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## Justifications of a 21st century wind ensemble transcription of Mozart's "Overture to The Magic Flute" based upon late eighteenth century ideology

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JUSTIFICATIONS OF A 21<sup>st</sup> CENTURY WIND ENSEMBLE TRANSCRIPTION OF  
MOZART'S "OVERTURE TO *THE MAGIC FLUTE*" BASED UPON LATE  
EIGHTEENTH CENTURY IDEOLOGY

by

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A doctoral document submitted in partial fulfillment  
of the requirements for the

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Department of Music  
College of Fine Arts**

**Graduate College  
University of Nevada, Las Vegas  
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**THE GRADUATE COLLEGE**

We recommend that the doctoral document prepared under our supervision by

**Teresa Corinne Stewart**

entitled

**Justifications of a 21<sup>st</sup> Century Wind Ensemble Transcription of  
Mozart's "Overture to *The Magic Flute*" Based Upon Late Eighteenth  
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**December 2009**

ABSTRACT

**“Justifications of a 21st Century Wind Ensemble Transcription of Mozart’s ‘Overture to *The Magic Flute*’ based upon Late Eighteenth Century Ideology”**

by

Teresa Corinne Stewart

Thomas G. Leslie, Examination Committee Chair  
Professor of Music  
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I will create a transcription for wind ensemble of the “Overture to *The Magic Flute*” by WA Mozart. By completing this transcription, a standard orchestral work will be available in comparable quality and difficulty for wind ensemble. Although several simplified and one large concert band transcriptions have been made available during the 20th century, these arrangements were not consistent with late 18th century ideals of size and balance. This transcription will remain loyal to the original work through embracing the ideology of the 18th century musical mind. Through treatises, period writings and performance practice of Mozart’s time, I will create a transcription that is both authentic and employs 21st century knowledge of the wind ensemble capability.

## ACKNOWLEDGEMENTS

Takayoshi “Tad” Suzuki, my Japanese father, for treating me with respect when I had not yet acquired musical confidence; you have made me a different person. The opportunity to travel with you throughout Southern Japan as you conducted Tad Wind Symphony changed my entire paradigm of what is possible. You possess a musical accessibility that only heightens your brilliance. Your patience and unwavering confidence in my abilities has always been appreciated.

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Cheryl Taranto, you have supervised my study of the music of Northern India, America, and even the curriculum for “Women in Music”. You are a true musical scholar. It has been an exciting and rewarding journey.

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## CHAPTER ONE

### MOZART AS AN OPERATIC ORCHESTRATOR

In addition to Albert Schweitzer, Pablo Picasso, and Albert Einstein; Wolfgang Amadeus Mozart is regarded as one of the most sublime examples of human genius. Musicologists such as Neal Zaslaw and Cliff Eisen have spent entire careers dissecting the intricacies of brilliance exemplified in Mozart's works. Rather than attempting to summarize his entire oeuvre, the following pages shall serve as an overview of the evolution of his operatic works. I will review the four operas, which are considered his greatest operas prior to *The Magic Flute*, and indentify their instrumental evolution.

As the focus of this study is to create an authentic transcription and performance specifics for Mozart's last operatic overture,<sup>1</sup> I will demonstrate subtle changes in his compositional style. "For, as in all Mozart's Operas, the orchestral character and quality...are a peculiar and inseparable part of the whole".<sup>2</sup> This is to ensure that the transcription and subsequent performances embody the spirit of not only late Classicism, but specifically; late Mozart operatic overture. The operatic overtures discussed will be *The Abduction from the Seraglio*, *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.

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<sup>1</sup> Some musicologists argue that *La Clemenza di Tito* was actually Mozart's final operatic writing. *The Magic Flute* premiered 24 days after *Clemenza*, therefore for the purposes of this paper *The Magic Flute* will be considered his final opera.

<sup>2</sup> Patrick Cairns Hughes, *Famous Mozart Operas: An Analytical Guide for the Opera-goer and Armchair Listener* (New York: The Citadel Press, 1958), 20.

## *The Abduction from the Seraglio*

In the early 1780's, singspiel<sup>3</sup> was at its pinnacle of popularity in Western Europe. Mozart produced and premiered this supreme example of the genre during the 1781-2 opera season. The German libretto was presented to Mozart by Gottlieb Stephanie.<sup>4</sup> The opera in three acts was premiered in Vienna at the Burgtheater on July 16, 1782, under the baton of the composer.

From an orchestral perspective, the setting of eighteenth century Turkey had a profound effect on Mozart's compositional style in *The Abduction from the Seraglio*. Mozart borrowed the rhythms and instrumental colors of Turkey to enhance the standard Classical orchestra.<sup>5</sup>



**Figure 1 Original Playbill from Mozart's *The Abduction from the Seraglio***

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<sup>3</sup> Singspiel is defined as an eighteenth century opera in the German language which contained spoken dialogue. These operas were usually comic in tone. The earliest singspiels were light plays whose dialogue was interspersed with popular songs.

<sup>4</sup> Stephanie had liberally borrowed from *Belmonte et Constanze* by Christoph Freidrich Bretzner.

<sup>5</sup> Standard Classical orchestra will be defined as two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings for this study.

Mozart substituted piccolo for flute in *presto* sections of the overture for greater dynamic and sonic emphasis. Stark contrasts in dynamics were more often experienced in traditional Turkish music than in the Viennese style of the day. Triangle and bass drum were added to the percussion section. The timbre of the woodwinds was emphasized rather than strings.<sup>6</sup>

The “Overture to *The Abduction from the Seraglio*” was structurally divided into three sections: *presto*, *andante*, *presto* (common *sinfonia*). Both opening and closing *presto* sections had a distinct Turkish flavor. The traditional Turkish feel was achieved through the percussion substitutions and asymmetrical phrasing. The *presto* phrases were a combination of three four-bar figures followed by a stunted two-bar figure (4+4+4+2).



Figure 2 Excerpt from the violin I part from the “Overture to *The Abduction from the Seraglio*”

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<sup>6</sup> Another example of substitution occurs during the body of the opera when a harsher sounding C clarinet was substituted for the Bb clarinet in the drinking duet Belemonte’s music.

The melody was truncated in its apex in the final two measures of the phrase.<sup>7</sup> This truncated phrase was utilized as a transitional device through several keys; C major, C minor, G minor and back to C major. The overture did not formally end, but rather led directly into the opera as the curtain rose on Act I.

### *The Marriage of Figaro*

Mozart described this opera as a “comedy for music’ and insisted it was a new variety of opera in four acts. Although this libretto was in Italian, both Mozart and the librettist, Lorenzo da Ponte, were adamant that this opera was not *opera buffa*.<sup>8</sup> *The Marriage of Figaro* was the first of three successful collaborations between Mozart and the well-known librettist Lorenzo da Ponte. On May 1, 1786, *The Marriage of Figaro* premiered at the Burgtheater where *The Abduction from the Seraglio* had premiered four years earlier.

The music is alive with a sense of discovery. Like Jane Austen in *Pride and Prejudice*, Mozart seems consciously to revel in his new mastery of the comic style. Right from the beginning, in the overture, he celebrates it with dazzling vivacity.<sup>9</sup>

In the “Overture to *The Marriage of Figaro*”, the standard Classical orchestra began in unison at *presto*. The eight note figure presented a series of growing and ebbing dynamic discoveries. This overture was unusual in that it did not contain any themes from the opera. It was an eerie and jaunting ride for the listener that gave no insight of the story to come.

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<sup>7</sup>Additionally, unprecedented seven and eleven bar phrases were introduced in Turkish passages in the opera proper.

<sup>8</sup>The New Grove Dictionary of Opera states *The Marriage of Figaro* as one of the widely accepted examples of *opera buffa*.

<sup>9</sup>David Cairns, *Mozart and His Operas* (Berkeley: University of California Press, 2006), 124.

This was also Mozart's first example of an operatic overture that was a complete and whole work unto itself.<sup>10</sup> A testament to this solidarity was the addition of a concert ending written by the composer for future performances sans opera.



Figure 3 Original Playbill from Mozart's *The Marriage of Figaro*

Although this overture did not stray from the standard orchestration of the day, Mozart showed great concern with wind instruments; specifically trumpets. The overture was composed in D major around the capabilities of eighteenth century trumpets because of their important role.<sup>11</sup> C major is the overall key of the opera which gave even more legitimacy to the freestanding nature of the overture.

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<sup>10</sup> Patrick Cairns Hughes, *Famous Mozart Operas: An Analytical Guide for the Opera-goer and Armchair Listener* (New York: The Citadel Press, 1958), 51.

<sup>11</sup> Trumpets of the late eighteenth century were most chromatically accurate in the keys of D major, C major, and Eb major.

## *Don Giovanni*

Commissioned due to the success of *The Marriage of Figaro* in Prague, once again Mozart and da Ponte worked together to produce *Don Giovanni*. This *drama giocoso*<sup>12</sup> in two acts premiered at the Prague Nationaltheater on October 29, 1787.

In the overture, Mozart employed D minor and the parallel major. He rarely used this device, but the utilization was successful in creating the sense of a tragedy. This tragedy was most closely associated with the character of Don Giovanni, who would be introduced in the first act. During the *andante molto allegro* development, the tragic motive was brought back, but this time modulated to the relative major of F.

In this case, many themes from the opera were introduced in the overture. Mozart seemed to have come back to his foreshadowing philosophy of overture that he used in *The Abduction from the Seraglio*. In regard to form, the composer must have been pleased with the organization of the “Overture to *The Marriage of Figaro*”, because he also made the overture to *Don Giovanni* a self-sustaining piece.<sup>13</sup>

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<sup>12</sup> Term used on Italian librettos in the second half of the eighteenth century to designate a comic opera.

<sup>13</sup> As he did for the “Overture to *The Marriage of Figaro*”, Mozart also wrote an additional concert ending for this overture.



Figure 4 Original Playbill from Mozart's *Don Giovanni*

Although no wind instruments were added to the standard classical orchestra, they played an important role throughout the opera. Wind instruments such as trumpet and clarinet were used as communicative devices between operatic characters. Mozart took full advantage of the chromatic capabilities of the clarinet and wrote extensive passages to include this chromaticism.

#### *Così fan tutte*

*Così fan tutte* was the last collaboration between W.A. Mozart and Lorenzo da Ponte. This premier was back at the Burgtheater in Vienna and opened on January 26, 1790. It was another *drama giocoso* in two acts.





Figure 5 Original Playbill from Mozart's *Cosi fan tutte*

The instrumentation for the overture was strictly standard orchestra. Mozart's treatment of the wind instruments proved to be revolutionary. The "Overture to *Cosi fan tutte*" was written in C major. It begins the *andante* section with a short introduction by oboe. The oboe became associated with the character of Don Alfonso in the main opera.

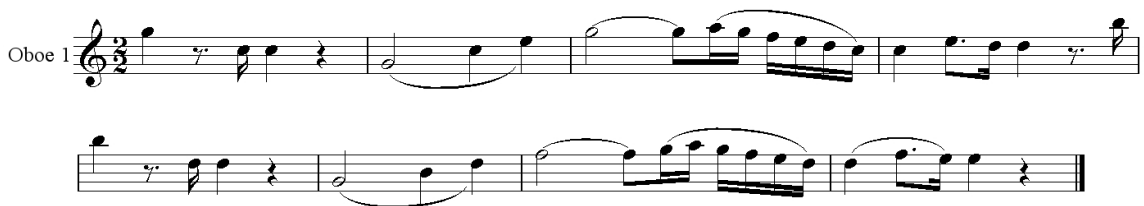
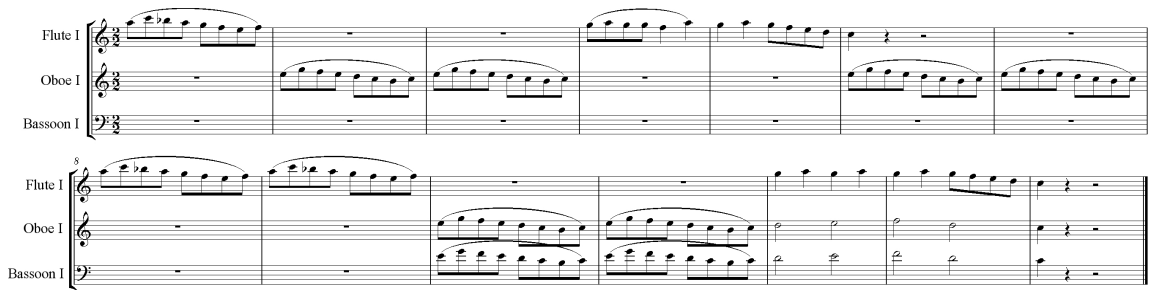


Figure 6 Excerpt from oboe I in the "Overture to *Cosi fan tutte*"

The *andante* section was followed by a *presto* section. Extremely short figures created conversations between the woodwind sections. The oboe and flute begin this musical discourse and are joined by the bassoon.



**Figure 7** Excerpt relating flute I, oboe I and bassoon I in the “Overture of *Cosi fan tutte*”

The brass section also received special emphasis from Mozart in this work.

According to David Cairns, trumpets are used more liberally in the entirety of *Cosi fan tutte* than in any other Mozart opera. During the course of the opera, the part that would have traditionally been scored for horn was written for trumpets in seven separate examples: C major trio in scene one, the march, the sextet, Fiordiligi’s first aria, passage in the Act one finale, quartet in Act two, *allegro* in Eb in the Act two finale.<sup>14</sup>

The freestanding overture is exemplified in *Cosi fan tutte* definitively, because this overture contains a full ending in its original form.<sup>15</sup>

#### Marked Changes in the Characteristics of Mozart’s Operatic Overtures

Mozart overtures had certain characteristics that changed during his height of operatic compositions during the 1780’s.

- The foreshadowing of themes from the opera became more prevalent in his later operatic overtures.
- These overtures became increasingly well-developed and self-sufficient.
- Woodwind instruments increasingly carried melodic material.

<sup>14</sup> Cairns, David, *Mozart and His Operas* (Berkeley: University of California Press, 2006), 189.

<sup>15</sup> There was no need for an additional concert ending as was necessary for individual performances of the overtures to *The Marriage of Figaro* and *Don Giovanni*.

- The trumpet took on a more visible and vital role.

The “Overture to *The Magic Flute*” was the fruition of this compositional evolution as will be addressed in the next chapter.

## CHAPTER TWO

### THE PIECE

#### Impetus for Composing *The Magic Flute*

In the late 1780s, Mozart was experiencing wide-spread approval from three operatic collaborations with the librettist Lorenzo da Ponte; *Don Giovanni*, *The Marriage of Figaro*, and *Così fan tutte*. Their mutual endeavors had been so successful that the Viennese anticipated a fourth opera from the duo. Instead he chose his next project as a joint venture with the little-known librettist, Emanuel Schikaneder.

Mozart had been acquainted with playwright, manager and actor Emanuel Schikaneder since 1780 when his theater troupe visited the Mozart home in Salzburg. In 1789, Schikaneder approached Mozart about *The Magic Flute* to be performed at Theater auf der Wieden. Mozart submitted the first aria for his approval that same year. The Theater auf der Wieden was in a working class area of Vienna, but the audiences hailed from all social strata. Rumors of financial pressures and court rejection were valid, but not the motivation for Mozart to write in this secular genre. His prior familial relationship with Schikaneder and quality of the story were considered the driving force for Mozart.<sup>16</sup>

#### *Die Zauberflöte*: Masonic Ideals or an Ode to the Otherworldly?

##### Associations with Freemasonry

Although the organization was shrouded in secrecy, freemasonry was known to be an intricate system in which membership initiation was associated with the attainment of spiritual enlightenment. The Catholic Church had condemned the organization since its

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<sup>16</sup> Cairns, David, *Mozart and His Operas* (Berkeley: University of California Press, 2006), 200.

inception in the late sixteenth century and the assembly was in danger of being outlawed during the creation of *The Magic Flute*.

Freemasonry is the oldest and largest world wide fraternity dedicated to the Brotherhood of Man under the Fatherhood of a Supreme Being. Although of a religious nature, Freemasonry is not a religion. It urges its members, however, to be faithful and devoted to their own religious beliefs.<sup>17</sup>

Mozart had been a mason since 1784 and shared membership in the same chapter as Schikaneder.<sup>18</sup> Jacques Chailley and Herbert Weinstock presupposed the opera to be a symbolic representation of Freemasonry's philosophy of good and evil in their 1972 book; *The Magic Flute, Masonic Opera*.<sup>19</sup> The authors also argued that the specific references made to initiation into the order would have been easily recognizable to other Freemasons. For example, they cite the opening of the overture.



**Figure 8** Excerpt from Bb clarinet I in the introduction to the “Overture to *The Magic Flute*”

During the ceremonial entrance into the Freemasons, the number of knocks upon the door is associated with gender. Three knocks is associated with men and five with females. The half notes could be seen as the important notes and therefore a series of three “knocks.” In a similar fashion, the inclusion of the sixteenth notes represents five “knocks.”<sup>20</sup>

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<sup>17</sup> International Freemasons, “Welcome to Freemasonry,” Freemasons.org, <[http://www.freemasonry.org/index.php?option=com\\_frontpage&Itemid=1](http://www.freemasonry.org/index.php?option=com_frontpage&Itemid=1)> (accessed July 14, 2009).

<sup>18</sup> Schikaneder had been expelled from the Freemasons for immorality by 1791.

<sup>19</sup> Cairns, David, *Mozart and His Operas* (Berkeley: University of California Press, 2006), 200.

<sup>20</sup> Katharine Thompson, “Mozart and Freemasonry”, *Music & Letters*, Vol. 57, No.1, (1976), 25.

Another potential tie to Freemasonry in *The Magic Flute* was the incorporation of the Masonic elements. During the course of the opera, Tamino passes through fire, the male element in masonry, and Pamina passes through water, the female element. Mozart never legitimized or refuted these claims.

#### Supernatural Interpretation

Other scholars such as David J. Buch believe that *The Magic Flute* was not a Masonic opera, but rather an assault on supernatural taboos. At a time when many operas were based in Classical mythology or Christian figures, *The Magic Flute* is set in pagan Egypt. Woodwind scholar Anthony Baines states that, “Mozart lays claim to the metaphysical, the wondrous, which dwells in the inner spirit”<sup>21</sup> in this masterwork.

One of the main orchestration specifics which supports this theory is the inclusion of the basset horn. Richard Strauss and Mozart were the major composers for this instrument.<sup>22</sup> In the original composition for *The Magic Flute*, the basset horn was included. With its nasal quality, the basset horn was considered to have an otherworldly sound. In modern orchestras, the basset horn has been replaced by clarinets. The sound of the basset horn is compared most closely to that of the A clarinet. The cylindrical bore is consistent with modern clarinets, but the curved neck has been omitted in modern upper clarinets.

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<sup>21</sup> Michael Raeburn, *The Chronicle of Opera*. (London: Thames and Hudson, Ltd, 1998), 59.

<sup>22</sup> Anthony Baines, *Woodwind Instruments and Their History*, 3d (Ed.Mineola: Dover Music Publications, 1991), 126.



**Figure 9** A basset horn dating from the early 1790s

The beauty of all good art is the ability to transcend a singular interpretation. There has been a multi-dimensional level to *The Magic Flute* from its inception, and various interpretations are encouraged to co-exist in the modern musicological world.

#### Theoretical Overview

The “Overture to *The Magic Flute*” is structurally divided into four parts. The introductory fanfare section is *adagio* from measures 1 to 15. The introductory passage of the “Overture” has been interpreted in various symbolic significances, as discussed earlier. From a theoretical perspective, the fanfare-like opening chords are simply; Eb, Cm, and Eb in first inversion.



**Figure 10** Piano reduction of the opening of the “Overture to the *Magic Flute*”

A short *allegro* section in which the main melodic figure is introduced occurs in measures 16 to 96.<sup>23</sup>

The image shows two staves of music. The top staff is for Clarinet in Bb, and the bottom staff is for Clarinet (Cl.). Both are in 2/2 time and marked 'Allegro'. The Clarinet in Bb part begins with a piano (p) dynamic and a melodic line that moves to forte (f) in the second measure. The Clarinet part begins with a triplet of eighth notes, alternating between piano (p) and forte (f) dynamics.

Figure 11 Excerpt from Bb clarinet I in the *allegro* of the “Overture to *The Magic Flute*”

The fanfare is reintroduced in measures 97 to 102. The piece ends with an extensive fugal development of the *allegro* melody in measures 103-22.

The “Overture to *The Magic Flute*” maintains a consistent meter of 2/2 throughout and a key signature of Eb Major with occasional nods to the relative minor of C.

Stylistically, the “Overture” is quite specific. Dynamics are suddenly and frequently employed within individual measures as shown in the first violin in measure 133. This was a common late eighteenth century practice.<sup>24</sup>

The image shows a single staff of music for Violin I in 2/2 time, marked 'Allegro'. The first violin part shows a melodic line with frequent dynamic changes between piano (p) and forte (f) within individual measures.

Figure 12 Excerpt from violin I in *allegro* of the “Overture to *The Magic Flute*”

<sup>23</sup> This figure shows similarities to a melodic figure in Clementi’s Piano sonata in Bb (Op. 47, No. 2). Mozart’s treatment of the figure was widely accepted as far more developed than that of Clementi. Patrick Cairns Hughes, *Famous Mozart Opera’s: An Analytical Guide for the Opera-Goer and Armchair Listener* (New York: The Citadel Press, 1958), 195.

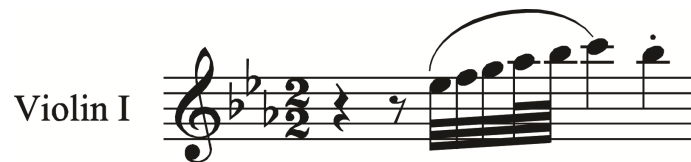
<sup>24</sup> C.P.E.Bach, “Essays on the Proper Manner of Playing a Keyboard Instrument,” in *Source Readings in Music History*, ed. Oliver Strunk (New York: W.W. Norton & Co., 1998), 852.



Mozart uses crescendos sparingly in the “Overture”; direct dynamic transitions are the most oft utilized. Articulations include staccatos, slurs and accents. Few notes are unmarked within the entire work. Accuracy and stylistic vision are evident in this piece.

The instrumental balance is based upon a small ensemble; *divisi* indications are frequent in the wind and string lines. *Tutti* is sparse which indicates an intricate relationship between instruments.

Rhythmically, the “Overture to *The Magic Flute*” is linear and strict. The *Adagio* sections consist of half notes with sixteenth note pickups. The *Allegro* section is characterized by a eighth and sixteenth note melodic figure. The most complex rhythm is a sixty-fourth note passage in the violin I part in measure 172.



**Figure 13** Excerpt from violin I in measure 172 of the “Overture to *The Magic Flute*”

The lone percussion instrument in this overture is a set of timpani tuned to the tonic (Eb) and dominant (Bb). The stylistic demands of the percussionist are consistent with the winds and strings; staccatos, accents and sudden dynamic changes. The timpani are not utilized during the *adagio/fanfare* section in measure 97 to 102, and a few rolls are indicated for supporting balance in measures 177-8. The main musical function of the timpani is to provide rhythmic pulse during the *tutti* section with long notes in measures 191 and again in 200.



Figure 14 Piano reduction of ensemble and timpani in measure 191 of the “Overture to *The Magic Flute*”

#### Premier Performance Elements

The premier of *The Magic Flute* took place at the Theater auf der Wieden in Vienna on September 30, 1791, and was the last of Mozart’s great operas. Mozart conducted the premier as well as played the bell part. Standard eighteenth century performance practice for the conductor included a baton technique or simply beating time.<sup>25</sup>

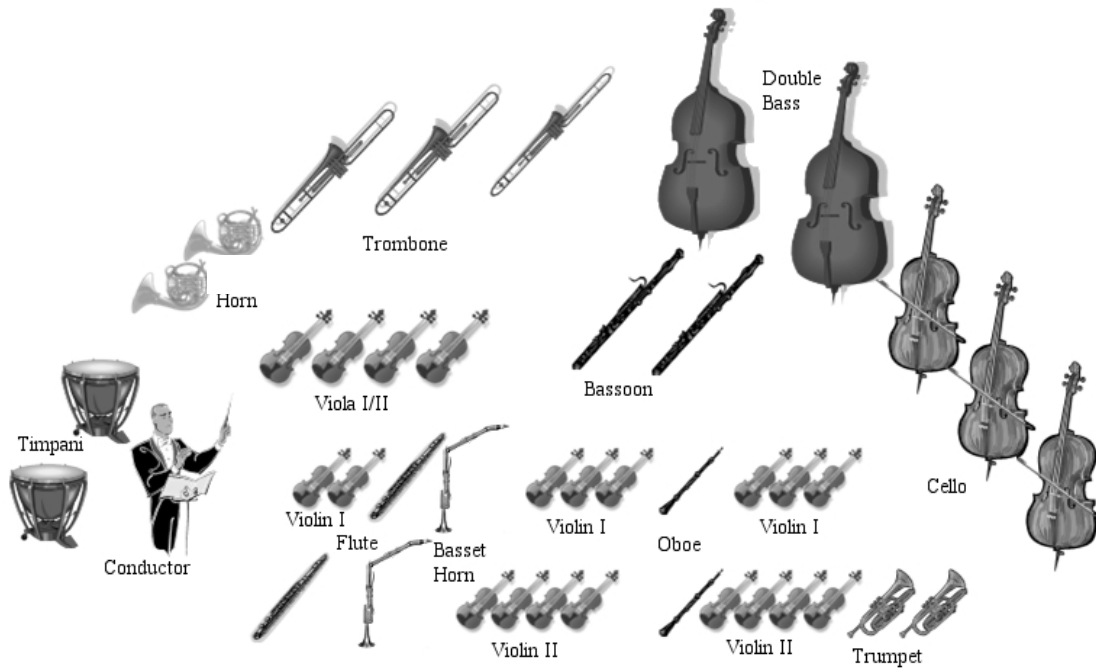
Table 1 Mozart’s original instrumentation for *The Magic Flute*

<i>Mozart’s Operatic Orchestra</i>	
Flute I and II	Oboe I and II
Basset Horn I and II	Bassoon I and II
Eb Horn I and II	Trumpet I and II
Trombone I, II and III	Violin I and II
Viola I and II	Cello
Double Bass	Timpani Tuned to Eb and Bb

Performance standards of the day indicated one wind player to a part and a conservatively sized string section. Notice the expansion of Mozart’s orchestra to not only include trombones, but require three players. The original performance ensemble was

<sup>25</sup>David Cairns, *Mozart and His Operas* (Berkeley: University of California Press, 2006), 200.

between 35 and 45 players. The following diagram indicates a probable orchestral layout for the premier.<sup>26</sup>



**Figure 15 Orchestral Organization for Premier of *The Magic Flute***

*The Magic Flute* was received well and ran for thirty five performances within nine weeks.<sup>27</sup> This opera was indubitably different than his prior operas. It contained a farcical, almost mythological plot with nuances of a serious nature. Audiences of all socio-economic strata enjoyed the opera as pure entertainment; oblivious to the myriad of symbolic alliances which have subsequently been made with the work.<sup>28</sup>

<sup>26</sup> John Spitzer and Neal Zaslaw. *The Birth of the Orchestra: History of an Institution, 1650-1815* (Oxford: Oxford University Press, 2004), 544.

<sup>27</sup> David Carins, *Mozart and His Operas*. (Berkeley: University of California Press, 2006), 203.

<sup>28</sup> Subsequent performances and revivals of mention:  
a. In 1815, *The Magic Flute* was performed at Schauspielhaus in Berlin. Of particular interest were the outrageous sets provided by Karl Freidrich Schinkel.  
b. During the 1930's, a revival of *The Magic Flute* at the opera festival at Glyndebourne was organized.  
c. On October 28, 1952, the Covent Garden debuted Joan Sutherland in *The Magic Flute*.  
d. On October 15, 1955, the reopening of Hamberg Staatsoper was celebrated by a production of *The Magic Flute*.

## CHAPTER THREE

### ACHIEVING AUTHENTICITY THROUGH SCRUPULOUS TRANSCRIPTION

#### Wind Orchestra as a Viable Vehicle for Operatic Overture

The “Overture to *The Magic Flute*” is not only well-known, but a prime example of a purely instrumental composition of high quality late in Mozart’s life. An authentic transcription of comparable difficulty for wind orchestra does not currently exist. The “Overture” lends itself to transcription for wind orchestra based upon its original size and sonic qualities. Mozart’s original ensemble was thirty five to forty five players and the wind orchestra is elastic in scoring capabilities. Due to the refined sound capacity of the modern wind orchestra, a transcription of a piece originally written for orchestra *is* possible.

During the twentieth century, the wind band evolved into the wind orchestra. The basic tenets of the marching band of John Phillips Sousa’s day gave way to the polished wind ensemble. The size, philosophy, output, and musical expectations of the two entities are vastly different.<sup>29</sup> The wind orchestra is truly a modern musical ensemble with sonic capabilities that continue to evolve.

Initially, the early twentieth century marching band was distinguished from the orchestra by outdoor performances and the obvious omission of string instruments for durability. The resulting ensemble was characterized by woodwinds, brass, and basic percussion instruments creating a jaunty, boisterous, and unrefined sound. The function of the ensemble was served, but musical finesse was lacking.

Two major compositional developments occurred during the twentieth century which widened the breadth of available literature for wind ensemble.

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<sup>29</sup> Frank L. Battisti, *Winds of Change: Evolution of the American Wind Band* (Fort Lauderdale: Meredith Music Publications, 2000), 105.

1. Compositions of greater musical depth written specifically for wind ensemble/band from twentieth century composers such as Gustav Holst and Karel Husa were produced.<sup>30</sup>
2. Pre-existing works exclusively for wind ensembles such as Mozart's *Serenade* were rediscovered.

The possibilities of the new genre began to surface.

#### Considerations of Ensemble Size

University concert bands during the mid-twentieth century were large in comparison to the modern wind orchestra. Following are two examples of mid and late twentieth century band programs at the University of Illinois and The University of North Texas respectively.

**Table 2 Comparison of Mid and Late Twentieth Century University Wind Ensembles<sup>31</sup>**

<i>1953 University of Illinois Symphonic Band Mark H. Hindsley, conductor</i>		<i>1999 University of N. Texas Wind Symphony Eugene M. Corporon, conductor</i>	
15 flutes/piccolos	10 cornets	3 flutes	4 trumpets
4 oboes/ English horns	4 trumpets	4 oboes	3 trombones
29 Bb clarinets	8 trombones	8 clarinets	2 euphoniums
6 bass clarinets	5 baritones	3 bassoons	2 tubas
3 contrabass clarinets	16 tubas	4 saxophones	5 percussion
4 double basses	6 bassoons/ contrabassoons	4 French horns	
4 saxophones	7 percussion		
10 French horns	2 harps		
1 celeste			
Total Players: 124		Total Players: 42	

The tendency towards smaller wind ensembles relates directly to the quality of literature available and the function of the ensemble.

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<sup>30</sup> Gustav Holst's "Suite in Eb" written in 1909 is considered the first original composition for wind orchestra.

<sup>31</sup> Frank L. Battisti, *Winds of Change: Evolution of the American Wind Band* (Fort Lauderdale: Meredith Music Publications, 2000), 348.

### Locating an Accurate Orchestral Score

When transcribing any piece, acquiring the original manuscript is ideal. Dozens of orchestral editions of the “Overture” have been published and are easily accessible. After gathering ten different editions through traditional and digital methods, I found three specific editions closest to the original manuscript. Following is an assessment of the accuracy of three standard orchestral editions: 1900 Cranz, 1922 Ernst Eulenburg, and 1985 Dover.

**Table 3 Comparison of three editions of the “Overture to *The Magic Flute*”**

<i>Edition</i>	<i>1900 Cranz</i>	<i>1922 Ernst Eulenburg</i>	<i>1985 Dover</i>
Adagio mms. 1-15	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers
Allegro mms. 16-96	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers
Adagio mms. 97-102	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers
Allegro mms. 103-226	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers	Consistent with original No Measure Numbers
Key Changes	Consistent with original	Consistent with original	Consistent with original
Orchestration	1. Addition of condensed Piano 2. Flute parts are divided on two staves	Flute parts are divided on two staves	First and second trombone condensed to one staff
Meter	Common Time	Consistent with original	Consistent with original
Dynamics	Liberties taken to intensify (m.1 <i>sf</i> replaced by <i>ff</i> )	Liberties taken to intensify (m.1 <i>sf</i> replaced by <i>ff</i> )	1. Omission of dynamic indications ( <i>p</i> - Bassoon m. 6) 2. Addition of markings ( <i>f</i> inserted in m. 97 in all instruments)
Attacks	1. Addition of staccato markings (second Violin m. 20) 2. Accent markings replaces by staccato (first Flute m. 69 first Violin m. 105)	1. Accent marks omitted (Bassoon m. 32) 2. Staccato consistently substituted for accents (Flute, Clarinet, Oboe, Bassoon, Timpani and Strings m. 52)	Staccato consistently substituted for accents (Flute, Clarinet, Oboe, Bassoon, Timpani and Strings m. 52)

All three editions are accurate in length and key. Various liberties were taken in orchestration, meter, dynamics and articulation as shown in Table 3. After identifying these inconsistencies, I was then able to apply the authentic meter, dynamics, and attacks to my transcription.

## Challenges in Creating Orchestral Sound with Wind Instruments

In the attempt to create an aurally and dimensionally accurate transcription, two major obstacles presented themselves instantly.<sup>32</sup>

1. Symphony orchestras and wind orchestras differ in many aspects, but the most obvious is the omission of strings in wind orchestras.
2. In Mozart's original instrumentation he included an instrument sparingly utilized in his day; the basset horn. The instrument is not used in modern ensembles.

### The String Section

Violin I was re-assigned to Bb clarinet I primarily. Occasionally, alto saxophone I, flute III and Eb clarinet supplemented the violin I part. In measure 43, flute III was added as violin I substitution in the *tutti* section so that line is clearly audible.

The image displays two systems of musical notation. The first system shows two staves: Flute III (top) and Bb Clarinet I (bottom). Both staves contain identical melodic lines in a 2/2 time signature with a key signature of two flats. The second system shows the same two staves, but the Flute III staff begins with a fermata over the first four notes, and the Bb Clarinet I staff continues with the melodic line. This illustrates the doubling of the Bb clarinet I melodic line in flute III.

Figure 16 Example of doubling of Bb clarinet I melodic line in flute III

In measure 84 flute III was combined with first clarinet in eighth note passage for clarity.

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<sup>32</sup> In my research, oboe, bassoon, trumpet, and timpani parts require no major adjustments for my transcription.

**Figure 17** Example of doubling of Bb clarinet I developmental line in flute III

In the majority of the transcription, violin II has been replaced by Bb clarinet II with few exceptions. In measure 22, alto saxophone I doubles Bb clarinet II and is replaced by Eb clarinet in measure 24 due to range demands.

**Figure 18** Example of alto saxophone I and Eb clarinet supporting relationship to Bb clarinet II

Cello required substitution of several low reed instruments to attain its earthy baritone sound. Bass clarinet, contrabass clarinet, tenor saxophone, and baritone saxophone were all used at some point in the transcription to cover the cello part.



The double bass is the only traditional string instrument that is still prevalent in wind orchestras. The original double bass part was added as written, but because of the power of the other wind instruments, euphonium and tuba were added for emphasis.

### The Basset Horn

The basic definition of the basset horn was addressed in chapter two. Its inclusion in the original orchestration of *The Magic Flute* was a purposeful and deliberate choice by Mozart. He already used clarinets in several instrumental compositions prior to 1791, so why use basset horn? The sound of the basset horn is lower and more resonant than the clarinet and was considered exotic by the eighteenth century ear.

Because examples of the basset horn still exist, ideally they would have been included in my transcription. Yet, these instruments are rare and a transcription which included them would not be feasible for the vast majority of ensembles. The solution was the addition of solo first and second clarinet parts which covered the original basset horn line. In an attempt to create the complex sound associated with the basset horn, the third and fourth French horns were added in *tutti* sections.

### Remaining Additions

Mozart included three trombones in the original overture: alto, tenor and bass. In the late eighteenth century, this was extremely rare. Two trombones were standard, but the addition of a bass trombone assured an added dimension. To maintain the original balance, first and second flugelhorn were added to the first and second trombone parts. In measure 219, first and second flugelhorn double first and second trombone, respectively.

**Figure 19** Example of flugelhorn I/II and trombone I/II doubling in Measure 219

### Pre-Existing Wind Transcriptions

Varied transcriptions of the “Overture to *The Magic Flute*” have been written with vastly different instrumentations. Some examples of these arrangements are: wind quintet, flute choir, string quartet, four-hand piano, solo clarinet, and beginning orchestra. In response to the popularity of the band movement of the twentieth century, several transcriptions for beginning band have also been published.

Past transcriptions for band have been simplified or truncated, with one exception; a 1947 transcription for concert band by Frank A. Olson. The Olson transcription was a thesis for the Master of Music degree at Northwestern University. The transcription was theoretically accurate and it was scored for a traditional band of the mid twentieth century. The sonic qualities from the original “Overture” cannot be realized due to the exaggerated size and inclusion of instruments such as cornets and multiple tubas in Olson’s transcription. The nature and number of these instruments are not capable of creating the light, crisp musical vehicle which Mozart envisioned. On the following page is a comparison of the Mozart, Olson and Stewart instrumentation.

**Table 4 Comparison of instrumentation between Mozart’s original  
“Overture to *The Magic Flute*” and transcriptions by Olson and Stewart**

<i>MOZART, 1791</i>	<i>OLSON, 1947</i>	<i>STEWART, 2009</i>
1-Flute I	8-Flute I	1-Flute I
1-Flute II	8-Flute II	1-Flute II
1-Oboe I	2-Oboe I	1-Flute III
1-Oboe II	2-Oboe II	1-Oboe I
1-Basset Horn I	8-Bb Clarinet I	1-Oboe II
1-Basset Horn I	8-Bb Clarinet II	1-Solo Bb Clarinet II
1-Bassoon I	8-Bb Clarinet III	1-Solo Bb Clarinet II
1-Bassoon II	1-Alto Clarinet	1-Bassoon II
1-Eb Horn I	2-Bass Clarinets	1-Bassoon II
1-Eb Horn II	1-Contrabass Clarinet	1-Eb Clarinet
1-Trumpet I	4-Bassoon	2-Bb Clarinet I
1-Trumpet II	2-Double Bassoon	2-Bb Clarinet II
1-Alto Trombone	1- Alto Saxophone I	1- Alto Clarinet
1-Tenor Trombone	1-Alto Saxophone II	1- Bass Clarinet
1-Bass Trombone	1-Tenor Saxophone	1-Contrabass Clarinet
6-Violin I	1- Baritone Saxophone	1-Alto Saxophone I
6-Violin II	5-Cornet I	1-Alto Saxophone II
2-Viola I	5-Cornet II	1-Tenor Saxophone
2-Viola II	2-Trumpet I	1-Baritone Saxophone
3-Cello	2-Trumpet II	1-Trumpet I
2-Double Bass	4-French Horn I	1-Trumpet II
1-Timpani	4-French Horn II	1-Flugelhorn I
37 Players	4-Baritone	1-Flugelhorn II
	4-Tuba I	1-French Horn I
	4-Tuba II	1-French Horn II
	4-Double Bass	1-French Horn III
	1-Timpani	1-French Horn IV
	97 Players	1-Trombone I
		1-Trombone II
		1-Bass Trombone
		1-Euphonium
		1-Tuba
		1- Double Bass
		1-Timpani
		36 Players

## CHAPTER FOUR

### ACHIEVING AN AUTHENTIC PERFORMANCE CONSISTENT WITH LATE EIGHTEENTH CENTURY MUSICAL IDEALS

#### Performance Practices of the Late Eighteenth Century

Original performance techniques of the late eighteenth century included great detail to the melodic line carried by the first violin and its relationship to the rest of the ensemble. Balance centered on upper strings and wind instruments played a supporting role. The second violins were closely scrutinized and the quality of the section leader was emphasized.

Ensemble size was of ultimate importance. The assignment of parts was most often a singular player on each wind part. The original “Overture” ensemble had to comfortably fit within the confines of a small orchestra pit. The original function of Mozart’s ensemble was of accompaniment and melodic synthesis for the opera “*The Magic Flute*.” Balance and tuning were addressed by both Leopold Mozart and C.P.E. Bach in their treatises from the late eighteenth century. The fewer players employed, the fewer tuning problems.<sup>33</sup>

#### Eighteenth Century Musical Performance Standards

Musicologist Johann Samuel Petri authored a performance treatise in the eighteenth century: *Anleitung zur Praktischen Musik*. Following are ten rules (verbatim) from this treatise which specifically apply to tuning, placement, and balance.

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<sup>33</sup> C.P.E. Bach, “Essays on the Proper Manner of Playing a Keyboard Instrument,” in *Source Readings in Music History*, ed. Oliver Strunk (New York: W.W. Norton & Co., 1998), 852.

1. *Bassoon should have a soft attack similar to the flute.*

Stewart application: The bassoon has a clean attack without harshness. This is more easily achieved in modern times due to instrument and reed advancements.

2. *Oboe and bassoon should not drown-out [overpower] other instruments in pianissimo sections.*

Stewart application: This is easily achieved by utilizing only a few double reed instruments during *pianissimo* sections where the melody belongs to the upper orchestral voices.

3. *Trumpet should not overwhelm, but be an accompaniment.*

Stewart application: In many modern arrangements of pieces from the Classical era, the trumpet is given the melody. This is inappropriate for the “Overture to *The Magic Flute*” for sonic consistency; clarinets and saxophones have the melodic lines and brass is thin and sparse.

4. *Timpanist must show great restraint.*

Stewart application: The timpani part is thin in the “Overture to *The Magic Flute*.” My transcription is consistent with this ideology.

5. *Maintaining tempo and tuning is so important.*

Stewart application: The small instrumentation helps to sustain tempo. Wind instruments have the capability to constantly tune with greater ease than string instruments.

6. *Trombone should be softer than trumpet.*

Stewart application: My instrumentation respects this tenet by utilizing four upper brass players and three trombones.

7. *Only first should play to accompany solo sections, all others should omit.*

Stewart application: I have applied this where appropriate in my score.

8. *No wind instruments upfront-only violins.*

Stewart application: Because there are no violins in my transcription, their substituted instruments are placed near the front of the ensemble.

9. *A hall should be big enough, but not too big.*

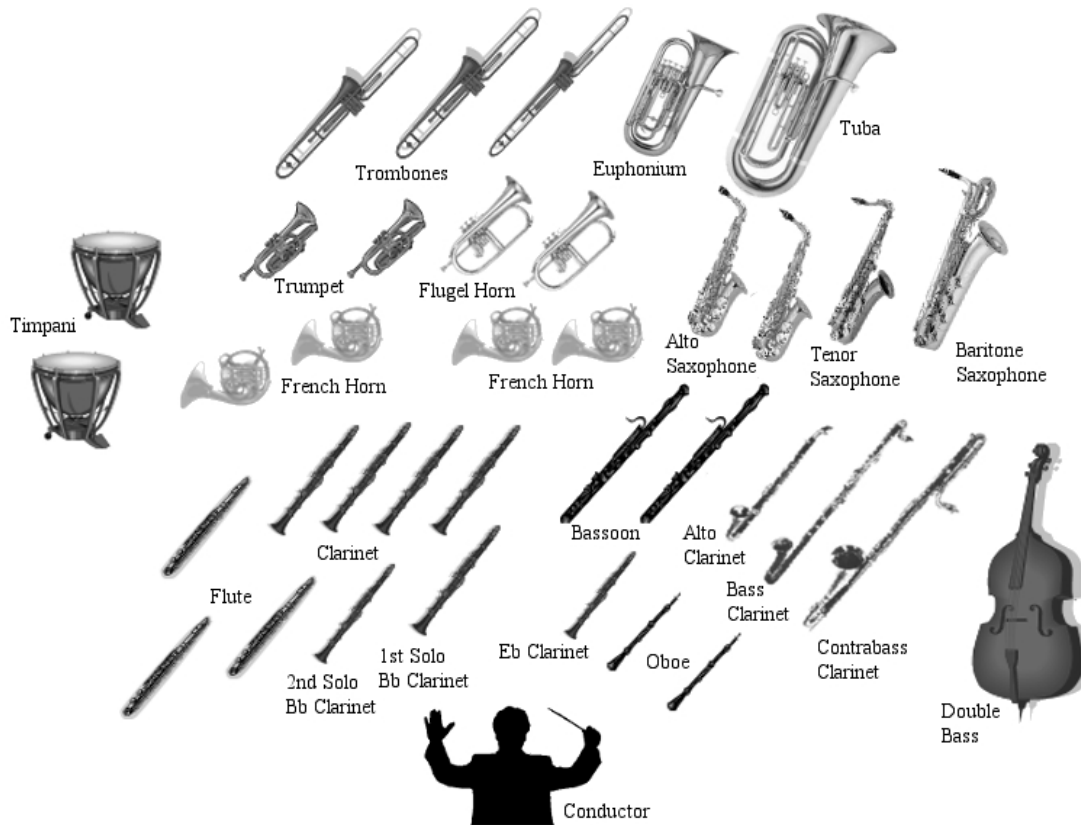
Stewart application: Adequate stage space for the players is of the utmost importance to this particular piece. Any hall that could accommodate an ensemble of thirty five or more onstage should have the appropriate acoustic requirements.

10. *Sit oboe and bassoon together.*<sup>34</sup>

Stewart application: The double reeds are placed in close proximity in my instrumental arrangement.

### Ensemble Placement

Based upon Petri's treatise, the research of John Spitzer and Neal Zaslaw, and my own experience; this is the recommended layout for my transcription.



**Figure 20 Stewart wind orchestra arrangement**

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<sup>34</sup> Lynn Jaye Hizer, "Performance practice according to Johann Samuel Petri's *Anleitung zur Praktischen Musik*: An Annotated Translation" (Ph.D. diss., Washington University, 1991), 311.

## Final Remarks on Application of an Authentic Transcription

Mozart's treatment of the overture changed drastically in his late operatic works. Overtures became self sustaining pieces which included major thematic material from their corresponding operas. Woodwinds became more prevalent as melodic instruments. Trumpets and trombones were heavily orchestrated for the period. The culmination of this continued emphasis on wind instruments was realized in the "Overture to *The Magic Flute*."

The wind orchestra revolution that began in the early twentieth century was responsible for raising the quality of wind ensembles. Early wind composers such as Gustav Holst and Percy Grainger produced works of artistic merit and were followed later in the century by composers such as Michael Colgrass and Eric Whitacre. Almost through the first decade of the twenty-first century, modern wind conductors stand on the precipice of what is possible: to evoke emotion with quality musical performances.

As scholars and musicians, we have a responsibility to make pinnacle pieces, regardless of their original orchestration, available to our students. The "Overture to *The Magic Flute*" is a historical teaching piece with multi-dimensional interpretations. The operatic overtures available for advanced wind orchestra are limited at best.

Rather than purely substituting instruments in relation to their range, I have researched the eighteenth century musical mind through treatises of the day. This knowledge must dictate modern performances if we as wind conductors continue to strive for not only performances of high musicality, but also of scholarly merit. The true realization of musical accuracy is judged not only by notes, but by honoring the spirit and time in which the original work was presented.

APPENDICES ONE

CHRONOLOGY OF MOZART'S OPERATIVE ENDEAVORS

<i>Opera</i>	<i>Köchel Number</i>	<i>Premier Date and Location</i>
<i>Apollo and Hyacinth</i>	K.38	May 13, 1767 University of Salzburg
<i>The Feigned Simpleton</i>	K.51	May 1, 1769 Archbishop's Court, Salzburg
<i>Bastien and Bastienne</i>	K.50 (K.46b)	October 1768 Dr. Mesmer's House, Vienna
<i>Mithridates, King of Pontus</i>	K.87 (K.74a)	December 26, 1770 Teatro Regio Ducal, Milan
<i>Ascanius in Alba</i>	K.111	October 17, 1771 Teatro Regio Ducal, Milan
<i>Scipio's Dream</i>	K.126	May 1, 1772 Archiepiscopal Residence, Salzburg
<i>Lucius Sillus</i>	K.135	December 26, 1772 Teatro Regio Ducal, Milan
<i>The Pretend Garden-Maid</i>	K.196	January 13, 1775 Redoutensaal, Munich
<i>The Shepherd King</i>	K.208	April 23, 1775 Archiepiscopal Residence, Salzburg
<i>Zaide</i>	K.344 (K.336b)	1779; January 27, 1866 Frankfurt (incomplete)
<i>Idomeneo, King of Crete</i>	K.366	January 29, 1781 Court Theatre, Munich
<i>The Abduction from the Seraglio</i>	K.384	July 16, 1782 Burgtheater, Vienna
<i>The Goose of Cairo</i>	K.422	1784; April 1860 Frankfurt (fragment)
<i>The Deluded Bridegroom</i>	K.430 (K.424a)	1784 (fragment)
<i>The Impresario</i>	K.486	February 7, 1786 Schönbrunn Palace, Vienna
<i>The Marriage of Figaro</i>	K.492	May 1, 1786 Burgtheater, Vienna
<i>Don Giovanni</i>	K.527	October 29, 1787 Nationaltheater, Prague
<i>Women Are Like That</i>	K.588	January 26, 1790 Burgtheater, Vienna
<i>The Clemency of Titus</i>	K.621	September 6, 1791 Nationaltheater, Prague
<i>The Magic Flute</i>	K.620	September 30, 1791 Theater auf der Wieden, Vienna



APPENDICES TWO

FULL INSTRUMENTAL REASSIGNMENT INVENTORY

<i>Mozart</i>	<i>Stewart</i>
Flute I	Flute I
Flute II	Flute II
Oboe I	Oboe I
Oboe II	Oboe II
Basset Horn I	Solo Clarinet I, French Horn III
Basset Horn II	Solo Clarinet II, French Horn IV
Bassoon I	Bassoon I
Bassoon II	Bassoon II
Trumpet I	Trumpet I
Trumpet II	Trumpet II
Eb Horn I	French Horn I/III
Eb Horn II	French Horn II/IV
Alto Trombone	Tenor Trombone I, Flugelhorn I
Tenor Trombone	Tenor Trombone II, Flugelhorn II
Bass Trombone	Bass Trombone
Timpani	Timpani
Violin I	Clarinet I, Eb Clarinet, Alto Saxophone I, Flute I
Violin II	Clarinet II, Alto Clarinet
Viola	Bass Clarinet, Alto Saxophone I/I
Cello	Contrabass Clarinet, Tenor Saxophone, Baritone Saxophone
Double Bass	Euphonium, Double Bass, Tuba

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