

# MOZART *Night Music*

*Eine kleine Nachtmusik* K. 525

*The English Concert*  
Andrew Manze

## Acknowledgments

Front cover: The Palace of the Queen of the Night, set design by Karl Friedrich Schinkel (1781–1841), for a production of 'The Magic Flute' in Berlin, 1816, Deutsches Theatermuseum, Munich, Germany / Bridgeman Art Library

Photographs by Nyigyi Tin, London

The performing edition of K.525 was prepared by Andrew Manze from Mozart's autograph score & Bärenreiter Urtext. Other editions used: Bärenreiter (K.239 & 546), Breitkopf & Härtel (K.522), King's Music (K.485a).

All texts and translations © harmonia mundi usa

© © 2003 harmonia mundi usa

2037 Granville Avenue, Los Angeles, CA 90025

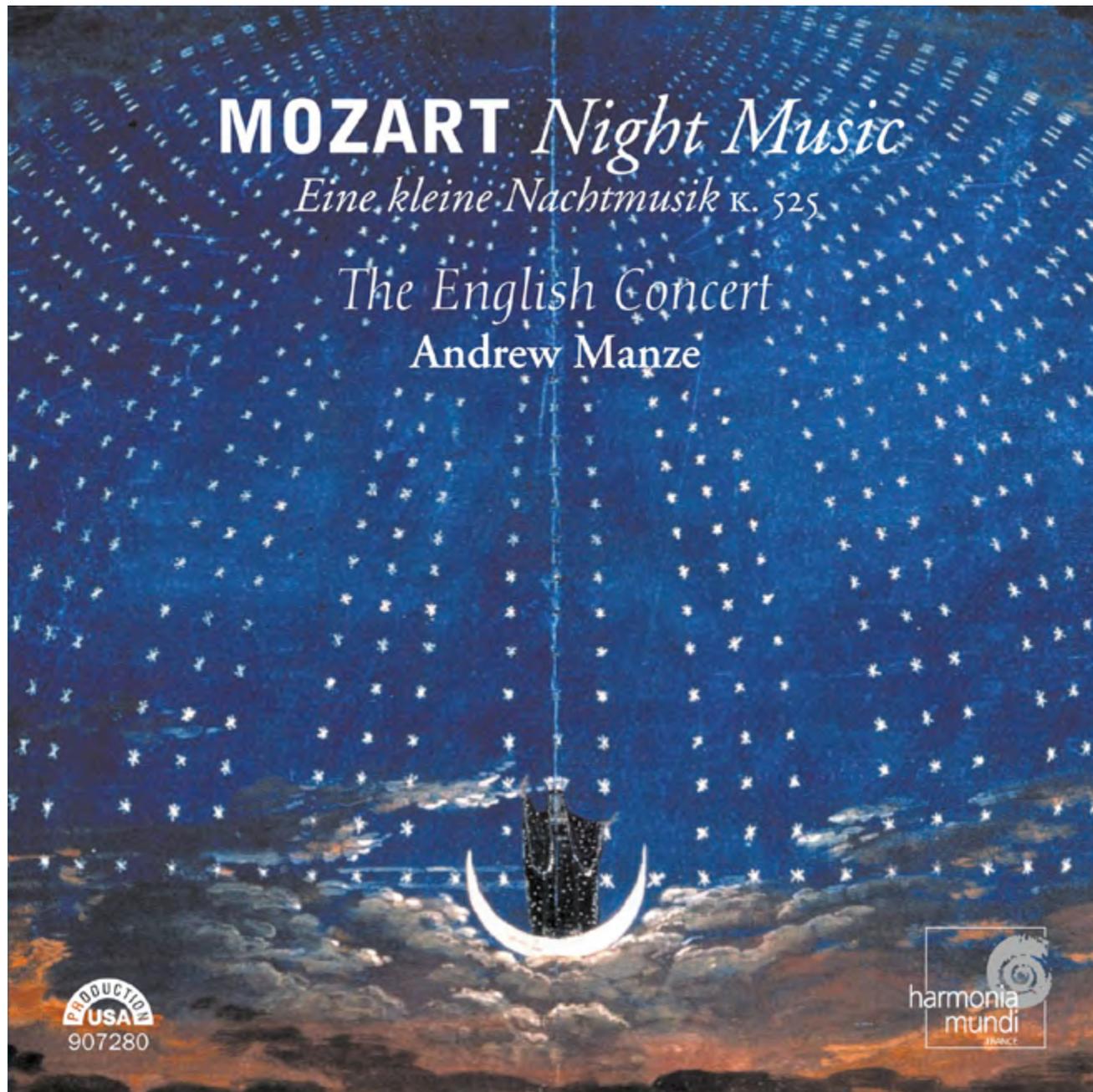
Recorded February 28–March 2, 2003,  
at Air Studios, Lyndhurst Hall, London.

Producer: Robina G. Young

Recording Engineer: Brad Michel

DSD Engineer: Chris Barrett

Editing: Paul F. Witt



WOLFGANG AMADEUS **MOZART** (1756–1791)

## *Night Music*

<b>Serenade in G major, K. 525, <i>Eine kleine Nachtmusik</i> (A Little Night Music)</b>	<b>20:50</b>
1. I Allegro	7:45
2. II Romance: Andante	5:39
3. III Menuetto & Trio	2:09
4. IV Rondo: Allegro	5:17
<b>Adagio &amp; Fugue in C minor, K. 546</b>	<b>6:58</b>
5. Adagio	3:10
6. Fugue	3:48
<b>Menuet in C major, K. 485a (Mozart/Attwood)</b>	<b>2:20</b>
7. Menuet & Trio	
<b>Serenade in D major, K. 239, <i>Serenata Notturna</i></b>	<b>13:42</b>
8. I Marcia: Maestoso	4:17
9. II Menuetto & Trio	4:44
10. III Rondeau: Allegretto	4:41
<b><i>Ein musikalischer Spaß</i>, K. 522 (A Musical Joke)</b>	<b>23:09</b>
11. I Allegro	4:49
12. II Menuetto (Maestoso) & Trio	7:19
13. III Adagio cantabile	6:48
14. IV Presto	4:09

*The English Concert* **Andrew Manze** *director*



# MOZART *Night Music*

**N**achtmusik was a term Wolfgang Amadeus Mozart sometimes used in preference to Serenade or *Nocturno*. The connotations are the same, of music for evening time, performed out of doors, to loved ones, friends, or patrons, to woo, amuse or flatter. But perhaps the term can embrace a more shadowy side of life, the way Mahler or Bartók used it. Not so long ago, one British politician blighted the career of a colleague by saying that there was something of the night about him. This recording explores the night-music of Mozart's soul.

On 10th August, 1787, in the catalogue he kept of his own works, Mozart wrote *Eine kleine Nachtmusik* beside a piece in G major for strings—not so much a title as a description: 'a little piece of night music.' It is not known why he wrote it, whether to fulfil a commission or for a private occasion, though it is safe to assume that it was performed. In those days few pieces were written without a particular function in mind. The manuscript shows signs of extreme haste, even for Mozart. For example, doublings are written in shorthand, and large sections of the piece, where the music repeats itself, are simply left out with written instructions about where to find the missing measures. It is this in particular which shows how quickly Mozart was working, since he often took the opportunity to alter small details the second time around. Although his haste is visible, it is not audible, and the work is widely accepted as one of the great masterpieces of the genre. By looking at the other works on this recording, an insight into why this is so can be found.

The *Serenata Notturna* (K. 239) is the earliest piece here, written in Salzburg early in 1776. Serenades were often grand affairs, sometimes one hour long and involving as large an orchestra as could be mustered. A few months later in his 'Haffner' Serenade Mozart used flutes, oboes, bassoons, horns and trumpets, as well as a prominent solo violin. So why this *Serenata* uses the unlikely (and unique) combination of strings and timpani is a mystery, one which probably raised a smile as well as a quizzical eyebrow from Mozart's employer, Archbishop Colloredo. Despite the restricted orchestration, and the fact that he was becoming increasingly frustrated as a middle-ranking musician in a provincial Austrian court, Mozart's creativity runs riot. He draws a rich variety of colours from the small *instrumentarium*, one moment a full-blooded *forte*, the next a playful *pizzicato*. At the start, all the parts combine to deliver a pompous, public fanfare. Then the *tutti* give way while a string quartet of two violins, a viola and a violone (here a small three-string double-bass) play a more private concert. This

rocking between public and private, high and low music runs through the whole piece, notably in the (public) Menuetto and (private) Trio. On paper the *tutti / solo* division is reminiscent of a baroque *concerto grosso*, but the music sounds closer to an operatic scene, such as the party in *Don Giovanni*. In the final *Rondeau* Mozart interrupts the flow with a cheeky pastiche of Handel's pseudo-tragic style, and then immediately brings the music back to the here-and-now by breaking into a low folk tune (as yet unidentified but not unlike the 'Strasbourg' tune in the finale of the G-major violin concerto, written just a few months earlier).

The catalogue entry for *Ein musikalischer Spaß*, 'A musical Joke' (K. 522), is dated June 14, 1787, and once again we do not know why Mozart wrote this overtly silly piece of slapstick. There is, however, one circumstance which never fails to intrigue the Freudians: this is the first work he completed after the death of his father, Leopold. In fact, the eminent paper detective, Alan Tyson, has established that the first movement was composed nearly two years earlier. Nevertheless, why did Mozart complete the *Joke* just then? Was it because of an overdue commission? or an inability to face up to his bereavement? or was it a calculated piece of Oedipal revenge, cruelly mocking the frailties of a third-rate composer? Many attempts have been made to understand Mozart's motives, analyse his jokes and identify their butts, which can make as amusing a reading as the piece itself. What is often ignored is that the piece contains jokes which are extremely musical. Despite the numerous freshman howlers—banal melodies, consecutive 'everythings,' unbalanced phrase-lengths, daft chord-voicings and illegal key-changes—which plague every measure, this is ingenious, often beautiful music. Leopold would have loved it and marvelled at the way Mozart's genius shines through his feigned incompetence. Our knowledge of Wolfgang's relationship with Leopold is mainly drawn from their surviving letters in which the cheeky son was so disrespectful, crude and often dishonest to his well-meaning but overbearingly moralizing father. David Schroeder's study, *Mozart in Revolt*, offers possible explanations: on the one hand, Wolfgang was thwarting Leopold's barely disguised attempt to assemble a body of correspondence for publication; on the other, it was how father and son always spoke. Knowing that the Mozarts, like most Salzburgers at the time, would regularly bid one another goodnight by saying "S\*\*t in the bed!" explains a lot. As to whom Mozart is mocking, the answer is probably nobody. He is making fun *for*, not *of*, us all.

At the other end of the emotional spectrum is the **Adagio and Fugue in C minor** (K. 546), arguably Mozart's most serious, intense and private instrumental work. The Fugue started life in a version for two pianos. It was written in Vienna in 1783 during a period when Mozart spent Sunday afternoons with several like-minded friends at the house of his patron (and later, fellow Freemason) Baron Gottfried van Swieten. There they immersed themselves in the unfashionable practice of playing fugues, and in particular fugues by Handel and J.S. Bach (many of which Mozart arranged for strings). It appears that Mozart underwent a personal renaissance as he studied these old masters. In 1788, he returned to the C-minor fugue, orchestrated it for strings and added the Adagio. At van Swieten's behest he spent a large part of the next two years reorchestrating and directing performances of several of Handel's choral works, including *Messiah*, and some have pointed to *Messiah* as a particular influence on the Adagio and Fugue. Its heavily-dotted, angular opening is reminiscent of the start of Handel's overture, and the violent, chiasmic intervals of the fugue subject resemble the theme of the chorus *And with His stripes we are healed*. But perhaps a stronger influence is that of Bach's *Musical Offering*. It too is in C minor and its theme, which Frederick the Great is said to have given Bach to test his mettle, is extremely close to Mozart's. He uses several contrapuntal devices, including inversion (the subject turned upside down) and *stretto* (when new voices start the subject before the last ones have finished, literally 'compressing' the music), to construct a terrible climax. Add to this the Adagio's weird harmonies, unprecedented in Western music (so much so, they make the notorious opening of the 'Dissonance' Quartet sound tame) and we can see Mozart combining the achievements of the old masters with the most daring of 'modern' music's emotionalism. The result sounds less like the Mozart we know, more like that angry young man he taught briefly in 1787, Ludwig van Beethoven.

Teaching was one of Mozart's main activities in Vienna—and a major source of income—but it is an aspect of his life we know little about since only a few glimpses of him as teacher survive. The **Menuet and Trio** (K. 485a) was first composed in skeletal form by Mozart and given to his English student Thomas Attwood to be fleshed out as an exercise. Mozart then corrected (i.e. improved) the completion, so that the resulting piece is predominantly the work of the master rather than the pupil, an exploration of the art of canonic writing disguised as a courtly dance. This idea of disguise brings us back to *Eine kleine Nachtmusik*.

Like many of Mozart's late works, *Eine kleine Nachtmusik* (K. 525) manages to disguise its depths by sounding apparently uncontroversial and unthreatening. Its superficial virtues are often all we notice when we hear it as shopping mall 'muzak,' or as a TV soundtrack, or even (dare I say?) in concert programmes. Underneath its shapely melodies and perfect proportions, however, lies a far more complex, private soul. At the start, Mozart takes what appears to be a completely conventional opening and loads it with an inherent ambiguity which he then exploits, twisting the motif into other shapes and keys. Meanwhile, he wields chromatics (used to such sinister ends in the Adagio and Fugue) as if they were the most innocent of ornaments.

The second movement, *Romance*, was originally the third of five. This genre, which Mozart used rarely, was a slow-tempo Rondo with a stormy middle episode. Thanks to generations of editors and musicians misreading the score, this central section is usually played softly, thus missing the point that the heart of *Eine kleine Nachtmusik* is troubled. As in the *Serenata Notturna*, the present Menuetto and Trio (the surviving one of a pair) provide public and private moments. But this time, each dance shares aspects of its partner's characteristics: in the middle of the bright Menuetto gentle scales suggest the Trio, and while the violins play the Trio's melody *sotto voce* ('under the voice'—Mozart's own instruction) the basses keep ticking to the Menuetto's beat.

Throughout the piece Mozart handles tonality in an innovative yet playful way. For a composer, changing key is a bit like leading the listener through a house, from one room to another. The home key is the front door, through which we arrive and leave. Usually there is no surprise behind other doors, but sometimes what looks like an ordinary broom cupboard turns out to be a magical ballroom—and vice versa. One problem with this work (and with many famous pieces) is that we have been made immune to its surprises by repeated hearings. It takes an effort to listen horizontally, from one musical doorway to the next. It requires effort to ask ourselves, 'what does my instinct (NB, not memory) tell me is behind the next door?' One facet of Mozart's skill is that we cannot predict what's coming, another is that he never lets us feel we were wrong. In the finale, even the most jaded listener should be shocked by the crunching gear change to E-flat major halfway through, and should marvel at Mozart's irrepressible energy in the concluding measures as he fires off one last barrage of canons.

— ANDREW MANZE

## Andrew Manze *violin & director*

Andrew Manze is "a violinist with extraordinary flair and improvisatory freedom" (BBC Music Magazine), "the first modern superstar of the baroque violin" (San Francisco Examiner).

As a player, he specializes in repertoire spanning from 1610 to 1830; as a conductor, he is much in demand among both period- and modern-instrument orchestras around the world, conducting a wide range of large-scale Baroque and Romantic works. He also teaches, writes programmes for the radio, contributes articles to *The Times* of London, *BBC Music Magazine* and other periodicals, and broadcasts on many aspects of early music. His cadenzas to Mozart's violin concertos are published by Breitkopf & Härtel.

A Cambridge classicist by training, Andrew Manze studied the violin with Simon Standage and Marie Leonhardt. He became Associate Director of The Academy of Ancient Music in 1996 and now becomes Artistic Director of The English Concert from July 2003, as Trevor Pinnock's successor. He is also Artist-in-residence at the Swedish Chamber Orchestra. In his newly appointed role at The English Concert, Manze will move forwards into Classical repertoire, including Mozart's violin concertos, orchestral works and reorchestrations of Handel's oratorios, as well as continuing to perform and record Baroque repertoire. His next recording with The English Concert will be of Vivaldi's violin concertos (HMU 907332).

As a chamber musician, Andrew Manze continues to champion 17th- and 18th-century violin repertoire, making frequent tours with his long-time duo partner Richard Egarr.

Manze records exclusively for **harmonia mundi usa** and has released an astonishing variety of CDs. Recordings made with the former trio Romanesca (Biber, Schmelzer, Vivaldi) and with The Academy of Ancient Music (Bach Violin concertos, Geminiani and Handel Concerti grossi), and as a soloist (Telemann and Tartini), have garnered many international prizes, including the *Gramophone*, *Edison* and *Cannes Classical Awards*, the *Premio Internazionale del Disco Antonio Vivaldi* and the *Diapason d'Or*—each of them twice. Since 1984, his collaboration with Richard Egarr has been setting new performance standards. Their discography includes Violin sonatas by Rebel and Bach (both awarded the *Preis der Deutschen Schallplattenkritik*) and Pandolfi's complete Violin sonatas (*Gramophone Award* 2000). Their recording of the complete Violin sonatas of Handel was **Editor's Choice** in *Gramophone* and figured in the US *Billboard*® Chart; their most recent release, Corelli Sonatas Op.5, has received unanimous rave reviews, including *Gramophone's Recording of the Month*.

## The English Concert

"The best of London's authentic chamber orchestras"

— The Sunday Times, London

Formed in 1973, **The English Concert** immediately earned a place among the world's pre-eminent early music ensembles. Through countless best-selling recordings and inter-national touring it has maintained that reputation for over 30 years.

Founding artistic director Trevor Pinnock retires from the orchestra in July 2003, to be succeeded by the distinguished violinist Andrew Manze, under whose direction The English Concert will expand its concert, education and recording programmes. Classical and Baroque repertoire will be recorded for **harmonia mundi usa**, and new world-wide touring plans will include more frequent appearances in the USA from 2004.

"Their recordings of the 17th- and 18th-century repertory have indelibly shaped the way we listen to this music"

— Chicago Tribune

### VIOLIN I

Andrew Manze  
Miles Golding  
Graham Cracknell  
Abigail Brown  
Rodolfo Richter  
Ulrike Engel

### VIOLONCELLO

Jane Coe  
Timothy Kraemer

### DOUBLE BASS

Peter McCarthy  
Valerie Botwright

### VIOLIN II

Walter Reiter  
Catherine Martin  
Silvia Schweinberger  
Fiona Huggett  
Andrea Morris

### HORN

(*Ein musikalischer Spaß*, K. 522)

Roger Montgomery  
Christian Rutherford

### TIMPANI

(*Serenata Notturna*, K. 239)

Robert Howes

### VIOLA

Trevor Jones  
Stefanie Heichelheim  
Ylvali Zilliacus