



Bisel Classics



Charles
BLUM
DREI NÄCHTE
IN NEAPEL
Opus 110

Flöte
Violine
Gitarre

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Preface

'I love the guitar for its harmony; it is my constant companion in all my travels.'

Nicolò Paganini

The corpus of Blum's guitar music contains several examples of the serenade, his '*Serenade fur Flöte und Gitarre*' without opus ¹ is a good example of the bipartite form found in the first serenade of the '*Drei Nächte in Neapel*': a serene introduction succeeded by a lively *allegro*. This simplicity of setting stands in contrast to the great serenades of Mozart for instance, who favoured multi-movement forms and the dominance of winds in primarily orchestral settings. Blum's serenades in comparison, written some twenty or thirty years later belong in a category of instrumental chamber music which evolved from those orchestral settings but which simultaneously reached back to the elemental roots of the form with their use of the guitar as an accompanying instrument. This was the attribution Mozart sought with his serenades in '*Don Giovanni*' and '*Così fan tutte*' and which Rossini evoked in '*Il barbiere di Siviglia*'.

The sound of the guitar had become synonymous with the serenade form ever since its earliest expression as a musical greeting typically performed out of doors in the evening. The practicalities of the situation would have determined the orchestration used and even though we know of assemblies of this kind being accompanied by double bass in some cases, the portability of the guitar