

FOUNDATIONS

MOZART | Serenade No. 12 in c minor, K. 388/384a

BOLOGNE/FREY | Overture to *L'Amant Anonyme*

CAPLET/McALLISTER | *Suite Persane*

OCTOBER 18, 2022

7:30 PM

Bennack Concert Hall
University of the Incarnate Word
San Antonio, TX



SAHarmonie

Brett A. Richardson, Conductor and Artistic Director

FOUNDATIONS

W. A. MOZART

JOSEPH BOLOGNE, "CHEVALIER-DE-SAINT-GEORGES"

ANDRÉ CAPLET

*First Performance of the 2022-2023 Season
11th Performance*

Tuesday, October 18, 2022

7:30 PM CDT

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

@SAHarmonieEnsemble



PROGRAM

Serenade No. 12 in c minor, K. 388/384a (1782/1979) **W. A. MOZART | 23'00"**
(1756-1791)

- I. Allegro
- II. Andante
- III. Menuetto/Trio (in canone)
- IV. Allegro

INTERMISSION (15 mins)

Overture to L'amant anonyme (1780/2022) **JOSEPH BOLOGNE/arr. FREY | 4'00"**
(1745-1799)

Suite Persane (1900/2000) **ANDRÉ CAPLET/ed. McALLISTER | 16'00"**
(1878-1925)

- I. Scharki (Chant d'amour)
- II. Nihavend
- III. Iskia Samaïsi

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
- **Cody Mata, Bassoon**, for serving as a guest rehearsal participant. **Thank you!**

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PERSONNEL

Brett A. Richardson
Conductor and Artistic Director
San Antonio Harmonie Ensemble

Danielle Aicher
Flute

Sarah Wildey-Richmond
Principal Bassoon

Stephanie Hulsey
Flute

Angela Moretti*
Bassoon

Erin Webber
Principal Oboe

Corey Simmel*
Horn
USAF Band of the West

Leo Benavides
Second Oboe

Tyler Neufer*
Horn
USAF Band of the West

Kathy Jones
Clarinet

George Fahlund
Double Bass

Don Bierschenk
Second Clarinet

****Guest Artist***

PROGRAM NOTES

Serenade No. 12 in c minor, K. 388/384a (1782/1791) **W. A. MOZART**
(1756-1791)

Wolfgang Amadeus Mozart composed his C minor Serenade (K.388/384a) in Vienna in either July 1782 or late 1783. We are beset by confusion about the chronology. On July 27, 1782, Mozart wrote to his father about a piece he was writing that he called *Nacht musique*—"Night Music," a linguistic equivalent to the Italian-derived term "serenade," perhaps derived from the word *sera*, meaning "evening." (The Latin *serenus*, meaning "serene," seems to be its ultimate ancestor.) Many scholars believe this is the piece to which he was referring. It was almost certainly written before February 1784, since that is when Mozart started keeping a catalogue of his newly composed works and this serenade isn't in it. (Neither is the string quintet transcription he made of this piece in 1788, but that is somewhat explained by the fact that it wasn't really newly composed at that point.)



One has difficulty thinking of this ominous, dark-hued piece as a specimen of a serenade or "night music," which was almost always of a cordial nature, something that might serve as the background to pleasurable evening entertainments. Yet Mozart did call it a Serenade originally—or, to be precise, a "Serenada," as he inscribed it on the autograph score, replacing the original notation of "Parthia." At about that time, Habsburg Emperor Joseph II was growing passionate about wind music and accordingly established as part of his court staff a Harmonie (wind band) ensemble consisting of a wind octet. He seems to have been inspired at least in part by the fact that another Viennese noble, Prince Schwarzenberg, had already established a wind band, and the Emperor felt compelled not to be outdone. Mozart may have composed this piece hoping to get a commission from the Emperor. Another person who has been suggested in connection with this work is Prince Aloys Joseph Liechtenstein, a serious music connoisseur who was also shaking up his musical establishment just then; possibly it was his refined ear that Mozart was hoping to charm with the subtlety of his C minor Serenade.

Its intricacies are many, but they are thrust most obviously to the fore in the third movement, a tour-de-force of canon with a somewhat angry mien. Mozart takes some liberties with his canon-writing here, to be sure, but the "follow-the-leader" effect of canon comes across clearly to the ear, the more so as Mozart deliberately works memorable dissonances into the proceedings. In the minuet proper, the canon proceeds between parts at a measure, usually pitched an octave apart. In the major-key central trio section of this brainy movement, Mozart switches to a different mode of canonic writing: a canon

in inversion, with one line reflecting the rising and falling of the other as if in a mirror—when one line goes up, the other goes down, and so on. In certain aspects, this Menuetto prefigures the corresponding movement of Mozart’s famous Symphony No. 40 in G minor (K.550).

Singling out the Menuetto is not meant to slight the other movements. The first is beautifully balanced and highly emotive, overall taut and tense. The second is a gracious respite, set in the relative-major key of E-flat; one might say that it is the only movement in the whole piece that is characteristically “serenade-like.” Following the canon laden Menuetto, Mozart offers a finale that, like so much of this piece, defies expectations about how a serenade should sound. Where nearly all serenade finales are light and bubbly, Mozart’s continues the nervous moodiness that pervades this work. This final movement is cast as a theme with variations, all but one of which maintains the minor key and a sense of seriousness that can verge on the terrifying. And yet, Classicist that he is, Mozart feels compelled to at least pretend that everything leads to a happy ending, and he concludes the movement in the major key and in an upbeat spirit, no matter how convincingly he has upheld a conflicting emotional argument up until that point.

—James M. Keller, *San Francisco Symphony*

Overture (Allegro) to *L’amant anonyme* (1780/2022)
..... **JOSEPH BOLOGNE/arr. FREY**
(1745-1799)



Growing up as a bi-racial child in the Caribbean, it wasn’t clear what exactly Joseph Bologne would do with his life. *Code noir* barred people of color from retrieving benefits of nobility that Bologne would have received as a child. Despite this, Bologne was treated to a host of opportunities including fencing and horsemanship lessons afforded by his wealthy father. Eventually, Bologne was invited to a tournament in which he fought for his title in a duel. He won the series of matches and rightfully claimed the title, *Chevalier de Saint-Georges*.

During his training as a fencer, Bologne’s father insisted he take his son to France to be trained in music. Although we don’t know the details of Bologne’s training, we assume that he was taught rigorously given his success as an adult. Bologne quickly became a virtuosic violinist and performed in various orchestras including the Le Concert des Amateurs and eventually became concert master of the ensemble. After his rise to fame, in both the world of fencing and musical performance, Bologne began seriously composing, beginning with string quartets, moving on to symphonies, ballets, and operas.

This piece serves the dual purpose of a stand-alone symphony and as an overture to his most successful opéra comique, entitled *l'Amant Anonyme* or *The Anonymous Lover*. The work evokes the style of early Mozart with a zesty French twist that is quite provocative. The orchestral blend is quite beautifully compact with clear signs of a deep knowledge of the string instrument. This arrangement was completed by Dr. Richard Frey from the University of Michigan.

–Eastman School of Music Symphony Orchestra

***Suite Persane* (1900/2000)..... ANDRÉ CAPLET/ed. McALLISTER**
(1878-1925)

- I. Scharki (Chant d'amour)
- II. Nihavend
- III. Iskia Samaïsi

André Caplet wrote his *Suite Persane* (or “Persian Suite”) at the request of the French oboist Georges Longy, who, together with a number of colleagues from the Boston Symphony Orchestra, had founded a wind ensemble. It is assumed that the inspiration for this work was the World Exhibition held in 1900 in Paris, at which cultures from around the world had a pavilion. Numerous composers felt attracted to the exotic sounds presented there by musicians from the Middle and Far East. *Nihavend*, the second movement of the *Suite Persane*, describes a Persian town. In *Iskia Samaïsi*, ecstatic *fakirs* dance for us. The Société moderne d'instruments à vent, which encompassed all prominent French wind players of that era, played the piece's première in 1901. The musical journal *Le Ménestrel* praised especially its richness of color. Caplet had already, in 1900, been honored by the Société de compositeurs de musique for writing another work for wind instruments, his *Quintet for Winds and Piano*.



– Rien de Reede

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