

Hear Together

2021/22 Season



EDMONTON
SYMPHONY
ORCHESTRA

THE FOUR SEASONS & THE MAGIC FLUTE

PRESENTED BY



Thursday, November 25 • 7:30 PM
Friday, November 26 • 7:30 PM
Saturday, November 27 • 7:30 PM



Land Acknowledgement

The Winspear Centre and Edmonton Symphony Orchestra would like to acknowledge that we are on Treaty 6 Territory, a traditional meeting ground, gathering place, and traveling route for many Indigenous Peoples. We honour and recognize the rich artistic, cultural, and musical traditions of the Cree, Nakota Sioux, Metis, Dene, Saulteaux, and the many more Indigenous communities that call this land we share, home.



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FEATURED MUSICIANS:



Cosette Justo Valdés
Conductor



Robert Uchida
Concertmaster
and Leader

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MOZART

Die Zauberflöte, K.620: Overture

(7')*

MOZART

Die Zauberflöte, K.620: Suite for Winds and Brass

(10')*

(arr. Anthony Rivera) - World Premiere

Der Vogelfänger bin ich ja

Isis und Osiris

Ein Mädchen oder Weibchen

Pa-Pa-Pa-Papageno

VIVALDI

Le Quattro stagioni ("The Four Seasons")

(40')*

Violin Concerto in E Major, Op.8 No. 1 "Spring"

Allegro

Largo

Allegro (Danza pastorale)

Violin Concerto in F Major, Op.8 No. 3 "Autumn"

Allegro (Ballo, e canto de' villanelle)

Adagio molto (Ubriachi domeinti)

Allegro (La caccia)

Violin Concerto in G minor, Op.8 No. 2 "Summer"

Allegro non molto – Allegro

Adagio – Presto – Adagio

Presto (Tempo impetuoso d'estate)

Violin Concerto in F minor, Op.8 No. 4 "Winter"

Allegro non molto

Largo

Allegro

*indicates approximate performance duration

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Music from *Die Zauberflöte, K.620*

Wolfgang Amadeus Mozart

(b. Salzburg, 1756 / d. Vienna, 1791)

Opera premiere:

September 30, 1791, in Vienna

Last ESO performance:

The ESO last performed the overture November 2016

**This is the World Premiere of the Suite for Winds and Brass
arranged by Anthony Rivera**

Die Zauberflöte ("The Magic Flute") was one of the last works Wolfgang Amadeus Mozart finished before he died, only seven weeks shy of his 36th birthday. It is also one of his most famous works – a *singspiel*

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opera combining lofty ideals with lowbrow comedy; a plea for the brotherhood of humankind as well as a charming love story.

The overture begins with imposing chords, supposedly based on the ceremonial knocks on the door of the hall of the Freemasons – an organization to which Mozart belonged, and whose ideals form part of the opera’s structure. The rest of the overture is a set of variations based on a theme composed by Mozart’s friend and fellow musician, Muzio Clementi. He apparently offered it to Mozart, to see if he “could do something with it.” He certainly did.

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Suite for Winds and Brass (arr. Anthony Rivera)

Program note by Dr. Rivera:

Harmoniemusik:

Wind bands were a vibrant thread of the musical fabric of Vienna during the late 18th and early 19th centuries. During elaborate dinner parties and social events, they performed marches, arrangements of operas, ballets, and original compositions. The standard ensemble of the era consisted of pairs of oboes, clarinets, bassoons, and horns, and was termed *Harmoniemusik*.

Between 1781 – 83, Mozart composed three serenades for Harmonie, K.361 (the so-called “*Gran*

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Partita"), K.375, and K.388, and completed one opera arrangement, an hour-long version of *Die Entführung aus dem Serail*. Even though there was a market with high demand, Mozart did not complete other opera arrangements. Johan Wendt and George and Josef Triebensee arranged several operas of Mozart's, but a lesser-known oboist and arranger, Joseph Heidenreich (1753 – 1821), arranged *Die Zauberflöte* in 1792.

Like other Harmonie versions of operas from this period, Joseph Heidenreich's arrangement was likely intended as background music for a social occasion rather than for the concert stage. Heidenreich skillfully adapted Mozart's original music to the relatively limited capacities of the

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Harmonie ensemble, but his version is problematic as a concert piece. The ensemble was limited by the keys in which it could perform and by the few instrumental combinations available. In the face of these limitations, Heidenreich was forced to depart significantly from Mozart's score. Composers, performers, and audiences of the period either did not notice or did not mind these artistic compromises as long as the music provided a pleasant background to their social occasion.

About the arrangement:

The idea of a Harmonie arrangement of *Die Zauberflöte* has long excited wind conductors, but Heidenreich's version is unsatisfactory when used in modern concerts. The primary purpose of making

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this new arrangement was to produce a work suitable for modern concert performance. To do this, I took advantage of the capabilities of modern wind instruments and performance techniques, and included instruments not found in the traditional Harmonie. I expanded the Harmonie band to include flutes, trumpet, trombones, and string bass (bass was frequently included ad. lib. in Harmonie during Mozart's time).

My first arrangement of *Die Zauberflöte* was designed to be performed with the original vocal soloists, offering the option of either concert performance or staged production with chamber ensemble.

The Edmonton Symphony Orchestra selected four movements for an instrumental soloists and chamber

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winds version.

The four movements selected feature the tenor and bass voice (Papageno and Sarastro, respectively), the soprano (Papagena), and magical bells, celeste, and glockenspiel. Brass soloists were selected to replace the vocalists to create a unique timbre with the chamber winds. The trombone section has a larger role as soloist because two arias and the duet feature Papageno. In addition to being soloists the trombone serves as Sarastro's chorus of priests along with the trumpet.

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Der Vogelfänger ich bin ja begins with an introduction by the ensemble followed by the soloist entering at the pick-up into measure 27/rehearsal B. The aria has

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three verses, repeating twice at the pick-up into m.
27/rehearsal B. The repeats are optional; I personally
think one repeat is plenty.

O Isis und Osiris does not include our flute and oboe
friends but features the principal tuba as Sarastro
and the trumpet and trombones as the priests/chorus.
The tuba solo is intended to be transposed and played
on an F tuba; however, that is ultimately up to the
soloists.

Ein Mädchen oder Weibchen is divided into three
sections and a finale. The first section, beginning to D,
second D to H, third H – L., and the finale L to the end.
This aria features the glockenspiel and celeste in
addition to the trombone soloists. If a particular verse/

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section is cut, the finale at L should begin on the last measure of each verse/section.

Pa-Pa-Pa-Papageno is filled with excitement and delight over love at first sight and a lifetime of new adventures.

I hope you enjoy these arrangements and that the characters, Papageno, Sarastro, and Papagena, shine through. It is a great opportunity for the ensemble to embody love and Sarastro's message, "...strengthen them with patience when in peril."

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***Le quattro stagioni* ("The Four Seasons")**

Antonio Vivaldi

(b. Venice, 1678 / d. Vienna, 1741)

Published:

December 15, 1725

Last ESO performance of the entire cycle:

May 2019

The individual concertos of the set have been performed by the ESO throughout the past 18 months

So utterly ubiquitous have *The Four Seasons* become to modern culture, it's hard to believe that these four treasured concertos really only regained a popular foothold in the early 20th Century. Prior to that, Vivaldi's music was almost forgotten – and even during his life, the Venetian master was known more

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for his sacred works and his operas than for the nearly 450 concertos we know that he wrote.

Most of the concertos were written for the students for whom Vivaldi was Master of Music – the founding girls of the *Ospedale della Pieta* in Venice. They became renowned throughout Europe for their prowess on their instruments, and their skill was doubtless honed by the many works Vivaldi wrote as vehicles for them. A violinist himself, Vivaldi wrote nearly 250 of his concertos with a violin solo part, and often published anywhere from six to a dozen concertos in a single edition. His Opus 8 collection, for example, is a set of 12 he called *Il Cimento dell'Armonia e dell'Inventione* ("The contest between harmony and invention"). For the first four of the 12, Vivaldi provided descriptive sonnets about each concerto's connection to one of each of the seasons of the year – and the music depicts many of the small scenes he paints. And since the advent of widely-

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available recorded music first brought these works to worldwide attention, *The Four Seasons* has become one of the most famous sets in music.

Spring begins with breezes, birds, and babbling brooks. A storm intrudes in the second movement, but the finale gives us a goatherd and his dog, and a bagpipe-accompanied dance of shepherds. *Summer* begins in the hot sun – listen for the violin to give us the sound of a cuckoo, a turtle dove, and a goldfinch. Another storm brews in the second movement – but also listen for the very effective imitation of summer insects buzzing. The storm arrives in the final movement, and the tired shepherd seeks shelter.

In *Autumn*, the harvest is a happy time – all is drinking and dancing. That is followed by sweet sleep in the middle movement, while the finale gives us a hunt, complete with horns (portrayed by strings in this all-strings work), horses, and dogs. *Winter* is a picture

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of icy wind and chattering teeth in the opening movement. The central movement is one of warmth at the fire, while in the final movement, we slip and fall on the ice, but we also take joy in the season.

Program notes (Vivaldi) © 2021 by D.T. Baker

**With thanks to Dr. Anthony Rivera, Wind Ensemble
Conductor, Santa Clara University**



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Photo by Eric Kozakiewicz