

NAXOS

# MOZART

**Eine kleine Nachtmusik**

**Serenata notturna**

**Lodron Night Music No. 1**

**Swedish Chamber Orchestra**

**Petter Sundkvist**



## Wolfgang Amadeus Mozart (1756-1791)

### Eine kleine Nachtmusik • Divertimento in F major • Serenata Notturna

As a child Mozart had enjoyed phenomenal success, travelling through Europe and, with his sister Nannerl, performing for kings and queens, the nobility and others able to afford the spectacle. His father Leopold Mozart, Vice-Kapellmeister to the Archbishop of Salzburg, had taken good care of his only surviving son's education and musical training, and had managed his career at the expense of his own.

In December 1771 the Mozarts' patron, the Archbishop, had died and was succeeded early in the following year by a less sympathetic churchman, the reformist Count Hieronymus von Colloredo, a son of the Imperial Vice-Chancellor. The new Archbishop shared the feelings of the Imperial family on the activities of the Mozarts, who seemed to bring no credit on their employers by "travelling around like beggars". The concert tours that had brought some profit and distinction to the family were to be curtailed, and Mozart was for a few years to be more or less confined to the narrow limits of Salzburg, in a position that he and his father found quite unworthy of his genius. Nevertheless in Salzburg there was work to be done, music to be written and played.

In 1777 Mozart was to set out, accompanied only by his mother, to seek his fortune in Mannheim and in Paris, an abortive journey, during the course of which his mother died. Mannheim in particular, with its virtuoso orchestra, provided a stimulus to his work. Before this, however, Salzburg had provided the occasion for a number of compositions, including the *Serenata notturna* and the two *Divertimenti* sometimes known as the *Lodron Nightmusic*, occasional pieces to celebrate the name-day in 1776 and 1777 of Countess Antonia Lodron on 13th June. The Countess, born Arco, a name we meet in the accounts of Mozart's later dismissal from the Archbishop's service in 1781, was the wife of the hereditary marshal of the court, and a

leading patroness of music in Salzburg. The Mozarts were on visiting terms, however deferentially, and Leopold Mozart and his son had joined the Lodron's party at a fancy dress ball in February, 1776, Leopold Mozart as a porter and his son as a barber's boy.

It was during the winter that Mozart had written the *Serenata notturna*, K. 239, completed in January, 1776, and clearly designed for some Salzburg social occasion. The work is scored for a concertino of no of single strings, two violins, a viola and a double bass, and a body of ripieno strings and timpani, an arrangement which, bar the drums, must remind us of the form of the Baroque *concerto grosso*.

The first movement of the *Serenata* is a stately *March*, in which the smaller and larger groups of instruments are contrasted. There follows a *Minuet*, and a *Trio* played by the *concertino*, leading, after the repetition of the *Minuet*, to a final *Rondo* that includes episodes of possible topical reference. Within the framework of the repeated principal theme comes a solemn *Adagio*, the music of a country dance and a brief and unexpected plucking of strings, before the lively conclusion.

The *Divertimento in F major* is scored for two horns and strings, and was completed in June, 1776, for Countess Antonia Lodron's name-day. It starts with a lively movement in all the clarity of classical first movement form. This is followed by a C major *Andante grazioso* and a first *Minuet* returning to the key of F, with a contrasting D minor *Trio*.

The next movement, marked *Adagio* and in the key of B flat, is scored only for strings, the first violin taking the lead. The second *Minuet*, in F, with a B flat *Trio* for the strings alone, leads to a final movement with a slow introduction and a varied concluding rondo, all well suited to the occasion of the composition

*Eine kleine Nachtmusik*, the *Serenade in G*, K 525,

comes from a later period of Mozart's life. In 1781 Mozart, who had returned from Mannheim and Paris to the service of the Archbishop of Salzburg, accompanied his patron on a visit to the Imperial capital, Vienna. There he finally broke with his employer and secured his dismissal from the archiepiscopal court. In Vienna there seemed every opportunity, which it seemed his patron was deliberately preventing him from seizing.

The last ten years of Mozart's life were spent in Vienna, without the presence of his father to guide him and without the kind of secure patronage that he had hoped to gain at court. An imprudent marriage brought its own difficulties, but Mozart, nevertheless, won some immediate acclaim, both in the theatre and as a performer on the fortepiano, popularity which waned, but had begun to revive at the time of his sudden death

in December, 1791.

*Eine kleine Nachtmusik* was written in August, 1787, a few months after the death of Leopold Mozart in Salzburg, while Mozart was preparing his new opera, *Don Giovanni*, for performance in Prague. The occasion of its composition is unknown, but the work would have been suitable for domestic performance. Originally including a first Minuet, now lost, the *Serenade* opens with music as lucid and cheerful as anything Mozart wrote, followed by a *Romance* of charm and ingenuity, a spry *Minuet* and a final *Rondo*, a conclusion to the remarkable series of Serenades and Divertimenti on which Mozart had embarked twenty years before, as a ten-year-old.

**Keith Anderson**

## Swedish Chamber Orchestra

The Swedish Chamber Orchestra, based in the city of Örebro, is the only full-time Scandinavian chamber orchestra. The Örebro Concert Hall, on the Black River in the historic centre of Örebro, is the orchestra's home. From this base it gives over a hundred performances a year divided between subscription concerts and tours, national and international. The rapid development of the Swedish Chamber Orchestra, attracting attention from leading international conductors and soloists, has focused on intensive recording and increasingly on touring. In 1996 the orchestra toured Europe with Barbara Hendricks and Eric Ericson's Chamber Choir, appearing in 1997 in Spain and Norway, and in 1998 in Germany, Norway and the Kennedy Centre in Washington DC, followed by a tour in 2001 to Germany. Collaboration with the Scottish Chamber Orchestra has established a composer-in-residency for a Swedish composer, Karin Rehnqvist, and a British composer, Sally Beamish. The Swedish Chamber Orchestra has made critically acclaimed recordings for labels such as BIS, Hyperion, Simax and Naxos. Its earlier recording of Kraus symphonies for Naxos (8.553734) was named record of the month in *Diapason* and was awarded the Cannes Classical Awards prize for best recording of eighteenth century music in 1998. The Principal Conductor of the orchestra since 1997 has been Thomas Dausgaard.

## Petter Sundkvist

Born 1964 in Boliden, Petter Sundkvist has rapidly achieved a leading position on the Swedish musical scene and is today among the most sought after of young Swedish conductors. Having completed his training as a teacher of cello and trumpet at the Piteå College of Music, he then studied conducting at the Royal University College of Music in Stockholm under Kjell Ingebretsen and Jorma Panula. After graduating in 1991 he also studied contemporary music with the Hungarian composer and conductor Peter Eötvös. He has created for himself a broad and eclectic range of repertoire and styles. He has conducted more than twenty productions at Swedish opera houses, and has also devoted himself to contemporary music and given over forty first performances of Nordic composers. He has conducted all Swedish orchestras and orchestras in Norway, Denmark, Finland, Iceland, Germany, Great Britain, Italy, Russia and Slovakia, and from 1996 to 1998 was Associate Conductor of the Swedish Radio Symphony Orchestra. Petter Sundkvist is currently artistic director of the Norrbotten Chamber Orchestra and principal guest-conductor of the Gävle Symphony Orchestra. Until 2003 he was chief conductor of the Ostgota Wind Symphony and principal guest-conductor of the Swedish Chamber Orchestra. In 2004 he was appointed chief conductor of the Musica Vitae chamber orchestra. His Naxos recordings of works by Stenhammar with the Royal Scottish National Orchestra, and of Kraus with the Swedish Chamber Orchestra have been much acclaimed in the international press, with the first Kraus release receiving the Cannes Classical Award in 1999.



Swedish Chamber Orchestra

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One of the most popular works of all classical music and featured in the film *Amadeus*, Mozart's *Eine kleine Nachtmusik* (A Little Night Music) is shrouded in mystery since we have no idea as to why or for whom it was composed. Written for strings alone, it is a beautifully proportioned work, classical in form but with romantic overtones, especially in the brooding minor key middle section of the *Romance*. After *Eine kleine Nachtmusik*, Mozart's most familiar serenade is the *Serenata notturna*, in reality a *concerto grosso*, for a group of solo strings and full string orchestra with a delightful part for drums. Composed for the Countess Antonia Lodron, a leading patroness of music in Salzburg, the *Divertimento K. 247* is yet another 'occasional' piece whose inventiveness and beauty transcend the social function for which it was intended.

Wolfgang Amadeus  
**MOZART**  
(1756-1791)

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|----|--|--------------|
|    | <b>Eine kleine Nachtmusik, Serenade in G major, K. 525</b>             | <b>18:18</b> |
| 1  | Allegro  | 6:07         |
| 2  | Romance: Allegro   | 6:10         |
| 3  | Menuetto: Allegretto   | 2:16         |
| 4  | Rondo: Allegro   | 3:45         |
|    | <b>Serenata notturna, K. 239</b>                                       | <b>13:04</b> |
| 5  | Marcia: Maestoso   | 4:22         |
| 6  | Menuetto   | 3:44         |
| 7  | Rondo: Allegretto – Adagio – Allegro                                   | 4:58         |
|    | <b>Divertimento in F major, K. 247,<br/>'Lodron Night Music No. 1'</b> | <b>36:21</b> |
| 8  | Allegro  | 8:49         |
| 9  | Andante grazioso   | 4:54         |
| 10 | Menuetto   | 4:17         |
| 11 | Adagio   | 7:33         |
| 12 | Menuetto   | 3:49         |
| 13 | Andante – Allegro assai  | 6:56         |

**Swedish Chamber Orchestra • Petter Sundkvist**

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