

The University of Washington School of Music presents a

MOZART GALA

February 4, 1984

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

MOZART: Serenade No. 10 in B-flat Major, K. 361 ("Gran partita")

Tape 10,601
Largo—Allegro molto
Menuetto, Trio I, Trio II
Adagio

Tape 10,602
Menuetto, Trio I, Trio II
Romanze: Adagio—Allegretto—Adagio
Tema con variazione
Rondo: Allegro molto

Soni Ventorum and Guest Artists: Laila Storch and Tad Margelli, oboes; William McColl, Edwin Rodriguez, Libby Sandusky and David Wilcox, clarinets; David Kappy, Rodger Burnett, Margaret Berry and Ted Kummert, horns; Arthur Grossman, Paul Rafanelli and Michel Jolivet, bassoons.

INTERMISSION

MOZART: Requiem, K. 626

Tape 10,603
Introitus: Requiem
Kyrie
Sequentia
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis

10,604
Lacrymosa
Offertorium
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei
Communio: Lux aeterna

University Symphony Orchestra, University Choral, and Oratorio Chorus, Abraham Kaplan, conductor
Montserrat Alavedra, soprano
Karen Callen, alto
Barton Nye Green, tenor
Brian Higham, bass

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

Serenade No. 10 in B-flat Major, K. 361 ("Gran partita")

The unusually large ensemble for the divertimento includes the standard pairs of oboes, clarinets, horns and bassoons. To these are added the two horns mentioned above, and perhaps to create a more complete woodwind ensemble to balance the horns, two basset horns as well. These relatives of the clarinet had been invented around 1770. Their unique tone-color and lower range, a fifth or sixth below the clarinet, interested Mozart; this divertimento is only the first of several pieces to employ basset horns.

The divertimento is in seven movements. Although it is constructed in the manner of a traditional wind serenade, its dimensions, craftsmanship, and variety raise this genre to an extremely high level. The first movement, a sonata movement with slow introduction, follows symphonic lines. The second movement is a minuet with two trios, a common form in divertimenti. These trios often feature sub-ensembles, such as the clarinets and basset horns of the first trio. The fourth movement is in similar form, and its second trio combines oboe, basset horn, and bassoons. The third movement displays the lyrical potential of the solo instruments and the theme and variations of the sixth movement allow for further interplay of various instrumental combinations.

Program Notes by Rose Mauro

Requiem, K. 626

The *Requiem* is Mozart's last composition; he left it unfinished at his death on December 5, 1791. During his last months Mozart was busy enough working on the operas *Die Zauberflöte* and *La Clemenza di Tito*, but his constant need for money caused the composer to accept a commission for a *Requiem* offered by a mysterious stranger in July, 1791. It is now known that this man was probably the steward from the estate of Count Walsegg von Stuppach, an amateur musician who often commissioned pieces and then claimed them as his own. The *Requiem* was to be in memory of his recently deceased wife. But to Mozart, the commission was anonymous, and the facts that it was a *Requiem*, and that he was not in good health, may have caused him to believe that he was writing his own funeral music.

How much of the *Requiem* Mozart actually wrote has been the subject of intense research since 1800. The scoring is complete in Mozart's manuscript of the *Introit* and *Kyrie*, but the composer wrote out only the vocal parts and sketched the orchestration in five of the six parts of the *Sequence* and both parts of the *Offertory*, and his handwriting stops after only eight measures of the last section of the *Sequence*, the *Lacrymosa*. One account of his last day tells of the visit of some friends who read through these eight measures, with Mozart singing the alto part.

After Mozart's death, his wife, needing the rest of the commission money, sought someone to complete the piece. Eventually F. X. Süssmayer, Mozart's 25 year-old student did so, but how much of his work is from sketches by Mozart remains unresolved.

The style of the *Requiem* is archaic, as was much church music of the Classical era. This conservative austerity is achieved in several ways. Members of the solo quartet rarely sing alone and are never heard in the florid style common in many of Mozart's vocal works. The scoring is somber as well. Besides strings and organ, Mozart wrote for basset horns (the tenor of the clarinet family in his time), and bassoons, omitting the brighter flutes, oboes and horns.

The main characteristic of the *Requiem* which gives it an archaic sound, however, is the use of Baroque contrapuntal compositional devices in many sections of the piece. In the last part of his life Mozart had been studying the music of Bach and Handel, and the influence of their music on his composition is evident in the *Requiem*. In the opening movement, the initial theme is first heard in a bassoon, and imitated just four beats later by a basset horn. Imitative counterpoint continues until the soprano solo sings the *Te decet hymnus* text on a chant tune. Mozart also employs Baroque counterpoint in the next section, the *Kyrie*. This movement is a double fugue, i.e., it has two subjects which are heard and developed at the same time.

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...the Last Judgement, is accompanied by a sepulchral trombone solo. A majestic French overture-like rhythm in the orchestra precedes the choral shout of "Rex!" in the *Rex tremendae*, and at the end of the *ecordare*, where the text begins *Ne perenni cremer igne*, the quartet sings in ensemble, leading that God keep men from the fires of hell. In the *Confutatis* the orchestra once again depicts the contrast between hell (*Confutatis maledictis*) and the grace of God (*Voca me cum enedictis*).

In style, the *Sanctus* and *Benedictus* follow the Classical church music tradition. The *Sanctus* is homophonic and declamatory; it is followed by a quick, contrapuntal *Hosanna*, and the *enedictus* is sung by the solo quartet. This section is the most florid solo work of the piece, and it is one of the parts which has generated much scholarly debate about Mozart's actual contribution to its composition. Another and similar *Hosanna* follows the *Benedictus*, and the *gnus Dei* returns to the key of D Minor in preparation for the final movement. The *Communio* is Süssmayer's resetting of the music from the *Introit* and *Kyrie* and with the only music at Mozart finished completely, the *Requiem* ends.

Program Notes by Paula Creamer

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UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, Director

Violin I
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 John Pilsky
 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 Lützenhiser
 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 Brannaman
 Bud Jackson

Trombones
 Jeff Domoto
 Andrew Hillaker
 David Bentley

Tympani
 Adam Kuchn

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