

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
2000-2001 SEASON

# Opening Gala

Sunday, October 22, 2000 ■ 3:00 PM  
S. Mark Taper Foundation Auditorium  
Benaroya Hall

Sharyn Peterson, *violin* ■ Michael Koller, *organ*  
Catherine Haight, *soprano* ■ Emily Lunde, *mezzo-soprano*  
Howard Fankhauser, *tenor* ■ Norman Smith, *bass*  
Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, *conductor*

ROBERT KECHLEY  
\*1952

*Psalm 100*

Michael Koller, *organ*

JOHANNES BRAHMS  
1833-1897

Concerto for Violin and Orchestra  
in D Major, Op. 77

*Allegro ma non troppo*

*Adagio*

*Allegro giocoso, ma non troppo vivace*

Sharyn Peterson, *violin*

## INTERMISSION

WOLFGANG AMADÈ MOZART  
1756-1791

*Adagio & Allegro* in f minor, K. 594

Michael Koller, *organ*

WOLFGANG AMADÈ MOZART  
1756-1791

*Requiem* in d minor, K. 626

*Requiem aeternam – Kyrie*

*Dies irae – Tuba mirum – Rex tremendae –*

*Recordare – Confutatis – Lacrimosa*

*Domine Jesu – Hostias*

*Sanctus – Benedictus*

*Agnus Dei*

Catherine Haight, *soprano*

Emily Lunde, *mezzo-soprano*

Howard Fankhauser, *tenor*

Norman Smith, *bass*

Please disconnect signal watches, pagers and cellular telephones. Thank you.  
Use of cameras and recording equipment is not permitted in the concert hall.  
This concert is being broadcast live on the Classical Station, KING-FM 98.1.

## SOLO ARTISTS

A native of the Seattle area, violinist **Sharyn Peterson** grew up in Normandy Park, graduating from Mt. Rainier High School and from the University of Washington with a Master's degree in violin and viola performance. During her time at the University of Washington, she served as concertmaster of the University Symphony under Stanley Chapple and Samuel Krachmalnik, was a member of the Contemporary Group String Quartet, received two consecutive Brechemin Music Scholarships, and attended the Tanglewood Music Festival on a full scholarship, performing under Leonard Bernstein and Seiji Ozawa.

Ms. Peterson has taught violin privately and in the classroom for 25 years, as well as theory, history, and string techniques at the college level. She has frequently been an adjudicator at Northwest music festivals and contests, and is a professional freelance violinist in the Pacific Northwest and Canada. A frequent soloist with local orchestras, her most recent solo appearance in Seattle was a performance of the Brahms Double Concerto with cellist Barton Frank and the Thalia Symphony. The composer Alyosha Ryabinov, formerly of Kiev, honored Ms. Peterson by writing a violin sonata for her, which is the concluding piece on her album, *Heartstrings*.

The founder and director of the Starry Nights Chamber Concerts in Mount Vernon, Ms. Peterson also serves as conductor of the Mt. Baker Youth Symphony in Bellingham and the Fidalgo Youth Symphony in Anacortes. With her husband, Malcolm, she has been actively involved in training and conducting young musicians during summer camps for the Cascade Youth Symphony and the Mt. Baker Youth Symphony.

Organist **Michael Koller** maintains an active schedule as a church musician and accompanist, including serving as organist at University Congregational Church in Seattle. He has performed in various parts of the United States, including Hawaii, and also in Europe. During the summer of 2000 he performed on several significant instruments in France, including the renowned organ in the Saint Sernin Basilica of Toulouse, built by the acclaimed craftsman Aristide Cavallé-Coll. Mr. Koller studied organ with Lanny Collins at Walla Walla College, continuing at the University of Washington with Dr. Carole Terry. He was a finalist in the 1983 Seattle American Guild of Organists young artist competition, and has performed with numerous choral and instrumental ensembles. Further performance studies include work with Ton Koopman, Gillian Weir, and Frederick Swann. Mr. Koller may be heard on a recording of anthems and organ solos with the University Congregational Church choir, featuring the Willis/Harrison organ at Durham Cathedral and the Snetzler/Hill/Wood organ at Beverley Minster, England.

Soprano **Catherine Haight** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with the Seattle Choral Company; and Handel's *Messiah* with Orchestra Seattle and the Seattle Chamber Singers under the direction of George Shangrow.

One of the Pacific Northwest's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music to classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she recently recorded with OSSCS. Ms. Lunde has recently been featured at Benaroya Hall in performances of Maurice Ravel's *Shéhérazade*, Bach's *St. Matthew Passion*, and Mendelssohn's *Elijah* with OSSCS, and in a concert performance of Deems Taylor's opera *Peter Ibbetson* with the Seattle Symphony.

Tenor **Howard Fankhauser** is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, Early Music Guild, Lake Chelan Bach Feste, Bremerton Symphony, Everett Symphony, Opus7, Choral Arts Northwest, Seattle Pro Musica, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. During the past three seasons he has been heard in a number of performances with Orchestra Seattle and Seattle Chamber Singers, including Dvořák's *Stabat Mater*, Handel's *Hercules, Theodora*, and *Messiah*, and Bach's Mass in b minor. Mr. Fankhauser's other recent performances have included Britten's *St. Nicolas Cantata*, Mendelssohn's *St. Paul*, Orff's *Carmina Burana* with the Tacoma City Ballet, and the Bach *Magnificat* with Opus7. In August he was a guest artist at the National Pastoral Musicians National Convention in Las Vegas, Nevada. His recently released recordings include Haydn's *Creation*, *A Cathedral Christmas with the Schola Cantorum*, and his solo CD, *Cathedral Tenor*. Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Bass **Norman Smith** is a graduate of both Washington State University and the University of Washington, and did additional graduate work at Indiana University. For six years he sang leading bass roles in the opera theaters of Krefeld and Essen, Germany, where he was noted for roles in *Lohengrin*, *Tristan und Isolde*, *Tannhäuser*, *The Magic Flute*, and *Nabucco*. In the Northwest he has appeared on stage with Seattle Opera, Northwest Opera in Schools, Etc. and with Civic Light Opera, where his Emile DeBeque was greeted with enthusiastic critical acclaim. His performances with the Northwest Chamber Orchestra's "Royal Holidays at the Court of Versailles" inspired *The Seattle Times'* Melinda Bargreen to write, "He is an 18-karat bass in a world of pale imitations...rich tonal quality enhanced by a fine sense of comic acting...one of Seattle's real natural resources." Mr. Smith has appeared with the Seattle Symphony for performances of Mozart's *Requiem*, Bach's Cantata BWV 140, Beethoven's Ninth Symphony and *Choral Fantasy* and has sung Handel's *Carmelite Vespers* with the renowned English conductor, Andrew Parrott. In Canada he has performed with the Saskatoon Symphony, the choirs of Trinity Western University and the Vancouver Symphony. In addition to his duties as Cathedral Soloist at Seattle's St. James Cathedral, Mr. Smith is bass soloist at Temple Beth Am, a Reformed Jewish synagogue. In Europe he recorded Beethoven's Mass in C for the Kirchenmusik label. He also appears on a Sierra On-Line CD-ROM video game entitled *Gabriel Knight: The Beast Within*.

him, he was fed plain water only, and the child did not even begin to walk until he was 3 years old. By that time, however, the boy had already begun to display extraordinary musical gifts. By age 6, he was a composer, violinist, and virtuoso on the clavier who had performed before the Bavarian elector and the Austrian empress. Leopold Mozart therefore decided that it might be advantageous to exhibit the prodigious talents of his son and daughter (who was a gifted keyboard player) to a wider audience. Thus, in mid-1763, when Maria Anna was 12 and Wolfgang 7, the family set out on a grand European music tour. The children were to spend much of their childhood traveling by coach from court to court, as the young Mozart astonished his audiences with his incredible musical skills.

Wolfgang was certainly blessed with musical genius, but he was not favored with robust health. Beginning at age 6, he suffered from streptococcal respiratory infections, scarlet fever, rheumatic fever, tonsillitis, sinusitis, smallpox, frostbite, bronchitis, dental abscesses, and possibly viral hepatitis. Just before his 10<sup>th</sup> birthday, while in The Hague, the child was in a coma and lost a great deal of weight, probably as a result of typhoid fever. It is remarkable that he survived all of these ordeals and reached his 20<sup>th</sup> year!

Mozart spent most of the years from 1774 through 1781 in his hometown of Salzburg, where he became increasingly discontented because of his inability to find a rewarding musical position. His relationship with his patron, the Prince-Archbishop of Salzburg, was stormy, and in 1781 he resigned his post and went to Vienna, where he hoped his musical fortunes would improve. He made his living during the following years by teaching, publishing his music, playing at patrons' houses or in public, and composing on commission (particularly operas). He finally obtained a minor court post in 1787; it provided him with a reasonable salary, but did not put his astounding musical gifts to good use, requiring nothing beyond the writing of dances for court balls.

In August of 1782, three and a half years after the young soprano, Aloysia Weber, refused Mozart's marriage proposal, the 26-year-old composer married her younger sister, 20-year-old Constanze. Between June 1783 and July 1791, the couple had six children, but suffered the loss of four of them. Their first child died at the age of two months, their third lived less than a month, their fourth lived six months, and their fifth survived only one hour. Mozart was granted little time to know his two remaining sons, who were aged 7 years old and 4 months old when their father died.

Mozart spent his last years in Vienna in growing financial distress. By musicians' standards, he earned a good income, but through lavish spending and poor management, he found it increasingly difficult to maintain the living standard to which the family had become accustomed. He incurred considerable debt, which caused him much anxiety and even feelings of despair.

Late in November of 1791, Mozart became seriously ill and was bedridden for the last two weeks of his life. Death finally snatched him shortly after midnight on December 5, 1791, about two months short of his 36<sup>th</sup> birthday. The circumstances surrounding his untimely death soon gave rise to a number of myths and legends. The official diagnosis was "miliary fever," but the physicians who attended him never were quite certain of the cause of his death. It is commonly thought today that he died of uremia following chronic kidney disease, or of rheumatic fever, but soon after his death, poisoning was suspected. In addition to the theory that composer Antonio Salieri murdered Mozart out of jealousy, gossip about Mozart's involvement with various women during his last years began to circulate. A friend and Masonic Lodge-brother of Mozart's attacked his own pregnant wife, who was one of Mozart's piano pupils, on the day after Mozart died; the frenzied man disfigured his wife with razor attacks on her

face and throat, and then committed suicide, and rumors arose that the maimed woman was Mozart's mistress. Scholars now generally agree that Mozart was not murdered, but we may never know exactly how and why he met his early end, or even exactly where he was buried: because of his debts, he was interred with minimal ceremony in a Vienna suburb, his friends having turned back from following the hearse at the city gates. "Without a note of music, forsaken by all he held dear, the remains of this prince of harmony were committed to the earth – not even in a grave of his own but in the common pauper's grave." For some reason, even Mozart's widow did not visit the supposed burial site until 1808.

Mozart wrote the following to a friend about three months prior to his death: "I know from what I suffer that the hour has come. I am at the point of death. I have come to the end without having had the enjoyment of my talent. Life was so beautiful, my career began under such fortunate auspices. But no one can change his destiny. No one can measure his days. One must resign oneself, it will be as Providence wills. I must close. Here is my death song. I must not leave it incomplete."

Mozart did, in fact, leave his last work, his *Requiem* (a setting of the Roman Catholic Mass for the Dead), unfinished. Scholars are quite sure that the work was commissioned in July of 1791 by Count Walsegg-Stuppach as a memorial to his late wife. Walsegg delivered his commission via an emissary in order to remain anonymous, because he seems to have intended to pass off the composition as his own. (According to tradition, Mozart came to consider this mysterious emissary, whose identity was also concealed, as a messenger of his own death, but Mozart's surviving letters from this time seem to contradict this legend.) The watermarks on Mozart's manuscript show that he could not have started work on the *Requiem* before his return from a trip to Prague in September of 1791. It is clear that he was working on it when he was stricken with his final illness. From analysis of the 99 extant sheets of paper, the ink used, and the handwriting in the score, scholars are quite certain that Mozart completed and scored the Introit (*Requiem*), and he sketched, at least in outline, the *Kyrie*, Sequence (*Dies irae*) and much of the Offertory. We may never know what additional musical sketches or instructions he left behind him at his death, but upon these a student of his completed the composition.

Despite the resulting unevenness in the quality of the work, the *Requiem* has maintained its position as a masterpiece for two centuries. Baroque elements are prominent: the *Kyrie's* double fugue sounds quite Handelian, as do the operatic choral cries of the *Dies irae* and *Rex tremendae majestatis*. The *Recordare* displays the beautiful combination of learned German and sweetly melodic Italian musical elements that are characteristic of Mozart's incomparable compositional style.

After her husband's death, Constanze Mozart needed money and wanted the *Requiem* to be completed. Mozart's protégé, Joseph Eybler, finished some of the orchestration, but he soon abandoned the project, and Constanze then gave the score and some related scraps of paper to 25-year-old Franz Xaver Süssmayr (1766-1803), another student of Mozart's. Süssmayr later claimed sole responsibility for the portion of the *Dies irae* after "Qua resurget ex favilla" and the last three movements of the work (*Sanctus*, *Benedictus*, and *Agnus Dei*), but scholars have since questioned this. How much of the later sections of the *Requiem* are really Mozart's music? This, like the miraculous nature of Mozart's musical talent, his survival to adulthood despite frequent serious illness and the stresses of constant travel, family tragedies, and lack of musical and financial success, and the circumstances surrounding his death, may remain forever cloaked in mystery.

## LIBRETTO

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### *Psalm 100*

Make a joyful noise unto the Lord, all ye lands!  
Serve the Lord with gladness!  
Make a joyful noise unto the Lord, all ye lands!  
Come into God's presence with singing.  
Know that the Lord, who made us, is God.  
We are the Lord's,  
We are the people of God,  
The sheep of God's pasture.

Enter God's gates with thanksgiving, and God's courts with praise!  
Give thanks and bless God's name,  
For the Lord is good;  
Give thanks and bless God's name!  
Enter God's courts with praise!  
God's steadfast love endures forever,  
God's faithfulness to all generations.  
Make a joyful noise unto the Lord, all ye lands!  
Serve the Lord with gladness, all ye lands!

### *Requiem*

#### INTROIT

##### Requiem

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
You, O God, are praised in Zion,  
and to You shall the vow be performed in Jerusalem.  
Hear my prayer;  
to You shall all flesh come.

##### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

#### SEQUENCE

##### Dies irae

Dies irae, dies illa  
Solvat saeculum in favilla  
Teste David cum Sybilla.

Day of wrath, that day  
Will dissolve the earth in ashes,  
As David and the Sibyl bear witness.

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

What dread there will be  
When the Judge shall come  
To judge all things strictly.

##### Tuba mirum

Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.

Judex ergo cum sedebit,  
quidquid latet apparebit,  
nil inultum remanebit.

When therefore the Judge takes His seat,  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

What then shall I say, wretch that I am?  
What advocate shall I entreat to speak for me,  
When even the righteous may hardly be secure?

##### Rex tremendae

Rex tremendae maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King of awful majesty,  
Who freely saves the redeemed,  
Save me, O fount of goodness.

##### Recordare

Recordare Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.

Remember, blessed Jesus,  
That I am the cause of Your pilgrimage;  
Do not forsake me on that day.

Quaerens me sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Seeking me, You sat down, weary,  
You redeemed me, suffering death on the cross.  
Let not such toil be in vain.

Juste iudex ultionis,  
donum fac remissionis  
ante diem rationis.

Ingemisco tanquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
et ab hoedis me sequestra,  
statuens in parte dextra.

#### **Confutatis**

Confutatis maledictis,  
flammis acerbis addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

#### **Lacrimosa**

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.

Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem! Amen!

#### **OFFERTORY**

##### **Domine Jesu**

Domine Jesu Christe! Rex gloriae! Libera animas omnium  
fidelium defunctorum de poenis inferni et de profundo lacu!  
Libera eas de ore leonis, ne absorbeat eas Tartarus, ne  
cadant in obscurum:

Sed signifer sanctus Michael repraesentet eas in lucem  
sanctam, quam olim Abrahae promisisti, et semini ejus.

##### **Hostias**

Hostias et preces tibi, Domine, laudis offerimus.  
Tu suscipe pro animabus illis, quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti, et semini ejus.

#### **SANCTUS**

##### **Sanctus**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth!  
pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

##### **Benedictus**

Benedictus, qui venit in nomine Domini.  
Osanna in excelsis.

#### **AGNUS DEI**

##### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis tuis in  
aeternum, quia pius es. Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.

Just and avenging judge.  
Grant remission  
Before the day of reckoning.

I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.

You who absolved Mary Magdalene  
And hearkened to the thief,  
To me also You have given hope.

My prayers are not worthy,  
But You, grant Your merciful goodness  
That I burn not in everlasting fire.

Place me among Your sheep  
And separate me from the goats,  
Setting me on Your right hand.

When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.

I pray in supplication on my knees,  
My heart contrite as the dust,  
Safeguard my fate.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.

Therefore spare him, O God.  
Merciful Lord Jesus,  
Grant them rest. Amen!

Lord Jesus Christ, King of glory, deliver the souls of all the  
faithful departed from the pains of hell and from the bottomless  
pit. Deliver them from the lion's mouth. Neither let them fall  
into darkness, nor let the black abyss swallow them up.

But let St. Michael, Your standard-bearer, lead them into the holy  
light which once You did promise to Abraham and his seed.

We offer unto You this sacrifice of prayer and praise.  
Receive it for those souls whom today we commemorate.  
Allow them, O Lord, to cross from death into the life  
which once You did promise to Abraham and his seed.

Holy, holy, holy, Lord God of Sabaoth!  
Heaven and earth are full of Your glory.  
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,  
grant them rest.  
Lamb of God, who takes away the sins of the world,  
grant them everlasting rest.

May eternal light shine on them, O Lord, with Your saints  
forever, because You are merciful. Grant the dead eternal  
rest, O Lord, and may perpetual light shine on them.

## PROGRAM NOTES

### ROBERT KECHLEY

#### *Psalm 100*

Robert Kechley was born in Seattle in 1952. He composed this setting of Psalm 100 in 1999 as the result of a commission from Bethany Lutheran Church in Seattle, where the work was first performed in a version for solo organ and chorus. The composer revised and expanded the work in August and September of this year, adding an orchestral accompaniment. The revised version, which receives its first performance this afternoon, is scored for solo organ, chorus, pairs of flutes, oboes, clarinets and bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, snare drum, cymbals, and strings.

The music of Robert Kechley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of this composer that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 ("Ferdinand the Bull") and *Frail Deeds for a capella* chorus.

Mr. Kechley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benschopf, Robert Suderberg, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in the chorus but played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle.

His setting of *Psalm 100* was composed last year at the request of Seattle's Bethany Lutheran Church to provide a showpiece for their new organ at its unveiling. The original version of the work featured a simple choral part to be sung by the church's choir. The revised version heard this afternoon was made at the request of George Shangrow, who asked Mr. Kechley for a short piece featuring organ to open the 2000-2001 OSSCS season.

### JOHANNES BRAHMS

#### *Concerto for Violin and Orchestra in D Major, Op. 77*

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed his only violin concerto in the summer and fall of 1878, and made some revisions to the score following its premiere on January 1, 1879. Joseph Joachim, to whom the work is dedicated, was the soloist for the first performance, with the composer conducting the Leipzig Gewandhaus Orchestra. In addition to solo violin, the work is scored for pairs of flutes, oboes, clarinets and bassoons, 4 horns, 2 trumpets, timpani and strings.

When they first met, Brahms was 20 and the Hungarian-born violinist Joseph Joachim was 22. At the time, Joachim was much more famous – and more skilled as a composer – than his younger counterpart. The two musicians established a friendship that included a number of important concert tours, with Brahms accompanying Joachim at the piano. Joachim would later conduct the premieres of a number of Brahms' orchestral works, and it was Joachim who introduced the young composer to Robert and Clara Schumann.

One piece that Joachim introduced to Brahms shortly after their first meeting was the Violin Concerto No. 22 of Italian violinist and composer Giovanni Viotti (1755-1824). Brahms would later write to Clara – shortly before beginning work on his own violin concerto – that the piece was "masterfully conceived and executed." The other violin concerto that exerted a profound influence on the young Brahms was, of course, that of Beethoven, which had not secured a place in the repertoire until its London premiere by a 13-year old prodigy – none other than Joseph Joachim.

However, another pair of concertos served to delay Brahms' work on a concerto for Joachim. The first was Brahms' own Piano Concerto No. 1, whose disastrous Leipzig premiere in 1859 made Brahms shy away from the concerto form for nearly two decades. The other was Joachim's own *Concerto in the Hungarian Style*; Brahms was reluctant to steal the spotlight from his friend's own composition until it had a chance to establish itself in the repertoire.

By the spring of 1878, the time was right for a return to the concerto form. Brahms had been sketching his second piano concerto, but set it aside to begin his violin concerto while summering at Pörtshach, in southern Austria. This was the place where during the previous summer he had composed the bulk of his Symphony No. 2, a work whose opening movement shares not only the same key (D major) and time signature (3/4) with the violin concerto but also a certain sunny disposition.

The architecture of the violin concerto's vast opening movement is at once a throwback to the Classical era and a rethinking of the concerto form. In contrast to the Paganini-style pyrotechnics in vogue at the time, the extreme technical challenges of the solo part are organic to the musical discourse. By 1878, most composers had taken to writing their own cadenzas for their concertos, but Brahms, placing a great deal of trust in his friend Joachim's compositional skills, left the task to the soloist, in what may be the last such instance by a major composer in such an important work. Joachim's own cadenza became the standard for some time, although many violinists and composers have since tried their hand. This afternoon, Ms. Peterson plays the cadenza of Fritz Kreisler, who was the first to record the work (in 1926).

The serene F major melody of the slow movement is scored for solo oboe and wind band, with the violin providing commentary as the tune is subsequently passed around the orchestra. This gives way to an interlude in F-sharp minor, before a coda echoes the idyllic opening. The quasi-rondo finale is, like Joachim's own concerto "in the Hungarian style," heavily influenced by Gypsy music.

– Jeff Eldridge

### WOLFGANG AMADÈ MOZART

#### *Adagio & Allegro in f minor, K. 594*

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born on January 27, 1756 in Salzburg, and died on December 5, 1791, in Vienna. He composed this work for mechanical organ in 1791.

#### *Requiem in d minor, K. 626*

Mozart began work on his Requiem in late 1791, but it remained unfinished at the time of his death. A performing edition was eventually completed by Franz Xaver Süssmayr (the version heard this afternoon) and this was first performed on December 14, 1793 in the Vienna Neustadt under the direction of Count Franz von Walsegg-Stuppach (who at the time claimed to have composed the Requiem himself). In addition to vocal soloists and chorus, the work is scored for pairs of basset horns (or clarinets), bassoons and trumpets, 3 trombones, timpani, strings and continuo.

Mozart's music is, to most, a marvel, but his brief, "soap-operatic" life – indeed, his very survival for not quite 36 years – is equally miraculous! Leopold Mozart, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, and the youngest, Joannes Chrisostomus Wolfgang Gottlieb – later changed to Wolfgang Amadeo, then Wolfgang Amadè. (Contrary to popular belief, Mozart only referred to himself as "Amadeus" in jest.) Because his mother barely survived his birth and was unable to nurse

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