

W.A. Mozart

Concertone for 2 violins and Orchestra in C, K.190

Sinfonia concertante for Violin, Viola and Orchestra in E flat, K.364

Rondo for violin and Orchestra in C, K.373

Julia Fischer - Gordan Nikolić

Netherlands Chamber Orchestra

Yakov Kreizberg



HYBRID MULTICHANNEL



SUPER AUDIO CD

Wolfgang Amadeus Mozart (1756 – 1791)

Sinfonia concertante for Violin, Viola and Orchestra in E flat, K. 364

1 Allegro maestoso	12. 32
2 Andante	11. 11
3 Presto	6. 13

Rondo for Violin and Orchestra in C, K. 373

(Cadenza by Julia Fischer)

4 Allegretto grazioso	5. 58
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Concertone for 2 Violins and Orchestra in C, K. 190

5 Allegro spiritoso	8. 23
6 Andantino grazioso	10. 41
7 Tempo di menuetto (Vivace)	8. 23

Julia Fischer- violin

Gordan Nikolić- violin (K. 190) / viola (K. 364)

Hans Meyer- oboe (K. 190)

Herre Jan Stegenga- cello (K. 190)

Netherlands Chamber Orchestra

conducted by: **Yakov Kreizberg**

Total playing-time: 63. 35

Biographien auf Deutsch und Französisch finden Sie auf unserer Webseite.

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Fun for two

On August 21, 1772 the Salzburg archbishop Colloredo appointed the 16-year-old Wolfgang Amadeus Mozart as concert master in his orchestra, at an annual salary of 150 gulden. During the following years, Mozart wrote the majority of his concertante works for violin and orchestra, beginning with the Violin Concerto in B flat, K.207 (1773) and the Concertone for two violins, oboe, cello and orchestra, K.190 (1774). These were followed in 1775 by another four violin concertos (in D, K.211; in G, K.216; in D, K.218; and in A, K.219); and a few years later, during the summer or early autumn of 1779, he wrote the final work, his Sinfonia Concertante for violin and viola, K.364.

Sinfonia concertante

The genre of the sinfonia concertante – which was usually written as a three-movement work, in which a number of soloists enter into a dialogue with the orchestra – was hugely popular for a short while. No less than 500 works in this genre

have come down to us, of which the majority were written between 1770 and 1830. The generally light-hearted and amusing character of most of these works is most striking. Mozart probably first came into contact with the sinfonia concertante on his trip to Paris in 1777/1778: perhaps during the journey itself in Mannheim, where mostly concertantes with solo wind instruments were being written, and otherwise certainly in Paris, where Ignaz Pleyel – among others – was enjoying great success with his concertantes. If the Sinfonia Concertante K.297b for oboe, clarinet, horn, bassoon and orchestra is indeed by Mozart, then he must have written this work for his friends in Mannheim. However, the authenticity of this work is debatable. It has definitely been established that Mozart began work on a composition for violin, viola and orchestra upon his return to Salzburg, at a time when he was in fact losing interest in the violin. The piano was increasingly gaining ground as his favourite instrument. Was this Sinfonia Concertante perhaps a commission for a special occasion? This seems the obvious conclusion, as a

fragment of 134 bars has also come down to us, from the first movement of another Sinfonia Concertante in A, for violin, viola, cello and orchestra.

Thus the Sinfonia Concertante in E flat is Mozart's only authentic contribution to this genre. And what a contribution it is! Alas, we remain largely in the dark with regard to the background of this masterpiece. Mozart does not mention it in his letters; there are no other documents referring to this work; and what remains of the manuscript is incomplete and also contains parts of various 'previous versions' of the work.

Mozart's Sinfonia Concertante forms a lonely highlight in the genre. The work is of symphonic dimensions, yet is also a full-blooded double concerto. As in his violin concertos, here Mozart treats both solo strings like singers in a scene from an opera. The slow movement, especially, could easily be a duet from one of his operas.

Furthermore, the Sinfonia Concertante is the only concerto composed by Mozart for the viola, the instrument he himself loved to play. His vast understanding of the instrument is apparent from the key he chose: as

the viola part is written in D, the instrumentalist needs to tune his instrument half a tone higher (*scordatura*), producing a more transparent sound, which mixes better with that of the violin. It also means that the violist is able to make use of more open strings, which almost automatically lifts the sound above that of the orchestra.

A remarkable feature is that Mozart regularly employs a serious tone in the work, which is contrary to the light-hearted character of the genre. Compared to the five violin concertos written four years previously, this work is far more mature. Then again, a lot had happened during those four years. Mozart's journey to Paris had ended in disappointment; furthermore, he had lost his mother in the French capital; then he had fallen head over heels for Aloisia Weber, who unfortunately did not reciprocate his feelings. On his way home, he wrote as follows to his father: "Ich habe ein gar zu empfindsames Herz" (= my heart is far too sensitive), a line which could have come straight from Goethe's book "Das Leiden des jungen Werthers". Although Mozart probably

had not read this novel, written five years previously, it is tempting to recognize a similar melancholy and 'Empfindsamkeit' in the slow movement of the Sinfonia Concertante. The soloists sing a duet against the background of an obscure-sounding orchestra (with divided violas). At times they comment on each others' words, at others they sing together in consonant intervals. During the third movement, all melancholy disappears as if by magic. In this work too, Mozart avoids the minor key. At a certain moment, when the music threatens to change to the key of C minor, he suddenly breaks off and shamelessly permits the viola to continue in the key of A flat. Instead of a cadenza, this movement ends with a passage in which each soloist shoots up, in turn, like a rocket to the highest register: an effect that Haydn was to imitate in his own Sinfonia Concertante dating from 1792.

Concertone

The trunk which Mozart took with him on his journey to Mannheim and Paris probably also contained another work, which is closely related to

the Sinfonia Concertante: the Concertone for two violins, oboe, cello and orchestra. In the development of the concertante forms, the concertone is ranked in between the concerto grosso and the sinfonia concertante. The genre was mainly intended as light entertainment, and the soloists are not expected to perform any virtuoso antics. In Austria and in the north of Italy, the concertone flourished for a short period, but apart from Mozart's compositions, few other concertones have come down to us. However, Leopold Mozart used the title 'concertone' when referring to certain compositions by Mozart's colleague, Josef Myslivecek. It is interesting that the manuscript of the Concertone is part of a collection of three bundles of manuscripts which were compiled by Leopold Mozart, and came into the possession of the publisher August Cranz via Schubert's friend Leopold von Sonnleithner, among others. Apparently, Leopold Mozart compiled the three bundles according to genre. The first part contains the great Serenade K.185 with the corresponding March K.189. The third part contains nine sym-

phonies, written between April 1773 and April 1774. In the second part we encounter three serenades (K. 203, K.204 and K.250), as well as the Concertone. Leopold Mozart probably considered the genre of the concertone to be an extension of the great serenades: after all, these also contain a number of movements with one or more instrumental soloists.

It is not inconceivable that Mozart performed the Concertone in Mannheim or Paris: after all, he had written this earlier in 1774, i.e. directly after his first violin concerto. However, as in the case of the Sinfonia Concertante, there are no known documents that can provide any further information in this respect.

Rondo

The fact that Mozart wrote alternative movements for two concerts proves that his violin concertos were performed not only by himself, but also by others (for instance, by his Salzburg colleague, Antonio Brunetti). There is nothing to relate the Rondo in C, K.373 with one of Mozart's own violin concertos; therefore, it is more probable that Mozart intend-

ed the work to be an independent concert rondo. Brunetti played the composition on April 8, 1781 during an Academy in the residence of Prince Rudolph Joseph Colloredo, the father of the Salzburg archbishop who gave Mozart such a hard time.

Ronald Vermeulen

English translation: Fiona J. Stroker-Gale

Zu zweit vergnügt

Am 21. August 1772 stellt der Salzburger Erzbischof Colloredo den sechzehnjährigen Wolfgang Amadeus Mozart als Konzertmeister ein. Das Jahresgehalt beträgt 150 Gulden. In den folgenden Jahren komponiert Mozart den Löwenanteil seiner konzertanten Werke für Violine und Orchester: 1773 entsteht das Violinkonzert B-Dur KV 207, im Jahr darauf das Concertone C-Dur KV 190 für 2 Violinen, Oboe, Violoncello und Orchester. Die anderen vier Violinkonzerte stammen aus dem Jahr 1775: D-Dur KV 211, G-Dur KV 216, D-Dur KV 218 und A-Dur KV 219. Den Abschluss dieser Werkreihe bil-

ne peut être mis en rapport avec un seul des concertos pour violon composés par Mozart. Il est donc beaucoup plus probable qu'il ait voulu écrire un concerto-rondo à part entière. Brunetti le joua le 8 avril pour un cercle d'initiés, à la résidence du Prince Rudolph Joseph Colloredo, le père de l'archevêque de Salzbourg, avec lequel Mozart avait tant à faire.

Ronald Vermeulen

Traduction française : Brigitte Zwerver-Berret

Julia Fischer

Julia Fischer is ranked as one of the leading violinists of the day, captivating audiences world-wide with her music. She was born in Munich in 1983, of German-Slovak parents, and began her musical training at just four years old. At nine, she began receiving lessons from the renowned violin teacher Ana Chumachenko. In 2006, she was appointed professor at the "Hochschule für Musik und Darstellende Kunst" in Frankfurt am Main.

Winning the international Yehudi Menuhin Competition in 1995, with the great violinist himself conducting, was a significant milestone in her lightning career. The following year, she won the 8th Eurovision Competition for Young Instrumentalists. Since then, Julia Fischer has performed with reputed conductors and leading orchestras throughout the world. Many of her concerts have been recorded for and/or broadcast live on radio and television.

Julia Fischer receives regular invitations from the Pittsburgh Symphony Orchestra, the National Symphony Orchestra in Washington D.C., the Philadelphia Orchestra and the New York Philharmonic Orchestra, among others, to perform in the USA. She also plays with the leading European orchestras, including the Vienna Symphonic, the St. Petersburg Philharmonic, the Staatskapelle Dresden and the London Philharmonic Orchestra. She has an especially close relationship with the Academy of St. Martin in the Fields, which she first led in January 2006 during a tour of Germany, with which she made history later on in the

autumn, performing in Frankfurt to celebrate the 25th Anniversary of the reopening of the Alte Oper. Another major tour of Germany, Austria and the Benelux is planned for 2009, to celebrate the 50th Anniversary of the foundation of the Academy.

Julia Fischer was appointed Artist in Residence at the Netherlands Philharmonic Orchestra, under Chief Conductor Yakov Kreizberg, for the 2006/2007 season. Further joint projects with Maestro Kreizberg include her first appearance at the London PROMS in summer 2008. Julia Fischer also forms a chamber-music duo with Yakov Kreizberg at the piano: they will first perform as a duo in May 2007 in recital in Valencia. Furthermore, Julia Fischer has so far recorded all her CDs with orchestral music together with Maestro Kreizberg.

Other major conductors with whom Julia Fischer has performed include: Lorin Maazel, Christoph Eschenbach, Yuri Temirkanov, Sir Neville Marriner, David Zinman, Jun Märkl, Ruben Gazarian, Emmanuel Krivine and Marek Janowski.

Julia Fischer is an ardent chamber musician, and performs regu-

larly with Jean-Yves Thibaudet and Daniel Müller-Schott, among others. She receives invitations to play at the major international festivals, such as London's Mostly Mozart Festival, the Aspen Music Festival, the Ravinia Festival, the Prague Spring Festival, the St. Petersburg Winter Festival, the Schleswig-Holstein Music Festival, and the Mecklenburg-Vorpommern Festival, where she was awarded the Soloist Prize in 1997.

In 2004, her first CD was released by PentaTone - the label for which Julia Fischer records exclusively - entitled Russian Violin Concertos with the Russian National Orchestra (under Yakov Kreizberg), which was awarded the Echo Klassik 2005. Her latest recording - Tchaikovsky's Violin Concerto - was released in November 2006, with the same orchestra and conductor. All CD releases of the young violinist have received major recognition and awards - many have received a *Diapason d'Or* as well as a Choc from the *Monde de la Musique*. Her recording of Bach's Sonatas and Partitas for Solo Violin was even voted the *BBC Music Magazine Award* as "Best Newcomer 2006"

and the *Diapason d'Or de l'Année*. Meanwhile, PentaTone has released the second CD of Mozart Violin Concertos featuring Julia Fischer with the Netherlands Chamber Orchestra; Piano Trios by Mendelssohn-Bartholdy, together with Daniel Müller-Schott and Jonathan Gilad; and the Brahms Violin Concerto and Double Concerto, together with Daniel Müller-Schott. Further recordings are soon to be added to her discography.

Most recently, Julia Fischer has also been concentrating on contemporary music. As a consequence, she has already given the first performance of Matthias Pintscher's Piano Trio together with Jean-Yves Thibaudet and Daniel Müller-Schott. During the 2006-2007 season, she is performing Maazel's Violin Concerto, accompanied by the Netherlands Philharmonic Orchestra, as well as Nicholas Maw's Violin Concerto at the Aspen Music Festival.

Julia Fischer plays on an Italian violin made by Giovanni Battista Guadagnini, dating from 1750.

www.juliafischer.com

Gordan Nikolić

Gordan Nikolić was born in 1968 and began playing violin at the age of seven. In 1985, he entered the Musikhochschule Basel to study with violinist/conductor Jean-Jacques Kantorow. Four years later, he graduated with the highest honours, as both teacher and soloist. He also worked with Lutoslawsky and Kurtág and developed an interest in both Baroque and contemporary music. He is the recipient of several international awards, which include the Tibor Varga, Niccolò Paganini, Città di Brescia, and Vaclav Húml prizes.

In 1989, he was appointed Leader of the Orchestre d'Auvergne, which he conducted regularly from his leader's chair: for instance, during a tour of Germany in 1993. In 1996, he was appointed Leader of the Lausanne Chamber Orchestra, and later he also became Leader of the Chamber Orchestra of Europe. In 1997, he was invited to become Leader of the London Symphony Orchestra.

In 2005, Gordan Nikolić was invited by the London Symphony Orchestra to be the soloist in three important

projects: Schumann's Violin Concerto under Daniel Harding, Brahms's Violin Concerto under Sir Colin Davis, and Beethoven's Triple Concerto, with pianist Emmanuel Ax and cellist Tim Hugh, under Bernard Haitink at the Barbican Centre in London.

He has conducted the Chamber Orchestra of the London Symphony Orchestra, the Orchestre National d'Île-de-France, the Manchester Camerata, and the Rotterdam Philharmonic Orchestra, among others: during the 2005/2006 season, he conducted the Orchestre de Lille.

Since 2004, he has been Artistic Director of the Nederlands Kammerorkest (= Netherlands Chamber Orchestra), which is based in Amsterdam. With this orchestra, he has programmed various memorable productions, such as Stravinsky's *L'histoire du soldat* with kinetic painter Norman Perryman, and Weill's *Die sieben Todsünden* with theatre company Dogtroep. Nikolić has already recorded several CDs with the Netherlands Chamber Orchestra, which include works by Britten, Bartók and Hartmann, among others.

In 2000, he was appointed "Prince

Consort Professor" for string ensembles at the Royal College of Music. Since September 2003, he has also been a professor at the Guildhall School of Music. In the Netherlands, Nikolić also teaches at the Rotterdam Academy for Classical Music.

Gordan Nikolić has a special interest in chamber music, and is regularly invited to perform at various festivals. These include the Musique à l'Empéri Festival, Edinburgh Festival, Daytona Music Festival, Chaise-Dieu Festival and the London Proms, where he has performed with such musicians as Vladimir Mendelssohn, Pieter Wispelwey, Christophe Coin, Eric Le Sage, Maria João Pires, Mikhaïl Pletnev, Emmanuel Ax, Leif Ove Andsnes and Tim Hugh. Recently, he has joined the Vellinger String Quartet.

He has performed as a soloist with the Orchestre de la Suisse Romande, the Orchestre Symphonique de Bâle, the Combattimento Consort Amsterdam, the Israel Chamber Orchestra and the London Symphony Orchestra. In 2001, he played the Walton Violin Concerto with the London Symphony Orchestra under André Previn. In 2003, he performed the Brahms

Double Concerto with the London Symphony Orchestra under Bernard Haitink, which was recorded for the 'LSO Live' label, as well as Paganini's Violin Concerto No. 1 in five concerts in Holland. He gave the première of James MacMillan's Violin Concerto, *Deep But Dazzling Darkness*, under the baton of the composer with the London Symphony Orchestra.

Gordan Nikolić has made many recordings for various labels (including Olympia, Lyrinx and Syrius), exploring the lesser-known violin repertoire. One of his recordings, dedicated to Vivaldi, was nominated «Recording of the Month» in Holland, and his Bach recording received an award from DRS3, Switzerland's cultural radio channel.

Gordan Nikolić plays a Lorenzo Storioni violin dating from 1794.

Nederlands Kamerorkest

The Nederlands Kamerorkest (= Netherlands Chamber Orchestra) was founded in 1955 and gave its first concert that year during the Holland Festival. Szymon Goldberg – the legendary violinist, conductor and pedagogue – was artistic director of the ensemble for the first 22 years. Goldberg then appointed David Zinman as second conductor (alongside himself) and, jointly, they raised the level of the orchestra to equal that of any top international chamber ensemble. They were succeeded in 1979 by Antoni Ros Marbà, who led the orchestra until 1986. From 1986 to 2002, Hartmut Haenchen was chief conductor of the ensemble, with Philippe Entremont as permanent guest conductor.

Since 2003, Yakov Kreizberg has been chief conductor of the Nederlands Kamerorkest. In September 2004, top violinist Gordan Nikolić was appointed Artistic Director and Leader of the Nederlands Kamerorkest. As such, he regularly leads the orchestra from within.

The Nederlands Kamerorkest gives about 25 concerts per year in the major Dutch concert halls, including the Concertgebouw. Each season, the orchestra also accompanies a number of productions of the Nederlandse Opera at the Muziektheater in Amsterdam. Apart from the many Rossini and Mozart operas, the orchestra has performed numerous contemporary operas to great critical acclaim. For instance, the world-première of Alexander Knäifel's *Alice* in September 2001; and the production of *Tea* by the Chinese/American composer Tan Dun in January 2003 was also a major success. In March 2005, the orchestra accompanied Bellini's opera *Norma*, and performances of Rossini's *Il barbiere de Siviglia* are scheduled for January 2006. In autumn 2006, the orchestra will accompany the Nederlandse Opera in the Mozart-Da Ponte trilogy at the Amsterdam Muziektheater.

The Nederlands Kamerorkest has toured extensively to countries such as the United States, Middle and South America, Canada, Australia, Japan, China and almost all European countries. It has performed at

many festivals, including the Wiener Festwochen, Prager Frühling, Edinburgh Festival, Granada Festival and La Folle Journée (Nantes 2002).

Since its foundation, the Nederlands Kamerorkest has worked with prominent guest conductors such as Darius Milhaud, Rudolf Barshai, Carlo Maria Giulini, Erich Leinsdorf, Yehudi Menuhin, Hans Vonk and Edo de Waart. The numerous world-famous soloists who have performed with the orchestra include Elly Ameling, Maurice André, Martha Argerich, Vladimir Ashkenazy, Alfred Brendel, Gidon Kremer, Radu Lupu, Anne-Sophie Mutter, Isabelle van Keulen, Jean-Pierre Rampal, Marie-Claire Alain, Han de Vries and Mstislav Rostropovich. During a successful three-year project, Christian Zacharias performed Mozart's complete piano concertos from behind the piano.

The Nederlands Kamerorkest has an extensive repertoire available on CD. Some recordings dating from the LP era – which include a Mozart Piano Concerto featuring Martha Argerich, and Szymon Goldberg's Bach programmes – have since been re-released on CD for their historic value,

and new CD recordings on the PentaTone label are scheduled. (Please surf to www.orkest.nl to view the orchestra's comprehensive discography.)

During the 2005-2006 season, the Nederlands Kamerorkest celebrated its 50th anniversary with an anniversary concert at the Amsterdam Concertgebouw, among others.

www.orkest.nl

Yakov Kreizberg

The Russian-born American conductor Yakov Kreizberg currently holds the posts of Chief Conductor and Artistic Advisor of the both Netherlands Philharmonic Orchestra and the Netherlands Chamber Orchestra, as well as Principal Guest Conductor of the Vienna Symphony Orchestra. From 1995 to 2000, he was Principal Conductor and Artistic Advisor of the Bournemouth Symphony Orchestra. At the end of the 2000/01 season, he relinquished the post of Generalmusikdirector of the Komische Oper Berlin.

In demand across the globe, Yakov Kreizberg has conducted orchestras such as the Royal Concertgebouw, Leipzig Gewandhaus, Berlin Philharmonic, WDR Köln, NDR Hamburg, Staatskapelle Dresden, BBC Symphony, London Philharmonic, Philharmonia, Deutsches Sinfonie-Orchester Berlin, Bayerische Rundfunk and the Zürich Tonhalle. He has also been a frequent guest at the BBC Proms.

Within North America, Yakov Kreizberg regularly works with prestigious orchestras, including the Philadelphia Orchestra (with which he toured the Americas in 2003), Pittsburgh Orchestra, Cincinnati Orchestra, and Minnesota Orchestra: he has also conducted the Los Angeles and New York Philharmonic Orchestras, and the Chicago and Boston Symphony Orchestras.

Forthcoming plans include a tour of Spain, Germany and Switzerland with the Vienna Symphony Orchestra, the NHK Symphony and the Pacific Music Festival in Japan, London Symphony Orchestra, Orchestre de Paris and Munich Philharmonic.

As well as having recorded for Decca and Oehms Classics, Yakov Kreizberg's collaboration with Pen-

taTone Classics and the Netherlands Philharmonic Orchestra has been extremely successful – their fourth release, *Tour de France*, was issued in June 2005. Also with PentaTone Classics, Maestro Kreizberg has recorded an award-winning disc with Julia Fischer and the Russian National Orchestra, whilst his first recording with the Vienna Symphony Orchestra, Bruckner's Symphony no. 7, has been nominated in two categories (including best orchestral performance) for the 2006 Grammy Awards.

Yakov Kreizberg established a fine reputation at the Komische Oper, Berlin in a wide variety of repertoire. Elsewhere, he has conducted for Canadian Opera, Lyric Opera of Chicago, English National Opera and, on a number of occasions, with the Glyndebourne Festival Opera. He has recently conducted *Iolanthe* with the Netherlands Opera and will return in 2007/08 for Janáček's *Katya Kabanova*. As part of the 2004 Bregenz Festival, he conducted Kurt Weill's *Der Protagonist* and *Royal Palace* with the Vienna Symphony Orchestra. The year 2006 includes performances of *Macbeth* at the Royal Opera House.

Born in St Petersburg, Yakov Kreizberg studied conducting privately with Ilya A. Musin (the renowned Professor of Conducting at the St. Petersburg Conservatory), before emigrating to the United States in 1976. There, he was awarded conducting fellowships at Tanglewood with Leonard Bernstein, Seiji Ozawa, Erich Leinsdorf, and at the Los Angeles Philharmonic Institute. In 1986, he won first prize in the Leopold Stokowski Conducting Competition in New York.

www.yakovkreizberg.com



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Mozart - Sinfonia concertante - Fischer - Nikolić - Kreitzberg

PentaTone classics 5186 098

Wolfgang Amadeus Mozart (1756 - 1791)

PTC 5186 098

Sinfonia concertante for Violin, Viola and Orchestra in E flat, K. 364

1 Allegro maestoso	12.32
2 Andante	11.11
3 Presto	6.13

Rondo for Violin and Orchestra in C, K. 373*(Cadenza by Julia Fischer)*

4 Allegretto grazioso	5.58
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Concertone for 2 Violins and Orchestra in C, K. 190

5 Allegro spiritoso	8.23
6 Andantino grazioso	10.41
7 Tempo di menuetto (Vivace)	8.23

Julia Fischer-violin**Gordan Nikolić**-violin (K. 190) / viola (K. 364)**Hans Meyer**-oboe (K. 190)**Herre Jan Stegenga**-cello (K. 190)**Netherlands Chamber Orchestra**conducted by: **Yakov Kreizberg**Recording venue: Doopsgezinde Kerk (Mennonite Church), Haarlem, The Netherlands,
3/2006 (K. 364) and 2/2007 (K. 190 & K. 373)

Executive Producer: Job Maarse

Recording Producer: Job Maarse (K. 364) / Sebastian Stein (K. 190 & K. 373)

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Total playing-time: 63.35



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Mozart - Sinfonia concertante - Fischer - Nikolić - Kreitzberg