

Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

present

Musical Feasts IV

Mass in c-minor, K. 427 "The Great"

-Wolfgang Amadeus Mozart

Kyrie
Gloria
Credo
Sanctus
Benedictus

Soloists

Catherine Haight
Tomas Eckert
Jerry Sams
Andrew Danilchik

Intermission

Cello Concert in Bb Major

-Luigi Boccherini

Allegro moderato
Adagio (non troppo)
Allegro

Soloist

Daniel Lee

Symphony No. 41 in c Major, K. 551 "Jupiter"

-Wolfgang Amadeus Mozart

Allegro vivace
Andante cantabile
Menuetto & Trio (Allegretto)
Molto allegro

Saturday, March 14, 1992, 8:00pm
Kane Hall, University of Washington

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Program Notes

Wolfgang Amadeus Mozart *Mass in c-minor, K. 427* "The Great"

Of all his religious works, the *Mass in c-minor* is the only one not written in response to a commission or request—unless you consider Mozart as his own patron. Before his marriage to Constanze Weber, Mozart made a vow that if Constanze became his wife, he would have a new mass of his own composition performed in Salzburg, with Constanze herself as the first soprano soloist. The two were married August 4, 1782, but various events kept delaying the trip to Salzburg (not the least of which was the general disapproval of Mozart's father of the marriage). In January of 1783, Mozart wrote to his father that they truly did mean to visit and that "the score of half a mass, which is lying here waiting to be finished, is the best proof that I really made the promise [to come]." Mozart and his bride finally made it to Salzburg a year later, and the new (still unfinished) mass was performed in the church of St. Peter. There has been speculation that the mass was presented as a *Missa Brevis*, with only the Kyrie and Gloria portions being presented. Others believe that Mozart filled in the missing parts of the mass with movements from other of his works. Upon returning to Vienna, Mozart set his mass aside and did nothing further with it until 1785 when he used some musical material from it for an Italian-style cantata *Davidde penitente*.

"The Enlightenment" was the intellectual force during Mozart's later life, not religion. Humanism, Free Masonry and things "natural" were in vogue. It seems almost symbolic that both of Mozart's late and greatest sacred works, the *Mass in c-minor* and the *Requiem* were never finished. There have been several efforts to devise completions to the *c-minor*. One, done in 1901 by Schmidt and Lewicke, used movements from seven earlier Mozart masses and motets. Schmidt and Lewicke also employed the technique used by Sussmayr to complete the *Requiem*, using music from the opening movement to set the text of the final movement. This version helped to

stimulate performances of the *c-minor* and allowed it to become widely known, however, it is not stylistically satisfying. Mozart's music from the earlier masses and motets is so different from that in the *c-minor*, it really isn't compatible. Another reconstruction, done by Paumgartner in 1940, also used earlier Mozart material to fill in the missing parts, but he chose music all from one mass, the *Missa Lunga*, K. 262 written in 1776. The result still comes up short in most musicologist's minds. In tonight's performance, Maestro Shangrow and Orchestra Seattle/Seattle Chamber Singers are performing only those portions composed by Mozart intended for the *Mass in c-minor* (K.427).

Perhaps Mozart's music in the *Mass in c-minor* differs so much from his earlier settings because he began work on it at the same time he became intrigued with the great high-baroque works of Handel and Sebastian Bach. Mozart was certainly already familiar with the music of Handel and Bach, but had never before made a conscious study of it. Mozart made the acquaintance of Baron van Swieten, who maintained an interest in old, no longer popular music. He made available to Mozart his personal library of scores and manuscripts which contained copies of works by the high baroque masters. The Baron also regularly hosted "musicales" in his home, during which nothing but Bach and Handel was played. It was during these private parties that Mozart learned the oratorios and sacred works of Handel and the instrumental work of Bach. Van Swieten even commissioned Mozart to re-orchestrate Handel's *Messiah* and *Alexander's Feast*. Though Mozart certainly used fugue and polyphony in his earlier writing, he showed a new inventiveness, depth and assurance in its use during his association with van Swieten. In the *Mass in c-minor*, he used fugue and polyphonic development as the vital force and shape in the music.

notes by Kay Benningfield

Luigi Boccherini *Concerto for Cello in Bb Major*

Luigi Boccherini (1743 - 1805), himself a cellist, composed his most celebrated concerto for cello, the Bb Major, around 1771. Revisions were made by Friedrich Grutzmacher in Dresden in the 19th century and the result of Grutzmacher's work is the concerto as we hear it played today.

Grutzmacher built upon the thematic material in the first and third movements and re-orchestrated each movement to create a fuller symphonic accompaniment by the addition of horns and oboes. The tenderly haunting second movement was originally the Adagio from Boccherini's G Major cello concerto. Grutzmacher borrowed the beautiful adagio to complete his edition of the Bb concerto.

This concerto is a beloved staple of the cello repertoire. The grand exposition of the first movement followed by the sonorous song of the slow movement (in which the cello's melancholic tendencies are given free rein), and the final jauntiness of the third movement are a delight to the listener and a perfect vehicle for the accomplished cellist.

notes by Julie Reed Wheeler

Wolfgang Amadeus Mozart *Symphony No. 41 in C Major,* K. 551 "Jupiter"

Mozart moved to and settled in Vienna, the then musical capital of Europe, in 1781 when he was 25 years old. Although he had been composing since before Kindergarten, he was still absorbing and learning musical traditions. His acquaintance with a wealthy amateur musician, Baron van Swieten (provider of texts for Haydn's great oratorios), considerably influenced his work, as Swieten was a great admirer of Handel and Bach. The greatness of these two composers became apparent to the young Mozart as he re-orchestrated and conducted their choral and orchestral works for his new patron. His

Program Notes (cont'd)

enthusiasm for contrapuntal treatment increased significantly, and he began using polyphony with a mastery and force he had never before displayed. This extensive use of counterpoint began with the Haffner Symphony (performed earlier this season by O.S.) and reached its apex in the concluding movement of the "Jupiter."

Symphony No. 41 is the culmination of the final trilogy of symphonies (39-41) that were completed in less than two months in the summer of 1788 when Mozart's declining economic status forced him to move to a Viennese suburb. There, in primitive quarters, and despite the death of his six-month-old daughter, he composed this magnificent set of symphonies. What caused the speed of composition is unknown, and it is doubtful that he ever heard them performed.

The "Jupiter" Symphony was completed on August 10, 1788. The origin of the name "Jupiter" remains uncertain, although when English publisher Vincent Novello visited Mozart's wife Constanze in Salzburg in 1829, he found that Mozart's son remarked that the London violinist Johann Peter Salomon had so christened it because it was "the highest triumph of instrumental composition." Incidentally, Salomon was the impresario responsible for Haydn's highly successful London concert series, from which we are the recipients of the so-called "London" Symphonies.

Musicologist Neal Zaslaw contends that Mozart was primarily an opera composer who loved more than anything great themes and drama in his music. He believes that the "Jupiter" is a combination of the *opera buffa* and *opera seria* (comic and serious opera) prevalent at the time. If you will remember the opera composed by Salieri in the film *Amadeus*, it was filled with royalty and, most particularly, gods and goddesses — this was the quintessential *opera seria*. Musically speaking, the techniques used for gods and goddesses are sharply dotted rhythms and abrupt scalewide passages depicting the grandeur and power of the gods. Was it these musical devices (found in all but

the Menuetto movement) that caused the British violinist to dub the work "Jupiter"?

Two interesting thoughts regarding themes occur to me. The first movement has much pomp and fanfare, but in between the angular, athletic themes come beautiful melodies with simple accompaniments which sound so like the operas that during rehearsals we were often wondering "what is Figaro doing now?" One such theme actually was used for an aria Mozart composed for insertion in an opera by Anfossi in Vienna 1788. The aria has a witty Frenchman, Monsieur Girò, warning an inexperienced, would-be lover, Don Pompeo, about the dangers of wooing women. The text to the section Mozart cribbed for his symphony states, "You are a bit innocent, my dear Pompeo, Go study the ways of the world." An unconscious accident on the part of one of the world's greatest creative minds, I think not!

The other theme is that of the final movement, the Do-Re-Fa-Mi theme, a contrapuntal tune used in much liturgical music, derived from Gregorian chant, and best known in the eighteenth century as the beginning of the hymn *Lucis creator*. The theme appears in works of dozens of composers from Palestrina to Brahms. Mozart himself used it in his *Missa Brevis*, K. 192, where the words set are "in unum Deum, Patrem omnipotentem" (in one God, Father almighty), a portion of the Credo. Does this contrapuntal crown to Mozart's symphonic writing contain, then, Mozart's "creed"? It is also interesting that Mozart used this very theme in the first symphony he composed, K. 16, written nearly a quarter-century earlier. Although he was still to live more than three years, did he know that this would be his final symphony?

The first movement is this combination of lightness and seriousness, in essence a combination of all the characters of society: Monsieur Girò, Don Pompeo, gods and goddesses, the middle-class, and, of course, the Revolutionary (Mozart himself??). Think of this movement as a sort of opera-without-words in an exquisitely dramatic sonata-allegro form.

The second movement not only moves, it disturbs. The opening theme seems to express some sort of yearning to which the full orchestra replies in a forte chord, "Nein!" This harkens to Beethoven, who, many years later, wrote similarly in his Ninth Symphony (last movement) an orchestral recitative with comments by the full orchestra, and in his last string quartet where the themes "speak" question and answer to one another. This yearning theme reappears (again with its insistent negation) in the bass which leads to a section of agitated chromaticism, syncopations, accents, and off-beat sixteenth notes which introduces elements of tension and instability. These "uncomfortable elements" cannot completely be dispelled by the calming theme in the closing sextuplets of this section. The agitated section forms the bulk of the development increasing the feeling of unrest, and when the opening idea returns in measure 60, it cannot prevail and is overtaken by further development. This extended development continues until the reintroduction of the calming closing subject, which, in this third metamorphosis, is even less able to contain the instability. Finally, the opening theme returns as a coda, but a sense of true resolution proves elusive, despite the three-fold affirmation of the tonic cadence. We are left with a thoughtful, slightly mysterious, unease.

The Menuetto-Trio is also full of counterpoint. The complexity with which Mozart treats the apparently simple motives is mind-boggling. What we hear is a chromatically interesting, yet none-the-less delightful, dance. But upon close examination the canons, inversions, and independent line writings show the culmination of an ability to transform the complex into the simple, and vice versa. (This is the first and only time where Mozart wrote a separate string bass part in a symphonic minuet.) The trio is a "cart-before-the-horse" movement in that the cadence precedes the tune — a humorous answer to the contrapuntal menuetto. The final result in this movement is an enlarged form that functions like a single-theme sonata-allegro movement. And so with Mozart's final symphony the traditional

Soloists

Soprano **Catherine Haight** is a graduate of Seattle Pacific University and has a busy vocal studio on the east side. She has appeared as soloist with Orchestra Seattle and Seattle Chamber Singers in their presentations of the Fauré *Requiem*, Haydn's oratorio *The Seasons*, past productions of *Messiah*, and Bach's cantata for soprano solo, *Jauchzet Gott in allen Landen*. In addition to her many appearances with Orchestra Seattle and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Soprano **Tomasa Eckert** is an active member of the New Performance Group, and has appeared as a vocal soloist and recital accompanist in concert, broadcast and on recordings in the U.S., Canada, and Europe. Her solo appearances include performances with George Coates Performance Works, Vancouver New Music Society (with Steve Reich and Paul Drescher), Center for New Music at the University of Iowa, and the Seattle Symphony. Ms. Eckert has also collaborated with Rinde Eckert,

John Duykers, Stefan Rowny, Diane Schenker, Jesse Bernstein, Kris Wheeler, and Bun-Ching Lum in numerous original music theater/performance art works.

Tenor **Jerry Sams** has been a regularly featured soloist with the Seattle Chamber Singers for nearly twenty years. He has sung the tenor solos in *The Seasons* and *The Creation* by Haydn, Bach's *St. Matthew Passion*, *Christmas Oratorio* and *Bm Mass*, and his Handel repertoire includes *Messiah*, *Saul*, *Israel in Egypt*, *L'Allegro*, and *Judas Maccabaeus*. Mr. Sams has also appeared with the Northwest Chamber Orchestra and the Northwest Boychoir and for many years was the tenor soloist at University Unitarian Church.

Bass **Andrew Danilchik** was granted a degree in Music from Reed College, receiving vocal instruction there from Gibner King and Richard Poppino. He has sung as a member of the Seattle Chamber Singers since the 1984-1985 season, appearing as baritone soloist in such works as Purcell's *Masque in Dioclesian* and J.S. Bach's *Magnificat*.

Cellist **Daniel Lee** makes his second appearance with Orchestra Seattle. Now twelve years old, Daniel began his cello studies at the age of six and began winning prizes at the age of eight, capturing first place honors at the Eastside Music Festival. Since then, he has been chosen as outstanding at the Seattle Young Artists Festival and was among the 1990 winners of the Northwest Chamber Orchestra Young Artist's Competition, and this winter made his solo debut with the Seattle Symphony. Daniel is a student of cellist Richard Aaron. Lest you think Mr. Lee is single-talented, know that he began his studies on the piano at the age of five, and has won various awards performing on this instrument as well. Daniel's other interests are fishing, reading, taekwondo, drawing, and art. His parents are the owners of Yak's Deli, a popular Fremont district eatery.

Program Notes (cont'd)

movement scheme of sonata-binary-dance-rondo has been replaced with a work with four parallel structures, four essays in the sonata form.

The final movement is a contrapuntal triumph! Starting with the liturgical theme, Mozart immediately moves off into another tune and then another and another until he has compiled a total of six themes for the final sonata-form movement. He plays with these themes like a baby might play with a mobile — interest quickly shifting from one to the other — total delight in and concentration on the theme of the moment — but an awareness that the other themes are right there for immediate play and joy. Just before the coda a short theme (the seventh one!) is inserted. It is easily

missed because of the whirlwind of activity that preceded it and the powerful cadence that immediately follows it. It is a theme in the *galant* style — that style his father Leopold used — a style that found no place in the later of Wolfgang's symphonies. This evocation of the past, in just a fleeting moment, hearkens back to Mozart's past, to his training, to his father. It seems completely fitting that Mozart would include this "dated" idea in his greatest symphony — in its greatest movement. The past, then, is not rejected, but, as great composers have always done, is attended to as one of the options for musical expression.

The coda is a fugato (which once again has a separate string bass part!) in which all six of the opening themes

are combined in a stunning display of technical contrapuntal brilliance. The themes are readily heard and seen, the true genius of this amazingly complex feat is in the absolute clarity of the writing. But when you hear the coda, unless of course you wish to, don't worry about the six themes and how they go together. Feel how the combination of the evocative musical ideas when combined by a genius of both mind and heart can excite you both emotionally and physically, and can awaken an awareness of the greatness of human creativity that finds a home in each and every one of us.

notes by George Shangrow

Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

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Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.

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Text Translations

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus
bonae voluntatis.

Laudamus te, benedicimus, adoramus te,
glorificamus te.

Glory be to God on high, and on earth peace,
good will towards men.

We praise Thee, we bless Thee, we worship
Thee, we glorify Thee.

Gratias agimus tibi propter magnam gloriam
tuam.

We give thanks to Thee for Thy great glory.

Domine Deus, Rex coelestis,
Deus, Pater, omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King,
God the Father Almighty;
The only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis

Thou that takest away the sins of the world,
have mercy upon us.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Thou that takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of God the
Father, have mercy upon us.

Quoniam tu solus Sanctus, tu solus Dominus, tu
solus Altissimus.

For Thou only art holy; Thou only art the Lord;
Thou only art most high.

Jesu Christe,

Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris.
Amen.

With the holy Ghost in the glory of God the
Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium et
invisibilium. Credo:

Et in unum Dominum Jesum Christum, Filium
Dei unigenitum et ex Patre natum ante omnia
saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum, non factum, consubstantialem Patri
per quem omnia facta sunt.

I believe in one God, the Father Almighty,
Maker of heaven and earth, and of all things
visible and invisible.

And in one Lord Jesus Christ, the only begotten
Son of God, begotten of His Father before all
worlds,

God of God, Light of Light,
Very God of Very God,
Begotten, not made, being of one substance with
the Father, by whom all things were made.

Text Translations (cont'd)

**Credo: Qui propter nos homines et propter
nostram salutem descendit de coelis.**

**Who for us men, and for our salvation, came
down from heaven.**

**Et incarnatus est de Spiritu Sancto ex Maria
Virgine et homo factus est.**

**And was incarnate by the Holy Ghost of the
Virgin Mary, and was made man.**

Sanctus

**Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.**

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

Benedictus

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

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

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