

Mozart 'Gran Partita'

Wind Serenade

B flat major K.361



alto

Original Wind
Arrangements
Le Nozze di Figaro
Così fan tutte

London Mozart Players
Wind Ensemble
Jane Glover
New York Philharmonic Winds

Almost everything Mozart wrote was intended for a particular occasion or performer. The *Serenade in B flat, K 361*, was first played in public at a benefit concert for his favourite clarinetist Anton Stadler, in the Vienna Burgtheater on 23rd March 1784, having been announced on the same day in the journal *Wienerblättchen*. The critic and litterateur Johann Schink described it in detail, more than once calling it “glorious and sublime”. Only 4 of the movements were performed; the manuscript indicates that all 7 were written at the same time, but since the piece lasts almost an hour it would probably have been too long for such a concert. It is also probable that as well as Stadler and his younger brother Johann taking the clarinet parts, the basset-horns were played by Anton David and Vinzent Springer, for though there is no record of their meeting Mozart before October 1785, such important parts would have required exceptional players, and this is the first of Mozart’s works to have employed the instrument. What is certain, however, is that the composer was not present in the Burgtheater that night as he was performing in his own subscription concert at the Trattenhof.

The work predates Mozart’s thematic index which he began in February 1784, but probably not by much. It has been suggested that he started its composition in 1781 in Munich, where he was working on *Idomeneo*, and finished it in Vienna after freeing himself from the humiliation of serving the Lord Archbishop of Salzburg. There is no clear evidence for this, though he was undoubtedly as impressed by the wind-players in the Munich orchestra as he had been by the Mannheim band in 1778, when he wrote to his father of their “glorious effect of flutes, oboes and clarinets”. One commentator has even asserted that the piece was played at the composer’s wedding in August 1782. If for no other reason, doubt about the earlier dating arises because it seems extraordinary that one of the most remarkable works for winds ever to be written should have to wait nearly three years for a public performance.

The serenade (the title ‘*Gran Partita*’ on the autograph is not in Mozart’s hand) is scored for 2 oboes, 2 clarinets, 2 basset-horns, 2 bassoons, 4 horns (using natural harmonies) and double-bass. The latter instrument is clearly specified by Mozart (the 6th variation of the 6th movement requires both plucked and bowed playing), though had a more sophisticated contra-bassoon been available he might have changed his mind. In any case, it is scarcely any less ‘open-air’ wind music for the addition of one stringed instrument. Nor is the essential entertainment of serenade in any way diminished by the almost symphonic expansion of the writing. Mozart achieves an unparalleled variety of expression and colour of his rich use of almost every combination of instruments and a wider range of forms than in the comparable Serenades, K.375 and K.388.

This variety is evident immediately in the opening Largo — repeated forte chords and lyrical echoes from clarinets and oboes— leading to Allegro Molto, whose jaunty first subject also forms the basis of the second, though the development offers a delightful new tune. The coda, coming after a pause bar of silence, also contrasts the wistful and the extrovert.

Both Minuets, the second and the fourth movements, have tutu opening statements answered gently by oboes and clarinets, but there the similarity ends. Mozart's marvellously inventive range is nowhere more clearly shown than, for instance, in the two trios of each movement. In the first there is a dark, reedy dialogue between clarinets and basset-horns, followed by the sort of aching sweetness that only Mozart seems able to achieve, bubbling triplets in a G minor tonality. In the second, shorter, Minuet movement the first trio features the plaintive sound of the basset-horns and is in the unusual key of B flat minor, while the second is an infectiously jolly landler, The Adagio, in E flat major is like an operatic trio, with oboe, clarinet and basset-horn taking the vocal lines above the throbbing, almost unvaried rhythmic accompaniment. It is perhaps this movement that has led to the work's association with the composition of *Idomeneo*.

The 5th movement is a Romance, and begins with a dignified E flat major Adagio. The following Allegretto is in C minor, and the scurrying bassoon writing gives it an urgent, unsettled feeling. The theme of the Variation movement, number 6, is taken from the flute Quartet in C major K.171, and the fifth of the six variations has been described by Ivor Keys as “one of the most delicious sounds in all music”. The final Rondo makes a cheerfully boisterous (Einstein thought “somewhat noisy”) ending, the straightforward exuberance providing yet another facet of the Serenade's unique qualities.

Peter Bamber

During the late 18th century it was common practice to extract the overture and a selection of arias from a new opera and arrange them for wind ensemble. This brought the music out of the confines of the opera house and presented it to the wider public, much as recording and broadcasting does today. The tunes were often disseminated in this way even before the opera had opened, thus serving as a useful advertisement for the impending production. It is believed that Mozart himself made some of these arrangements, though sadly none of his appears to have survived. However, many were made very ably by the oboists Josef Triebensee and Johann Wendt, and it is these which have come down to us.

The wind ensemble of Mozart's era was known as a *Harmonie* and was most usually in the form of an octet consisting of pairs of oboes, clarinets, horns and bassoons. Occasionally, the ensemble would be expanded by the addition of various other winds and sometimes a (string) double bass to provide a secure foundation.

Arrangements of operas were made primarily as courtly entertainment. Wendt (Bohemia 1745) spent his early years in Prague with Count von Pachta, who later had his own private *Harmonie*. An excellent clarinetist and oboist, he joined the (Vienna) Burgtheater orchestra in 1777. In 1782, he became a founding member of the *Kaiserliche-Königliche Harmonie*—the octet formed by Emperor Joseph II. Wendt wrote a number of original works and transcribed operas by, among others, Martin y Soler, Paisiello, Sarti, Gluck, and Mozart. Like most works for *Harmonie*, Wendt's arrangements were circulated in parts. Scores were rarely even written out, and as a result, many errors crept into the pieces and modern editions may compound them. Since documentary sources are virtually inaccessible for these pieces, the only solution is to use musical common sense, as the Philomusica Winds have used in preparing these performances.

In a performance of excerpts from an opera in instrumental arrangements (Wendt did not transcribe the operas in toto, and not all of his arrangements have been recorded here), the specific dramatic situation of each aria seems insignificant. Meant as entertaining background music, these should be joyously familiar to listeners. Even Mozart regarded his music in such arrangements with tongue in cheek, for he has Leporello remark, in effect, "That one there, I know only too well" when his own *Non più andrai* from Figaro is heard in *Don Giovanni*.

The **London Mozart Players** was founded in 1949 by Harry Blech, a violinist who was beginning to turn his hand to conducting, who had been asked by pianist Dorothea Braus to form an orchestra with which she could play two Mozart piano concertos. The concert took place on 11 February at Wigmore Hall, London and the programme also included two Mozart symphonies, Nos. 28 in C and 29 in A. The concert was a success and Harry Blech realised that he had found an audience for the music he wanted to perform; that of Haydn, Mozart, Beethoven, Schubert and their contemporaries.

On 3 May 1951, the Royal Festival Hall was opened and the LMP was invited to perform as part of the it's opening week of concerts. The orchestra then switched its operation to the more

appropriately-sized Queen Elizabeth Hall after its opening in 1967. In 1956, the LMP embarked on its first overseas tour to Italy by way of Amsterdam. During Blech's time as principal conductor, the orchestra made many commercial recordings and was also regularly broadcast on the Third Programme (BBC Radio 3).

Jane Glover became Harry Blech's successor in 1984 and introduced much new repertoire to the LMP concert programmes as well as appointing Howard Shelley and Andrew Parrott as Associate Conductors. The most significant development of Jane Glover's time (1984-91) with the orchestra was the LMP's move to Croydon in 1989, to become Resident Orchestra of Fairfield Halls. This followed a successful series of concerts there in 1988, which also demonstrated the excellence of Fairfield's acoustics for the LMP's repertoire. With Glover the LMP made television broadcasts and during Mozart's bicentennial year in 1991, performed Mozart's *Requiem* in St Paul's Cathedral which was televised live and timed to finish to the exact minute of the 200th anniversary of Mozart's death.

In 1992, Swiss conductor Matthias Bamert became principal conductor of the LMP and produced a considerable body of recording (which continues to this day). In April 1996, the LMP made their début in Vienna. Working alongside Matthias Bamert was the conductor and pianist Howard Shelley, who was Associate Conductor and Principal Guest Conductor from 1990-98. Shelley has performed as both conductor and soloist/director with the orchestra and continues to make appearances with the LMP every year. In 1999, flautist Sir James Galway succeeded Shelley as Principal Guest Conductor. From 2000-2006, Andrew Parrott was Music Director, and he broadened the scope of the orchestra's work, introducing some early Romantic symphonies as well as vocal and choral music. In 2009, the LMP announced the appointment of Gerard Korsten as Music Director Designate.

Jane Glover attended Haberdashers' Monmouth School for Girls. Her father, Robert Finlay Glover MA TD, was headmaster of Monmouth School and it was through this aged only 16, that she was able to meet Benjamin Britten and Peter Pears. She later described the meeting: "I was beside myself with the prospect of hearing them perform. On the afternoon of the concert, the doorbell rang at the headmaster's house, and I went to answer it. There on the step, looking for all the world as they did on one of my record sleeves, distinguished, elegant and with the kindest of eyes, were

Peter Pears and Benjamin Britten my hero.” In 1990, after a sizeable donation, the Glover Music School was opened at Monmouth School for Boys by Jane Glover, in memory of her father.

She read Music at St Hugh’s College, Oxford, and went on to complete a DPhil on 17th century Venetian Opera and in 1978 published a biography of Francesco Cavalli. Glover first conducted at Oxford, as a student, but made her professional debut at the Wexford Festival in 1975, and joined Glyndebourne in 1979, where she was music director of Glyndebourne Touring Opera from 1981-5. She regularly broadcast on BBC Television, has been both principal conductor and principal guest conductor of the Huddersfield Choral Society and continues to work with them. Since 2002, she has been Music Director of the Chicago ensemble Music of the Baroque.

She holds a number of honorary degrees, is a Fellow of the Royal College of Music and has been the artistic director of opera at the Royal Academy of Music since 2009. She was created CBE in the 2003 New Year’s Honours. In September 2005, was published Glover’s book *Mozart’s Women: His Family, His Friends, His Music*. The book investigates the extent to which the women surrounding Mozart - his sister, wife and wife’s sisters - influenced his development.

LMP players here: Celia Nicklin, Bridget Alexander (oboes) Angela Malsbury, Margaret Archibald (clarinets) Hale Hambleton, Michael Harris (basset horns) Christopher Newport, Anthony Catterick, Edward Chance, Jane Hanna (horns) Graham Sheen, Robert Porter (bassoons) Chi-Chi Nwanoku (double-bass)

The **New York Philomusica Chamber Ensemble** presented its first series of concerts in New York City’s Town Hall in 1971. It has performed since then in all the major halls of New York and numerous major American cities, plus a tour of Latin America in 1987. The Austrian government presented Philomusica in its Bruckner Festival in Ulm in 1985 along with orchestras of Britain, France and Russia, celebrating the 30th anniversary of withdrawal of the allied forces from Austria. Its recordings of the Mozart repertoire and of 20th Century music have been widely praised and the ensemble has played often on radio and produced a 5-hour Beethoven special for television. It continues to present an annual subscription concert series in New York City’s Merkin Hall and with the exclusive support of the Orangetown Friends of Philomusica in Rockland County nearby. It also continues to tour widely.

Così fan tutte excerpts personnel

Oboes- Randall Wolfgang, Virginia Brewer; Bassoons- John Miller, Robert Barris; Clarinets- Joseph Rabbai, David Singer; Horns- Robert Johnson, William Purvis; Contrabass- Alvia Brehm

Marriage of Figaro excerpts

Oboes- Ronald Roseman, Virginia Brewer, Bassoons- John Miller, Robert Barris; Clarinets- Joseph Rabbai, David Singer; Horns- Robert Johnson, William Purvis; Contrabass -Alvia Brehm

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- ALC 1107 Mozart: Complete Horn Concertos & Fragments/ Barry Tuckwell/Philharmonia
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WOLFGANG AMADEUS MOZART (1756-91)

Wind Serenade in Bb K.361 'Gran Partita'

London Mozart Ensemble Winds / Jane Glover*

[1]	Largo - <i>Allegro molto</i>	9:01
[2]	Menuetto	8:46
[3]	<i>Adagio</i>	6:01
[4]	Menuetto: <i>Allegretto</i>	5:08
[5]	Romanze: <i>Adagio - Allegretto - Adagio</i>	7:27
[6]	Tema con Variazione: <i>Andante</i>	9:53
[7]	Rondo: <i>Allegro molto</i>	3:18

Wind arrangements from operas (Mozart arr. Wendt)

New York Philomusica Winds / Director: Robert Johnson**

From Le Nozze di Figaro:

[8]	Overture	3:40
[9]	Se a casa madama	2:12
[10]	Non più andrai	3:16
[11]	Porgi amor	2:13
[12]	Ecco la marcia	2:43

From Così fan tutti:

[13]	Overture	4:10
[14]	Sento o Dio	3:18
[15]	Una donna a quindici anni	3:10
[16]	Prendero quel Brunettino	2:53
[17]	Fortunato l'Uom	1:11

TOTAL TIME 78:39

*Licensed from MAMP Engineer: Anthony Howell Producer: Mark Brown

Location: St. Paul's Church, New Southgate, London, June 1-2 1988

Opera arrs. recorded 1990 Marc Aubert & Joanna Nickrenz ('Elite') for Moss Music/Essex

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