

SAHarmonie

‘GRAN PARTITA’

Serenade No. 10 in B-flat Major, K. 361/370a (1781)
WOLFGANG AMADEUS MOZART

*Second Performance of the 2021-2022 Season
6th Performance*

Brett A. Richardson
Conductor and Artistic Director

Tuesday, December 7, 2021
7:30 PM CDT

University of the Incarnate Word
Luella Bennack Music Center
Diane Bennack Concert Hall

@SAHarmonieEnsemble



PROGRAM

Serenade No. 10 in B-flat Major, K. 361/370a (1781) **W.A. MOZART**
'Gran Partita' (1756-1791)

50'00"

Joe Kneer, *Narrator*

Letter from Mozart to his father, May 1st, 1778.

I. Largo; molto allegro

Letter from Mozart to his father, July 31st, 1778.

II. Menuetto; Trio

From the play Amadeus by Peter Shaffer, Antonio Salieri.

III. Adagio; andante

Letter from Mozart to his father, July 27th, 1782

IV. Menuetto; Allegretto

Letter from Mozart to his wife, Constanze, September 1790.

V. Romanza (Adagio)

Letter from Johann Friedrich Schink to Anton Stadler, 1784.

VI. Tema con variazioni; andante

Excerpt from the *Life of Mozart* by Ludwig Nohl, 1877

VII. Finale (Molto allegro)

PERSONNEL

Brett A. Richardson
Conductor and Artistic Director

Erin Webber
Principal Oboe

Nicholas Councilor*
Basset Horn

Leo Benavides
Oboe

Tyler Webster*
Basset Horn

Kathleen Jones
Principal Clarinet

Justin Gonzales
Principal Horn

Don Bierschenk
Clarinet

Corey Simmel*
Horn

Meridith Wright
Bassoon

Sean Holmes
Horn

Sarah Wildey-Richmond
Principal Bassoon

LaNetra Carther
Horn

**Guest Artist*

George Fahlund
Double Bass

SPECIAL THANKS

- **University of the Incarnate Word Department of Music**, Prof. William Gokelman, *Chair*, and Melinda Wright, *Venue Manager*, for the use of the UIW Concert Hall
- **Nicholas Councilor and Tyler Webster**, Basset Horns, and **Corey Simmel**, Horn – we are indebted to you!
- Our **Special Guests** for attending tonight's performance in-person or online

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PROGRAM NOTES

Serenade No. 10 in B-flat Major, K. 361/370a (1781) W.A. MOZART
'*Gran Partita*' (1756-1791)

On March 23, 1784, a Vienna newspaper announced an upcoming concert for the benefit of Anton Stadler. This was the clarinetist for whom Wolfgang Amadeus Mozart would later compose his Clarinet Concerto and Clarinet Quintet. The announcement mentioned "a big wind piece of quite an exceptional kind composed by Herr Mozart." Later, an attendee of that concert reported, "I heard music for wind instruments today by Herr Mozart...It consisted of 13 instruments...Oh, what an effect it made — glorious and grand, excellent and sublime." That was probably the premiere of four movements from the Serenade in B-flat.

The alternate title, *Gran Partita*, was added to Mozart's manuscript in a different hand. However, the uniqueness of this wording reflects the grandness of the music, starting with the instrumentation. Wind music in Mozart's day (called *harmoniemusik*) was usually for six or eight instruments. Expanding the winds to 12 — 2 oboes, 2 clarinets, 2 basset horns (a kind of alto clarinet), 4 horns and 2 bassoons — supported by a contrabass from the string family, made the ensemble something indeed "grand." Also, its seven movements took it to an extreme length in the serenade genre, thus prompting a different designation, "partita," which simply meant a suite.

The serenade begins in a grand manner with a Largo introduction, a bit unusual for Mozart. Shortly, however, the comic-opera composer of *Così fan tutte* becomes evident in the spirited Allegro main segment, especially the main theme. The rest of this sonata form playfully juggles passages for groups of soloists with those for the full wind band.

That spirit continues in the first minuet's recurring main section. There, Mozart places comic short pauses (rests) in the first two phrases of each strain. The two Trio sections are more serious. The second, cast in the minor mode, gives solo opportunities to oboes, clarinets, and bassoons.

Analyst Erik Smith claims the *Adagio* third movement to be "the loveliest of all movements written for wind instruments." Again, Mozart's operatic bent surfaces, this time to give us a *terzetto* between an oboe, a clarinet, and a basset horn. Smooth lyricism, melodic arabesques and passionate leaps characterize these voices, supported by undulating lower instruments.

The second minuet and its first Trio are more serenade-like than the earlier ones, not so engaging and more like background music. The smoothly phrased second Trio has the added interest of being a *Ländler*, a folk dance that became a forerunner to the

waltz. Similarly serenade-like is the fifth movement, an Adagio-Allegretto-Adagio titled *Romanze*. The Adagio is nobly sentimental fare, a foretaste of the Countess's music in Figaro. The Allegretto section presents impatient melodies against a scurrying accompaniment.

Like Bach, Mozart occasionally borrowed from himself, reworking old material into something entirely new. This time, Mozart has taken the finale from his 1777 Quartet for Flute and Strings in C, K.Anh. 171 (285b), rescoring it for a full wind band. He uses this theme-and-variations to showcase each pair of woodwind instrument: clarinets, oboes, basset horns and the combination of bassoons and contrabass. The quick final variation joins all in a big tutti.

To cap the *Gran Partita*, the composer adds a finale on top of a finale. The clipped repeated sections of this rapid Rondo tumble forward impetuously. Mozart authority Alfred Einstein terms the movement "noisy," writing that "...one might call it a *Rondo alla turca*." Regardless, the seventh movement functions like a cheerfully brilliant coda to the entire serenade.

– Program Note by Dr. Michael Fink

FUTURE PERFORMANCES OF THE SAHarmonie

CONCERT	DATE	TIME	LOCATION
"Making History"	Sunday, Feb. 6, 2022	5:00 PM	St. Mark's Episcopal Church (near Travis Park Downtown)
TMEA 2022	Thursday, Feb. 10, 2022	3:30 PM	Henry B. Gonzales Conv Ctr
"Appalachian Spring"	Tuesday, May 10, 2022	7:30 PM	UIW/Bennack Concert Hall