

W. A. MOZART

Serenade in B flat, K. 361 (Gran Partita)

Serenade in E flat, K. 375



European Union Chamber Orchestra
SANTIAGO MANTAS

K. 375 - première recording of complete Serenade

W. A. MOZART (1756-1791) \ WIND SERENADES

Serenade in B flat major, K. 361 ("Gran Partita") 50:32

1 I. <i>Largo – Molto allegro</i>	9:56
2 II. <i>Menuetto</i>	8:56
3 III. <i>Adagio</i>	5:37
4 IV. <i>Menuetto</i>	5:23
5 V. <i>Romance: Adagio</i>	6:32
6 VI. <i>Tema con variazioni</i>	10:10
7 VII. <i>Molto allegro</i>	3:37

Serenade in E flat major, K. 375 26:41

8 I. <i>Allegro maestoso</i>	8:01
9 II. <i>Menuetto</i>	4:12
10 III. <i>Adagio</i>	5:28
11 IV. <i>Menuetto</i>	4:49
12 V. <i>Allegro</i>	3:59

total duration including pauses: 77:21

SANTIAGO MANTAS conducting
THE EUROPEAN UNION CHAMBER ORCHESTRA

In the eighteenth century, works comprising wind instruments, usually six and sometimes eight, were composed for entertainment; an ad-lib double bass would normally support the bass line but it was not usual for a composer to construct a separate written part for it. Such a work would generally be described as a *Divertimento* and often it would have five movements. In particular Haydn wrote many such pieces, variously named *Divertimento* or *Parthia* (in the latter case four movements would be the norm) and some were named *Feldparthie* indicating that the piece might be played outdoors.

Mozart wrote fewer such works but between 1775 and 1777 he composed a group of five four-movement *Divertimenti* for two each of oboes, bassoons and horns. Between 1781 and 1782 he embarked upon three more works for wind instruments. These have notably greater depth and they were published as Serenades. Within this group, the most dramatic extension of the standard selection of wind players is to be found in the *Gran Partita*. Possibly Mozart commenced its composition in 1781 but the watermarks of the manuscript paper are of 1782 Viennese origin. Roger Hellyer considers that the work was intended as a present for Mozart's wife Constanze Weber on their wedding day, August 4th 1782, although the account of the music played at supper that evening is somewhat confused and it is uncertain whether this was the Serenade that was actually performed at that event. The first public performance did not take place until March 23rd 1784 at the Burgtheater in Vienna.

The scoring of this grand work consists of 2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns and bass. Some printed editions of the score indicate that a contrabassoon should be used as the bass instrument and others state 'contrafagotto o contrabasso' but it is clear from the autograph score that a double bass is intended because the indications '*pizzicato*' and '*arco*' (bowed) can be found on the bass part which is described as '*Contra Basso*'. Rarely have concert works for wind instruments included so many players although Richard Strauss composed a Serenade and a Suite both of which require thirteen wind instruments and Spohr uses seventeen in his Notturmo.

Mozart's *Largo* introduction is seriously symphonic in scale and from the outset it is clear that this will be a serenade of substantial dimensions. The subsequent *Molto allegro* commences with a brief introduction to the main theme but the full wind band immediately asserts itself - this is powerful music but it is also surprisingly optimistic in nature and the ear is soon caught by the subtlety of Mozart's scoring. Melodic ideas are given to different groups of instruments and one of the delights is the way in which the timbre of clarinets and basset horns, though of the same instrumental family, can easily be distinguished from one another because of the composer's individual treatment of their separate contributions.

The *Minuet* which follows is fairly serious; again Mozart's variation of instrumentation is striking with the first of the two trios featuring clarinets as main protagonists supported by the basset horns while the second trio features the oboes. The *Adagio* is supported by a continuously restless accompaniment while solo oboe, clarinet and basset horn expound a sadly thoughtful melody and it is not until the lively second *Minuet* that a fully cheerful mood is established. Here the full wind band takes on a military sound as it bounces through this strongly rhythmic movement but in the second trio Mozart changes colour by giving the running melody to a combination of oboe, basset horn and bassoon.

A *Romanze* follows – this term being applied appropriately to a soulful and deeply thoughtful *Adagio* – yet one third of the way through the movement's length, the tempo switches suddenly to a lively *Allegretto* – a bold, contrasting episode which provides two minutes of slightly reserved joy before the purposeful minor key ensures that on its return, the *Adagio* retains its nostalgic sadness.

In the 1880 edition of the score, published by Breitkopf & Härtel, the sixth movement is entitled *Thema mit Variationen* but the Autograph gave no title to the movement. Breitkopf's editorial tempo marking of *Andante* is sensible however since the indication was given when this melody first appeared as the basis of the variation movement in Mozart's Flute Quartet K.Anh 171 composed in January 1778.

Much has been surmised about Mozart's original inspiration for this theme because it also bears a remarkable similarity to the second movement of Haydn's Symphony No. 47 where it is marked *Un poco adagio, cantabile*. It is not impossible that Mozart had previously heard this music but there is no documentary evidence to suggest that he ever did. Nor is this the only movement where commentators have suggested that Mozart had used existing thematic material. It is certainly intriguing that credence is sometimes given to the *Molto allegro* of the first movement being based on music from the third act of the Opera *Le Maréchal Ferrant* which dates from 1761 and was thereafter performed in many European cities, the composer was Francois-André Philidor (1726-1795) whose best known opera is *Tom Jones* but whose main claim to fame was his prowess as the greatest chess player of the age. Neither this theory nor the assertion that Mozart used the theme of the *Andante* movement of his *Sonata for Four Hands* K 19d for the finale of the *Gran Partita* seems particularly credible. True, the melody of the Serenade's last movement is somewhat naïve and bears a slight resemblance to the tune that the eleven year old Mozart used for that early sonata but it is far more mature in nature. Mozart did however tend to use simple melodies in finales as witnessed in several of his piano concertos but here this characteristic serves to end the expansive serenade with a creation that hastens optimistically to a joyful close.

The five-movement *Serenade in E flat* was composed on October 15th 1781 in Vienna for a wind sextet comprising two each of clarinets, bassoons and horns; they would customarily have been supported by double bass. In the following

year, Mozart rescored the work for Octet, adding a pair of oboes and making some alterations to the music, one of the most significant being in the coda to the finale, where, in the Octet version, Mozart adds seven bars' recapitulation of the rondo's principal theme.

The original MS of the Sextet (1781) is in the Prussian State Library in Berlin and in it only movements 1, 3, 5 are in Mozart's hand, movements 2 and 4 being by an unknown copyist. The publication of this sextet version is to be found in a score by Aloys Fuchs who used early parts for compilation. The musicologist and conductor Karl Haas discovered that in the second minuet "...the 19th bar of the minuet is faulty and the score only makes sense when this bar is cut out".

This fault was also to be found in the Octet version. That is not the only problem however, because the faulty Fuchs version on which the Octet was based entirely omits the second trio from this movement. Dr Haas restored the trio using the MS copy in his possession and in 1959 recorded the movement in the original uncut sextet version and included it as a supplement to his recording of the two Octets K 375 and K388. Later he stated that the next time he conducted the Octet version of the work he would include the lost trio although the opportunity never arose prior to his death. In our recording, Santiago Mantas has restored this second trio to the fourth movement and has also corrected the faulty minuet by removing the spurious bar that was added in the early publications.

Mozart seems to have had a particular affection for this serenade and even went to the trouble of explaining in a letter to his father that on his name-day, October 31st 1781, at eleven o'clock at night he was treated to a serenade of his own composition performed by two clarinets, two horns and two bassoons ... the musicians asked that the street door might be opened and just as he was about to undress he was surprised " ... *in the most pleasant fashion imaginable with the first chord in E flat*".

There are one or two unusual features about the composition of the Serenade, in particular it is rare for the basic key of every movement to be the same; then there is a first movement marked *Allegro maestoso* which is not exactly in sonata form and has no repeat marks. Bassoons have notably separate parts and this means that the double bass, which would have been expected to play as a continuo instrument using second bassoon part as a guide, provides a positive support for the harmonies. The *Maestoso* effect of the first movement is carried over to the triumphant *Minuet* which then sweeps into a less optimistic trio featuring questioning chords from the horns. In the peaceful *Adagio* each instrument takes turns to lead as Mozart expounds several comforting themes. Halfway through, the main theme returns to a fascinating accompaniment where horns lead a clarinet and a bassoon in a jolly scamper up and down the scale.

Clarinet starts the second minuet with caution before the music swings along with strong rhythm. Those familiar with the published Octet version will be pleased to hear the more logical sequence of phrases now that the added bar has been removed and a spurious *rallentando* is ignored. The first trio adds cheerfulness – no solos here – but the second trio features clarinets with the second of them ‘bubbling’ in a manner similar to the accompaniment in the trio of Symphony No. 39. The *Finale* is a full-blooded romp for all the instruments with just a hint of the original sextet scoring because the clarinets are slightly favoured over the newly-appointed oboes, although there is a delightful section where the two pairs of instruments answer each other. For a moment, a gentle horn call seems as if it might usher in something more serious but the clarinets take no notice and rush away with great cheerfulness; a philosophy sustained to the very end.

Antony Hodgson

EUROPEAN UNION CHAMBER ORCHESTRA

The EUCO gave its first concerts in 1981 and soon gained a worldwide reputation as a musical ambassador for the European Union, performing throughout South and East Asia, North, South and Central America, North Africa and the Middle East as well as within Europe. High profile tours included Canada in 1997, in celebration of 500 years since the landing of John Cabot, and India in 1998 to celebrate the first 50 years of Indian independence.

Since 2005 the EUCO has concentrated on performing in Europe, in particular in the new EU member states and its schedule has included prestigious halls such as the Amsterdam Concertgebouw, Milan's Sala Verdi and Valencia's Palau de la Musica as well as many major venues across Britain. The orchestra performs at international festivals such as the Glasperlenspiel, Mecklenburg Vorpommern, Emilia Romagna, Flanders, Echternach and Bodensee.

The Wind Soloists of the European Union Chamber Orchestra, as a sextet, gave their debut performance in 2008 in Italy. The following year the full Octet gave a high-profile concert in the Limousin in France, which was attended by the then not so well-known politician, François Hollande. In various formations the EUCO performs in different countries and the opportunity in 2015 to record Mozart's most sublime work, the Serenade for 13 wind instruments, has been a crowning glory.



SANTIAGO MANTAS – Conductor, Concert Pianist, Composer

Santiago Mantas studied piano at Trinity College of Music, London. He continued his conducting and composition studies at the Cologne Hochschule and then at the Vienna Academy with Hans Swarowsky. He later went on to study piano with Jorge Bolet.

Santiago Mantas gave the UK première of the *'Three Piano Pieces'* and *'The Five Songs'* by Manuel de Falla at the Queen Elizabeth Hall. In the same year Mompou chose him to play his *'Variations on a Theme by Chopin'* at the Wigmore Hall. Mantas has performed concertos with leading orchestras such as the Royal Philharmonic Orchestra and has broadcast frequently on BBC Radio 3.

Mantas' compositions are used frequently for feature films, documentaries and advertisements as far afield as Australia, South Africa and the USA. The Royal Philharmonic Orchestra recorded his short minimalist pieces with Santiago Mantas conducting and The Royal Academy of Arts, London, broadcast them in their 2002 *'Masters of Colour: Derain to Kandinsky'* exhibition. In commemoration of the outbreak of the First World War, Mantas composed *Serenade for Strings 'Remembrance'* and conducted the world première in London during 2014 – the Centenary Year. He was later invited to conduct the Austrian première in 2016.

As pianist-composer, Santiago Mantas has recently elaborated sketches of Robert Schumann's Fourth Piano Sonata. These sketches were discovered in a library in the USA and Mantas has recorded this Sonata as a première CD release. He has also performed UK premières of his own works and those of Armenian composer, Edvard Mirzoyan, with the Beethoven Symphony Orchestra, of which he is Principal Conductor. He also conducts The Sinfonietta and the London Concert Soloists.

During his career Santiago Mantas has toured widely in over thirty different countries at venues which include the Musikverein Vienna, the Royal Albert Hall London and Palau de la Musica Barcelona. He has extensive knowledge of contemporary performing practice of the Classical Period and an area of particular interest is Italian symphonies from that era.



Santiago Mantas

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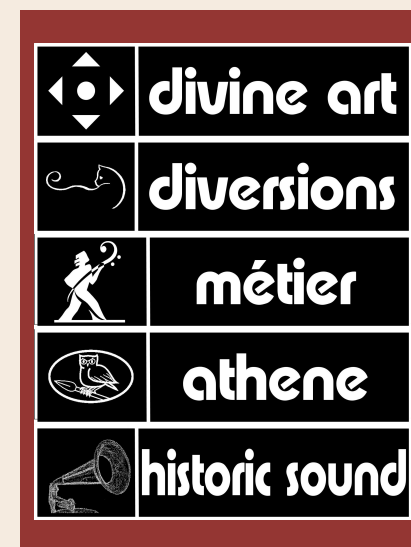
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