Salzburg Chamber Soloists
Sunday, September 26, 2004, 3 pm
Hertz Hall
Lavråd Skou–Larsen, artistic director, leader, violin
Lena Maria Elisabeth Neudauer, violin soloist

Violin I
Lavråd Skou Larsen, leader
Veronika Risa Schuchter, Nelson Diaz Guerrero, Lena Maria Elisabeth Neudauer, Antoine Bareil

Violin II
Ullrich Matthias Benedikt Poschner, principal
Zoltan Laluska, Irene Castiblanco Briceno, Iveta Schwarzova

Viola
Firmian Tobias Lermer, principal
Lena Fankhauser, Denes Ludmany

Violoncello
Detlef Johannes Willi Miëlke, principal
Adriane Ritzmann Savitzky, Claudia Hoedl

Double Bass
Stefano Schiavolin

PROGRAM
Wolfgang Amadeus Mozart Serenade for Strings in C minor, K. 406 (K. 516b)
  Allegro
  Andante
  Minueto in Canone – Trio in Canone al rovescio –
  Minueto in Canone
  Allegro

Felix Mendelssohn Violin Concerto in D minor
  Allegro
  Andante
  Allegro

INTERMISSION
Antonín Dvořák Serenade for Strings in E major, Op. 22
  Moderato
  Tempo di Valse
  Scherzo: Vivace
  Larghetto
  Finale: Allegro vivace

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The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.
The year 1786 was the zenith of Mozart’s career in Vienna. Perhaps because of intrigue but more probably because the geometrical expansion of deep expression in his newest music did not suit the fickle taste of the Viennese, his local popularity began to wane. Though he tried to economize by moving from his spacious apartment in the Schillerstrasse (now a Mozart museum, just behind the Stephansdom, known as the “Figaro House”) to a smaller flat at 224 Landstrasse, he could not abandon his taste for fine clothes and elegant entertaining, and took on debts, several of which were to the textile merchant Michael Puchberg, a fellow Mason. On April 2, 1787, an announcement signed by Mozart appeared in the _Wiener Zeitung_ stating that he was offering for sale by subscription three new quintets, “finely and correctly written,” which would be available at Puchberg’s establishment after July 1st. The intention was apparently that Puchberg would keep the proceeds to repay a debt. To create the promised trio of works (18th-century publishing practice demanded that instrumental works usually be issued in sets of three, six, or 12), Mozart created anew the quintets in C major (K. 515) and G minor (K. 516), and arranged the magnificent Wind Octet in C minor (K. 388) for five strings (K. 406, corrected to K. 516b in Einstein’s revision of Köchel’s catalog). The quintets were completed in April and May during a hectic interruption in the composition of _Don Giovanni_ (those same weeks saw Mozart’s only meeting with Beethoven when the 16-year-old Bonn musician came to Vienna for a fortnight of lessons, and the death of Papa Leopold Mozart in Salzburg), but the number of subscribers was so small that Mozart placed another advertisement in the Viennese press on June 25th. This, too, was largely ignored, and the project was dropped, though Artaria & Co. brought out K. 515 in 1789 and K. 516 a year later. Mozart returned to the string quintet form in December 1790 and April 1791 with works in D major (K. 593) and E-flat (K. 614) for the wealthy Hungarian amateur violinist Johann Tost. They were the last pieces of chamber music that he wrote.

The Serenade for Eight Winds in C minor on which the String Quintet, K. 406, is based occupies a special place in Mozart’s output as his only piece of “entertainment” music in a minor key. The occasion and patron for whom it was written are unknown, and even the exact date of its composition is uncertain. It is possible that he referred to it in a letter of July 27, 1782, where he wrote that he was composing a _Nacht Musique_—a “night music” or serenade—in a great hurry.” Though he did not identify the work completely, it may well have been this serenade, since he stated that the new composition was for winds. It has been conjectured that the work was written for the composer’s musician friends in Vienna, either as listeners or as performers. Certainly the dramatic nature of the music and the elaborate technical machinations of the third movement indicate that it was not intended for a simple outdoor party, but rather for a sophisticated audience that would give it the same attention usually accorded to a fine symphony or quartet. It was virtually Mozart’s final essay in the form of entertainment music, succeeded only by _Eine kleine Nachtmusik_ (K. 525) and _The Musical Joke_ (K. 522). In it, he heralded the deepening spiritual resources of such later works as his Piano Concerto in C minor (K. 491) and _Don Giovanni_, and even looked forward to Beethoven’s Symphony No. 5, also in C minor.

Of the emotional milieu of this composition, Alfred Einstein wrote, “If G minor is the fatalistic key for Mozart, then C minor is the dramatic one, the key of contrasts between aggressive unisons and lyric passages. The lyric quality is always overtaken by gloomy outbursts.” The first movement opens with just such an “aggressive unison” in long note values that establishes the deeply emotional nature of the entire work. Following a brief silence (Mozart’s characteristic marker for this important structural junction), the lyrical second theme is played in the brighter tonality of E-flat major. The development is given over to sighing figures derived from the main theme. The recapitulation recalls the thematic material from the exposition, but maintains the dark color of the minor tonality to the stern closing measures of the movement.

The second movement is a lyrical song in sonata form with the moonlit overtones of an operatic love scene. The third movement is one of Mozart’s most elaborate contrapuntal inventions. The minuet proper is in strict canon (i.e., exact imitation, like a round) between the first violin and the cello, with the other instruments filling in the harmony. The central Trio, occupying yet another level of polyphonic complexity, is written in _canone al rovescio_, or “canon in reverse.” The new canon melody of the Trio is played both in its original version and upside-down, in mirror image, by the four voices of violins, first viola, and cello. This pedanticism (derived from Mozart’s careful study of the works of Bach) can be clearly heard in the music, but, as with all of his compositions, it results in a beautiful, euphonious whole that may be enjoyed without the slightest bother about its compositional technique. The finale is a set of variations on a 16-measure theme announced at the outset by the first violin. The dark shadow of C minor passes from the music in the closing pages for a high-spirited gallop in C major to the end.

**Violin Concerto in D minor**

Felix Mendelssohn (1809–1847)

In addition to being born with the proverbial silver spoon, Felix Mendelssohn was virtually bestowed a golden baton as a natal gift. His parents’ household was among the most cultured in Berlin society. By 1825, Mendelssohn had written over 80 works for these concerts, including operas and operettas, string quartets and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he was first given instruction in piano, and soon thereafter in theory and composition by the distinguished pedagogue Carl Friedrich Zelter. Mendelssohn’s earliest dated composition is a cantata completed on January 3, 1820, three weeks before his 11th birthday, though this work was almost certainly preceded by others whose exact dates are not recorded. To display the boy’s blossoming musical abilities, the Mendelssohn mansion was turned into a twice-monthly concert hall featuring the precocious youngster’s achievements. A large summer house was fitted as an auditorium seating several hundred people, and every other Sunday morning the city’s finest musicians were brought in to perform both repertory works and the latest flowers of Mendelssohn’s creativity. These matinees—complemented by an elegant luncheon—began in 1822, when Mendelssohn was 13 years old. He selected the programs, led the rehearsals, appeared as piano soloist, played violin in the chamber pieces, and even conducted, though in those early years he was still too short to be seen by the players in the back rows unless he stood on a stool. With sister Fanny participating as pianist, sister Rebecca as singer, and brother Paul as cellist, it is little wonder that invocations to these happy gatherings were among the most eagerly sought and highly prized of any in Berlin society. By 1825, Mendelssohn had written over 80 works for these concerts, including operas and operettas, string quartets and
other chamber pieces, concertos, motets, and a
series of 13 symphonies for strings.

A frequent participant in the Mendelssohn
Sunday matinees was Eduard Rietz, a close
friend of young Felix and a violinist of excellent
talent and taste. Rietz, born in Berlin in 1802
(just seven years before Mendelssohn), was the
son of a musical family—his father was a musi-
cian at the Prussian court; his brother, Julius, a
noted cellist, conductor, and composer, succeed-
ed Mendelssohn as director of the Leipzig
Gewandhaus concerts upon the composer’s
death in 1847 and edited his complete works for
publication in the 1870s. Mendelssohn began
violin lessons in 1816 with Carl Wilhelm
Henning, a respected member of the Berlin
Opera orchestra, but he soon thereafter request-
ed that his instruction be taken over by Rietz.
In appreciation and friendship, he composed the
Violin Concerto in D minor for Rietz in 1822,
and three years later presented him with the
superb Octet for Strings as a birthday gift.
(Young Felix is thought to have played one of
the viola parts at the work’s premiere in
October.) It was Rietz who wrote out Men-
delssohn’s study score of the St. Matthew Passion
from Bach’s original manuscript (which Zelter
had rescued from a cheese monger who intended
to use it as wrapping paper), and who both
copied out the parts for his friend’s epochal
revival of the work in 1829 and acted as con-
certmaster, refusing payment for any of his serv-
ces. Rietz and Mendelssohn remained close, and
Felix was deeply grieved by Eduard’s pre-
mature death from consumption in January
1832, at the age of 30. “He was my favorite viio-
linist,” Mendelssohn wrote. “The knowledge
that there was such a man in the world, one in
whom you could repose, and who lived to
love you, and whose wishes and aims were iden-
tical with your own—that is all over. It is the
most severe blow I have ever received. Never
Can I forget him.” As a memorial to Rietz, he
composed the touching Adagio that became the
slow movement of the String Quintet in A major, Op. 18.

Mendelssohn’s Violin Concerto in D minor
of 1822 (the E-minor Concerto, one of the
most beloved and frequently performed works
in the violinist’s repertory, was written 22 years
later) comprises the conventional three move-
ments of the Mozartian model, though there are
everywhere evidences of the young composer’s
distinctive techniques and elegant manner of
expression. The work opens with a long orches-
tral introduction that presents the first move-
ment’s two dominant thematic ideas: a falling
scalar figure in quick notes followed by the tonic
chord broken into a rising arpeggio, and, two-
dozen measures later, a gentler motive that
moves gradually upward by small steps. The viio-
lin enters and provides flowing embellishments
around these thematic materials. There is a cer-
tain exuberantly youthful showing-off in the
lengthy and adventurous development section,
but Mendelssohn’s innate sense of good taste
and formal balance exerted itself by omitting
the gentle second theme from the recapitu-
lation. The young composer may have regarded
the Andante, whose form and forward direction
are rather wayward and diffuse, as an experi-
ment in harmony, a way of seeing how chro-
maticism, modulation, and passages in minor
keys could heighten the emotional effect of the
D-major tonality in which the movement
begins and ends. The finale is a nimble rondo
of featherstitched figurations and buoyant spir-i-
ts that seems to defy its firmly maintained
minor mode.

Serenade for Strings in E major, Op. 22
Antonín Dvořák (1841–1904)

In the mid-1860s, Emperor Franz Joseph, in
a magnificent burst of generosity, established
a State Commission to award grants to aid
struggling artists in the eastern provinces of the
Austro-Hungarian Empire. In the summer of
1874, less than a year after his marriage and just
as the newlyweds were expecting their first
child, the young Bohemian composer Antonín
Dvořák decided to apply for the prize to supple-
ment his meager income as organist at Prague’s
St. Adalbert Church. He first presented himself
at the Prague City Hall to obtain official certifi-
cation of his poverty, and then gathered togeth-
er a hefty stack of his recent scores—the Third
and Fourth Symphonies; the Dvorak’Lovesongs;
the overtures to the operas Alfred and King and
Charcoal Burner; a later-destroyed Romeo and
Juliet overture; a piano quintet; and a string
quartet—and sent them with his application for
assistance to Vienna.

The members of the grants committee were
a most distinguished lot—Johann Herbeck,
director of the Court Opera; the renowned crit-
ic Eduard Hanslick; and the titan of Viennese
music himself, Johannes Brahms. Their report
noted that Dvořák possessed “genuine and origi-
nal gifts” and that his works displayed “an
undoubted talent, but in a way that as yet
remains formless and unbridled.” They deemed
his work worthy of encouragement and, on
their recommendation, the Minister of Culture,
Karl Stremayer, awarded the young musician
400 gulden, the highest stipend bestowed under
the program. It represented Dvořák’s first recog-
nition outside his homeland, and his initial con-
tact with Brahms and Hanslick, both of whom
would prove to be powerful influences on his
career through their example, artistic guidance,
and professional help. An excited burst of com-
positional activity followed during the months
after Dvořák learned of his award, in February
1875: the String Quartet in G major, the Mor-
avian Duets for soprano and tenor (it was these
deletable pieces that, when he submitted them
to support an application for another govern-
ment grant three years later, caused Brahms to
recommend him to the publisher Simrock), the
Piano Trio in B-flat, the Piano Quartet
in D major, the String Quintet in E-flat, the
Symphony No. 5, and the lovely Serenade for
Strings all appeared with inspired speed.

The Serenade for Strings, Op. 22, written in
only 11 days in May 1875, is one of Dvořák’s
most popular compositions. In his classic study
of the composer’s music, Otakar Sourek noted
that the piece is “mainly cast in a poetic mood,
with an overtone of ardent longing, yet not
altogether devoid of a certain cheerful gaiety.”
As its name implies, this work is lighter in
character, simpler in structure, and less weighty
in argument than the larger orchestral genres.
The gentle opening movement is cast in a three-
part form whose outer sections grow from a
short, songful phrase presented immediately by
the second violins. The movement’s central por-
tion is based on a melodic motive that tours up
and down the chords of the harmony in tripp-
ing rhythms. A sweeter nostalgic Waltz is pre-
sented as the second movement. The third
movement is a fully developed scherzo with a
bright, good-natured main theme and interven-
ing lyrical episodes. The deepest emotions of the
Serenade are plumbed in the Larghetto, a ten-
derly romantic song of almost Tchaikovskyan
introspection. Reminiscences of this music and
of the opening movement occur during the
vivacious finale, a lively folk dance brimming
with bubbling high spirits.

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ABOUT THE ARTISTS

The Salzburg Chamber Soloists were formed
in 1991, when violinist Lavard Skou-Larsen
and a handful of colleagues decided to form an
unusual ensemble. The aim of the group was to
perform chamber music with the free-
dom of soloists. Skou-Larsen combed Europe
and the rest of the world until he had found a
group of first-class musicians. Their inspira-
tion was the unforgettable Sandor Végh, whose
talent and charisma had greatly influenced many
members of the ensemble.

In only its first year of existence, the or-
chestra toured the United States and Canada.
Thanks to the success of this tour, invitations
soon followed to numerous concerts, featuring
such international celebrities as Boris Belkin,
Mischa Maisky, Michel Dalberto, Rodolfo
Bonucci, Jean-Bernard Pommier, Giora Feid-
man, and Alexander Lonquich.

From 1992 to 1995, Boris Belkin was artis-
tic director of the Salzburg Chamber Soloists.
During his tenure, the orchestra released two
CDs of works by Mozart.

In 1993, the Soloists made their first major
tour of South America. Another major success
were the group’s concerts at “La Folle Journée
That same year, the ensemble completed its sec-
ond tour of South America, and was cited by
cries as the best foreign orchestra to perform at
the Teatro Colón, Buenos Aires, that season.

Since then, the orchestra has performed in the
Concertgebouw (Amsterdam), the Philhar-
monic (Berlin), the Théâtre des Champs Elysées

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**Lena Neudauer** (violin) was born in Munich in 1984 and began violin lessons shortly before her fourth birthday with Helge Thelen; later, she studied with Sonja Korkeala. From 1995 to 2003, she was a student of Helmut Zehetmair at the Mozarteum in Salzburg, and of his son, Thomas Zehetmair, at the University of Arts in Graz, Austria. Since 2003, she has studied with Christoph Poppen in Munich. At age six, she also started to take piano lessons with Viera Fischer. Master classes with Felix Andrievsky, Ana Chumachenco, Ljerko Spiller, and Wolfgang Marschner completed her education.

Neudauer made her first concerto appearances at age 11, and in 1996, she toured Japan with the Munich Philharmonic Orchestra. Many concerts followed in Germany, Austria, France, Russia, Bulgaria, and Switzerland. In 1999, she played the Sibelius Violin Concerto in an ORF-TV production in Graz. In 2001, she performed music by Mozart at the Mozartwoche in Salzburg.

Neudauer scored a great success at the 4th International Violin Competition “Leopold Mozart” in Augsburg, Germany, in November 1999, where she won four major prizes.

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**Lavra Skou-Larsen** (artistic director, violin, leader) was born in Porto Alegre, Brazil. He first took violin lessons at the age of four from his father, Gunnar. Later, he studied with Ernst Moravec in Vienna.

Skou-Larsen was admitted to the Mozarteum in Salzburg at age 14 to study with Helmut Zehetmair, and earned a performance diploma with distinction. He later completed a postgraduate diploma program under Sandor Végh.

Skou-Larsen has won many prizes, both as soloist and chamber musician, including the Concertino Prague and the Sergio Lorenzi in Triest. He was a member of the Camerata Academica under Sandor Végh from 1983–86. Skou-Larsen has been teaching violin at the Mozarteum since 1991, the same year he founded the Salzburg Chamber Soloists.

Skou-Larsen has been invited to perform with leading symphony and chamber orchestras in Europe and South America—as leader, concertmaster, and conductor—including the European Union Chamber Orchestra, Sinfonietta Amsterdam, Orchestra Internazionale d’Italia, Orchestre de Chambre de Geneve, Orchestra Sinfonica de Porto Alegre, and many others.

In 1997, he and pianist Alexander Müllenschmuelbach released the first-ever recordings of music by the Brazilian composer Camargo M. Guarnieris.