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THE SCHOOL OF MUSIC
at the
University of Washington

presents

FAITHFULLY MOZART

Music for the antique basset horn by
WOLFGANG AMADEUS MOZART
(1756-1791)

as performed by the

NEW WORLD BASSET HORN TRIO

Eric Hoeprich
Lisa Klevit
William McColl

with guest performers

THE U.W. MADRIGAL SINGERS
Joan Catoni Conlon, *Conductor*

February 3, 1987

8:00 PM, Meany Theater

ape 11,170

DIVERTIMENTO NO. II (KV 439B) for basset horn trio

Allegro 20:10
Menuetto
Larghetto
Rondo — Menuetto

NOTTURNI:

"Due pupille amabili" (KV 437)
"Ecco quel fiero instante" (KV 436) } 6:03
"Mi lagnero tacendo" (KV 437)

INTERVAL

DUOS FOR TWO BASSET HORNS (KV 487)

Allegro 9:00
Menuetto
Adagio
Polonaise
Allegro

ape 11,171

DIVERTIMENTO NO. IV (KV 439)

Allegro 13:28
Larghetto
Menuetto
Adagio
Allegro

NOTTURNI:

"Se lontan, ben mio, tu sei" (KV 438)
"Piu non si trovano" (KV 549) } 6:05
"Luci care, luci belle" (KV 346)

Tonight's audience will be granted a very rare opportunity: to hear Mozart's basset horn trios as he might have heard them. The instruments you will hear are reproductions of instruments built in the manner of Mozart's time.

The basset horn was a successful experiment--successful, that is, from about 1770 to the 1830s--to create a bass for the growing family of clarinets. The result is what we would now call an alto clarinet in F with an extension downward to the lowest note of the male voice: low F.

Because of the bends in the bore necessary to bring the tone holes within reach--elaborate keywork was not as trusted then as it is today--the instrument sings with a hollow, haunting quality which delighted the eighteenth century but failed to satisfy the nineteenth century's growing love for brighter and louder wind instruments. When, after several decades of Mozart's music, the basset horn was reinvented, it emerged in its modern form: far less drastically curved, louder, brighter, and with a frank, open, "down-to-earth" tone--a true modern alto clarinet, able to play the notes of Mozart's music but utterly without the ethereal mystery of the voice that attracted him originally.

The basset horn was invented in Passau, a German city on the border of Austria--and on the borderline of being Austrian--so it is appropriate that it was in Germany and Austria that it achieved its greatest popularity. Mozart was the composer who most favored it; his many works for the basset horn exploit its astonishing range of moods: from the sublimity of the Masonic chamber music, or the great Requiem, or the slow movements of tonight's Divertimenti to the buffo, well, ridiculousness of which any large wind instrument is capable. Although this last quality could not escape Mozart's loving attention, we must mention the middle ground: because its tone is less intensely colored than other wind instruments, the basset horn has a remarkable ability to blend.