

Orchestra Seattle and the Seattle Chamber Singers present

# An Evening of Mozart



featuring  
The Winds of Orchestra Seattle  
George Shangrow, conductor and pianist

Sunday, October 26, 1997 ❖ 8:00 PM  
Shorecrest Performing Arts Center

# OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers  
George Shangrow, Founder and Music Director  
29<sup>th</sup> Season

## PROGRAM

Sunday, October 26, 1997 ❖ 8:00 PM  
Shorecrest Performing Arts Center

Overture to *The Magic Flute*

Wolfgang Amadeus Mozart  
[arr. Joseph Heidenreich]

Quintet in Eb for piano and winds, K. 452

Wolfgang Amadeus Mozart

Largo – Allegro moderato  
Larghetto  
Rondo: Allegretto

Sarah Balian, oboe  
Gary Oules, clarinet  
Laurie Heidt, horn  
Jeff Eldridge, bassoon  
George Shangrow, piano

## INTERMISSION

Serenade in Bb for 13 winds "Gran Partita"

Wolfgang Amadeus Mozart

Largo – Molto allegro  
Menuetto  
Adagio  
Menuetto  
Romanze (Adagio – Allegretto – Adagio)  
Tema con variazione  
Finale: Molto Allegro

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Special thanks to Otto Eifert for his help and to Paul Scott, piano tuner/technician.

## ❖ Program Notes

The small wind band played an important part in European musical life in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. Using fewer players than a full orchestra, and better suited for outdoor performance than string instruments, these groups were called upon to provide entertainment at all sorts of social occasions. Although the exact instrumentation varied depending upon local conditions, the standard wind octet featured pairs of oboes, clarinets, bassoons and horns; a double bass or contrabassoon often reinforced the bass line. Such an ensemble was given the special name *Harmonie*.

There was a need for a great deal of music, which was met by works from composers both major and minor in stature, as well as arrangements of popular songs, operas and instrumental music. The *Harmonie* transcriptions were usually made by professional arrangers, rather than the original composers, although Mozart himself prepared selections from *Abduction from the Seraglio*.

Mozart's final opera, *The Magic Flute*, was premiered in Vienna on September 30, 1791, only two months before the composer's death. Shortly thereafter, a *Harmonie* transcription was prepared by Joseph Heidenreich (1753-1821), a composer of modest reputation and a prolific arranger of operas for *Harmonie* and for piano. Heidenreich treated Mozart's score rather freely; some longer numbers were divided into several parts and re-ordered. In fact, he omitted a central section of the *Magic Flute* Overture, either for brevity or because it posed too great a challenge for his arranging skills. Despite this omission, the octet version still maintains the playfulness and exuberance of the original.

The only thing more amazing than the fact that Mozart actually wrote a quintet for the unorthodox combination of wind instruments and piano is that it is so effortlessly constructed. Not only is wind scoring more problematic than writing for strings, Mozart had no prior experience in combining these solo instruments with piano and little, if any, precedents for how to do so. Yet, the *Quintet in Eb, K. 452* is one of the jewels of all chamber music. Mozart himself counted it among his favorite works, and it made such a strong impression on the young Beethoven that he wrote another work in the same form and the same key.

Among the original works written for *Harmonie*, were several by well-known composers such as Haydn, J. C. Bach, Beethoven, Reicha and Krommer. By any measure, however, the three greatest works of this kind are the wind serenades of Mozart.

The Serenade No. 11 in Eb, K. 375, was originally composed for a sextet (pairs of clarinets, horns and bassoons) and later reworked for octet. Although the work has several unusual features, it remains true to the spirit of the light entertainment the *Harmonie* were asked to provide. Its counterpart, the Serenade No. 12 in C minor, is quite the opposite: as profound and tightly constructed as any of Mozart's symphonies, its serious demeanor is far removed from mere "party music".

Although the Bb Serenade is widely known as "No. 10" and was cataloged as K. 361 (and later as K. 370a), more recent scholarship has demonstrated that the work is in fact the last of Mozart's great works for wind ensemble. While the exact date is not known, it probably dates from late 1783 or early 1784, placing it shortly before the K. 452 Quintet. It is today known as the *Gran Partita*, a phrase written on the autograph score, but not in Mozart's hand.

The serenade is remarkable for both its length (seven movements, including two minuets, each with two trios) and its expanded instrumentation: four horns instead of two, the addition of two basset horns (a lower-pitched cousin of the clarinet — modern clarinets are used in tonight's performance), and an independent part for double bass or contrabassoon.

As in the Quintet, a Largo introduction opens the first movement, followed by what one writer has called "the most perfect example of sonata-allegro form". The first minuet is also in Bb; its first trio showcases the clarinets. The third movement is an Eb Adagio, perhaps the single most beautiful example of wind writing in all of music. A second minuet reverts to Bb, but the trios are in Bb minor and F major. At this point another slow movement is presented for contrast, but it is an unorthodox one: an Eb Adagio episode is followed by a faster, C minor section featuring the first bassoon. Mozart concluded his Eb Serenade with a rondo and the C Minor Serenade with a theme and variations; the *Gran Partita* incorporates both! A stately theme undergoes six variations, the last of which is yet another minuet! A sprightly rondo concludes the work.

## ❖ Orchestra Seattle Winds

**Piano and Conductor**  
George Shangrow

**Clarinet**  
Stephen McComas  
Gary Oules  
Cindy Renander  
Mark Tomita

**Oboe**  
Sarah Balian  
Taina Karr

**Bassoon**  
Jeff Eldridge  
Judith Lawrence

**Horn**  
Barney Blough  
Don Crevie  
Jennifer Crowder  
Laurie Heidt

**Contrabassoon**  
Michel Jolivet

## ❖ Upcoming Performances

Handel: *Saul*

November 16, 3:00 PM, University Christian Church

Handel: *The Messiah*

December 20, 7:00 PM, University Christian Church

December 21, 3:00 PM, University Christian Church

Orchestra Winds: Poulenc/Stravinsky/Milhaud

January 25, 3:00 PM, Shorecrest Performing Arts Center

Handel: *Hercules*

February 8, 3:00 PM, University Christian Church

**OS ❖ SCS**

1305 Fourth Avenue, Suite 1402

Seattle, Washington 98101

(206) 682-5208

[osscs@scn.org](mailto:osscs@scn.org)

<http://www.scn.org/arts/osscs/>

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