourd'hui encore à faire dans les pays germanophones avec un sérieux presque pontifiant. Presque à l'inverse, pendant la période classique, il allait presque de soi de chercher à relier avec élégance popularité et érudition, et de proposer une musique susceptible de plaire à toutes les couches du public. En même temps, la sérénade était considérée depuis des temps immémoriaux comme un genre raffiné de musique légère, qui méritait assurément d'être reconnu. Son nom indique déjà sa fonction éphémère : le mot « sérénade » peut plus ou moins être dérivé de l'italien « sera » (soirée) et « sereno » (clair, joyeux).

Mis à part deux exceptions, Mozart composa toutes ses sérénades orchestrales à Salzbourg entre 1769 et 1779, et uniquement pendant l'été, du mois de juin au mois d'août, au cours desquels elles étaient également interprétées. Quelle fut la raison de la composition de ces sérénades ? Et bien, elles lui furent commandées soit en tant que « Final-Musiken » pour la célébration finale de l'année universitaire, soit par

de riches familles salzbourgeoises à l'occasion d'anniversaires, de mariages ou de commémorations. Ce qui distinguait les sérénades de Mozart des quelques compositions de musique légère qui nous sont parvenues est la qualité des œuvres de même que leur affinité avec la symphonie, qui s'exprime principalement à travers le grand nombre d'instruments employés. Ainsi, Mozart arrangea plus tard sa Sérénade *Haffner* pour en faire une symphonie. Celle-ci, qui est probablement la mieux connue des sérénades de Mozart, avec *Une petite musique de nuit* et *Posthorn*, fit l'objet de nombreux éloges de la part de Robbins-Landon, l'auteur anglais d'ouvrages sur la musique, qui écrivit qu'il s'agissait de la première œuvre orchestrale majeure de Mozart, dans laquelle ce dernier créait une unité parfaite grâce à son savoir-faire technique exceptionnel et à son génie musical. À l'origine, l'œuvre portait le titre de « *Serenata per lo sposalizio del Sig. Spath colla Sagra : Elisabetta Haffner* », griffonné sur le manuscrit par le père de Mozart, Leopold, et dont la forme abrégée de « *Sérénade Haffner* » est dérivée. L'œuvre fut écrite pour les noces de la fille de

Siegmund Haffner, un marchand qui était également maire de Salzbourg (et dont une rue de cette ville porte toujours le nom), le 22 juillet 1776. Les dimensions de l'orchestre et la longueur démesurée de l'œuvre reflètent le haut niveau de Mozart et, dans une certaine mesure en tout cas, la puissance financière de ce client : hautbois, flûtes, bassons, cors, trompettes et violons solos étaient employés à foison. Avec cette œuvre, Mozart souhaitait apparemment montrer à son audience de quelles prouesses compositionnelles il était exactement capable, après diverses tentatives sur le terrain apparemment si facile de la musique légère. La Marche K. 249 (qui ne fut achevée que la veille de la première) ne compte pas moins de huit autres mouvements, dans lesquels mobilité *galante*, demandes symphoniques et virtuosité *concertante* étaient combinés de façon ensorcelante. Les premier et dernier mouvements, tous deux écrits dans un Ré majeur radieux, sont de véritables mouvements de sonate. Entre eux se trouvent trois mouvements concertants (Andante – Menuetto – Rondeau), dans lesquels les violons solos exigent avec brio le centre de l'attention. Les

menuets présentent des aspects discutables : le menuet en Sol mineur, par exemple, est relativement précipité et le caractère du trio en Ré mineur, dans le second menuet, est assez élégiaque. L'œuvre tout d'abord festive se transforme à tous les niveaux musicaux en un divertissement exigeant du genre les plus gracieux. En d'autres termes, la Sérénade *Haffner* représente l'harmonie entre musique « légère » et « sérieuse » dans un équilibre classique. Et elle pourrait encore tout à fait attirer des foules d'admirateurs, non seulement dans les salles de concert, mais aussi dans les représentations en plein air. Mais elles devraient être jouées dans un endroit beaucoup plus intime qu'un stade de football. Ce qui n'est pas plus mal non plus.

Franz Steiger
Traduction française :
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