

ABSTRACT

Title of Dissertation:

W.A. MOZART'S DIE ZAUBERFLÖTE
AN ARRANGEMENT AND PERFORMANCE
EDITION FOR WIND INSTRUMENTS AND
VOCAL SOLOISTS

Anthony Rivera, Doctor of Musical Arts, 2016

Dissertation directed by:

Dr. Michael Votta, Jr., School of Music

The purpose of this dissertation is to produce a new *Harmonie* arrangement of Mozart's *Die Zauberflöte* suitable for modern performance, bringing Joseph Heidenreich's 1782 arrangement—one of the great treasures of the wind repertoire—to life for future performers and audiences. I took advantage of the capabilities of modern wind instruments and performance techniques, and employed other instruments normally found in the modern wind ensemble¹ to create a work in the tradition of Heidenreich's that restored as much of Mozart's original thinking as possible. I expanded the *Harmonie* band to include flute and string bass. Other instruments provide special effects, a traditional role for wind instruments in the Classical opera orchestra.

This arrangement is conceived to be performed with the original vocal soloists, making it a viable option for concert performance or for smaller staged productions. It is also intended to allow the wind players to be onstage with the singers, becoming part of

¹ The instrumentation model of most current US university band programs is based on the instrumentation of the original 1952 Eastman Wind Ensemble.

the dramatic action while simultaneously serving as the “opera orchestra.” This allows creative staging possibilities, and offers the wind players an opportunity to explore new aspects of performing. My arrangement also restores Mozart’s music to its original keys and retains much of his original wind scoring.

This arrangement expands the possibilities for collaboration between opera studios, voice departments or community opera companies and wind ensembles. A suite for winds without voices (currently in production) will allow conductors to program this major work from the Classical era without dedicating a concert program to the complete opera. Excerpted arias and duets from this arrangement provide vocalists the option of using chamber wind accompaniment on recitals. The door is now open to arrangements of other operas by composers such as Mozart, Rossini and Weber, adding new repertoire for chamber winds and bringing great music to life in a new way.

W.A. MOZARTS' "DIE ZAUBERFLÖTE"
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INSTRUMENTS AND VOCAL SOLOISTS

by

Anthony Rivera

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Advisory Committee:
Professor Michael Votta, Jr., Chair
Professor James Ross
Professor Craig Kier
Professor James Fry
Professor John Shea

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Dedication

This dissertation is dedicated to the love and support of my whole family.

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Chapter 1: A brief history of the *Harmonie* ensemble and opera arrangements

Wind bands were a vibrant thread of the musical fabric of Vienna during the late 18th and early 19th century. During elaborate dinner parties and social events, they performed marches, arrangements and original music. The standard ensemble of the era consisted of pairs of oboes, clarinets, bassoons, and horns, and was termed “*Harmoniemusik*.” At the peak of their popularity in the early 1800’s, these ensembles performed arrangements of operas and ballets in addition to original compositions.

The *Harmonie* ensemble evolved over several decades. In 1759, at the court of Count Morzin, Franz Joseph Haydn composed several divertimentos known as *Tafelmusik* (table music) for *Harmonie*. A sextet consisting of a pair of oboes, bassoons, and horns performed music at the court dinner table as background music and entertainment. The *Harmonie* instrumentation was not standardized at this time and varied from court to court based on who was available to play.²

In 1782, the *Kaiserlich-Königliche Harmonie* of Emperor Joseph II was founded and quickly became one of the premiere bands in Vienna.³ The Emperor’s *Harmonie* employed the wind section of the Burgtheater orchestra. Oboists George Triebensee and Johan Nepomuk Wendt, clarinetists Anton and Johann Stadler, hornists Jakob Eisen and Martin Rupp, and bassoonists Wenzel Kauzner and Ignaz Drobney were all virtuosos on their instruments.

² Roger Hellyer, “*Harmoniemusik*.” *Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries*. (Oxford University, 1973): p. 96.

³ Steven Zohn, “The Overture-Suite, Concerto Grosso, Ripieno Concerto and *Harmoniemusik* in the Eighteenth Century.” *The Cambridge History of Eighteenth-Century Music*. ed. Simon Keefe (New York: Cambridge University, 2009): p. 571.

Wendt and Triebensee, along with Tribensee's son, Josef, also became well-known arrangers of *Harmoniemusik*. With free access to scores at the Burgtheater, these arrangers created *Harmonie* arrangements of many popular operas and quickly developed an enthusiastic following among the Viennese public.

Harmoniemusik attracted Vienna's finest composers and arrangers. Wanting to make a name for himself upon his arrival in Vienna, Mozart seized the opportunity these ensembles provided. He moved to Vienna in March 1781, and by October had composed his famous *Serenade in Eb*, K. 375. A few months later, on July 20, 1782, he wrote to his father, "By a week from Sunday, my opera [*Die Entführung aus dem Serail*] must be arranged for band, or someone will beat me to it and take my profit."⁴

Between 1781 – 83, Mozart composed three serenades for *Harmonie*, K 361 (the so-called "Gran 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. Wendt and Triebensee arranged several operas of Mozart's, but a lesser-known oboist and arranger, Joseph Heidenreich (1753 – 1821), arranged *Die Zauberflöte*, K 620 in 1792.

Mozart's *Harmoniemusik* became popular in Vienna. Wind bands traveled around the city, earning money while playing his music. In a letter to his father in November of 1781, Mozart wrote:

At night, at 11 o'clock, I was treated to a serenade of 2 clarinets, 2 horns and 2 bassoons – which as it so happens was my own composition ... The 6 gentleman who performed it are poor devils who, however, played quite well together, particular the first clarinetist and the two horn players ... During St. Theresia's night it was performed at three different locations – they had no sooner finished playing in one place than they were asked to

⁴ Wolfgang Mozart, *Letters of Wolfgang Amadeus Mozart*, ed. Hans Mersmann (New York: Dover Publications, 1972): p. 199.

play it somewhere else – and for money, too. At any rate, these night musicians had asked for the doors to be opened and, after positioning themselves in the courtyard, they surprised me, just as I was getting undressed, most agreeably with the opening chord of E-flat.⁵

Beginning in 1810, the popularity of *Harmoniemusik* gradually declined for both musical and cultural reasons. The Romantic orchestra and its dramatic, vividly emotional music captured the public's attention. The allure of small ensembles at courtly dinners faded and Viennese aristocracy became less interested in supporting *Harmonie* ensembles. The Napoleonic wars forced aristocracy to retrench financially, and by 1830 the medium had been abandoned.⁶

⁵ Wolfgang Mozart, *Mozart's Letters, Mozart's Life*, trans. Robert Spaethling (New York: Norton, 2000), pp. 291-2.

⁶ Roger Hellyer, "Harmoniemuisk," *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. Stanley Sadie (London: Macmillan, 2001), p. 168.

Chapter 2: Heidenreich's Arrangement

Like other *Harmonie* versions of operas from this period, Joseph Heidenreich's 1792 arrangement of Mozart's *Die Zauberflöte* 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 *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.

Heidenreich was forced to alter the keys of individual movements in his arrangement. By today's standards, all 18th century wind instruments were limited, but the clarinets were the least flexible. A five-keyed B-flat clarinet could play fluently in the concert keys of B-flat, E-flat and F, and could manage in the key of C. With limited chromatic notes available on the instrument, however, when the music moved away from these keys, passages became difficult or impossible.

In the opera, Mozart omits the clarinet from movements in distant keys or changes to clarinet in C or to bassoon in F. The traditional *Harmonie* ensemble used only B-flat clarinets, so Heidenreich transposed some numbers to accommodate the clarinets.

Valveless horns were limited to notes within the harmonic series, or to those that could be produced with the "hand horn" technique. In Mozart's original score, the horns

changed crooks to access the full gamut of keys. The traditional *Harmonie* used a limited number of crooks, however, and in Heidenreich's score the horns remain in F. This allows them to play enough notes to function in all of the keys accessible for the other instruments.

Harmonie ensembles often worked as “mobile bands,” performing at multiple locations over the course of an evening. Whether moving from a reception for guests outside the palace to an interior dining room—or from a courtly social occasion to the village pub—an evening’s work for the band frequently involved relocation. It was impractical for clarinetists to carry B-flat, A and C clarinets along with bassoon horns, and the hornists would not have wanted to carry bags full of crooks everywhere. The “industry standard” for the ensemble therefore became B-flat clarinets, and horns with E-flat, F or B-flat crooks. This gave the ensemble good capabilities in E-flat, F and B-flat major and C, D and G minor. Practically the entire *Harmonie* repertoire is in these few keys.

If Heidenreich had followed the original score, his arrangement of the music from Act I would have yielded a long series of movements in E-flat major followed by another long series in B-flat major. He reorders the movements, however, to provide tonal variety. The order of Act II, beginning with No. 10, contains enough variety that no alterations were made.

Unplayable modulations require Heidenreich to eliminate large sections of music. For example, the entire development section of the overture is eliminated, as are the first and third sections of No. 1. Numbers 4, 9, 11, 14, 15, 17, and 18 are eliminated entirely. The following chart illustrates the original keys and Heidenreich’s alterations.

	<u>Mozart</u>	<u>Heidenreich</u>	<u>Other alterations</u>
Overture	E-flat major	E-flat major	Development and transitional measures omitted
No. 1	G minor/G major	E-flat major	“Zu Hilfe” and “Was wollte ich darum nicht geben” omitted
No. 2	G major	E-flat major	Moved between 7 and 8a
No. 3	E-flat major	E-flat major	Omitted
No. 4	B-flat major	----	mm. 109- 200 omitted
No. 5	B-flat major	B-flat major	
No. 6	G major	F major	
No. 7	E-flat major	B-flat major	
No. 8a	C major	B-flat major	“Schnelle Füsse” omitted
No. 8b	C major	B-flat major	
No. 8c	G major	F major	
No. 8d	C major	B-flat major	
No. 9	F major	----	Omitted
No. 10	F major	F major	
No. 11	C major	----	Omitted
No. 12	G major	F major	mm. 65 – 112 omitted
No. 13	C major	C major	
No. 14	D minor	----	Omitted
No. 15	E major	----	Omitted
No. 16	A major	E-flat major	
No. 17	G minor	----	Omitted
No. 18	D major	----	Omitted
No. 19	B-flat major	B-flat major	
No. 20	F major	E-flat major	
No. 21	E-flat major	E-flat major	Omitted except for “Pa-Pa-Pa-Pa”

The complexity of Mozart’s scoring also required Heidenreich to omit sections of music. The two quintets, Nos. 5 and 12, contain a large number of vocal and accompanying parts that the *Harmonie* octet could not adequately cover. In other movements, Heidenreich was forced to alter Mozart’s instrumental choices. In traditional *Harmonie* writing, melodies were scored for either oboe or clarinet. Heidenreich seeks opportunities to create variety by using other instruments on occasion.

In “*Ich sollte fort*,” for example, Heidenreich distributes the melody among all instruments. The clarinets begin the first phrase⁷ and the oboes interject an accompanying

⁷ The octave doubling in the original is omitted.

sixteenth note passage. The melody passes to the bassoon on beat two of the second measure⁸, and then to the horn. In the next passage, the vocal melody is now passed between clarinet and oboe and the interjections are played by two clarinets.

Ex. 1 - Heidenreich “Ich sollte fort”

Allegretto

Ex. 1a - Mozart “Ich sollte fort”

120 Allegretto

⁸ The bassoon melody is displaced an octave lower than the original voice line, but it creates the contrast Heidenreich wished to achieve.

“*Der Vogelfänger bin ich ja*” begins with an oboe solo accompanied by clarinets and bassoons. In Mozart’s score the horns are used to reinforce the harmonic structure in both halves of the phrase. Heidenreich, for reasons unknown, omits the horns in the first half of the phrase, reserving them for the second half only.

Ex. 2 – Heidenreich: “*Der Vogelfänger bin ich ja*”

Andante

Ex. 2a – Mozart “*Der Vogelfänger bin ich ja*”

Nº 2 Aria

Andante

Ex. 2a - Continued

A musical score page showing five staves. The top staff is for the Cor. (in Sol). The second staff is for V. I. The third staff is for V. II. The fourth staff is for Va. The bottom staff is for Vc. e B. The music consists of six measures. Measures 1-3 show the Cor. playing eighth-note chords, V. I playing eighth-note pairs, V. II playing sixteenth-note patterns, Va. playing sixteenth-note patterns, and Vc. e B. playing eighth-note pairs. Measures 4-6 show the Cor. playing eighth-note chords, V. I playing eighth-note pairs, V. II playing sixteenth-note patterns, Va. playing sixteenth-note patterns, and Vc. e B. playing eighth-note pairs.

No. 13, “*Alles fühlt der Liebe Freuden*,” shares similarities with Mozart’s score with the melody in the opening phrase doubled at the octave. In 18th century *Harmonie* it was not customary to include the flute. With no instrument available to double the melody in the higher octave, Heidenreich doubles the melody an octave lower.

Ex. 3 – Heidenreich “*Alles fühlt der Liebe Freuden*”

A musical score page showing four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The top three staves have a key signature of one sharp (F#). The bottom staff has a key signature of two sharps (G#). The music consists of ten measures. Measures 1-10 show various rhythmic patterns: eighth-note pairs, sixteenth-note patterns, eighth-note chords, and quarter notes. Measure 10 concludes with a forte dynamic (f).

Ex. 3a – Mozart “Alles fühlt der Liebe Freuden”

Nº 13 *Aria*
Allegro
(*Alles wird so piano gesungen und gespielt, als wenn die Musik in weiter Entfernung wäre.*)

Flauto piccolo
Flauto
Clarinetto I, II
in Do/C
Fagotto I, II
Violino I
Violino II
Viola
MONOSTATOS
Violoncello e Bassa

Ex. 3a – continued

Fl.picc.
Fl.
Clar.
(in Do)
Fag.
V.I
V.II
Va.
Mon.
Vc. e B.

These examples illustrate just a few of the numerous ways in which Heidenreich's score differs from the original. Because of these alterations, Heidenreich's arrangement is problematic as a work for the concert stage.

Chapter 3: The New 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 this new arrangement was to produce a work suitable for modern concert performance, and to bring one of the great treasures of the wind repertoire to life for future performers and audiences. 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 flute and string bass (bass was frequently included *ad. lib.* in the *Harmonie* during Mozart's time). Other instruments provide special effects, a traditional role for wind instruments in the Classical opera orchestra. The saxophones took the roles of the "Knaben" while the brass took the choral parts.

My arrangement is designed to be performed with the original vocal soloists, offering the option of either concert performance or staged production with chamber ensemble. It is also made to allow the wind players to be onstage with the singers, becoming part of the dramatic action while simultaneously serving as the "opera orchestra" in a staged version. This allows greater dramatic possibilities and the opportunity for wind players to explore new aspects of performing.

My arrangement restores the original keys and reincorporates much of Mozart's original wind scoring. To maximize timbral contrast, the instruments work in a variety of

combinations. The oboe is often paired with clarinet and bassoon and the flute is used in combination with both the oboe and clarinet.

Arranging string double stops, rapid repeated notes and tremolos into idiomatic and stylistically appropriate wind music required adjustments to the original. Double stops were broken up and re-voiced when necessary. Rapid repeated notes were reduced by one metric value to be more manageable for wind technique, and to sound more characteristic of 18th century wind scoring.⁹ Slurs were added to some wind parts to help facilitate longer passages that were originally *détaché* for strings. The following examples illustrate some of the decisions made in creating this version.

Overture

In 1982, Bastiaan Blomhert recreated the overture based on Heidenreich's 1792 arrangement. Blomhert added flute to augment the traditional *Harmonie* ensemble and he wrote a dedicated part for the bass (traditional practice would have had the bass doubling the second bassoon part throughout most of the work).¹⁰ The development and transitional sections Heidenreich omitted were restored, bringing the overture much closer to Mozart's original.¹¹ Blomhert's version of the overture is excellent, and is incorporated as the overture for this edition.

No. 1: *Introduction*

The introduction is composed of three parts. The first, “*Zu Hilfe*,” begins with the clarinets playing a flurry of sixteenth notes, originally written for second violin and viola. The separately bowed notes, however, are slurred to accommodate wind technique. The

⁹ Sixteenth notes were reduced to eighth notes, for instance.

¹⁰ Blomhert's part is nearly the same as the orchestral bass part.

¹¹ Blomhert's reconstruction of the overture omits four transition measures during the recapitulation.

violin melody is set first for the oboe, but it later ascends by sequence, going too high for the oboe to play. What was originally for one instrument (violin) therefore has to be shared: the flute takes over when the oboe reaches the top of its Mozart-era tessitura. This decision not only makes the passage easier to play, but keeps the instruments within the ranges of their 18th century counterparts, preserving the timbre and character of the traditional *Harmonie* ensemble.

Repeated sixteenth notes for string instruments in Mozart's score raise the issue of tonguing for wind instruments. The rhythm of the clarinets and double reeds is reduced to eighth notes, providing clarity in the score without losing intensity of the line and harmonic progression.

Part two, "*Ich sollte fort,*" uses a variety of instrumental combinations to create contrast in the interludes between the vocal trios. Clarinets are paired with bassoons and horn to begin the phrase. The flute, oboe, and clarinet are scored together for the sixteenth note interjection before the vocal trio. These groupings allow most of Mozart's original scoring to remain intact.

In Part three, "*Was wollte ich darum nicht geben,*" occasional complications arise when the range of string instruments exceeds that of the winds assigned to replace them. In m. 169, for example, clarinets and bassoons are playing the string parts when the viola part goes into the high register, exceeding the range of the 18th century bassoon and requiring the oboe to take over the viola part. Other similar instances occasionally occur in the arrangement – these adjustments are essential to maintain the characteristic 18th century sound of the *Harmonie*.

No. 2: *Der Vogelfänger bin ich ja*

“*Der Vogelfänger bin ich ja*” begins in a similar fashion to the introduction: the clarinets play sixteenth-note arpeggios while the oboe plays the melody. Because this movement is in the key of G major, using B-flat clarinets would create awkward fingerings, even for modern instruments. To remedy this the part is written for A clarinet even though those instruments were rarely used in *Harmonie* ensembles.

No. 3 *Dies Bildnis*

In “*Dies Bildnis*” the string parts are played by oboe, clarinet and bassoon, while the interludes between the vocal solos are played by clarinet and oboe to provide contrast.

In mm. 39-43, Mozart writes an “oom-pah” accompaniment with one group of instruments playing the downbeat and another on the up beat. Most of the harmony in the upbeats can be achieved with three voices, but when four are needed, the first bassoon plays in both groups to complete the harmony.

No. 4: *Du, Du, Du*

This version of the aria begins at the Allegro moderato, and returns to the pair of clarinets and bassoons playing the string parts. This allows Mozart’s original solo wind instrument, the oboe, to maintain it’s primary role. In mm. 17 – 22, however, the oboe takes over the viola part due to the range limitations of the bassoon.

No. 5: *Hm! Hm! Hm!*

The arrangement of the quintet follows the simple formula of oboes, clarinets, and bassoons working in pairs. The clarinet part presents two challenges:

1. The rhythm in mm. 53-60 is simplified to match the bassoon. This adds clarity to the harmony and helps the clarinet navigate over its register break.

2. In mm. 132–135 and 139–140, a literal transcription would have the first clarinet leaping awkwardly. Instead, the second clarinet is given a repeated concert D while the first clarinet outlines the note changes on the beat. This creates the same effect as the original line, but by dividing the part between two players the awkward leaps are eliminated. The closing andante was not arranged for this production.

No. 6: *Du feines Täubchen, nur herein!*

No. 7: *Bei Männern, welche Liebe fühlen*

The duets both begin with the melody played by the oboe, with clarinet and bassoons accompanying. The orchestration shifts in the middle of each duet to pairs of instruments.

No. 8a: *Zum Ziele führt dich diese Bahn*

This number introduces the three *Knaben* who lead Tamino on his journey. These roles are normally sung by boy sopranos, but for this production, I set the parts for three saxophones.¹²

The parts are for soprano, alto and tenor saxophone and are written in the upper register of the instruments to duplicate the light sound of a boy's voice. Slurs are used to approximate the vocal inflections of the text. In addition to saxophones, a brass quartet (trumpet and three trombones) is used to provide a harmonic foundation. This duplicates Mozart's original scoring of this number. The brass return later as a substitute for the chorus.

¹² Boy sopranos were not available for this production. In consultation with the stage director, saxophones were chosen as substitutes to provide a whimsical touch to the production. This choice also involves the saxophones in a Mozart opera production with obvious pedagogical benefits.

No. 8b: *Wie stark ist nicht dein Zauberton; Schnelle Füsse; Das klinget so herrlich*

“*Wie stark ist nicht dein Zauberton*” begins with a flute solo accompanied by pairs of clarinets and bassoons. When the vocal solo begins the oboe takes the role of first violin, creating contrasting accompaniments for the flute and vocal solos.

The oboe plays the melody in “*Schnelle füsse*,” creating contrast within the movement and allowing contrast with the next aria, “*Das klinget so herrlich*,” in which the clarinets have the lead role. The clarinets alternate phrases when accompanying the oboe in “*Schnelle Füße*,” giving both players an opportunity to rest before taking the lead in “*Das klinget so herrlich*” and the finale of the first act.

“*Das klinget so herrlich*” introduces glockenspiel and celeste to play the part of the “*strumento d'acciaio*,”¹³ an 18th century keyed glockenspiel. The male chorus accompanying the vocal solo is replaced by tenor and bass trombone.

No. 8c: *Wenn Tugend und Gerechtigkeit*

The brass quartet introduced in 8a performs the role of the chorus in the finale to Act I. As in earlier movements, repeated eighth notes in the string parts are simplified to keep the harmony clear.

At the end of the finale (mm. 56-59), the clarinet part is lowered by an octave from the original violin part. The lower octave makes the part more manageable and reduces intonation problems with the flute’s high register.

No. 10: *O Isis und Osiris*

Mozart’s scoring for “*O Isis und Osiris*” uses the low instruments of the orchestra. The violins and upper woodwinds are omitted, the clarinets are replaced by basset horns,

¹³ Literally “steel instrument.” This is the term Mozart used in his original score, and is believed to refer to the keyboard glockenspiel. The part is usually performed on keyboard glockenspiel or celesta today.

and trombones are included in the score. The arrangement retains most of Mozart's orchestrational thinking. The basset horn and viola parts are set for clarinet and the chorus is replaced by brass quartet.

No. 12: *Wie, Wie, Wie?*

The flute assists the clarinet by taking over the violin line in mm. 9 -11 and 13 – 15, where the violin part is too high for the clarinets in A and the leaps of an octave are cumbersome. The flute can perform the line with fluidity in the higher register.

In mm. 41 – 44, the second eighth notes of each beat in the second clarinet and first bassoon part have been removed to keep the texture transparent. The notes removed are sustained in the first oboe and second bassoon.

No. 13: *Alles fühlt der Liebe Freuden*

The melody is played in octaves by the flute and oboe, while the clarinets play the second violin and viola line. The large number of independent lines in the original creates challenges in scoring for octet. I eliminated octave doublings to free instruments to complete the harmony, and used the horns to achieve good balance. As in other movements, repeated sixteenth notes are changed to eighth notes to achieve clarity.

No. 14: *Der Hölle Rache Kocht in meinen Herzen*

The original trumpet and timpani parts are omitted, as they would create balance problems. The horns play the trumpet part at the end of the movement.

No. 16: *Seid uns zum Mal willkommen*

The saxophones return for the second appearance of the *Knaben*. The violin line is set for oboe rather than clarinet, preserving Mozart's original woodwind scoring: the flute, clarinets, and bassoons decorate the end of phrases.

No. 17: *Ach, ich fühl's*

The flute, oboe, and bassoon are featured along with the voice. The violin and viola parts are set for oboe and clarinets, allowing the original wind parts to remain. In the first three measures of Mozart's score, the strings divide into four parts. The French horn is added to fill in the divisi part to complete the harmony with the oboe and clarinets.

No. 19: *Soll ich dich, Teurer, nicht mehr seh'n?*

The bassoon is featured extensively throughout Mozart's score. In mm. 35–56, the oboes are featured with the bassoons. To maintain Mozart's scoring for the winds and to complete the harmony, the horn is added to play the viola or bottom *divisi* of the second violin. The new part for the horn is in the appropriate range and is characteristic of an 18th century horn sustaining the harmony.

No. 20: *Ein Mädchen oder Weibchen*

The opening melody is scored for oboe, preserving Mozart's original intention, followed by the clarinet (taking the original violin part). The glockenspiel and celeste reprise their role as the “*strumento d'acciaiao*” for Papageno's bells. This version uses verses one and three only.

No. 21: *Marsch; Pa-Pa-Pa-Pa; Nur stille, stille; Es siegte die Stärke*

The “*Marsch*” reintroduces the brass quartet to provide harmony for the flute solo. Mozart's score uses the timpani with the brass; in this arrangement, bassoon and string bass take the timpani part. This version of the “*Marsch*” is shortened and concludes with an altered ending two measures before the Allegro.

Throughout most of the duet, “*Pa-Pa-Pa-Pa*,” repeated eighth notes are changed to quarter notes. The eighth notes are restored at cadences to intensify harmonic progressions. The fanfare-like ending is also made more dramatic by the simplicity of the earlier rhythm.

“*Nur stille, stille*,” similar to “*Pa-Pa-Pa-Pa*” again changes repeated eighth notes to quarter notes, both for clarity and because of endurance issues for the players.

There are many independent lines throughout the quintet. The clarinets and bassoons play the string parts, and horn is added in mm. 11–14 and 25–29 to complete the harmony and to double the oboe at the lower octave. With many independent lines in the score, no other instrument is available to complete the harmony and double the oboe at the octave.

“*Es siegte die Stärke*” opens with an oboe melody accompanied by a vigorous sixteenth-note passage originally written for the violin and set for clarinets. The eight-measure phrase is shared between the first and second clarinet and slurs are added, making the part more manageable.

Mozart’s score calls for trumpets and timpani playing fanfares throughout. In my version, one trumpet plays the fanfares, but the timpani and second trumpet are omitted to avoid overpowering the ensemble.

Chapter 4: Future Paths

Arrangements of operas for *Harmonie* with vocal soloists bring long-dormant repertoire back to life and offer new opportunities for both singers and wind players. My arrangement of *Die Zauberflöte* expands the possibilities for collaboration between opera studios, voice departments or community opera companies and wind ensembles, while allowing university band programs to engage with repertoire that departs from traditional concert band fare. This arrangement is intended to be performed with singers in the roles of Tamino, Pamina, Papageno, Papagena, The Queen of the Night, The Three Ladies, Sarastro and Monostatos, and it represents the majority of the opera.

The specific roles and sections used in this version were determined by needs specific to a semi-staged performance at The University of Maryland to take place on Friday, May 6, 2016. This production was limited by not having boy sopranos and chorus, and by being performed on a concert stage without proscenium. I plan to restore the cut sections¹⁴ and to produce vocal versions of movements that use saxophones and brass so that the complete opera could be performed with all of the original voice parts.

Although the arrangement was made to be performed with vocal soloists, a suite will be made available for a wind ensemble alone. The suite will require additional instruments, as the arrangement will not function if a part is removed from the accompaniment. This suite would allow conductors to program this major work from the

¹⁴ Some sections were cut from Nos. 4, 5, 8, 20 and 21. Nos. 9, 11, 15, and 18 were omitted from this production. I did not arrange any of the cut music.

Classical era without dedicating a concert program to the complete opera. The suite could be framed in concert by modern pieces related to or inspired by *Die Zauberflöte*.¹⁵

Excerpted arias and duets from this arrangement provide vocalists the option of using chamber wind accompaniment on recitals. This creates opportunities for collaborations and for variety in programming.

The door is now open to arrangements of other operas by composers such as Mozart, Rossini and Weber, adding new repertoire for chamber winds and bringing great music to life in a new way.

¹⁵ Composers have created works for modern chamber wind ensembles based off themes from *Die Zauberflöte* and other operas. “*Hommage à l’ami Papageno*” is a notable piece from composer Jean Francaix.

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