

compact disc

S99 2005 11-10

School of Music  
University of Washington Seattle, Washington

*Presents*

***A MOZART  
CELEBRATION***

*with the*

UNIVERSITY SYMPHONY  
Peter Erös, *conductor*

*and guest artist*

Michelle Chang, *piano*

7:30 PM  
November 10, 2005  
Meany Theater

## Wolfgang Amadeus Mozart, 1756-1791

### PROGRAM

1 *EINE KLEINE NACHTMUSIK, KV 525* 16:33

I. *Allegro*

II. *Romanze: Andante*

III. *Menuetto: Allegro*

IV. *Rondo: Allegro*

2 *PIANO CONCERTO NO. 9, "JEUNEHOMME", KV 271* 33:52

I. *Allegro*

II. *Andantino*

III. *Rondo: Presto*

MICHELLE CHANG, *soloist*

~ INTERMISSION ~

3 *SYMPHONY NO 35, "HAFFNER," KV 385* 17:53

I. *Allegro con spirito*

II. *Andante*

III. *Menuetto*

IV. *Presto*

### **Eine kleine Nachtmusik, KV 525**

*Eine kleine Nachtmusik* is at once one of the most familiar yet one of the most mysterious of Mozart's works. He dated the completed manuscript on August 10, 1787, the day on which he entered it into his catalog of compositions as "Eine kleine Nachtmusik, bestehend in einem [consisting of an] Allegro, Menuett und Trio—Romance, Menuett und Trio, Finale. 2 Violini, Viola e Bassi." There is no other contemporary record of the work's provenance, composition or performance. It was the first work of the serenade type that he had written since the magnificent C minor Wind Octet (K. 388) of 1782, and it seems unlikely that, at a time when he was increasingly mired in debt, he would have returned to the genre without some promise of payment. Indeed, he had to set aside his furious preparations for the October premiere of *Don Giovanni* in Prague to compose the piece. (The eventful year 1787 also saw Mozart's meeting with Beethoven—"He will soon make a noise in the world," Mozart prophesied—as well as the aborted plans to move to England with his friends, the Storaces and Michael Kelly, and the death of his father.) The simple, transparent style of *Eine kleine Nachtmusik*, reminiscent of the music of Mozart's Salzburg years and so different from the rich expression of all his later music except for the dances he wrote for the Habsburg court balls, suggests that it was designed for amateur performance, perhaps at the request of some aristocratic Viennese player of limited musical ability. The word "bassi" in the catalog entry implies that it was conceived for a quintet of strings (in its 18th-century context, "bassi" meant cellos doubled by basses) or for a small string orchestra, but there is not a scrap of further evidence concerning the piece, and Mozart's exact intentions as to its performing forces will probably remain forever unknown.

As to the formal type of *Eine kleine Nachtmusik*, John N. Burk said it is "unclassifiable." Burk noted that it was included among the string quartets in Ludwig Köchel's catalog and in the Breitkopf und Härtel edition of Mozart's works, "but it has nothing in common with Mozart's intricate quartet writing at that time." The titular word "Nachtmusik"—"night music" or Notturmo—would seem to place it among the various genres of 18th-century entertainment music, as would the five movements specified by Mozart's catalog entry. The fifth movement, a minuet and trio originally placed between the opening Allegro and the Romanza, has completely disappeared. The autograph manuscript consists of eight leaves clearly numbered one to eight, but the third page has been torn from the small volume—by Mozart? By a souvenir hunter? By an editor? (The piece was unpublished until 1827). Alfred Einstein guessed that the minuet was transferred to the partly spurious Clavier

Sonata, K. Anhang (=appendix, in German) 136, but offers no evidence.

*Eine kleine Nachtmusik* is an enigma, a wonderful, isolated chronological and stylistic aberration of Mozart's mature years that raises to perfection the simple musical gestures of his boyhood. Was it a piece, like the courtly dances, that he tossed off so quickly he did not have time to invest it with any complexities? Did his patron (Mozart never composed any other of his serenades without a definite commission) require something without the incipient Romanticisms that were the composer's growing obsession? Was it some kind of nostalgic tonal reminiscence of the bright days of his youth—a kind of memorial to his father, dead only three months? Unanswerable questions, these, yet not without some bearing on the perception of this familiar music. Though sunny and cheerful throughout, when seen in the light of its immediate musical companions of 1787—Don Giovanni, the A major Violin Sonata (K. 526) and the C major and G minor String Quintets (K. 515 and 516)—*Eine kleine Nachtmusik* takes on an added depth of expression as much for what it eschews as for what it contains.

#### **Piano Concerto No. 9, "Jeunehomme", KV 271**

Charles Rosen, in his splendid study *The Classical Style*, considers this concerto, which Mozart completed in January 1777 for a touring French pianist, Mlle. Jeunehomme, as the first truly mature masterpiece in Mozart's work. Certainly it represents an astonishing advance over the handful of earlier original piano concertos in his output. Mozart, just turned twenty-one, was a mature master of the utmost perfection. Perhaps there was something in Mlle. Jeunehomme's playing or personality that inspired the composer to this new artistic level, but we know so little about her that further speculation would be futile. Mozart himself played the concerto several times over the years, suggesting that he, too, rated it highly among his works.

The concerto feels big and spacious, though in fact it has only a very modest scoring. But with these small forces, Mozart accomplishes wonders of invention. The biggest surprise comes right at the beginning, and it is one that was so unexpected that Mozart could never have repeated it in a later work without making it obvious that he was repeating himself. The concerto style of the day called for the orchestra to play a lengthy ritornello, laying out many of the main themes, before the soloist ever sounded a note alone. (In modern discussion of concertos, this is often referred to as the "first exposition," though the term "ritornello" better implies its structural function, as an orchestral consciously set out to prepare the arrival of the soloist.) But here, after the orchestra opens with a conventional fanfare figure, the piano leaps in at once with a

saucy retort. This is only the first of many occasions in this concerto in which the piano plays at unexpected times. Mozart is here creating a character for his soloist, almost as if the concerto were an elaborate operatic scene in which the soloist happens to be an instrument rather than a singer. One way in which the piano takes on a specific character is in the way Mozart lays out his lavish abundance of musical ideas in the first movement, in such a way that some are restricted to the piano alone, thus differentiating it from the orchestra. The freshness with which the movement proceeds—in that one is never quite sure who will play when—is part of the subtle wit that enriches the entire score.

The comparison with opera is by no means far-fetched, as the second movement makes entirely clear. This is quite literally a scene from some tragic opera, with muted strings and contrapuntal imitation between the violins to set the stage for the "singer's" entrance. The gestures of C-minor—dark, filled with pathos—all but overwhelm the gentler music in E-flat during the course of this impassioned aria.

The finale returns to the open-hearted wit of the first movement, to which is added the adventure of virtuosity, including reams of trills. Yet there are great surprises here, too, including a swoop into a graceful minuet—in a different tempo and key from the foregoing. A cadenza closes in the final brilliant section of the Presto.

#### **Symphony No 35, "Haffner," KV 385**

In the summer of 1782 Mozart was juggling several projects at once. The previous year he left his hometown of Salzburg and his unappreciative employer, the Archbishop of Salzburg, as well as his father Leopold, to settle in Vienna. Mozart's opera *The Abduction from the Seraglio* had premiered on July 16, 1782; no sooner had he launched it than he began feverishly arranging it for wind ensemble "otherwise someone will beat me to it and get the profits," as he explained in a letter to Leopold. He was also preparing for his upcoming marriage to his landlady's daughter Constanze Weber. In the midst of all this activity, Leopold wrote Mozart requesting some celebratory music for the occasion of the ennoblement of Sigmund Haffner, a Salzburg friend whom Mozart had known since his childhood. "I am up to my eyes in work," Mozart replied. "And now you ask me to write a new symphony too! How on earth am I to do so?... Well, I must just spend the night over it, for that is the only way; and for you, dearest father, I'll make the sacrifice. You may rely on having something from me by every post. I shall work as fast as possible and, as far as haste permits, I shall write something good." Despite his heavy workload, between July 21 and August 7 Mozart sent off a version of the *Haffner Symphony* to Leopold with an additional march and two

extra minuets. This was not the first time Mozart had provided music for the Haffner family; in 1776 Mozart composed the *Haffner Serenade*, K. 250 for Marie Elisabeth Haffner's wedding.

The *Haffner Symphony* as it is known today was refashioned by Mozart from this original music. He dropped the opening march and extra minuets; he also dispensed with the repeats in the opening section and added extra winds in the opening and closing movements. Six months later, Mozart asked his father to return the Haffner music to him, so he could perform it for one of his subscription concerts in Vienna. After looking it over, Mozart remarked to his father, "My new *Haffner Symphony* has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." Mozart was not the only one pleased with the result. In a letter to Leopold he wrote, "The theatre could not have been more crowded and...every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! How delighted he was and how he applauded me! It is his custom to send money to the box office before going to the theatre; otherwise I should have been fully justified in counting on a larger sum, for really his delight was beyond all bounds. He sent 25 ducats." A listener at a 1786 performance wrote of the *Haffner Symphony*: "Everything hung together from one beat to the next: tempo, execution, forte, piano, and crescendo exhibited a perfection to the nth degree...I consider Mozart's symphony itself a masterpiece of harmony."

The music begins with a full-bodied rhythmic unison theme that leaps up an octave, punctuated by delicate grace notes in the strings and unexpected pauses. This unusual theme dominates the entire first movement. Mozart broke with the convention of his time in this movement by omitting a contrasting second theme. Mozart's instincts here were correct, as the strength and forceful presence of this single theme is more than enough to carry the opening on its own. The middle movements *Andante* and *Menuetto* display the aristocratic grace of Mozart's style and simultaneously pay tribute the newly-established nobility of Haffner. We can imagine the guests at Haffner's celebration dancing to the lively *Menuetto*, which contrasts a hearty booming phrase played by the full orchestra, including trumpets and timpani, with a gentle response by the strings alone.

For the final movement *Presto* Mozart borrows a tune from his newly-completed opera *The Abduction from the Seraglio*. Mozart indicates this movement should "go as fast as possible," and its lively energy echoes the words of the original tune, "Ha! What triumph will be mine now!" as sung by Osmin, the keeper of the harem. Whether Mozart intended the selection of this music (and its underlying text) as a message

to Haffner who "triumphed" in his quest for nobility, or as a snub to his ex-employer, the Archbishop of Salzburg, remains a mystery.

The *Symphony No. 35, "Haffner,"* is scored for a slightly enlarged 18th century orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings

~ Notes by Dr. Richard E. Rodda, Steven Ledbetter, and Michael Parsons

Born in Taiwan, pianist MICHELLE CHANG has given performances in Holland, Poland, Italy, Taiwan, the United States, and Canada. In Seattle her recent performances include concerto appearances in Meany Hall, Seattle Symphony *Made in America Festival* and *Celebration of Taiwanese Composer Concert* in Benaroya Hall. Michelle received most of her musical training in Vancouver, Canada. She has studied with Craig Sheppard in the University of Washington and received Doctor of Musical Art degree in 2004. She earned Bachelor of Music and Master of Music at the University of British Columbia under the tutelage of Professor Lee Kum-Sing. Prior to attending UBC, she obtained a Performer's Certificate from the Vancouver Academy of Music, where she studied with Saida Matyukov. She has also been chosen to perform in master-classes conducted by Andre Laplante, Marek Jablonski, Madeleine Forte, Maurizio Baglini, Leif Ove Andnes, Robert Silvermann, Mack McCray, Robin Wood, Max Levinson, Dmitri Rachmanov, Meng-Chieh Liu, Paul Robert, and Gilbert Kalish.

Michelle has performed regularly in recitals and master classes at music festivals in North America and Europe. Among those she has participated in are Oberlin at Casamaggiore in Italy, Holland Music Sessions, International Master Classes for Pianists in Poland, Orford Arts Centre in Quebec, and Heifetz International Music Institute in New Hampshire. A recipient of numerous awards and scholarships, including the Brechemin Scholarship, Mu-Phi Epsilon Seattle Alumni Scholarship, Mildred Johnson Scholarship and the Richmond Community Arts Council Scholarship, she was the first prize winner in the CBC West-coast Young Performers' Competition in 1998; as a part of her prize she had the opportunity of performing with Prince George Symphony Orchestra. In May 2001, she was a top prize winner as well as the winner of the Best Performance of Imposed Work in the Eckhardt-Gramatte National Music Competition for the performance of Canadian Music.

Her live and recorded performances have been broadcast on CBC Radio on programs such as "Westcoast Performances" and "In Performance." She was a top winner of UW annual Concerto Competition in 2002, and has performed with the UW Symphony Orchestra. In 2004, she has been chosen as the rehearsal pianist for the UW opera productions such as the *L'Enfant et les Sorciers* and *Magic Flute*. In August 2004, she performed Mozart's "Two-Piano Concerto, K.365" with the UW Symphony Orchestra.

Michelle performs extensively as a soloist and collaborative pianist, and maintains an active teaching studio in Seattle.

THE UNIVERSITY SYMPHONY  
Peter Erös, *conductor*  
Philip Tschopp, *assistant conductor*

*Violin I*

Rick Dorfer,  
*Concertmaster*  
Lisa Naguchi  
Emily Terrell  
Rebecca Kim  
Matthew Wu  
Ian Ma  
Julia Tai  
Eric Wong  
Lauren Roth  
Samuel Byun

*Violin II*

Derek Wong\*  
Kang Yu  
John Lee  
Aurora Burd  
Lisa Mahlum  
Jennifer Zhang  
Rachel Simon  
Heather Carman  
Grace Moon

*Viola*

Brianna Atwell\*  
Ruth Navarre  
Julia King  
Dane Armbruster  
T.J. Pierce  
Kore Hanratty  
Heon Jung  
Dane Guidon  
Sam Whittle

*Cello*

Dylan Rieke\*  
Joanne de Mars  
Janice Lee  
Nick Brown  
So-Young Lee  
Brendan Kellogg  
Suhrim Choe  
Lillie Padgitt-Cobb  
Sandy Kuan  
John Yoon  
Richard Stirling

*Bass*

Bren Plummer\*  
Anna Brodie  
Evan Muehlausen  
James Tseng

*Flute*

Sarah Carr\*  
Pamela Saunders

*Oboe*

Gabriel Renteria\*  
Bruce Carpenter  
  
Dmitry Pavluyk  
Matthew Nelson\*

*Bassoon*

Paul Swanson\*  
Kirsten Alfredson

*Horn*

Maxwell Burdick\*  
Josiah Boothby

*Trumpet*

Mat Montgomery  
Akash  
Shivashankara\*

*Timpani*

Paul Pogreba

*\*denotes principal*

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