

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
2009-2010 SEASON

# MOSTLY MOZART

Sunday, February 7, 2010 ■ 3:00 PM  
First Free Methodist Church

Catherine Haight, *soprano* ■ Tessa Studebaker, *mezzo-soprano*  
Stephen Wall, *tenor* ■ Brian Box, *bass*  
Orchestra Seattle/Seattle Chamber Singers  
George Shangrow, *conductor*

EDVARD GRIEG  
1843-1907

From Holberg's Time  
Suite for String Orchestra  
*Praelude: Allegro vivace*  
*Sarabande: Andante*  
*Gavotte and Musette: Allegretto*  
*Air: Andante religioso*  
*Rigaudon: Allegro con brio*

WOLFGANG AMADÈ MOZART  
1756-1791

Symphony No. 40 in g minor, K. 550  
*Allegro molto*  
*Andante*  
*Menuetto (Allegretto) and Trio*  
*Allegro assai*

## INTERMISSION

WOLFGANG AMADÈ MOZART  
1756-1791

Mass in C Major (Coronation), K.339  
*Kyrie*  
*Gloria*  
*Credo*  
*Sanctus*  
*Benedictus*  
*Agnus Dei*

Catherine Haight, *soprano*  
Tessa Studebaker, *mezzo-soprano*  
Stephen Wall, *tenor*  
Brian Box, *bass*

Please disconnect signal watches, pagers and cellular telephones. Thank you.  
Use of cameras and recording equipment is not permitted in the concert hall.

## ORCHESTRA SEATTLE

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<b>Violin</b> Susan Carpenter Dean Drescher Sue Herring Manchung Ho Fritz Klein* Pam Kummert Jim Lurie Mark Lutz Gregor Nitsche Stephen Provine** Theo Schaad Janet Showalter Kenna Smith- Shangrow	<b>Viola</b> Deborah Daoust Katherine McWilliams* Håkan Olsson Robert Shangrow Ella Wallace Sam Williams  <b>Cello</b> David Boyle Inez Boyle Peter Ellis Annie Roberts Valerie Ross Matthew Wyant*	<b>Bass</b> Jo Hansen* Ericka Kendall Steve Messick  <b>Flute</b> Shari Müller-Ho*  <b>Oboe</b> David Barnes* John Dimond*  <b>Clarinet</b> Alan Lawrence* Steven Noffsinger	<b>Bassoon</b> Judy Lawrence* Bridget Savage  <b>Horn</b> Don Crevie Matthew Kruse  <b>Trumpet</b> David Cole Janet Young*	<b>Trombone</b> Cuauhtemoc Escobedo* Paul Bogataj David Holmes  <b>Timpani</b> Dan Oie*  ** concertmaster * principal
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## SEATTLE CHAMBER SINGERS

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<b>Soprano</b> Barbara Anderson Hilary Anderson Crissa Cugini Dana Durasoff Cinda Freece Anne Grosse-Wilde Alexandra Heron Jill Kraakmo Peggy Kurtz Lila Woodruff May Daisy Shangrow Melissa Thirloway Liesel van Cleeff Pat Vetterlein	<b>Alto</b> Sharon Agnew Carolyn Cross Avery Jane Blackwell Deanna Fryhle Pamela Ivezić Courtney Juhl Ellen Kaisse Lorelette Knowles Theodora Letz Suzi Means Laurie Medill Paula Rimmer Julia Akoury Thiel Annie Thompson	<b>Tenor</b> Ronald Carson Jon Lange Timothy Lunde Thomas Nesbitt Jerry Sams Vic Royer David Zapolsky	<b>Bass</b> Andrew Danilchik Doug Durasoff Stephen Keeler Dennis Moore Jeff Thirloway Skip Viau Richard Wyckoff
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## OUR SOLOISTS

Soprano **Catherine Haight** is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. She has been a frequent performer with OSSCS. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

**Tessa Studebaker** is an engaging young singer commended for her versatility and fine musicianship. Praised by *The Seattle Times* and *PI* as a "winning alto" and "fine soloist," Ms. Studebaker's repertoire ranges from opera to gospel, and she particularly enjoys impressionistic and Romantic French music. Her recent performances have included Saint-Saens' **Christmas Oratorio**, the Duruflé and Mozart **Requiems**, Bach's **Magnificat**, Britten's **Ceremony of Carols**, and Handel's **Messiah**. Other favorite engagements include featured solos with the Total Experience Gospel Choir, being resident soloist and coach for Seattle Choral Company and Plymouth Congregational Church, and singing in the Adelpian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Seattle Symphony, and Christophe Chagnard - Lake Union Civic Orchestra & Northwest Sinfonietta. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers. He has been featured in leading and supporting roles with Seattle Opera for the past 25 years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. He has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. In addition to his solo appearances Mr. Wall has served as the music director for many music theater productions in Western Washington. He maintains an active voice studio in Seattle.

A native of Washington, baritone **Brian Box** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently

with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools, Etc.

Join Us Next Saturday  
A Benefit for the Orphans of Haiti  
**Johannes Brahms**  
**"A German Requiem"**  
St. Mark's Cathedral  
Saturday, February 13, 2010  
7:30 p.m.  
Admission Free  
Donation to Charity  
Requested

## PROGRAM NOTES

### EDVARD HAGERUP GRIEG

(Born June 15, 1843, Bergen, Norway; died there September, 4 1907)

#### ***Fra Holbergs tid* ("From Holberg's Time: Suite in the Olden Style"), Op. 40**

"Artists like Bach and Beethoven erected churches and temples on the heights. I only wanted . . . to build dwellings for men in which they might feel happy and at home."

-- *Edvard Grieg*

Like many of his contemporary musicians, Norway's national pianist-composer, Edvard Grieg, best known for his Piano Concerto in a-minor, Incidental music for Henrik Ibsen's drama *Peer Gynt*, Lyric Pieces for piano, and the *Holberg Suite*, found inspiration in nature, folksong and legend, literature, art, and poetry. Edvard's father, Alexander, was a successful merchant; his grandparents were musicians, and his mother, Gesine Hagerup, was the finest piano teacher in Bergen, having studied at the conservatory in Hamburg, where, in general, only men were educated. The boy discovered the delights of music as a child, and would sit at the piano for hours, exploring its harmonic mysteries. He later remembered "*the wonderful, mystical satisfaction of stretching one's arms up to the piano and bringing forth – not a melody. Far from it! No, it had to be a chord. First a third, then a fifth, then a seventh. And finally, both hands helping – Oh joy! – a ninth, the dominant ninth chord. When I had discovered this my rapture knew no bounds. That was a success! Nothing since has been able to excite me so profoundly as this.*"

In 1858, at the age of 15, Edvard entered the Leipzig Conservatory, studying counterpoint, composition, and piano. He became ill with pleurisy, a lung disease that caused his left lung to collapse, his back to bend and his breathing capacity to be diminished, but he still managed to graduate in 1862 with high marks. He wanted to write "Norwegian music," but realized that he needed to live in a stimulating environment in which he could develop his compositional talents, and he therefore moved to Copenhagen where a rich international cultural life awaited him. Here he met Niels Gade, Scandinavia's most significant composer, who, when truly inspired, is said to have drunk prodigious amounts of water; after having looked over a piano sonata and a violin sonata shown him by Grieg, the venerable composer downed the water in four huge decanters!

While in Copenhagen, Grieg also encountered his cousin Nina Hagerup, whom he had known during his childhood, and who was a fine pianist with a lovely singing voice who was an unparalleled interpreter of text. They fell in love and were secretly engaged in 1864, but were told by Grieg's father that income from conducting, composing, and piano performance would not be adequate for the support of a family, while Nina's mother observed about her prospective son-in-law: "He has nothing, he cannot do anything, and he makes music nobody cares to listen to!" When the couple was married in June of 1867, none of their parents were present at the wedding.

Edvard and Nina soon relocated to Oslo, hoping to

foster Norwegian music in the capital city. Here their daughter Alexandra was born in 1868, the year in which Grieg composed his famous piano concerto in a-minor, a masterpiece that secured his reputation as one of the finest composers of the day when it was premiered in 1869. This great success was soon followed, however, by the devastating death of little Alexandra from meningitis, and, to the great distress of Nina, the Griegs never had another child.

Most of Grieg's later life was spent composing and performing as a pianist and a conductor throughout Europe, his tours leading him to experiment with new approaches to the treatment of Norwegian folk music. He and his wife spent their summers at their villa at Troldhaugen near Bergen, where Nature's beauties brought the composer refreshment and inspiration after his arduous travels. In September 1907, while the Griegs were in Bergen waiting for a boat that would take them to England for the Leeds Festival, Grieg became ill and was hospitalized. He rapidly succumbed to the chronic exhaustion that had plagued him for many years, and between 40,000 and 50,000 people attended the funeral, on September 9, of this diminutive man (about 5'-1" in height) who was revered as a musical giant in his native Norway and across the world.

Grieg spent part of the summer of 1884 working on commissions for the celebration of the 200th anniversary of the birth of notable Norwegian playwright, Ludvig Holberg (1684-1754), the father of modern Danish-Norwegian literature who was often called "Scandinavia's Molière." One of these works was a cantata for male voices, but he found himself dissatisfied with the piece, and so composed a second work for the bicentennial—the innovative, entertaining, and intricately-constructed suite (a collection of short pieces, usually dances), "*From Holberg's Time*." Subtitled "in olden style," it is an example of the work of a composer of the Romantic Era (ca. 1820-1900) bringing to life his vision of the music of earlier times. The *Holberg-kantate* was sung around the newly unveiled statue of Holberg on December 7, 1884, and Grieg himself premiered the *Holberg Suite* on the piano. Early the next year he arranged the suite for string orchestra, and in this incarnation it earned its composer acclaim almost equal to that which he acquired via his Piano Concerto and the incidental music to *Peer Gynt*.

In his musical tribute, Grieg commemorated Holberg by using musical forms and idioms common to the time in which the playwright lived (the Baroque Era, ca. 1600-1750), and therefore chose the structures of the *Praeludium*, *Sarabande*, *Gavotte with Musette*, *Air*, and *Rigaudon* in which to cast his "Nordic romantic" music, characterized by nuanced and ear-catching instrumental and harmonic hues and dynamic contrasts. In the *Praeludium*, in an AABA' form, a swiftly galloping rhythmic figure consisting of an eighth-note followed by two sixteenth-notes propels the music and also pulses beneath wisps of melody in the movement's quieter moments.

The mood of the varyingly-textured *Sarabande*, a Baroque dance form featuring a stately triple meter and melodic stress on the second beat, is gently pensive. A cello duet leads into a crescendo that returns the opening

material to the full orchestra to produce a rounded binary structure (AA BA' BA').

In the graceful *Gavotte*, a dance in duple meter, smaller groupings of strings are contrasted with the full orchestra. The *Gavotte* is followed by another dance, the *Musette*, named for an instrument of the bagpipe family whose drones can be heard in the lower strings. After the repetition of the *Musette*, the *Gavotte* returns to give the movement a tripartite musical structure.

The wistful *Air* (a song—something exhaled—and in this case without words) is written in a small “sonata form” (A: minor-mode theme [repeated]/B: major-mode development of the theme/A': re-presentation of the opening theme in the original key) in which an ever-spinning melody and its repeated-note accompaniment are shared between the upper and lower instruments. In the movement's central section, a solo cello appears briefly before the initial thematic material is restated with the four-note figure that concludes the *Air*'s B section providing a new accompaniment.

After the *Air* whispers into silence, a scampering solo violin and solo viola cavort energetically in a *Rigaudon* (a lively French dance in duple meter for a single couple). After the repetition of a meditative middle section in minor mode that is based on the closing measures of the movement's first section, the jaunty *Rigaudon* is reprised, and the *Suite*, truly a work that leaves an audience feeling “happy and at home,” ends with a bounce.

-Notes by Lorelette Knowles

## WOLFGANG AMADEUS MOZART

(Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791)

### *Symphony No. 40 in g minor, K. 550*

Wolfgang Amadeus Mozart's last three symphonies (No. 39 in E-flat major, K. 543; No. 40 in g minor, K. 550, and No. 41 in C major, K. 551) were written in 1788, three years before his death. It is not clear for what event or concert, if any, Mozart composed these three works, which have since become bedrock compositions of the symphonic repertoire. It is, however, likely that that at least the late g minor Symphony was performed at some point during Mozart's lifetime. Musicologist H. C. Robbins Landon has noted that it would have been strange for Mozart to have added two clarinets in B-flat to the score (and amended the two oboe parts accordingly) had there not been an opportunity for a performances. In this revised version, the work is scored for flute, pairs of oboes, clarinets, bassoons, and horns, and strings. For Mozart to have added the clarinets is in keeping with his preference for larger instrumental forces in his later symphonies, corresponding to the increased length of these works.

Like his previous two symphonies (No. 36 in C major, K. 425 and No. 38 in D major, K. 504), Mozart's last three works in this genre point ahead to the grand scale and careful musical crafting of Ludwig van Beethoven's symphonies. The late g minor Symphony is the only one of Mozart's late symphonies in a minor key, and it stands as one of the composer's most impressively dark

compositions. Mozart was sparing in his use of the minor mode, and those compositions in which he uses it as the home key often have a special depth of expression even by the unusually high standard of Mozart's music. Mozart's only other symphony in the minor mode is also in g minor (Symphony No. 25, K. 138, of 1773). In order to distinguish between the two symphonies, the earlier work is often referred to as the “little g minor,” although given the length and substance of the work (a complete performance of which takes about twenty-six minutes to play) this is surely a misnomer, even more so than referring to the earlier of Franz Schubert's two piano sonatas in A major as the “little A major.” The primary difference between Mozart's two symphonies in g minor is that the earlier work, written when the composer was seventeen years old, is a vigorous work of *Sturm und Drang* (coinciding with Franz Joseph Haydn's middle period minor key symphonies, which are of similar character), while the latter seems, even in its most beautiful moments, to express a more mature sense of pathos, and even tragedy.

The first movement, in cut-time and marked *Allegro molto*, opens with troubled fluttering in the divided viola section over which the famous opening theme is stated in octaves by the violins. The form is a concisely constructed sonata-allegro with repeated exposition. Notable within the exposition (i.e. the first section of the movement) are the expressive woodwinds which color the restatement of the first theme and the expressive quality of the second theme. As expected in a minor key sonata-allegro movement of this time, the second theme is in the relative major key (B-flat major) and has a lyrical character, in contrast to the first theme. In this case, the secondary theme is characterized by descending chromatic figures (that is, lines that move downward by half-step), a musical gesture often associated with sighing or crying. Thus, even in moments of relief, tragedy is never far from the surface in Mozart's late g minor Symphony. This point is driven home in the agitated development section and the recapitulation. In the latter, the lyrical second theme is restated in the home key of g minor, thereby negating the sense of relief which the theme offered both times through the exposition.

The second movement, an *Andante* in 6/8 time, is in E-flat major, the same as the slow movements of Mozart's earlier g minor Symphony and of his g minor String Quintet (K. 516, composed in 1787). This expansive movement is also in sonata-allegro form, despite its slower tempo, and here Mozart asks for repeats. We will be taking the first repeat thus enhancing the emotional depth of the movement. The thematic material is remarkably simple, largely constructed on phrases of repeated notes and two-note slur figures. Mozart here again uses chromatic movement, as well as accented dissonant tones, to create subtle musical tension. Rarely does he break the elegant veneer which covers this expressive and plangent music, and the moments in which he does so are all the more powerful for their relative infrequency.

The third movement is a triple-meter Minuet, marked *Allegretto*. The harsh character of this music, which returns to the home key of g minor, is far removed from

that which one generally thinks of in courtly dances. It is even more jarring following the dignified, if troubled, *Andante*. The piece follows the expected rounded binary form with repeats (a main section which is repeated and a second repeated part comprising a contrasting section and restatement of the first). Mozart supplies the expected contrasting episode (*Trio*), also a rounded binary form. The mode is changed from the minor to the major, and the orchestral texture is considerably thinned. The *Trio* is a moment of relief in the *Symphony*, as though the music has escaped to a world apart from the turmoil of the *Minuet proper* and the outer movements. This relief, however, is only temporary, as the *Minuet proper* is restated after the *Trio's* completion.

The final movement is once again in *g minor* and in *sonata-allegro* form, with both parts repeated as written in the second movement. The movement opens with a binary theme built on an ascending arpeggio figure (sometimes referred to as a "Mannheim rocket" due to the popularity of that German city's orchestra), and is characterized by striking dynamic contrasts. The rapid figures of the first theme group subside into a lyrical theme in *B-flat major* which, as in the first movement, frequently features chromatic movement, once again introducing elements of disquiet into what should be a moment of repose. After the repeat of the exposition, the development section opens with a surprisingly brusque gesture, which emphasizes the dissonant interval of the diminished seventh. In Mozart's time, this music must have caught its first listeners quite off-guard. In this amazing, forward-looking few bars, Mozart almost writes a twelve-tone row – he only wrote 11! The composer proceeds to *c-sharp minor*, the minor key most distant to that of the home key, before beginning the recapitulation. As in the first movement, the lyrical second theme is pulled into *g minor*, and the effect here is even darker. The recapitulation ends abruptly, and Mozart indicates that the music should proceed immediately back to the development section, apparently having decided that it did not suffice to startle the listener only once with that aggressive opening gesture. There is no coda following the final repeat sign in this movement as there is in Mozart's next (and final *symphony*): the second time through, the final sharp chords of the recapitulation bring this extraordinarily innovative *symphony* to an abrupt and comfortless close.

*-Notes by Andrew Kohler*

### ***Mass in C Major, K.317 ("Coronation Mass")***

Tenor Michael Kelly described him as "a remarkable small man, very thin and pale, with a profusion of fine, fair hair of which he was rather vain." His first biographer, František Xaver Němeček, wrote that "there was nothing special about [his] physique. [...] He was small and his countenance, except for his large intense eyes, gave no signs of his genius." This was J. C. W. A. Mozart, whose music is, to most, a marvel, but whose brief, "soap-operatic" life—indeed, his very survival for not quite 36 years—is equally miraculous!

Mozart's father, Leopold, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, and the youngest, Johann Chrysostomus Wolfgang

Theophilus (later changed to the simpler equivalent name, Amadeus, meaning "Lover of God"). Because his mother barely survived his birth and was unable to nurse him, Wolfgang was fed plain water only, and the child did not even begin to walk until he was three years old. By that time, however, the boy had already begun to display extraordinary musical gifts. By age six he was a composer, violinist, and virtuoso on the clavier who had performed before the Bavarian elector and the Austrian empress. Mozart's father 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 twelve and Wolfgang seven, the family set out on a grand European musical 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 six, he suffered from streptococcal respiratory infections, scarlet fever, rheumatic fever, tonsillitis, sinusitis, smallpox, frostbite, bronchitis, dental abscesses, and possibly viral hepatitis. Just before his tenth 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. That he survived all of these ordeals and reached his twentieth year is almost unbelievable!

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 that 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, Aloisia 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 seven years old and four 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 5th, 1791, about two months short of his 36<sup>th</sup> birthday. The official cause of his death was listed as "hitziges Frieselfieber" ("severe prickly heat"), but the physicians who attended him were never quite certain, and many other contributors to his demise have been proposed, such as trichinosis, influenza, mercury poisoning, or chronic kidney disease; the most plausible explanation, however, is that he died of acute rheumatic fever. Sadly, "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," the site of which, for unknown reasons, even Constanze did not visit until 1808.

Mozart's job-hunting journey to Paris and Mannheim in 1777-78 did not go well! Not only did he fail to find a court position in which he could exercise his extraordinary musical talents, but he had refused the only one he had been offered; while in Paris, his mother, Anna Maria, who had come with him, fell ill and died; Mozart's father, Leopold, blamed his son for Anna Maria's death (Mozart's lack of money is said to have caused delays in seeking medical attention for her); and the tantalizing soprano with whom Mozart had fallen madly in love while he was in Mannheim rejected him in favor of another man. After this depressing trip, Mozart returned, in January 1779, to his home city of Salzburg, which he considered a boring musical backwater, to his unhappy father, and to the court of Prince-Archbishop Heironymus Colloredo (who was disdained by both Mozart and his father), at which Leopold had managed to procure for his son the position of court organist and composer.

Mozart was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation." Accordingly, he completed on March 23, 1779, for performance in Salzburg Cathedral on Easter Sunday or Monday, April 4 or 5, 1779, the *Mass in C Major*, K. 317, nicknamed the "Coronation Mass" because Antonio Salieri conducted it at three Hapsburg coronations: Leopold II's crowning as German Emperor (Frankfurt, 1790) and King of Bohemia (Prague, 1791), and Francis II's as German Emperor (Frankfurt, 1792). Archbishop Colloredo demanded that his musicians follow stringent rules when composing liturgical works, so that the worshippers' attention would not be diverted, by what he considered musical braggadocio, from the Mass itself. The frustrated Mozart wrote to an Italian friend regarding these restrictions:

"Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass [e.g. Easter Day], must not last more than 3 quarters of an hour. One needs a special training for this kind of composition, and it must also be a mass with all instruments - war trumpets, tympani etc."

of Easter Sunday, that could be performed in less than thirty minutes: he treated the four soloists as a quartet or wrote for them in pairs or gave them brief solo lines that contrast with the choir, rather than providing them with individual arias; he set the Mass' texts to chordal rather than imitative music; and he concluded the Gloria and Credo with brief, powerful chords rather than with the usual extended fugues. He scored the composition for SATB soloists and chorus, two each of violins, oboes, horns, and trumpets, timpani, three trombones (which support the alto, tenor, and bass), cello, double bass, and bassoon.

Majestic choral fanfares in dotted rhythms open the *Kyrie* and appear throughout the brief movement in which soprano and tenor solos alternate. The *Gloria* dances in a spirited triple meter and features contrasts in volume and texture as choral exclamations alternate with sections of music for the quartet of soloists. Like the *Kyrie* and the *Gloria*, the *Credo*, in rondo form (in which the music that begins the piece appears between sections of new material), opens with declamations in dotted rhythms by the chorus, and a river of sixteenth-notes pours from the violins while brass and timpani shout for joy. At the words, "And he was incarnate by the Holy Spirit," the congregation was expected to kneel in reverence, and the music genuflects as well while the tonality shifts, the solo quartet sings slowly, and the muted violins whisper. The chorus describes the suffering of the crucified Christ and the triumph of his resurrection in appropriately descriptive musical language, after which the soloists confess their faith in the Holy Spirit who is worshipped with the Father and the Son. The remainder of the Creed is given to the chorus, which restates its belief in one God as the movement ends.

The forceful rhythms of the stately *Sanctus*, in triple meter, are emphasized by the timpani and brass; an energetic *Osanna* is followed by the solo quartet's *Benedictus* in a gentler duple meter, which leads to the return of the chorus' *Osanna*, the quartet's *Benedictus*, and a concluding choral *Osanna*. In a departure from the texture of the preceding movements, the *Agnus Dei* begins with an angelic aria for soprano in a pastoral triple meter accompanied by *pizzicato* strings and oboe and violin countermelodies. Here, Christ is depicted as the Lamb of God who forgives the sins of the world in a kingdom of peace and beauty (the aria perhaps foreshadows the Countess' famous lament, *Dove sono*, from Act II of the composer's opera, *The Marriage of Figaro*). First the other soloists and then the chorus join the soprano in praying for peace in the musical language of the *Kyrie*, and the *Coronation Mass* ends in a jubilant mood.

Notes by Lorelette Knowles

With the *Coronation Mass*, Mozart succeeded in producing a work suitable for a grand, ceremonial occasion, in a style expressive of the glory and exultation

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