

NICHOLAS ROERICH MUSEUM

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Sunday, January 22, 2017

PentaWinds presents: The School for Lovers – An Imaginary Opera

An Adaption of Mozart's *Così fan Tutte* for Narrator and Wind Quintet

Musical Arrangement by Ulf-Guido Schaeffer

Ouverture

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| <i>Act I</i> | 1 | <i>La mia Dorabella</i> |
| | 2 | <i>Una bella serenata</i> |
| | 3 | <i>Ah guarda sorella</i> |
| | 4 | <i>Vorrei dir</i> |
| | 5 | <i>Sento, o Dio, che questo piede</i> |
| | 6 | <i>Bella vita militar</i> |
| | 7 | <i>Suave sia il vento</i> |
| | 8 | <i>In uomimi, in soldati</i> |
| | 9 | <i>Alla bella Despinetta (selection)</i> |
| | 10 | <i>Come scoglio immoto resta (selection)</i> |
| | 11 | <i>Non siate ritrosi</i> |
| | 12 | <i>Un' aura amorosa</i> |
| | 13 | <i>Ah che tutta in un momento (selection)</i> |

Intermission

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| <i>Act II</i> | 14 | <i>Una donna a quindici anni</i> |
| | 15 | <i>Prenderò quel brunettino</i> |
| | 16 | <i>La mano a me date (selection)</i> |
| | 17 | <i>Ah lo veggio quell' anima bella</i> |
| | 18 | <i>Per pietà, ben mio (selection)</i> |
| | 19 | <i>Tradito, schernito</i> |
| | 20 | <i>E' amore un ladroncello (selection)</i> |
| | 21 | <i>Benedetti i doppi conjugii</i> |
| | | <i>part 1</i> |
| | | <i>part 2</i> |
| | | <i>Finale</i> |

Così Fan Tutte, ossia La Scuola Degli Amanti (Thus Do They All, or The School For Lovers)

Così Fan Tutte premiered on January 26, 1790, unfortunate timing in both the short- and the long-term. After five performances, the run was stopped because of the death of Emperor Joseph II and the resulting period of court mourning. It received sporadic performances in Europe, but largely disappeared during the 19th Century because of its risqué and ambiguous plot, and its frank portrayal of relationships between men and women. Although producers staged mutilated versions in an attempt to “save” the glorious melodies, it was only in the 1950s, the dawn of the sexual revolution, that *Così* came into its own.

Like *The Marriage of Figaro* and *Don Giovanni*, the central theme of *Così* is sexual desire and fidelity. However, unlike those other operas, in *Così* it is the women who act on their desires. If that wasn't enough, they do so in a scenario concocted by men who think they are in charge. When all is revealed, the men and women do not go back to their appointed roles – rather, there's a general acceptance of human frailty and the conclusion that life must go on.

This arrangement of *Così* draws on the 18th and early 19th century tradition of *Harmoniemusik* – arrangements of the melodies from popular operas for wind ensemble. The wind ensembles, generally pairs of oboes, clarinets, horns and bassoons, provided incidental music for all sorts of occasions and locations – at dinners, parties, taverns, or on the street. Those performances were, in a sense, the radio of the time – spreading popular tunes without requiring much of the listener. Ulf-Guido Schäfer, a German clarinetist and arranger, has helped revive this tradition, arranging selections from a number of operas, and other classical and romantic works, with great skill and understanding of the unique qualities of the modern wind quintet.

PentaWinds was founded on the principle of five breath, or wind, energies working together in the form of a quintet. Dedicated to serving audiences of all ages and backgrounds, PentaWinds performs traditional quintet repertoire and also is devoted to exploring new musical media with the awareness of the effortlessness of breath. To that end, PentaWinds has recently embarked on operatic/musical journeys that have included an adaptation of *Così Fan Tutte* with narrator, an arrangement of Berlioz's *Les nuits d'été* with soprano, and the world premiere of *Musical Soup* with narrator. Recent engagements have included the New York City Bar Chamber Series, Jewish Home Lifecare, the Roerich Museum, the Art on the Corner Series, and the Mahwah Public Library.

Abbe Krieger, Flute

Abbe R. Krieger began studying flute at age 8 and several years later, after competing in New Jersey All-State auditions, she became number one in her state. Soon after she met her longtime teacher, mentor and friend, Julius Baker, and began studying at The Juilliard School, after which she was awarded scholarships to Brandeis University (B.A.) and Carnegie Mellon University (M.M.). A recent first prize winner of the Alexander and Buono International Flute competition, Ms. Krieger's recital venues have included Bechstein Piano Center, Weill Recital Hall and Klavierhaus. As a chamber musician and orchestral player, she has appeared at Avery Fisher Hall, Carnegie Hall, Paul Hall and the Peter Jay Sharp Theater as well as music festivals including the Washington Square Music Festival, Bowdoin, Chautauqua, Tanglewood and Saarburg. Ms. Krieger serves as guest teaching artist and soloist with the Florida Gulf Coast Symphony and teaches privately in NYC.

Suzette Jacobs, Oboe

Suzette Jacobs is an active musician and before her recent retirement, a Kodaly-certified music teacher for the public schools in Teaneck, New Jersey. She received music degrees from Texas A&M University and the University of North Texas, with a Master's in Oboe Performance from Montclair State University in New Jersey. She studied oboe with Charles Veazey and Stephen Lickman in Texas, and with Marsha Heller and Henry Schuman in New York. She is associate music director of the Washington Square Music Festival in Manhattan, now in its 58th season of summer concerts.

Aaron Abramovitz, Clarinet

Aaron Abramovitz has performed with various orchestras and chamber music ensembles in the metropolitan area, including the Washington Square Music Festival Orchestra, Vocal Productions NYC, Amore Opera Company and the Park Avenue Chamber Symphony. His principal teachers include Karl Herman, Clark Brody and Searl Pickett. He is a regular participant in the Chamber Music Conference and Composers Forum East, Bennington, Vermont. Aaron maintains a studio for private clarinet instruction.

Kukiko Mitani, Bassoon

After graduating from Tokyo University of Art and Music, Kukiko studied with Barnard Garfield, then principal bassoonist in the Philadelphia Orchestra. She has attended Yale's Summer School of Music and played with the Birmingham, Alabama Symphony. In 2011, after a long pause, Kukiko returned to playing and currently is with various chamber groups and orchestras, including most recently the Washington Square Music Festival Orchestra.

David Moldenhauer, French Horn

David Moldenhauer began his musical education on piano at age 5 and started playing French horn in junior high school. He attended the Interlochen Arts Academy, Princeton University and New York University School of Law. He has played with numerous orchestras, including the Washington Square Music Festival Orchestra and the Park Avenue Chamber Symphony, opera companies, and chamber music groups. He is a regular participant in the Chamber Music Conference and Composers Forum of the East, Bennington, Vermont, has participated in the Mannes College/Alaria Ensemble Chamber Music Program, and has given several recent recitals of music for horn and piano.

Matt Abramovitz, Narrator

Matt Abramovitz is the son of an accomplished musician and also the program director of New York's classical music station, WQXR 105.9 FM. He is responsible for all of the station's on-air content, as well as its online music streams, and leads its team of hosts, producers and programmers. As a host, his voice has been heard on WQXR, WBGO and Sirius Satellite Radio.