

Mozart Remix.

A four-day festival exploring Mozart
from 1800 to the Present

Music for Woodwinds

Woodwind students from the University of Southampton's Department of Music present an early nineteenth-century version of Mozart's *Don Giovanni*, and world premieres of works that reflect and re-imagine some of the composer's later works.

Friday 20 November | 13:00
Turner Sims, University of Southampton, SO17 1BJ
Free admission | No tickets required

Saturday 21 November | 18:30
St Michael's Church, Bugle Street, Southampton, SO14 2AT
Retiring Collection | No tickets required

Music for Keyboards

Keyboard students from the Department of Music at the University of Southampton perform a range of Mozart's best-known works in late nineteenth-century arrangements that include versions for two pianos right up to eight hands on two pianos.

Monday 23 November | 13:00
Turners Sims, University of Southampton, SO17 1BJ
Free admission | No tickets required

Piano concertos and overtures

David Owen Norris and friends present a programme of Mozart Piano Concertos, re-imagined in 1827 by the virtuoso pianists JB Cramer & JN Hummel. Drinks reception 18:30; concert 19:00.

Monday 23 November | 18:30
Chawton House Library, Chawton, Alton, Hampshire, GU34 1SJ
Tickets £18.50 (Students & Friends £15) | 01420 541010



Programme

Moz Pit

Martin Humphries

I - House
Interlude I
II - Thrash
Interlude II
III - Dub

Saxophone Quartet and Saxophone Chorus
Directed by Ian Peters

Adagio 617

Olly Sellwood

Double Reed Quintet with tape

Re:Mozart

Alex Glyde-Bates

Double Wind Quintet and Piano
Directed by Ian Peters

Selections from *Don Giovanni*

Mozart

(Arr. Anton Schnieder (c.1825); ed. Austin Glatthorn)

Overture and opening scena 'Notte è giorno faticar'

'Madamina, il catalogo è questo'

'Là ci darem la mano'

'Finch'han dal vino'

'Eh via, buffone, non mi seccar'

'Vedrai, carino'

'Sola, sola in buio loco'

'Di rider finirai pria dell'aurora!'

Act II Finale 'Già la mensa è preparata' & 'Don Giovanni, a cenar teco'

Hartley Harmonie
Directed by Ian Peters

There will be a retiring collection for St Michael's Church
and the University of Southampton Music Department.

All donations will be gratefully received.

Thank you.

Programme Notes

Moz Pit (Humphries)

Moz Pit is my response to the finale of Act I of *Don Giovanni* in which Mozart intersperses the action with three distinct dances. Using melodic material borrowed from the Mozart original I have reimagined this finale through the use of 21st-Century dance forms, namely house, the moshing which so often accompanies metal music, and dubstep. These three movements for saxophone quartet are separated by two interludes scored for an additional saxophone chorus, the intention being that a group of amateur players may perform alongside an experienced quartet and contribute equally to the performance.

(Martin Humphries)

Adagio 617 (Sellwood)

Adagio 617 (2015), is written in response to one of W. A. Mozart's later pieces *Adagio* and *Rondo in C minor* (K617), originally scored for flute, oboe, viola, 'cello and glass harmonica. My piece is constructed from small abstracted phrases taken from the original piece and restated as independent parts for the different instruments. The live ensemble interacts with elements from the glass harmonica part, which appears as samples throughout the piece. As a composer, I am interested in creating music that allows for the possibility of individuality in a larger system, and this piece asks the performers to play both together as an ensemble and separately as individuals within the ensemble.

(Olly Sellwood)

Re:Mozart (Glyde-Bates)

Like most of my work, *Re:Mozart* is based on a historic musical work in this case Mozart's *F Minor Fantasy* for mechanical organ, K.608. Due to the scarcity of mechanical organs, the piece has come to be known more widely through many of its subsequent arrangements, such as one by the Italian composer and pianist Ferruccio Busoni for two pianos. This idea of a work being passed and adapted as it travels through history became the focus of *Re:Mozart*.

The essential premise behind the work is that of a collage or montage between different variations and arrangements of an original historical object. With each version (Mozart - Clementi - Busoni - AGB), the object is reformulated according to the practices of its new time. The montage techniques therefore gives the impression of showing the different levels of 'compositional sediment' that have accumulated through the source material's passage through time; that, while it is 'my piece', there are still traces of the other formations of the source lying under the surface influencing the interpretations of its later forms.

The quotations extracted from the different historical variations are superposed one atop each other in layers, which are then cut between according to chance-based principles. Into this material is intercut, in a more classic montage manner, other inserted quotations that are then manipulated by means of both changes in speed, and complete reversal or

looping of fragments. These insertions allow for the 'compositional sediments' to be shown both horizontally as well as vertically.

The title, *Re:Mozart*, is a reference to both the act of the 'Re-Mix' (both in its modern usage, and similarities with historic transcriptions and arrangements) and the dialogue between history, as if replying ('Re:') to an email. (Alex Glyde-Bates)

Selections from *Don Giovanni* (K.527) (arranged by Anton Schneider (c.1825))

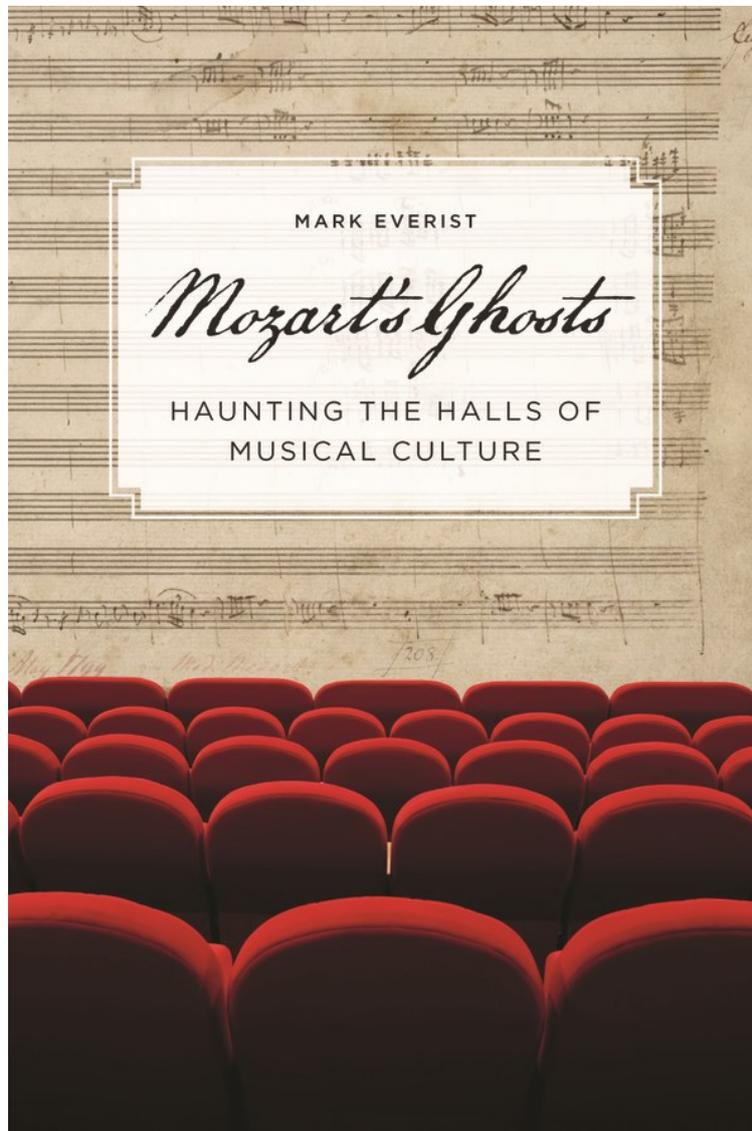
When the Holy Roman Emperor Franz II abdicated in late 1806, he released hundreds of princes from their allegiance to the Empire. The events leading up to this point, including a series of wars with Republican France, had changed the political order of Central Europe. As a result of the conflict, affluent princes who once eagerly invested in music could no longer fund their ensembles. One such princely family was the Thurn und Taxis of Regensburg, Germany. During the late eighteenth century the prince held an important position as the emperor's representative and maintained an extensive music ensemble and opera to display the grandeur of his court. After 1806, however, the prince was forced to release his musicians from their contracts. It was not until 1820 that the Thurn und Taxis established a new, much smaller, ensemble, the *Gardemusik*. This wind band served a dual purpose: to provide outdoor military music and to perform indoors for the prince and his guests until it was disbanded in 1828. The leader of the *Gardemusik*, Anton Schneider, arranged many of the pieces once performed by the prince's large orchestra for this wind ensemble, which consisted of the instrumentation you see today (with the exception of the string bass, which was originally played by the aptly named serpent, an instrument whose curves resembled those of a snake). As part of our investigation of Mozart's music from his life until ours, we have decided to present Anton Schneider's arrangement of *Don Giovanni*, one of Mozart's most enduring operas, as it would have been heard by Prince Carl Alexander and his guests at his palace in the early nineteenth century.

Our performance tonight of *Don Giovanni*, as arranged for the Thurn und Taxis *Gardemusik*, is likely to be the first performance of this music since the 1820s. Music's postdoctoral fellow, Dr Austin Glatthorn, found the parts in the Thurn und Taxis archive and created a new edition this summer from over 700 pages of handwritten music. Schneider's arrangement posed one problem in particular. Not only did the musician arrange virtually the entire opera (a huge undertaking), but he copied only the notes and very rarely included phrasing, dynamics, and articulations. Indeed, Schneider included the necessary information to organize the sound, but he did not notate any of the markings to communicate expression and, therefore, recreate fully Mozart's music. Dr Glatthorn was able to identify the source of Schneider's work as Breitkopf und Härtel's first edition of the full orchestral score, published in 1801. This score included all of the missing phrasing, dynamics, and articulation. The final step in creating this new edition was to identify which of these markings belonged to which instrument in the arrangement you will hear today (for instance you might recognize a tune originally sung by Don Giovanni now being played by a bassoon). After creating this edition and rehearsing the music, we are proud

to present to you selections from Mozart's *Don Giovanni* in arrangement for the Thurn und Taxis *Gardemusik* for the first time in nearly 200 years.

The Music Department at the University of Southampton would like to acknowledge and extend their sincere gratitude to the Thurn und Taxis Central Archive and Court Library, especially Dr. Peter Styra, for permission to reproduce, edit, and perform this work. Without the generosity of the Thurn und Taxis *Zentralarchiv und Hofbibliothek* the modern premiere of this work would not be possible. (Austin Glatthorn)

The 'Mozart Remix' project stems from research carried out in the Department of Music, and embodied in such publications as *Mozart's Ghosts* (New York: Oxford University Press, 2013).



Biographies



Martin Humphries is a Cardiff-based composer whose music has been performed at events and venues including the Barbican Centre, National Museum of Wales, Abacus Gallery (Cardiff), Idstein Jazz Festival (Germany), Fête de la Mare (France), and the Cheltenham Music Festival. The Bournemouth Symphony Orchestra performed his first orchestral work in 2015 and he has recently received performances in both the UK and Belgium by the new music group Ensemble *Fractales*.

As a conductor, Martin was the inaugural recipient of the 'Best Student Conductor' award at the National University Brass Band Championships of Great Britain (2013). He currently directs the contemporary music group Oblique3 and the Cardiff University Wind Orchestra with whom his first commercial record as a conductor (and composer) is due for release on the Prima Facie label in January 2016. He has also presented conference papers at the universities of Bangor, Birmingham, Brunel, Cardiff, London (Institute of Education), Southampton, York, and at the Barbican Centre.

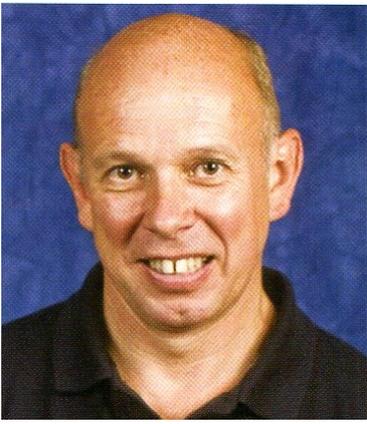
Olly Sellwood is a postgraduate composer at Southampton University originally from Cornwall and now based in London. He has had works performed and workshopped by ensembles, such as the Delta Saxophone Quartet, London Chamber Orchestra, and Ensemble *Fractales*. As a performer, he is a saxophonist in the jazz punk trio A Sweet Niche and in the psychedelic alternative rock band Knifeworld.



Born in East London, but having grown up in Cambridgeshire, **Alexander Glyde-Bates** moved to Southampton in 2007 to begin his undergraduate studies. While at Southampton he studied composition with Michael Zev Gordon and Michael Finnissy, and tuba with Oren Marshall. In 2013, Alexander returned to the University of Southampton to undertake a PhD under the supervision of Matthew Shlomowitz and Michael Finnissy. His

thesis centres on creating a portfolio of compositions that estrange and critique canonical works of Western Art music and the connotations that often accumulate around them. Alongside his compositional activities, Alexander is a tuba and sousaphone player.

Alexander's compositions have been performed in cities across the UK, including Southampton, London and Birmingham, as well as in Brussels, Belgium. He has also participated in workshops with new music performance specialists including Exaudi, Rolf Hind and Håkon Stene. The Arts and Humanities Research Council generously fund his current postgraduate studies.



As a clarinettist **Ian Peters** was awarded a full Exhibition Scholarship to the Royal College of Music when 13, where he gained his A.R.C.M. diploma at 18. He also holds the City and Guilds Diploma Hons in Musical Instrument Technology. Ian was principal clarinet for the English Festival Opera from 1991 until its demise in 2001 and has played with several leading orchestras including the Bournemouth Symphony, the National Symphony and the London Theatre Orchestras. During the '80's he spent periods working with the touring company of the Vienna Opera, he has also played in

West End musicals and professional touring theatrical productions. Ian also has experience as a conductor and ensemble/section coach. These include assistant conductor and coach for The National Youth Wind Orchestra and the Surrey County Wind Orchestra. He has directed several wind chamber ensembles taking a particular interest in the Harmonie repertoire, notably restoring the partitas of Krommer to the repertoire. Ian became the clarinet tutor at the University of Southampton in 1985 and formed the University Wind Orchestra in 1992. He became Head of Woodwind in 1999 and is now undertaking research into the pedagogy of general woodwind teaching techniques.

Dr Austin Glatthorn was born in suburban Philadelphia, Pennsylvania, and completed his bachelors degree in music education at West Chester University. Before moving to the United Kingdom, Austin was active in the Philadelphia area as a music educator and performed as a woodwind specialist in local ensembles. In 2012, Austin completed his Masters degree in historical musicology at the University of Southampton. His masters dissertation investigated the music, instrumentation, and function of *Harmonien*, or wind ensembles. Austin has



recently completed his PhD in historical musicology at Southampton. His interests lie in the music of the late eighteenth century, the appropriation of music as political representation, and musical theatre as a mirror of cultural identity in the years surrounding 1800. Austin's research is funded by the University of Southampton's Vice-Chancellor's Award, the German Academic Exchange Service, and the Leibniz-Institute for European History. In addition to his research, Austin has also participated in major research and performance projects investigating and recreating music not heard since its composition hundreds of years ago. For these projects, Austin has created editions of music for performances in the United States, the United Kingdom, and Germany.



Mark Everist is Professor of Music at the University of Southampton. His research focuses on the music of western Europe in the period 1150-1330, Opera in France in the nineteenth century, Mozart, reception theory, and historiography. He is the author of *Polyphonic Music in Thirteenth-Century France* (1989), *French Motets in the Thirteenth Century* (1994), *Music Drama at the Paris Odéon, 1824-1828* (2002), *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* (2005) as well as editor of three volumes of the *Magnus Liber Organi* for Editions de l'Oiseau-Lyre (2001-2003). His monograph for Oxford University Press entitled *Mozart's Ghosts: Haunting the Halls of Musical Culture* appeared in early Summer 2013. The recipient of the Solie (2010) and Slim (2011) awards of the American Musicological Society, he was elected a fellow of the Academia Europaea in 2012. Everist is the President of the Royal Musical Association, and was elected a corresponding member of the American Musicological Society in 2014.

Performers

Saxophone Quartet and Saxophone Chorus

Soprano:	Wayne Hau	Tenor:	Alice McDonough
Alto:	Emily Cox	Baritone:	Laurence Astill
Chorus:	Emma Diss, Ewan Atkinson, Katie Chappell, Tessa Drysdale, Charlotte Wilson, Rhiannon Lewis, Chris Hartland		

Double Reed Quintet

Oboe 1:	Kritsada Yubanyong	Oboe 2:	Chris Hartland
Bassoon:	Fiona Butterworth	Bassoon 2:	Rebecca Carey
Cor Anglais:	Henrietta Cooke		

Double Wind Quintet

Flute 1:	Sian Withington	Flute 2:	Tessa Drysdale
Oboe 1:	Kritsada Yubanyong	Oboe 2:	Celia Diaz Brito
Clarinet 1:	Charlotte Wilson	Clarinet 2:	Katie Chappell
Cor Anglais:	Chris Hartland	Bassett Horn:	Rosie Farley
Bassoon 1:	Fiona Butterworth	Bassoon 2:	Rebecca Carey

Hartley Harmonie

Flute:	Tessa Drysdale	Bassoon 1:	Rebecca Carey
Oboe 1:	Kritsada Yubanyong	Bassoon 2:	Fiona Butterworth
Oboe 2:	Celia Diaz Brito	Horn 1:	Denise Kendall
Clarinet 1:	Hannah Brierley	Horn 2:	Trevor Grant
Clarinet 2:	Charlotte Wilson	Trumpet:	Jamie Wall
Clarinet 3:	Emma Diss	Trombone:	Will Heaton
Clarinet 4:	Katie Chappell	Bass:	Frazer Pearce

Director: Ian Peters

Support our future

The Department of Music at Southampton is among the most innovative and exciting music departments in the UK, offering a stimulating and wide-ranging academic environment for undergraduate and postgraduate study. We nurture an eclectic and inclusive musical culture, where students can experience and create music from classical, popular and jazz traditions and receive world-class coaching and tuition over a broad spectrum of styles and idioms. We are proud of the important contribution we make to arts on campus and to the flourishing cultural scene in the region.

This is a challenging time for arts departments everywhere, however, and we need your help to ensure we continue to realise our ambitions. We seek funding to support bursaries for talented performers and composers, for improvement to our facilities and instruments, and for artist residencies, concerts, master classes and composer workshops.

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