

## Serenade in C minor, K.388

MOZART  
(1756-1791)

1. *Allegro*
2. *Andante*
3. *Menuetto in canone – Trio in canone al roverscio*
4. *Allegro*

Serenades were a popular form of composition in Mozart's time. Designed in the main for outdoor performance in the evening, they were frequently used to mark a particular occasion or honour a specific person. As well as the renowned *Eine Kleine Nacht Musik* (1788) and various other string serenades, Mozart wrote three wind serenades in the early 1780s for outdoor performance in Vienna.

The Serenade in C minor was the last of these and was written in late 1782. Written for a wind octet (2 oboes, 2 clarinets, 2 horns and 2 bassoons), it was subsequently rearranged by Mozart for string quintet. Unlike many of his serenades and divertimenti, which consist of a suite of movements, including two minuets, Mozart here uses the traditional four movement plan of the Classical symphony of his time.

### 1. **Allegro.**

This opens dramatically with ascending unison arpeggio theme. The second theme is a delicate oboe melody to which a horn is later added, and the movement then follows the traditional sonata form plan of exposition, development and recapitulation.

### 2. **Andante.**

The slow movement moves to the relative major key (E flat major) and is written in a waltz-like 3/8 time. The opening theme is presented by the clarinets in thirds and subsequently used by all the instruments with much embellishment and touches of chromaticism.

### 3. **Menuetto in canone – Trio in canone al roverscio.**

The minuet goes back to the home key of C minor and shows Mozart's great skills in contrapuntal writing. It begins with a strict canon between oboes and bassoons. The Trio moves the major key and is scored for oboes and bassoons only. It is again a highly ingenious canon, the melody an inversion of the minuet theme.

### 4. **Allegro.**

The Finale is a set of theme and variations. The theme is played by the oboe, followed by unison bassoons in the first variation, oboe triplet quavers in the second and syncopated oboe and bassoon in the third. The fourth variation features a semiquaver passage for the bassoons and the fifth is introduced by a horn call. The music of the theme then returns with a different accompaniment and, after a slower passage of sustained chords, a final lively variation ends the music in the major key.

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## Serenade No.10 in B flat, K.361 (Gran Partita)

MOZART

1. *Largo. Molto Allegro*
2. *Menuetto*
3. *Adagio. Andante*
4. *Menuetto. Allegretto.*
5. *Romance. Adagio*
6. *Theme with Variations. Andante.*
7. *Finale. Molto Allegro.*

Mozart wrote his Serenade No.10 in B flat in 1781 and it was first performed in Vienna. It is generally known by the title *Gran Partita*, although there is no evidence to show that this was of Mozart's choosing. The work is scored for thirteen instruments, twelve wind instruments (2 oboes, 2 clarinets, 2 basset horns, 2 bassoons

and 4 horns) and a string bass. Like most of his Divertimentos and Serenades, it consists of a multiple suite of movements, which explore the full range of the Classical structures of the time.

1. **Largo. Molto Allegro.**

The opening movement begins with a slow introduction, contrasting *tutti* syncopated rhythms with solo passages for clarinet and oboe. This is followed by the usual *Allegro* in sonata form, built on a single theme, firstly presented by the clarinets and then in a modified version by the basset horns in the expected key of F major.

2. **Menuetto.**

As in the Clarinet Quintet (1789), Mozart alternates the Minuet with two Trios to give an ABACA structure. The stately minuet uses all the instruments extensively, while the first Trio (in E flat major) just uses the clarinets and basset horns and the second trio (in G minor) focuses on solo oboe, clarinet and basset horn.

3. **Adagio, Andante.**

The sensuous and passionate slow movement is in E flat major, A syncopated pulse occurs almost throughout the movement, with solo lines alternating between solo oboe, clarinet and basset horn.

4. **Menuetto.**

Like the earlier minuet, this also has two trio sections. The fast staccato minuet in B flat is answered by a gentler trio in the minor key. The second trio moves to the key of F major and is largely legato.

5. **Romanze.**

This returns to the slow tempo and E flat major key of the *Adagio* with long lines of melody throughout. The central *Allegretto* section is in the minor and features a constant pulse in the bassoons.

6. **Tema con Variazioni. Andante.**

The sixth movement is a set of six variations on an *Andante* theme in B flat major, presented initially by the solo clarinet. The variations make use of various rhythmic motifs and often feature solo instruments, such as oboe in the first variation. The fourth variation moves to the minor key, the fifth is a slow *Adagio* and the final variation (marked *Allegro*) is written in triple time.

7. **Finale. Molto Allegro.** The final movement is an exhilarating rondo.

Oboes and clarinets play in unison for much of the rondo theme and the episodes between the returns of the theme feature much interplay between the instruments, which, together with the many elaborate and imaginative touches to the melodic lines, are highlights of this exuberant and delightful work.

The clarinet was a relatively new member of the orchestra when Mozart wrote these serenades. Its first great exponent was Anton Stadler, who played in the first performances of both the Clarinet Quintet and the Clarinet Concerto. The basset horn is an alto clarinet and was also used in the Requiem and "The Magic Flute". A transposing instrument, the notes are written a fifth higher than they sound. The name is probably due to the fact that the shape was originally curved.