



Thursday, October 3 at 7:30pm

First United Methodist Church, Akron

Saturday, October 5 at 7:30pm

Disciples Christian Church, Cleveland Heights

Sunday, October 6 at 4:00pm

West Shore Unitarian Universalist Church, Rocky River

PROGRAM

Selections from *The Magic Flute*

Wolfgang Amadeus Mozart (1756-1791)

arr. Joseph Heidenreich

1. Overture
3. Der Vogelfänger bin ich ja [Andante]
7. Dies Bildnis ist bezaubernd schön [Larghetto]
5. Du feines Täubchen nur herein [Allegro]

Adagio from Serenade in Eb, KV375

Mozart

Selections from *Don Giovanni*

Mozart, arr. Josef Triebensee

1. Ouverture
2. Notte e giorno a faticar
5. Là ci darem la mano
19. Già la mensa è preparata

Serenade in C minor "Nachtmusik," KV388

Mozart

- I. Allegro
- II. Andante
- III. Menuetto in canone
- IV. Allegro [Tema con variazione]

ARTISTS

Debra Nagy & Kathryn Montoya, oboes

Eric Hoeprich & Madison Vienna, clarinets

Nate Udell & Sadie Glass, horns

Stephanie Corwin & Clay Zeller-Townson, bassoons

Sue Yelanjian, double bass

With gratitude to our sponsors:

Michael Frank & the late Pat Snyder, Program & Recording Sponsors

Astri Sedienfeld, Artist Sponsor

Notes on the Program

Growing up in the 1980s, the fanciful Mozart biopic *Amadeus* (1984) left a strong impression on me. Adapted from the 1979 play by Peter Shaffer, *Amadeus* starred Tom Hulce as a brilliantly manic young Mozart and F. Murray Abraham as his jealous, somewhat less-inspired older colleague Antonio Salieri. Among many memorable moments, an early scene in which Salieri surreptitiously witnesses Mozart and his young love Constanze engaged in rough, naughty play has always lingered in my memory. The couple's flirtatious banter and scatological jokes are interrupted only by the strains of Mozart's Gran Partita for 13 winds floating in from the next room—a performance begun without its maestro. As Mozart rushes off, Salieri is left to reconcile how such transcendent music could be manifested by the wildly immature man he just encountered. Later, getting the chance to review the score, Salieri exclaims:

"Extraordinary! On the page it looked nothing. The beginning simple, almost comic. Just a pulse - bassoons and basset horns - like a rusty squeezebox. Then suddenly - high above it - an oboe, a single note, hanging there unwavering, till a clarinet took over and sweetened it into a phrase of such delight! This was no composition by a performing monkey! This was a music I'd never heard. Filled with such longing, such unfulfillable longing, it had me trembling. It seemed to me that I was hearing a voice of God."

I can completely relate to Salieri's reaction when hearing Mozart's Serenades for winds. Mozart's music is always magical and his orchestration is masterful...but to experience the clarity and strength of these pieces on Classical-era woodwinds is doubly powerful and extremely rare. In truth, *Moonlit Mozart* is a bucket-list program for me: it's not easy (or cheap!) to assemble a woodwind team of this quality. Often, only bigger-budget organizations will hire this many wind players so that they can perform symphonic repertoire. As a result, I've never had the opportunity to perform woodwind octets in a professional setting.

Despite their rarity today, wind octets were a relatively common ensemble in central Europe in the late-eighteenth and early-nineteenth centuries. Evolved from military or civic ensembles, six- or eight-member wind bands offered an effective – and colorful – means to present many genres of music in virtually any setting. Known as *Harmoniemusik*, these ensembles were more portable than a full orchestra and their vibrant sound could be enjoyed indoors or outside. Performing "lighter" genres like nocturnes and serenades, dance music, or even operatic or symphonic reductions, an ensemble of eight woodwinds could cover most – if not all – bases. Soaring melodies were often split between first oboe and first clarinet, inner parts were covered by other winds and horns, bassoons would alternate between tenor solos and bustling bass lines, and a double bass often provided reinforcement on the low end.

On a summer's evening in 18th century Vienna, it was common to hear live music in public spaces performed by wind bands. In a letter to his father, Mozart himself wrote about a charming encounter with a Viennese wind band:

"At eleven o'clock at night I was treated to a serenade performed by two clarinets, two horns and two bassoons--and that of my own composition . . . These musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E-flat." --from a letter by Mozart to his father, November 3, 1781

Mozart's own wind serenades – including the *Adagio* from the Serenade in Eb K375 and his "Nachtmusik" Serenade in C minor K388 that we'll hear tonight – were written between 1781-1784. They date from Mozart's early years in Vienna when he was working to establish himself as a freelance artist following his stifling appointment in Salzburg. Perhaps Mozart wrote these works in an attempt to curry favor with Emperor Joseph II, who had established his own Imperial-Royal wind band or *Harmoniemusik* in 1782? The quality of the musicianship in the Emperor's ensemble was unsurpassed as it included top wind players of the era from the Vienna Opera house.

It should come as no surprise then that wind players from the Opera pit often played an important role as arrangers for wind ensembles: they knew the original music intimately and had access to the scores. In fact, just one week after the premiere of his *Abduction from the Seraglio*, Mozart wrote to his father that he was pulling an all-nighter to arrange the opera for wind band—before someone else did:

"I am up to my eyes in work, for by Sunday week I have to arrange my opera for wind instruments. If I don't, someone will anticipate me and secure the profits...You have no idea how difficult it is to arrange a work of this kind of wind instruments, so that it suits these instruments and yet loses none of its effect." – July 20, 1782

The Magic Flute, K.620 was premiered on September 30, 1791 in Vienna, just two months before Mozart's death. Given his failing health, Mozart could hardly be expected to rush a wind-band arrangement to press, but the prolific arranger Joseph Heidenreich issued an advertisement in the *Wiener Zeitung* on January 14, 1792 offering his new arrangement of "the last work of the great Mozart" with an "early-bird" discount to subscribers who ordered before mid-February. You'll hear how Heidenreich captures the effervescence of Mozart's famous overture; I've chosen several other movements from Heidenreich's arrangement that sparkle with the lightness and pervasive magic of the opera's plot.

Besides being fun to listen to, the 18th Century arrangements of *The Magic Flute* and *Don Giovanni* (by Viennese oboist Josef Triebensee) that we feature on this program solve various technical issues for instruments that don't play easily in all keys or that cannot modulate (valveless horns, for example, must physically change crooks to play in different keys). Josef Triebensee was a sensitive arranger for winds owing to not only his but also his father's experience. His father Georg likely played oboe in the premieres of Mozart's serenades as a member of the Imperial *Harmoniemusik*, while Josef took up principal oboe roles in Vienna's leading theaters from the early 1790s. Josef's arrangement of *Don Giovanni* incorporated Mozart's own additions to the opera for its first Vienna performances, indicating that his arrangement was not completed until after 1788. In Triebensee's version, the wind band effectively conveys the famously mysterious opening of the overture as well as the light comedic fantasies of the frustrated servant Leporello in "Notte e giorno faticar." Don Giovanni's famous duet of seduction with Zerlina "Là ci darem la mano" is portrayed in a dialogue between oboe and bassoon.

Finally, we come to Mozart's remarkable Serenade in C minor, KV388. Dubbed "Nachtmusik," the serenade's minor key is very unusual and dark. Social, functional music was usually in a major key, but Mozart's choice of c minor immediately imbues seriousness and high drama. Furthermore, Mozart's four movement scheme – while traditional for elevated genres like symphonies and string quartets – is unusual for wind music. The first movement is full of *sturm und drang* and emotional churning; the contrasting second movement *Andante* recalls the most intimate of exchanges in Mozart's operas. Even the use of "learned" techniques like the canons and inverted counterpoint of the *Menuetto (in canone)* and *Trio* make this serenade stand out. The final *Allegro* is a theme and variations that displays the full brilliance of Mozart's orchestration as a single tune is continually transformed and transmuted through the kaleidoscope of the *Harmonie*. Perhaps the ambitious scope, serious nature, and significant challenges of KV388 compelled Mozart to later distill the serenade into a Quintet for strings, KV406.

– Debra Nagy

About the Performers

"A baroque oboist of consummate taste and expressivity" (Cleveland Plain Dealer) with a musical approach that's "distinctly sensual...pliant, warm, and sweet," (New York Times), [Debra Nagy, director](#), is one of North America's leading performers on the baroque oboe. She plays principal oboe with the American Bach Soloists, Seattle Baroque Orchestra, and Apollo's Fire, and is a regular guest with the Handel & Haydn Society, Boston Early Music Festival, and Portland Baroque Orchestra, among other ensembles. Following studies at the Oberlin Conservatory, Conservatory of Amsterdam, and Case Western Reserve University, Debra has received many awards for her creative and scholarly pursuits including first-prize in the American Bach Soloists Young Artists Competition, a 2009 Fellowship from the National Endowment for the Humanities, and a 2010 Creative Workforce Fellowship from Cuyahoga Arts &

Culture. She has recorded over 40 CDs with repertoire ranging from 1300-1800 on the Chandos, Avie, CPO, Capstone, Bright Angel, Naxos, and ATMA labels, and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR's Performance Today, WQXR (New York City) and WGBH Boston.

Oboist Kathryn Montoya appears with a variety of orchestral and chamber ensembles including the Boston Early Music Festival Orchestra, Tafelmusik, Bach Collegium San Diego, Apollo's Fire, Ars Lyrica, and H&H among others. She currently teaches historical oboes at Oberlin Conservatory. Past projects include the Globe's Tony award winning productions of Twelfth Night and Richard III on Broadway, and a Grammy-winning recording with the Boston Early Music Festival. Kathryn enjoys time in Hereford, England, converting an 18th century barn into a home with her husband, James.

Eric Hoeprich, clarinetist, is a specialist in performing on historical clarinets in music from the Baroque to the late Romantic. He was for decades on the faculties of the Royal Conservatory of Music (The Hague), the Paris Conservatoire National Supérieur de Musique, London's Royal Academy and at Indiana University, Bloomington. He was a founding member of Frans Brüggen's Orchestra of the 18th Century, where he served as principal clarinet for 40 years. His monograph, *The Clarinet*, was published in 2008 by Yale University Press.

Madison Vienna, clarinetist, specializes in performance of late-18th and early-19th century works for her instrument. She is currently librarian for the Chicago Sinfonietta and Northbrook Public Library, and a freelance clarinetist in the greater Chicago area performing as a guest with the Illinois Symphony, Symphony 847, Kenosha Symphony, and others. Ms. Vienna holds degrees in clarinet performance from DePaul University and the Indiana University Jacobs School of Music with additional studies in historical performance.

Bassoonist Stephanie Corwin enjoys performing and teaching music of the past four centuries on modern and historical bassoons. Highlights include solo appearances at Lincoln Center and Carnegie Hall and concerts with many of North America's prominent early-music ensembles, including Tafelmusik, Piffaro, and the Handel and Haydn Society. After graduating from Davidson College, Stephanie earned her MM from Yale and DMA from Stony Brook and a Performer Diploma in historical bassoons at Indiana University.

Bassoonist Clay Zeller-Townson is the founder of the critically-acclaimed baroque band Ruckus. He is a bassoonist and educator based between Vermont and New York City. As a bassoonist, he plays with the leading period instrument ensembles in North America including: Tafelmusik, The Handel and Haydn Society, Philharmonia Baroque Orchestra, Boston Baroque, Trinity Baroque Orchestra and American Bach Soloists. Clay was born in Nova Scotia, raised in eastern North Carolina, and found his way to the baroque bassoon by way of the tenor saxophone.

[Hornist Nathanael Udell](#) is a graduate of Indiana University's Jacobs School of Music, earning his Doctor of Music under the tutelage of the former principal horn of the Chicago Symphony, Dale Clevenger. Nathanael has performed with The Boston Early Music Festival, Bach Collegium San Diego, Handel and Haydn Society, Trinity Wall Street, Musica Angelica, Mercury Baroque, Ars Lyrica Houston, and Jubilate Baroque. Currently, he is principal horn of Teatro Nuovo, and has also worked with the American Ballet Theatre, Sarasota Orchestra, and the Staunton Music Festival.

[Hornist Sadie Glass](#) leads a career as a performer and educator. She performs with period-instrument ensembles including Philharmonia Baroque Orchestra, Portland Baroque, American Bach Soloists, Musica Angelica Baroque Orchestra, and Seattle Baroque. Sadie is on faculty at the Conservatory of Music at the University of the Pacific in Stockton, CA. During the summer, she is on faculty at the Kendall Betts Horn Camp as the natural horn specialist. Outside of music, Sadie enjoys spending time with her family and loves to travel.

[Sue Yelanjian](#) is the Principal Bassist for Apollo's Fire Baroque Orchestra and performs with many other early music groups including Tafelmusik, Relic, The Handel and Haydn Society and Acronym. She has appeared at many music festivals including the Carmel Bach Festival, Tanglewood, Ravinia, Ojai and the Klang Und Raum Festival in Germany. She attended Oberlin Conservatory and received degrees from the Cleveland Institute of Music and Boston University.

Les Délices (pronounced Lay day-lease) brings long-forgotten music alive for contemporary audiences. Founded by baroque oboist Debra Nagy in 2009, Les Délices has established a reputation for unique programs that "can't help but get one listening and thinking in fresh ways" (San Francisco Classical Voice). The New York Times observed that "Concerts and recordings by Les Délices are journeys of discovery," while UK Classical Source added, "The centuries roll away when the members of Les Délices bring this long-existing music to communicative and sparkling life." Touring highlights for Les Délices include performances for Music Before 1800 (New York City), the Boston Early Music Festival, Da Camera Society (Los Angeles), Houston Early Music Society, Early Music Hawaii, Morrison Chamber Music Center at San Francisco State University, Boston's Isabella Stewart Gardner Museum, San Francisco Early Music Society, the Yale Collection of Musical Instruments, and Columbia University's Miller Theatre. Les Délices also presents its own annual four-concert series in Ohio and produces SalonEra, an acclaimed webseries and podcast for early music. Known for their adventurous, thematic programming, Les Délices is launching a multi-year commissioning project exploring myth and its impact on our lives beginning in 2025.

[Tuesday Musical - full page ad 5.5W x 8.5H -](#)

[The Resonance Project - quarter horizontal](#)

[Apollo's Fire - half page -](#)

[Cleveland Chamber Choir - quarter page vertical](#)

Cleveland Chamber Music Society - ¼ page ad

Cleveland Classical Guitar Society - 2.25x3.75"

Heights Arts - half page ad -

[Trobar - half page 5.5x3.75" -](#)

2 PAGE CENTER OPENING – 15th Anniversary CAMPAIGN CONTENT -Please place in center opening of the book, edge to edge

Virtual Subscription AD

Les Délices (LOGO)

Debra Nagy, Artistic Director

Laura Potter, Executive Director

Hannah De Priest, Communications Manager

Zoe Stier, Box Office & Community Engagement Coordinator

Sarah Lynne Bailey, Production Assistant

Board of Directors

Joseph Sopko, *President*, Gerry Fathauer, *Vice President*, John Goodell, *Treasurer*, Arthur Rotatori, *Secretary*, Ana de Freitas Boe, Emily Honsa Hicks, Deborah Malamud, Carmina Mares, Katie Morrow, Greg Nosan, Debra Nagy, Brandon Ruud, Daniel Shoskes

Founding Board Members

Tracy Mortimore, Charlotte Newman, Elizabeth Wells Rothenberg

Thanks to our Volunteers

Penny Adelstein, Lynn Bittel, Ana de Freitas Boe, Liana Bolla, Terry Boyarsky, Melysa Ford, Elizabeth Garner, John Goodell, Jonathan Goya, Mikhail Grazhdanov, Patricia Hughes, Kameryn Lueng, Carmina Mares, Tom McIver, Diane & Bob Moore, Peter

Nagy, Michael O'Boyle, Bill O'Grady, Deedee Paster, Liz & Ed Rosenberg, Andrea Walker, Barbara Walker, Yih-Yee Wong

Foundation, Government & Organizational Support

The George Gund Foundation
Paul M. Angell Family Foundation
Ohio Arts Council
The National Endowment for the Arts
Cuyahoga Arts & Culture
Peg's Foundation
Akron Community Foundation
Early Music America

Individual Supporters

The following list represents pledges and donations received between September 1, 2023 and September 1, 2024. We regret any errors or omissions.

** denotes 15th Anniversary Campaign Donors. We express our enthusiastic gratitude to the committed donors who have made major gifts and/or pledged multi-year support to our Fifteenth Anniversary Campaign:*

INSPIRE \$5000+

Bonnie Baker*, Gerry Fathauer & Jeffrey Hutchinson*, Michael Frank & the late Pat Snyder*, John & Joanne Goodell*, Deborah Malamud & Neal Plotkin*, Marilyn & Tom McLaughlin*, Charlotte & Jack Newman*, Greg Nosan & Brandon Ruud*, Astri Seidenfeld*, Daniel & Ruth Shoskes*, Joseph Sopko & Elizabeth Macintyre*, William Busta & Joan Tomkins*, Doreen & John Ziska*

CHAMPION \$1000-\$4999

Kenneth & LuGene Bé, Kathleen & Mark Binnig, Matthew & Virginia Collings, James Collins & Patricia Brownell, De Priest Family Foundation*, George Flanders*, Betsy & Steve Kaufman, Tovah Klein, Eric Klieber & Marian Klieber, Ursula Korneitchouk, Alan Lauer, Carmina Mares*, Susan McClary & Rob Walser*, James & Virginia Meil*, Patricia Hanley & Robert Morris, Ana de Freitas Boe & Debra Nagy*, William Johnston & Cynthia Peck*, Arthur Rotatori & Tara Fields*, Frank Shoemaker, Kempton & Nancy King Smith*, Sarah Steiner, Lijda Vellekoop, Alex Nalbach & Marc Vincent*, Wendy Stern & Michael Yamin

FORTIFY \$500-\$999

Amy & Michael Diamant, Patricia A. Dorner, JoLynn Edwards, Patricia Hanley & Robert Morris, Emily Honsa Hicks, Marilyn Jean Orr, Jane Richmond*, Margaret & Keith Robinson, Edward Podojil & Joseph Schlesinger, Diane Schwartz, Jack & Raynette Smith, Mickey Stefanik*, Nancy Tooney

FUEL \$200-\$499

Grete Anderson, Dennis & Madeline Block, Douglas Bunker, Tamera Boe, Tom Buford & Diane Fedak, Katarina Cerny & James Kaltenbach, Georgia Cowart, David & Posie Dauphiné, John Dolmar, Betsy Fallon, Alexander & Carol Garklavs, Bonnie Gunzenhauser, Robin Herrington-Bowen, Anne & Gary Hinton, Alex Humez, Robert

Johnson, Eric & Sue Kisch, Marie Kittredge, Mary Maarbjerg, Jimmy Madsen, Elizabeth Mann, Linda Stephen Merriam, Scott Metcalfe & Emily Walhout, Paula Mindes & George Gilliam, Timothy Minnis, Julie Andrijeski & J. Tracy Mortimore, Barbara Myrvaagnes, Peter Nagy, Don Nash, Dharshana & Rebecca Perera, John Perko, Constantijn Petridis, Laura Brandreth Potter, James Riggs & Scott Soeder, Michael Rogan, Lois Rosow, Edmund Round, Michael Ruffing, Adelaide D. Schaaf, Ruth Severiens, Joey Sopko, Michael Sopko, Frederick & Elizabeth Specht, Glenn W. Steffen, Virginia Thomas, Jean Toombs, Susan Van Vorst, Earl & Esther Warren, Dorothy A Whittenberger

MOTIVATE \$50-\$199

Eleanor & Richard Aron, Pamela Barron, Kathleen & Mark Binnig, Stephen Bloch, Adam Booth, Terry Boyarsky, Neil & Sandra Burditt, Yelena Bykhovskaya, Joan Campbell, Rob Chwast, Pedro Ciarlini, Frederica Cohen, Colleen & John Cooney, Jason D'Aoust, Jerome Drabiak, Richard Erickson, Robert Fathauer, Carol Fishwick, John & Pamela Gibbon, Laura Graser, V. Lee Harrison, Christopher Heigham, Priscilla Herreid, Kevin Hill, Derf Hopsecger, Michael Hotz, Beth Houston, Elaine Ironsmith, Gale & James Jacobsohn, Nick & Sue Jones, Carole Kass, Louis Kelsch & Robin Lieberman, Pippa Kiraly, Denise Kohn & Robert Shelton, Adrian Krudy, Mary Larew, Barbara & Richard Lederman, Kermit Lind, Martha Loughridge & Piet van Lier, Ute Marks, Terry Martin, Margaret Matuska, David McCormick, Ruth Milburn, Antoinette Miller, Algirdas Miskinis & Diane Miskinis, Janet & John Mitchell, Maxine & Keith Myers, Esha Neogy, Suzanne Owens, Henry Paulus, Peter Pogacar, David Porter & Margaret Poutasse, Richard Prober, Gay & Quentin Quereau, Ken Walsh & Rachel Tschantz, Wendy Redlinger, Rees Roberts, Donald Rosenberg, Elizabeth Gockel & Edward Rosenberg, Joshua Rubin, Beverly Schneider, Robert Seaman, Michael J. Seider, Linda Sperry, Alan Steffen, Laura Sims & Nancy Stemmer, Ann Stickney, Anita Szegvari, Lee Talner, David Torontow, James Tsugawa, Virginia Waratinsky, Robert & Emily Williams, Phyllis Wilner, Michal Truelson & Jody Wormhoudt, Robert Yamin, Edith Yerger, Mary Haerr & Kalman Zucker

Bottom of Donor Page: Rondeau Society (-black box at bottom of page)

RONDEAU SOCIETY

**We are grateful to the following donors who have pledged a monthly gift
to ensure the ongoing success of Les Délices:**

Ana de Freitas Boe
Tom Buford
Katarina Cerny
Frederica Cohen
Georgia Cowart
Gerry Fathauer & Jeff Hutchinson
John & Joanne Goodell
Patricia Hanley & Robert Morris
Emily Honsa Hicks
Denise Kohn
Mary Maarbjerg
Paula Mindes & George Gilliam
J. Tracy Mortimore
Laura Potter

Mickey Stefanik

To join or learn more about the Rondeau Society, please call (216) 302-8404 to speak to our staff or visit www.lesdelices.org/support.

[Page 15] [Inside Cover – CD Ad](#) and help box

Back Page:

Upcoming Concerts:

Arcadian Dreams

Oct 19 & 20, 2024 in Hudson & Cleveland

In a new program featuring “magnetic” (*Boston Globe*) soprano Hannah De Priest, Les Délices makes musical magic with dramatic works from the French and Italian Baroque. “With a voice that is theater itself,” (*Classique News*), De Priest and a brilliant ensemble including oboe, violins, and continuo will beguile audiences and transport them to the heart of the Baroque Era.

14th Century Avant-garde

Nov 22-24, 2024 in Hudson, Cleveland Heights & Rocky River

Medieval music sounded remarkably modern in the hands of forward-thinking composers like Guillaume de Machaut, Jacob Senleches, and Johannes Suzoy. Their music displayed freedom of thought, fearlessly explored rhythmic complexity, and pushed the limits of what was possible to both notate and perform. Stellar singers Sophie Michaux and James Reese join multi-instrumentalists Scott Metcalfe and Debra Nagy for this mesmerizing program.

[QR CODE to events page](#)

Tickets & Info at www.lesdelices.org | (216) 302-8404 | info@lesdelices.org