



WINDS UNLIMITED

HARMONIEMUSIK FROM MOZART'S FAVOURITE OPERAS

Le Nozze di Figaro La Clemenza di Tito Don Giovanni

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Chen Halevi | Clarinet

Theodor Lotz, Vienna, c. 1785, copy by Agnès Guérault

Michal Lewkowicz | Clarinet

Theodor Lotz, Vienna, c. 1805, copy by Agnès Guérault

Stéphane Mooser | Natural Horn

Ignaz Lorenz, Linz, c. 1830, copy by Engelbert Schmidt

Denis Dafflon | Natural Horn

Ignaz Lorenz, Linz c. 1830, copy by Engelbert Schmidt

Lisa Goldberg | Bassoon

Johann Heinrich Wilhelm Grenser, Dresden c. 1810,
copy by Peter de Koningh

Giulia Genini | Bassoon

Johann Heinrich Wilhelm Grenser, Dresden c. 1810,
copy by Pau Orriols Bonaire

Megan Adie | Double Bass

C G Steward, Los Angeles, California 1930,
Traditional Bass Bow in the style of Dragonetti,
English, mid 19th century, copy by Kirk Adie

**HARMONIEMUSIK
FROM MOZART'S
FAVOURITE OPERAS**

WOLFGANG AMADEUS MOZART

1-6 **Le nozze di Figaro**

(Arranged: Georg Kasper Sartorius c. 1800)

for 2 Clarinets, 2 Horns, 2 Bassoons (and Double Bass)

- | | | |
|------|---------------------------------|--------|
| I. | Sinfonia | (4:05) |
| II. | Cinque, dieci, venti | (3:03) |
| III. | Se a caso madama | (2:41) |
| IV. | Se vuol ballare, signor Contino | (2:29) |
| V. | Non più andrai | (3:06) |
| VI. | Susanna, or via sortite | (2:58) |

7-12 **La Clemenza di Tito**

(Arranged: Georg Kasper Sartorius c. 1800)

for 2 Clarinets, 2 Horns, 2 Bassoons (and Double Bass)

- | | | |
|------|------------------------|--------|
| I. | Come ti piace imponi | (2:54) |
| II. | Del più sublime soglio | (3:23) |
| III. | Deh se piacer mi vuoi | (5:02) |
| IV. | Torna di Tito a lato | (3:01) |
| V. | Ah grazie si rendano | (3:01) |
| VI. | Tu fosti tradito | (2:22) |

World premiere recording

13-18 Favorit-Gesänge aus **Il Don Giovanni**

(Arranged: Georg Kasper Sartorius c. 1804-06)

for 2 Clarinets, 2 Horns, 2 Bassoons (and Double Bass)

- | | | |
|------|-------------------------------|--------|
| I. | Ah, chi mi dice mai | (3:45) |
| II. | Giovinette che fate all'amore | (1:22) |
| III. | Ho capito, signor, sì | (1:37) |
| IV. | Là ci darem la mano | (2:53) |
| V. | Eh via buffone | (1:01) |
| VI. | Vedrai carino | (3:16) |

World premiere recording

Total playing time: 52:09 min

Contemporary audiences 'in the know' might shy away from any performance of a transcription. There seems to be something slightly sullied, something duller, or paler than what one imagines the original work might have embodied. Unless a performance has become a work involving many more parameters, perhaps involving other art forms, or with a quantified and definite leap AWAY from the original, regular 'classical' music lovers have no fear in showing their distaste in what would be merely a 'straight-forward' transcription. In the eighteenth century this was not the case. It was common practice in fact to hear excerpts from the public's favourite operas and ballets, their most loved arias performed in transcriptions usually for wind sextet, or sometimes a wind octet, both occasionally with an additional bass instrument. Mozart himself, in a letter to his father, mentioned hearing such a group playing on the street from his window and expressed his joy at hearing his own music in this smaller ensemble setting.

Harmoniemusik was all the rage in the last quarter of the eighteenth century, most intensely from 1780s - 1820s, particularly in Vienna but also in Prague and Budapest. *Harmoniemusik* or simply *Harmonie*, a term used by publishers to describe any wind music, was a group of musicians that could be anywhere between two and more than twenty wind players. What

it most often consisted of and in its most popular formation was a group of six or eight wind players (pairs of clarinets, horns and bassoons), and in the case of the octet an added pair of oboes, with an optional 'ad libitum' bass part. A contra bass line was regularly added, though this varied depending on the occasion or place, or by pure practical necessity. The favourite bass instrument in Vienna was the contra-bassoon or violone, while in Paris it was the trombone, and in London, of all things, the serpent! The reasons for the overtly popular Harmonie involved a number of possible contributing factors.

Previously, in the Baroque era, the most common wind ensemble was the French oboe band (which included the bassoon, as in effect it was a bass oboe). In the Classical period, in the sextet grouping, the horns took on the role of harmonic support that earlier would have been given to the continuo keyboard and bass instrument. This kind of ensemble formed together originally in outdoor settings, often using members of the military band, and paid for from a military budget lead a path to what became the central idea for the Harmonie group. The 'new' instrument added in the late 18th century was the clarinet (its orchestral debut was in Rameau's opera *Zorastre* in 1749), with refreshing colours and timbres that in the day added a new dimension to the various possibilities of wind ensembles and was certainly a novel

bonus. Such a wind ensemble would have had a certain impact on classical and romantic orchestration, each wind instrument with a capacity to blend and simultaneously speak with its own original contrasting voice. What we might find strange today is that the majority of compositions for the Harmonie were in fact transcriptions of the public's favourite operas and ballets, which far outnumbered any 'original' work, though of course these also existed. The technical demands placed on musicians in the *Harmonie* were very high, indeed they would have been skilled professionals, with a standing on a par with orchestral or section leaders. In fact they were some of the best paid musicians existing at the time, and could also enjoy regular work performing for a court or a wealthy nobleman, usually alongside a post in an opera company or sometimes in a military post.

The novel new sound of the wind section was a definite attraction, and another reason for its success was that Emperor Joseph II enjoyed regular events using his own private wind octet, and this served as the role model for the wealthy middle class. This particular Harmonie included some of the best wind players of the day including clarinettist Anton Stadler (a friend of Mozart, who provided inspiration for the clarinet quintet and concerto), and Johann Wendt (an oboist who also wrote 80 of his own works for Harmonie). The Harmonie, especially in Vienna

at the end of the 18th century, was a popular addition to dinner and after dinner entertainment. A famous portrayal of such an event is in Mozart's opera *Don Giovanni*, where Giovanni (a nobleman), makes use of his Harmonie band, which plays during the evening meal. The musical quote used was from one of the most popular operas at the time, and accordingly one of the most popular transcriptions of the time, Martin y Solar's 'Una Cosa Rara'. Fortunately, this period, which saw the emergence of a more comfortable middle class, meant that there was greater economic stability and more room to cultivate artistic and intellectual pursuits, which included an enriched daily musical life. Having in ones employment a regular Harmonie group was a status symbol for the nobility, found in a very wide social bracket, but which sadly died out very quickly when this unique set of social conditions crumbled at the start of the Napoleonic Invasion in 1805. The once blossoming courtly life was under threat, and could no longer support these performances, though the very last of all the musicians in most courts released from employment were almost always the Harmonie group, a sign as to how highly they were regarded.

This recording features transcriptions by Georg Kaspar Sartorius (1754-1809) of some of Wolfgang Amadeus Mozart's most loved arias from his operas 'La Clemenza di Tito', 'Don Giovanni' and

'Le nozze di Figaro'. Needless to say, these particular transcriptions have their own texture and flavour that is apart from the original. What they offer still, are a representation of the bright, varied, virtuosic, melodious and grand music found in these operas reflected through the seductive timbres of clarinets, horns and bassoons, grounded and infused by the warmth of a contra-bass. And still imbued with all the essential brilliance of the original Mozart works. The natural vocal qualities of wind instruments in this grouping lend themselves perfectly to the emotionally charged and human voice Mozart was portraying.

Not a lot is known about Sartorius. He was one of the many composers actively consumed by the writing of transcriptions, and was in the employ of the court of Ludwig X until around 1809. He made a transcription for his employer of Wenzel Müllers opera 'Kaspar der Fagottist' and many more operas including others by Mozart ('Cosi fan tutte' and 'Die Zauberflöte'), Franz Xaver Süssmayr, Peter von Winter and Niccolo Piccinni.

Originally, the most popular arias from operatic works were regularly given an airing, both to the middle or lower classes in their homes, in the street or in the court gardens of the elite. Groups of wind players brightened up the evenings of passers-

by, and were received, it seems, with transfixed delight by their audiences everywhere. It was the eighteenth-century equivalent of a local pub band doing a night of covers, including everyone's favourite songs. The Viennese public's appetite for opera was insatiable. So stemmed the hundreds of transcriptions for the Harmonie, which were especially active during Advent and Lent when the theatres were forced to close. An example of this profuse activity can be seen in one of the many bound collections published in the day. The Bavarian State Library has a collection of transcriptions of mostly opera arias numbering 551. Strangely enough it was the outdoor performances that seemed to attract the most attention. They were just one part of the social needs of the day, amongst the usual flippant flirtations, the parading of exquisitely made outfits and jewellery, the intellectual discussions, the boasting and proud banter, the political and artistic debates. They were an addition to the musical revelries at court, the grand staging of operas in the theatres, and the quieter, more intimate chamber music performances in private homes. An example of this particular street life is revealed in a snippet of one particular observation from the Vienna Theatre Almanac of 1794, just a few years after Mozart's death:

During the summer months, if the weather is fine, one can encounter a serenade in the street any day and at any time of

day, possibly at one o'clock in the morning or even later. These serenades, however, do not consist merely of a vocalist accompanied by a guitar, mandora or similar instrument, as is the practice in Italy or Spain; here serenades are not performed in order to express one's sighs or declare one's love, for which there are a thousand more comfortable opportunities; these serenades consist rather of quartets, quintets or sextets performed by wind instruments, sometimes by a whole orchestra ... These performances at night show clearly how widely and intensely music is loved; no matter how late at night it may be, even at an hour at which everyone is hurrying home, people may soon be observed at their windows, and in a few minutes the musicians are surrounded by a crowd of listeners, who applaud, frequently demanding that a piece be repeated, as though they were in the theatre, rarely departing until the serenade is concluded and often accompanying the band in large numbers to another part of the town.

Mozart's ability to show the depth and complexity of a character through musical gesture is one of the most profound and touching aspects of many of his operas, and the music taken from the three we present on this CD are no exception. Many writers, artists and intellectuals have been inspired by these operas and characters, particularly in "Don Giovanni" for example with arias such

as 'Ah, chi mi dice mai' sung by the character Donna Elvira, a noblewoman who was seduced and abandoned by Don Giovanni.. She and the character of Don Giovanni are just a small example of showing Mozart's brilliance in showing opera buffa characters as deeply layered people bringing intensely serious themes within a comic framework. This aria, as with so many others, stands out in its ability to seamlessly integrate many emotions into the one moment. The coming together of comedy and tragedy is displayed with perplexing force, the eternal internal struggles of all characters, no matter their social standing, turn mythical and universal, defying categorisation, leaving the audience enraptured. 'Le Nozze di Figaro', also an opera buffa with Italian libretto by Lorenzo da Ponte, was completed in 1786, and it was written incredibly fast, taking only six weeks from beginning to end. The original story was taken from the play by Pierre Beaumarchais, which was very controversial at the time and banned by Louis 16th due to its politically subversive content. Mozart's opera played with these themes much to the enjoyment of its audiences, and its success led to the commission of 'Don Giovanni', which premiered in 1787, also with da Ponte as librettist, and also written in a very compressed period. The aria 'Se vuol ballare, signor Contino' (if you want to dance, my dear little Count) was probably the most 'political' aria in the opera in its thumbing a nose at the nobility.

Mozart's life during these last years from 1787 -1791 was already proving to be a constant battle to earn enough money, trying to find favour with the greater public and find a way of obtaining a reliable and constant income. It never happened. Mozart did go into the service of Emperor Joseph 2nd as Imperial and Royal Chamber composer but with an annual salary less than half that of his predecessor Christoph Willibald Gluck, but his employment anyway ended on the death of Joseph 2nd three years later and was never reinstated. From this time until his death he remained constantly plagued by debts and in need, relying on the help of a number of good friends, most frequently his dear friend and Masonic brother Michael Puchberg, to whom he wrote more than twenty letters asking for financial help.

Months after the first performance of 'Don Giovanni' in 1788 Mozart's fourth child was born but died 6 months later. In 1789 his fifth child also died immediately after birth. Yet to be written are his operas 'Cosi fan tutte' in 1790, and 'Die Zauberflöte' and 'La clemenza di Tito' in 1791, in the year of his death. Such emotional strains definitely had a huge influence on his writing, and indeed even perhaps propelled him through a constantly manic output of work, as a kind of escape, even whilst he was hoping always to have an untroubled space in which to work peacefully, and this can be seen in some of the correspondence to his

wife and sister. From a letter right before the death of his father and during the time he was composing Don Giovanni he writes: 'Death- if we think about it soberly is the true and ultimate purpose of our life, I have over the last several years formed such a knowing relationship with this true and best friend of humankind that his image holds nothing terrifying for me anymore; instead it holds much that is soothing and consoling!' His ability to hold such thoughts, a lightness alongside dread and fear, is always somehow present in this music. Even in these transcriptions we can sense this, and have a small insight into the spirit of the times, an audible taste of what one could have received towards the end of the eighteenth century.





WINDS
UNLIMITED



Winds Unlimited was formed in 2009, a coming together of six wind players from across Europe with a passion for playing period instruments. Since their formation they have worked intensively together discovering new repertoire and bringing their knowledge of playing instruments from various styles to the sound world of classical instruments. They have given concerts and appeared as part of festivals across Europe and Israel.

This unique ensemble discovered a large source of forgotten and neglected Harmoniemusik gems which forms their core repertoire. Through access to manuscripts at 'Hessischelandes und Hochschulbibliothek' in Darmstadt they discovered many transcriptions made by Georg Kaspar Sartorius (1754-1809). Sartorius was the General-Musik-Director at the Landgraviate of Hesse-Darmstadt from 1780 to 1809, and among his productions are wonderful transcriptions of Mozart's Operas including: *Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* and *Clemenza di Tito*, written only a few years after their original composition.

Future projects for **Winds Unlimited** include published editions and recordings of these historical arrangements un-played for hundreds of years. The ensemble has been as faithful as possible to the manuscripts and after conscientious revision based on the original arias they have added some minor corrections in dynamics, articulations and interpretation ideas.

Chen Halevi is considered to be one of the most versatile clarinetists of today; playing recitals, concertos and chamber music with equal acclaim. His playing covers an impressive range of repertoire from performing on period instruments to the most up to date contemporary music. He is a pioneer of a new school of playing; looking at what the clarinet and clarinetist should be in the 21st century.

Internationally acknowledged as a passionate contemporary musician, Halevi's close ties with composers has led him to perform a great number of works dedicated to him by the most eminent composers of our time.

As a teenager he made his debut with the Israel Philharmonic Orchestra under Zubin Mehta. Since then he has worked with many leading orchestras in the U.S, Europe, and Japan. A great lover of chamber music, Chen Halevi has performed with many of the most prominent musicians and quartets today, His passion for chamber music makes him a welcome guest at festivals across the world.



A native of Israel, clarinetist **Michal Lewkowicz** completed her academic studies in both modern and period clarinets under the guidance of Chen Halevi, Charles Neidich and bassoonist Sergio Azzolini. In 2009, Ms. Lewkowicz joined forces with Chen Halevi to form Winds Unlimited, a historic wind sextet that arose from their common passion and enthusiasm for period instruments and the Classical repertoire. In 2015 she established the Mizmorim Festival in Basel, Switzerland. This festival brings the Jewish musical tradition to life through a series of specially devised concerts of Jewish classical music. Ms. Lewkowicz has collaborated with outstanding orchestras such as the Orchestre de Champs-Élysées, CAMERATA BERN, Hofkapelle München, Orchester Wiener Akademie and the Tel Aviv Soloists. She has also had the pleasure working with a wide range of musicians including pianist Rados Fernac, oboist Nicholas Daniel, composer Sven-Ingo Koch and conductors Philippe Herreweghe, Hervé Niquet and Philippe von Steinecker.



Born in Switzerland, **Stéphane Mooser** studied horn with Olivier Alvarez, natural horn with Olivier Darbellay and conducting with Hervé Klopfenstein at the Conservatoire de Lausanne. Later, he continued his horn studies with Bruno Schneider at the Freiburg Hochschule für Musik. Mr. Mooser is member of Geneva Camerata, plays as first horn in the Orchestre de chambre fribourgeois and often collaborates with well known ensembles such as the Orchestre de Chambre de Lausanne, the Berner Symphonieorchester, Camerata Bern, Tafelmusik Baroque Orchestra and Bach Collegium Japan. As a chamber musician he regularly plays at the "Eole" woodwind quintet and the period instrument sextet "Winds Unlimited". Mr. Mooser teaches at the Fribourg and Lausanne music conservatories



Denis Dafflon was born in Avry-sur-Matran (Switzerland). He studied horn with Claudio Pontiggia and Matteo Ravarelli at the Fribourg and Lausanne music conservatories. He then continued his horn studies at the Basel Hochschule für Musik with Christian Lampert and natural horn with Thomas Müller at the Schola Cantorum Basiliensis.

Various master classes led him to work with extraordinary horn players such as Marie-Luise Neunecker, Christian-Friedrich Dallmann, Bruno Schneider, Peter Damm and Michael Höltzel. Since January 2012, Mr. Dafflon has been a regular horn player with the Berner Symphonieorchester. He regularly collaborates with renowned ensembles such as the SWR Sinfonieorchester Baden-Baden und Freiburg, the Philharmonia Zürich and Orchestre de chambre fribourgeois.



Lisa Goldberg received her Bachelor of Music and Graduate Diploma in Canberra, Australia on modern bassoon. Afterwards, she began playing baroque and classical bassoons and shortly thereafter started working with the Australian Brandenburg Orchestra. Since travelling to Europe to do further study on early bassoons in The Hague (with the help of an Ian Potter scholarship) she has been lucky enough to perform with some of the best early music orchestras and conductors, including: Concerto Copenhagen (Lars Ulrick Mortenson), Anima Eterna (Jos van Immerseel), Les Musiciens du Louvre (Marc Minkowski), Freiburg Baroque Orchestra (Rene Jacobs), Ricercar Consort (Philippe Pierlot), Il Fondamento (Paul Dombrecht), Trondheim Baroque (Sigiswald Kuijken), Les Muffatti (Peter van Heygen), Collegium Vocale Gent (Philippe Herreweghe), B'Rock (Skip Sempe), il Gardellino (Marcel Ponseel), Nederlands Bachvereniging (Masaaki Suzuki). In Australia, Ms. Goldberg has kept an association with Pinchgut Opera, the Australian Chamber Orchestra and Orchestra Seventeen 88.



Born in Lugano (Switzerland), **Giulia Genini** graduated with distinction in both recorder and historical bassoons at the Schola Cantorum Basilienensis with Conrad Steinmann, Donna Agrell and Josep Borrás. She regularly performs with Il Giardino Armonico, I Barocchisti, La Cetra Barockorchester Basel, Accademia Bizantina, Cappella Mediterranea, Venice Baroque Orchestra and others. In October 2012 she performed as a guest recorder player with the Berlin Philharmonic in a Vivaldi programme conducted by Andrea Marcon. As a soloist, Ms. Genini has performed at the Menuhin Festival Gstaad, Schleswig-Holstein Musik Festival, Settimane Musicali di Ascona, Victoria Hall de Genève, Carinthian Summer Festival Ossiach, Europäische Wochen Passau and New York Carnegie Hall. Her orchestral experience leads her to tour extensively all around Europe.



Megan Adie plays violone in groups specializing in music of the 18th and 19th centuries, double bass in symphony orchestras, and bass instruments in renaissance consorts, bringing energy, precision, and knowledge to each genre. Since moving to Europe, she has had the pleasure of performing with groups including Concerto Copenhagen, Orchestra of the Age of Enlightenment, La Chambre Philharmonique, and various symphony and opera orchestras in Scandinavia. Megan has a Master's Degree from the Schola Cantorum Basiliensis, where she studied with David Sinclair. Before moving abroad, Megan lived and worked in her native San Francisco, California. She is also a letterpress printmaker and publishes small editions of artists' books as Aviary Press.



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