

The University of Washington School of Music presents a

MOZART GALA

February 3, 1984

"in celebration of the 10th anniversary of the new Meany Hall"

M67
1984
2-3

MOZART: Sonata for Violin and Piano in D Major, K. 306

tape
10.598

Allegro con spirito
Andantino cantabile
Allegretto—Allegro

Camilla Wicks, violin
Neal O'Doan, piano

Serenade No. 12 in C Minor, K. 388

Tape
10.599

Allegro
Andante
Menuetto in canone—Trio in canone al rovescio

Soni Ventorum and Guest Artists: Tad Margelli and Cathy Ledbetter-Taylor, oboes; William McColl and David Wilcox, clarinets; David Kappy and Margaret Berry, horns; Arthur Grossman and Francine Floyd-Peterson, bassoons.

INTERMISSION

Symphony No. 31 in D Major, K. 297 ("Paris")

Allegro assai
Andantino
Allegro

The University Symphony Orchestra
Robert Feist, conductor

Tape
10.600

Concerto for Piano and Orchestra No. 24 in C Minor, K. 491

Allegro
Larghetto
Allegretto

Randolph Hokanson, piano
The University Symphony Orchestra
Robert Feist, conductor

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TO OUR AUDIENCE: If you are wearing a digital watch with an alarm, please silence your alarm before the concert begins.

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PHONOTAPE
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Sonata for Violin and Piano in D Major, K. 306

Unlike the violin concertos of Mozart, which were composed for his own use, the sonatas for violin and piano were intended for publication and sale. K. 306 is among Mozart's first published works, appearing in Paris during the summer of 1778 as the last in a set of six sonatas. At the time piano sonatas with obbligato accompanying instruments were still popular, but with this set Mozart broke the mold and composed pieces with independent violin parts.

Mozart's works of this period still bear the stamp of Mannheim, a major southern German musical center which he left for Paris reluctantly and only at his father's insistence. The immediate model for Mozart's Parisian piano and violin sonatas was a set of six such pieces by Joseph Schuster. The influence of Boccherini has also been noted. K. 306 is the only three-movement sonata of this set, and is conceived along broader and more virtuosic lines than the other five sonatas.

Serenade No. 12 in C Minor, K. 388

Although the title "serenade" derives from Italian solo song, Mozart and his contemporaries generally applied it only to certain suites of instrumental pieces in several movements, light in character, and commissioned for special events.

The year of this serenade's composition, 1782, marked a significant change in the status of Viennese wind-bands, or *Harmonien*. In that year, Emperor Joseph II and several Viennese aristocrats hired professional musicians, formed into "full *Harmonien*": pairs of oboes, clarinets, horns and bassoons. Like any aristocratic fashion, these *Harmonien* must have been a focus of competition. This probably accounts for Prince Liechtenstein's interest in Mozart as a resident composer for his *Harmonie*. Before the Prince withdrew his offer Mozart completed two pieces for him: the octet version of the Serenade in E-flat, K. 375, and the Serenade in C Minor, K. 388.

Possibly this monumental serenade did not prove appropriate for the Viennese *Harmonien*, with their repertoire of light dinner-music, marches, and operatic transcriptions. In any case, Mozart eventually transcribed it for string quintet (K. 406). His own high regard for this work is reflected in the quintet version's publication, with the Quintets K. 515 and K. 516, "a peak in Mozart's chamber music," according to Stanley Sadie. In style, the serenade is certainly close to Mozart's late works, in particular to the final work on this program, the Piano Concerto in C Minor, K. 491.

Around the time of the serenade's composition, Mozart had discovered two composers whose music was to exert a profound influence upon him—Joseph Haydn and J. S. Bach. Certainly the first movement of this serenade, although cast in strict Classic sonata form, is almost Baroque in its chromaticism, dramatic gestures, and contrapuntal complexity. The third movement Minuet and Trio, in canon throughout, is closer in style to Haydn than to Bach. Strict contrapuntal writing of this sort had experienced a sudden fall from favor during the first part of the eighteenth century. Only with Mozart and Haydn do these techniques regain compositional significance.

The finale of this work is a theme and variations in C minor, with a contrasting intermezzo in E^b major. The perfect placement of this lyrical section, the dramatic concentration of the coda of the penultimate variation, and the surprising shift to C major for the last variation draw on that consummate sense of timing that makes Mozart the greatest opera composer of his era.

Symphony No. 31 in D Major, K. 297 ("Paris")

In August 1777, the 21-year-old Wolfgang Mozart had finally received his longed-for discharge from the service of Archbishop Hieronymus Colloredo of Salzburg. By July 1778, he had visited Augsburg and Munich, spent four months in Mannheim, and four months in Paris, all without securing major commissions, patrons, or appointments. Thus an increasingly anxious Leopold Mozart, back in Salzburg, would have welcomed this news: "I have had to compose a symphony for the opening of the Concert Spirituel. It was performed on

opus Christi Day with
is over. I went off to
wed to do, and went h

ause . . . I was so happy that as soon as the Symphony
loyal, where I had a large ice, said the Rosary as I had

ie same letter, however, contains an ominous report that undoubtedly overshadowed the
ws of the symphony's success: Mozart's mother, who had accompanied him to Paris, was
ngerously ill. In fact, Mozart's cheerful account of the premiere of his "Paris" Symphony,
297, was written only hours after his mother had died; the letter temporarily conceals this
ormation to spare Leopold Mozart too sudden a shock.

ie work is scored for two flutes, two oboes, two clarinets, two horns, two trumpets, tim-
ni, bassoons and strings. Mozart had written to his father of the Mannheim wind section,
You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets,"
d the "Paris" symphony is, indeed, his first symphony to use clarinets. Although the clari-
d writing is somewhat conservative, the other wind instruments show a new independence.

ie opening of the symphony follows the Mannheim pattern, known in its Parisian counter-
rt as *le premier coup d'archet*: a bold, striking, rhythmic, often unison gesture. The ex-
ded crescendi, harmonic emphasis on the tonic and dominant, square, often repeated
rases, dramatic unison writing, and brilliant tutti are all hallmarks of this new orchestral
ile.

sides the standard slow movement of this symphony, an Andante in 6/8, we also possess a
ond Andante in 3/4. This forms the slow movement in the Paris first edition. Although the
3 movement is generally accepted as the earlier of the two movements, recent findings by
olists such as Alan Tyson suggest that the 3/4 movement may have been the first. The
mphony you will hear tonight may thus be a second version; which one actually represents
zart's final wishes is still unknown.

Program Notes by Rose Mauro

Concerto for Piano and Orchestra No. 24 in C Minor, K. 491

is work was composed in only two weeks during March of 1786 in Vienna. Mozart had
it completed the A Major piano concerto (K. 488) the first week in March and at the same
he was also finishing up *The Marriage of Figaro*. The composer performed the C Minor
ncerto himself on one of his own subscription concerts two weeks after its completion.

e piece is unusual for several reasons. It is one of only two out of Mozart's piano concertos
a minor key. The other, K. 466 in D Minor, has been described as the more dramatic of the
o, while this one has been characterized as "elegiac." This work is considered one of the
st symphonic of Mozart's concerti. Beethoven admired it and paid homage to it in his own
rd piano concerto in the same key. Yet another reason why this piece stands out in the body
Mozart's piano concertos is its scoring. The orchestra employed is very large, including
e, oboes, clarinets, bassoons, horns, trumpets and timpani in addition to the usual strings.
the concerto of 1786, this would have been startling before the first note sounded,
cause one would see onstage what amounts to a whole outdoor divertimento ensemble sit-
g with the regular orchestra.

usual too is the opening theme of the first movement. The strings play a melody in unison
ich begins C—E-flat—A-flat. Only after startling the listener with the unexpected A-flat
s Mozart resolve it to G, and then he surprises us again with the next two notes, leaping
m F-sharp to E-flat. This opening motive is repeated often during the movement, as ex-
cted, but is not heard at the entrance of the piano, one of the places where we expect to find
In most of Mozart's other piano concertos the soloist rests at the end of the first movement
er playing the cadenza, but in this one the piano continues to play for the last fifteen mea-
es and ends with the orchestra.

e second movement is in the relative major, E-flat. Alfred Einstein describes it as "moving
egions of the purest and most moving tranquility." There is only one main theme, and the

the movement, a theme and variations, returns to C Minor. The theme is divided into two
re sections, and the first section ends, surprisingly, in G Minor, the dominant
strange harmonic twist happens in every variation except those in the major
a *presto* 6/8 section after the cadenza, this concerto finishes with a fiery ending
that balances the drama of the opening.

Program Notes by Paula Creamer

UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, Director

Violin I

Paul Culbertson
Elise Christianson
John Piskog
Louanne Bean
Ruth Whitlock
Meredith Arksey
James Mihara
Leif Pedersen
Stephen Lee
Karen Law

Violin II

Stacey Phelps
Minor Wetzel
Gayle Strandberg
John Higinbotham
Rebecca Clemens
Lilo Lamerdin

Viola

Chris Boyd
Linda Chang
Stuart Lutzenhiser
Kendall Couch
Marianne LaCrosse
Jubilee Cooke
Matthew Underwood

Celli

Sasha Van Dassow
Cathy Chang
Joseph Bichsel
Jeff De Rousse
Tony Arnone
Julie Chiodo

Double Bass

Rod Backman
Jean Wallach

Flutes

Susan Hallstead
Lisa Koppel
Laura Hamm

Oboes

Ailene Munger
Catherine Ledbetter-Taylor

Clarinets

David Wilcox
Laura Downey
Lawrence Matthews

Bassoons

Elizabeth Gross
Eric Shankland

Horns

Margaret Berry
Robert Rasmussen

Trumpets

Ward Brannman
Bud Jackson

Trombones

Jeff Domoto
Andrew Hillaker
David Bentley

Tympani

Adam Kuehn

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