

24 JUL

Sexta / Friday

19:30 Castelo de Marvão, Pátio / Marvão Castle, Courtyard

GALA DE ABERTURA / OPENING GALA

Juliane Banse, soprano

Ruifeng Lin, violino

ORQUESTRA DE CÂMARA DE COLÓNIA

Christoph Poppen, maestro

Wolfgang Amadeus Mozart (1756–91)

Sinfonia n.º 35 em Ré maior, K. 385 “Haffner”

Allegro con spirito

Andante

Menuetto

Presto

Franz Schubert (1797–1828)

Geheimes, D. 719

Im Abendrot, D. 799

Der Wegweiser, D. 911

Die Forelle, D. 550

Felix Mendelssohn Bartholdy (1809–47)

Concerto para Violino em Mi menor, Op. 64

Allegro molto appassionato

Andante

Allegretto non troppo - Allegro molto vivace

“Na realidade, nada mais é do que uma segunda Serenata Haffner”, afirmou, de forma célebre, Albert Einstein sobre a Sinfonia n.º 35 de Mozart, também conhecida como “Sinfonia Haffner”. Mozart escreveu a sua “primeira” Serenata Haffner para o casamento de Marie Elisabeth Haffner, filha do burgomestre de Salzburgo. Seis anos mais tarde, foi-lhe pedido que escrevesse outra peça para a família Haffner. Desta vez, a ocasião era a atribuição de um título de nobreza ao irmão de Marie Elisabeth, Sigmund. Como Mozart se encontrava absorvido pelos preparativos do seu casamento com Constanze Weber e ocupado com o arranjo para instrumentos de sopro da sua ópera *Die Entführung aus dem Serail*, bem como com outras

composições, o trabalho nesta encomenda foi um processo sinuoso. Mozart enviou primeiro uma serenata ao seu pai, Leopold, que serviu de intermediário, mas pediu-lhe mais tarde que lhe devolvesse, reescrevendo-a então como sinfonia. Mas, como Einstein observou, a diferença é ténue. Talvez se possa dizer que a sinfonia não é tão complexa como as suas sinfonias posteriores, mas também não é certamente tão ligeira como uma serenata. De qualquer modo, à época, as formas fundiam-se suavemente umas nas outras.

Mozart deve ter considerado a sua *Sinfonia Haffner* uma das suas melhores obras. A estreia teve lugar no Burgtheater, em Viena, com a presença do Imperador José II. A sinfonia ocupava uma posição de destaque no programa. O concerto, organizado pelo próprio Mozart e constituído exclusivamente por obras suas, abriu com os três primeiros andamentos da sinfonia e terminou com o quarto. Pelo meio, Mozart programara nada menos do que outras oito obras. O Imperador ficou entusiasmado e aplaudiu efusivamente.

Com quatro das mais amadas canções de Schubert, Juliane Banse trará uma nota de intimidade ao Pátio do Castelo de Marvão. A primeira canção, *Geheimes*, com o seu acompanhamento ousadamente repetitivo, é uma canção de amor ligeiramente maliciosa. *Im Abendrot* é uma canção de felicidade e fé. Mas há nela um tom subjacente de melancolia - tal como o dia chega inevitavelmente ao fim, também a vida termina. No entanto, o carácter aparentemente suspenso da música encoraja-nos a saboreá-la enquanto dura. *Der Wegweiser* conduz-nos da melancolia ao desespero. Em busca de paz interior, o caminhante pergunta-se o que o afasta de uma vida entre amigos e família, por que razão tem de seguir o caminho menos percorrido, o caminho do qual ninguém pode voltar atrás. *Die Forelle* tem a frescura cintilante de um riacho de montanha, no qual uma truta salta livremente contra a corrente. Até que um jovem pescador impiedoso a apanha. Embora muito diferente no tom, a canção parece transmitir a mesma mensagem de *Im Abendrot*. *Carpe diem*.

O cativante Concerto para Violino em Mi menor, de Mendelssohn, provavelmente a sua obra mais famosa, foi composto depois do seu regresso à Alemanha, em 1844, após uma viagem agitada a Inglaterra. Embora os primeiros esboços do concerto remontem a 1838, foi apenas durante o Verão revigorante passado nas verdejantes colinas perto de Frankfurt que Mendelssohn se sentou para concluir a obra. Quase de imediato, tornou-se uma obra de referência do repertório.

Depois de Mendelssohn ter assumido, em 1835, o cargo de maestro principal da ilustre Orquestra Gewandhaus, de Leipzig, nomeou o seu amigo, o violinista Ferdinand David, como concertino. Foi com David em mente que Mendelssohn compôs o seu Concerto para Violino. Embora clássico na forma, o concerto contém algumas inovações dignas de nota. Em primeiro lugar, é o solista, e não a orquestra, quem apresenta o primeiro tema. Em segundo lugar, a cadência é deslocada da sua posição tradicional, perto do final do andamento, para um ponto anterior. Em vez de

conduzir o andamento à conclusão, isto ajudou Mendelssohn a ligar o primeiro andamento quase sem interrupção - preste atenção ao fagote - ao segundo. O segundo e o terceiro andamentos são também unidos habilmente sem pausa, impedindo assim o público de aplaudir entre eles, um costume que Mendelssohn claramente queria eliminar.

Se apreciou o Concerto para Violino de Mendelssohn, talvez queira considerar a compra de bilhete para o seu arrebatador Concerto Duplo para Violino, Piano e Cordas, no dia 26 de Julho, às 19:30, no Castelo de Marvão.

Se ficou cativado pela voz de Juliane Banse, note que a cantora interpretará três ciclos de canções de Robert Schumann nos dias 28 de Julho, às 19:30, e 30 de Julho, às 16:00, ambos na Igreja de São Tiago.

It is “in reality nothing other than a second Haffner serenade”, Albert Einstein famously said about Mozart’s Symphony No.35, also known as the “Haffner Symphony”. Mozart wrote his ‘first’ Haffner Serenade for the wedding of Marie Elisabeth Haffner, the daughter of the mayor of Salzburg. Six years later he was requested to write another piece for the Haffner family. This time the occasion was the conferral of a title of nobility to Marie Elisabeth’s brother Sigmund. As Mozart was caught up in the preparations of his wedding to Constanze Weber and busying himself with the arrangement for wind instruments of his opera *Die Entführung aus dem Serail* and other compositions, work on the commission was a convoluted process. Mozart first sent a serenade to his father Leopold who acted as a go-between, but he later asked him to return it, after which he rewrote it as symphony. But as Einstein noted, the difference is small. Perhaps one could say the symphony is not as complex as his later symphonies, but certainly not as light as a serenade either. At the time the forms blended smoothly into one another anyway.

Mozart must have considered his Haffner Symphony as one of his finest. Its premiere took place in the Burgtheater in Vienna with Emperor Joseph II in attendance. The symphony had a prominent position in the program. The concert, organised by himself and featuring only his own works, opened with the first three movements and ended with the fourth. In between he had programmed no less than eight other works. The Emperor was thrilled and applauded enthusiastically.

With four of Schubert's most beloved songs, Juliane Banse will bring some intimacy to the courtyard of Marvão Castle. The first song, *Geheimes*, with its daringly repetitive accompaniment, is a slightly cheeky love song. *Im Abendrot* is a song of happiness and faith. But there is an undertone of melancholy – just as the day inevitably comes to an end, so does life. However, the seemingly stationary character of the music encourages us to enjoy it while it lasts. *Der Wegweiser* leads us from melancholy into desperation. Searching for inner peace, the wanderer wonders what drives him away from a life among friends and family, why he has to go the road less traveled, the road from which no one can retrace his steps. *Die Forelle* has the sparkling freshness of a mountain creek, in which a trout freely splatters its way upstream. Until a merciless young fisherman catches the trout. Although very different in tone, the song seems to convey the same message as *Im Abendrot*. Carpe diem.

Mendelssohn's captivating, and arguably most famous work, the Violin Concerto in E minor, was composed after his return to Germany in 1844 from a hectic trip to England. Although initial sketches for the concerto date back to 1838, it wasn't until the rejuvenating summer in the lush green hills near Frankfurt that he sat down to finalize the work. It almost immediately became the core repertoire.

After Mendelssohn had landed the position of principal conductor of the illustrious Gewandhaus Orchestra in Leipzig in 1835, he appointed his friend, the violinist Ferdinand David as the concertmaster. It was with David in mind that Mendelssohn composed his Violin Concerto. Although classical in form, the concerto contains some innovations worth noting. First of all, it is the soloist, rather than the orchestra, that presents the first theme. Secondly, the cadenza is moved from his traditional position towards the end of the movement to a position earlier on. Instead of bringing the movement to a conclusion, this helped Mendelssohn blend the first movement almost seamlessly – pay attention to the bassoon – into the second. The second and third movements are joined cleverly without a break too, thus preventing the audience from applauding in between, a custom that Mendelssohn clearly wanted to eliminate.

If you enjoyed Mendelssohn's Violin Concerto, you may want to consider buying a ticket for his riveting Double Concerto for Violin, Piano and Strings on 26 July, 19.30h at Marvão Castle.

If you were captured by Juliane Banse's voice, be aware of the fact that she will sing three song cycles by Robert Schumann on 28 July, 19.30h and 30 July, 16.00h, both at the Igreja de São Tiago.

[Bart de Vries](#)

Geheimes

Poem by Johann Wolfgang von Goethe

Über meines Liebchens Äugeln
Stehn verwundert alle Leute;
Ich, der Wissende, dagegen
Weiß recht gut was das bedeute.

Denn es heißt: ich liebe diesen,
Und nicht etwa den und jenen.
Lasset nur ihr guten Leute
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süße Stunde.

Im Abendrot

Poem by Karl Gottlieb Lappe

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt,
Und den Staub mit Schimmer malet;
Wenn das Roth, das in der Wolke blinkt,
In mein stilles Fenster sinkt!

Könnt' ich klagen, könnt' ich zagen?
Irre seyn an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon dahier.
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Gluth und schlürft noch
Licht.

Secret

English translation by David Gordon, reprinted with the permission from the LiederNet Archive

Everyone is astonished
At the eyes my sweetheart makes;
But I, who understand,
Know quite well what they mean.

For they say: I love him,
Not this one or that one.
So, good people cease
Your wondering and your longing!

Indeed, she may well look about her
With a mightily powerful eye,
But she seeks only to give him a
foretaste
Of the next sweet hour.

At Dusk

English translation by Emily Ezust, reprinted with the permission from the LiederNet Archive

O how beautiful is your world,
Father, when she shines with golden
beams!
When your gaze descends
And paints the dust with a shimmering
glowing,
When the red, which flashes in the
clouds,
Sinks into my quiet window!

How could I complain, how could I be
afraid?
How could anything ever be amiss
between you and me?
No, I will carry in my breast
Your Heaven for all times.
And this heart, before it breaks down,
Shall drink in the glow and the light.

Der Wegweiser

Poem by Wilhelm Müller

Was vermeid' ich denn die Wege,
Wo die andren Wanderer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöhn?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheun -
Welch ein thörichtes Verlangen
Treibt mich in die Wüstenein?

Weiser stehen auf den Straßen,
Weisen auf die Städte zu,
Und ich wandre sonder Maßen,
Ohne Ruh', und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch Keiner ging zurück.

The signpost

English translation by Arthur Rishi, reprinted with the permission from the LiederNet Archive

Why do I avoid the routes
Which the other travelers take,
To search out hidden paths
Through snowy cliff tops?

I have truly done no wrong
That I should shun mankind.
What foolish desire
Drives me into the wastelands?

Signposts stand along the roads,
Signposts leading to the towns;
And I wander on and on,
Restlessly in search of rest.

One signpost stands before me,
Remains fixed before my gaze.
One road I must take,
From which no one has ever returned.

Die Forelle

Poem by Christian Friedrich Daniel Schubart

In einem Bächlein helle,
Da schoß in froher Eil
Die launische Forelle
Vorüber, wie ein Pfeil:
Ich stand an dem Gestade,
Und sah' in süßer Ruh
Des muntern Fisches Bade
Im klaren Bächlein zu.

Ein Fischer mit der Ruthe
Wol an dem Ufer stand,
Und sah's mit kaltem Blute
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht' ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang; er macht
Das Bächlein tückisch trübe:
Und eh' ich es gedacht,
So zuckte seine Ruthe;
Das Fischlein zappelt dran;
Und ich, mit regem Blute,
Sah die Betrogne an.

Ihr, die ihr noch am Quelle
Der sichern Jugend weilt,
Denkt doch an die Forelle;
Seht ihr Gefahr, so eilt!
Meist fehlt ihr nur aus Mangel
Der Klugheit; Mädchen, seht
Verführer mit der Angel -
Sonst blutet ihr zu spät.

The Trout

English translation by Emily Ezust, reprinted with the permission from the LiederNet Archive

In a bright little brook
there shot in merry haste
a capricious trout:
past it shot like an arrow.
I stood upon the shore
and watched in sweet peace
the cheery fish's bath
in the clear little brook.

A fisher with his rod
stood at the water-side,
and watched with cold blood
as the fish swam about.
So long as the clearness of the water
remained intact, I thought,
he would not be able to capture the
trout
with his fishing rod.

But suddenly the thief grew weary
of waiting. He stirred up
the brook and made it muddy,
and before I realized it,
his fishing rod was twitching:
the fish was squirming there,
and with raging blood I
gazed at the deceived [fish].

At the golden fountain
of youth, you linger so confidently;
But think of the trout,
and if you see danger, flee!
Mostly it is from lack
of cleverness that maidens
miss the angling seducers.
So beware! otherwise you may bleed too
late!