

UPCOMING CONCERTS:

- December 14, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Studio Theater.
- December 15, OPERA WORKSHOP, 8:00 PM, Studio Theater.
- January 12, UNIVERSITY MASTERS SERIES: Béla Siki, *piano*, 8:00 PM, Meany Theater.
- January 23, SONI VENTORUM WIND QUINTET, 8:00 PM, HUB Auditorium.
- January 27, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.
- February 1, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.
- February 9, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.
- February 17, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.
- February 23, UNIVERSITY MASTERS SERIES: Toby Saks, *cello*, and Patricia Michaelian, *piano*, 8:00 PM, Meany Theater.
- February 24, UNIVERSITY CHORALE INVITATIONAL, 7:30 PM, Meany Theater.
- February 27, SONI VENTORUM WIND QUINTET, 8:00 PM, HUB Auditorium.
- February 29, UNIVERSITY MADRIGAL SINGERS, 8:00 PM, Meany Theater.
- March 3, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.
- March 5, JAZZ FESTIVAL, 8:00 PM, Meany Theater.
- March 7, THE CONTEMPORARY GROUP, 8:00 PM, Meany Theater.
- March 9, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.
- March 10-13, UW Opera: Monteverdi's *L'Incoronazione di Poppea*, 8:00 PM Thursday/Friday/Saturday, 3:00 PM Sunday, Glenn Hughes Playhouse.
- March 11, UNIVERSITY SYMPHONY & COMBINED CHORUSES, 8:00 PM, Meany Theater.
- March 14, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.
- March 15, OPERA WORKSHOP, 8:00 PM, Meany Studio Theater.

THE SCHOOL OF MUSIC
at the
University of Washington

S99
1987
12-9
Dwb

presents its 21st program of the 1987-88 season:

THE UNIVERSITY SYMPHONY
and
ORATORIO CHORUS
Abraham Kaplan, *Conductor*

with guest artist

William McColl, *Basset Clarinet*

in a program of music by

WOLFGANG AMADEUS MOZART
(1756-1791)

December 9, 1987

8:00 PM, Meany Theater

CDS 15,120
15,121

PROGRAM

Reels
11286

Overture to *Così FAN TUTTE*, K. 588 5:49

CONCERTO FOR CLARINET AND ORCHESTRA, K. 622 29:03

Allegro - CAP @ 10:08

Adagio

Rondo (Allegro)

William McColl, *Basset Clarinet*

INTERMISSION

CD 15,120
CD 15,121

Reel
11287

SYMPHONY NO. 29 IN A MAJOR, K. 201 23:01

Allegro Moderato

- Andante

Menuetto

Allegro Con Spirito

Reel
11288

MASS IN C MAJOR, K. 317 (Coronation) 29:13

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Cynthia Oeck, *Soprano*

Patricia Star, *Alto*

Matthew Changhoon Park, *Tenor*

Mel Ulrich, *Bass*

The literal translation of *Così Fan Tutte* is "Thus do they all," a phrase difficult to express clearly in English. Mozart wrote this opera, the libretto supplied by Lorenzo da Ponte, at the command of Emperor Josef II of Austria. It was produced at Vienna on January 26, 1790, but while apparently received with enthusiasm, did not remain long in the repertoire, due probably to the inanity of the libretto. The overture, regarded as a perfect expression of carefree gayety in keeping with the tone of the libretto, has been compared favorably with the overture to "The Marriage of Figaro," but admittedly lacks the deep, fine feeling which permeates the latter work.

William McColl explains his basset clarinet:

The Mozart Clarinet Concerto, K. 622, was, we now know, composed for an unusual clarinet which possessed a remarkably low range: although it was otherwise a normal clarinet in A, this instrument went down a major third lower than usual. It is probable that Mozart's friend, Anton Stadler, was the only person owning such an instrument. Thus I believe that the concerto was composed not for publication nor to serve clarinetists generally, but to give Stadler the advantage of a superb piece that only he could play.

Stadler called his instrument a bass clarinet. Since the invention of the "true" bass clarinet in the 1800s, Stadler's term is no longer appropriate, thus modern usage prefers the name "basset clarinet", which seems clearer in that the instrument is, functionally, a midget basset horn.

I made the lower half of this instrument myself—the upper half is a normal Buffet A clarinet. It is a thoroughly modern structure, and cannot be called an "original instrument"; however, the range is that of the original instrument. My basset clarinet has been played by Larry Combs of the Chicago Symphony, and by Franklin Cohen of the Cleveland Orchestra, who is having one built along the lines of its design, which differs radically from other modern basset clarinets.

The actual clarinet owned by Stadler has disappeared, but we have a contemporary critic's description of its appearance. There is, presently, only one instrument which purports to be an "original instrument" which actually matches the description, the one built and played by Eric Hoeplich in Amsterdam. My next project will be to build one like it—it plays very well indeed!

A product of his eighteenth year (1774), the *Symphony No. 29 in A major* exudes the influence of Mozart's home in Salzburg. The thoroughgoing excellence of this symphony has long been recognized and has entered the regular repertoires of many of the major symphony orchestras.

Scored for two oboes, two horns and strings, the symphony's opening theme consists of an octave drop and a group of forward-moving eighth notes leading to the next octave drop, and so on in a rising sequence. Several attractive subjects of contrasted character appear in the dominant, leading to a vigorous closing section filled with repeated notes and arpeggios. The compact development section, bustling with scale-wise passages, repeated notes, modulations and syncopations, leads to a literal recapitulation. Both halves are repeated, and the coda, based upon the opening theme in canon, brings the finely-crafted movement to a jubilant close.

The andante and minuet have in common the prominent use of dotted and double-dotted rhythms. Such rhythms, characteristic of marches and of the slow sections of French *ouvertures*, were thought to convey stateliness and nobility and were used for that purpose in numerous 18th century operas and oratorios.

Despite its fully-worked out sonata form including a development section that Einstein described as "the richest and most dramatic Mozart had written up to this time", the finale has the character of a *chasse*; that is to say, it is a piece based upon the spirit of the hunt and replete with repeated notes and other fanfare-like motives idiomatic to hunting horns.

Mozart's "Coronation" Mass in C major, K. 317, belongs to the last phase of his Salzburg period. He composed it in 1779 for the fifth Sunday after Pentecost, a Sunday dedicated at the Church of St. Mary on the Plain in Salzburg to the commemoration of the crowning of a picture of the Virgin in 1751. The mass is scored for soloists and chorus with two violins, two oboes, two horns, two trumpets, three trombones, timpani, bass and organ.

Mozart was commissioned to write this mass by Archbishop Hieronymus Colledo and was instructed to keep it brief. For example, the potentially expansive section of the Mass, the Gloria and the Credo were compressed; the luxury of solo numbers was eliminated. In this work, tempos are mostly brisk, counterpoint is kept on a short rein, the four solo voices are mainly heard only as an ensemble, taking over from and contrasting with the main choral body, and the text is dispatched at a business-like rate and rarely dwelt on. At its best, the church music of Mozart's late Salzburg years has irresistible vitality and an attractive freshness of color in its use of the available orchestral resources.

Kyrie

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

Gloria

Glory be to God in the highest. And on earth peace to men of good will.

We praise Thee. We bless Thee. We adore Thee. We glorify Thee.

We give Thee thanks for Thy great glory.

O Lord God, heavenly King, God the Father almighty.

O Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

Who taketh away the sins of the world, have mercy upon us.

Who taketh away the sins of the world, receive our prayer.

Who sitteth at the right hand of the Father, have mercy upon us.

For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus

Christ, art most high.

Together with the Holy Ghost, in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God.

Born of the Father before all ages.

God of God, light of light, true God of true God.

Begotten, not made; of one substance with the Father: By whom all things were made.

Who for us men, and for our salvation, came down from heaven.

And was made flesh by the Holy Ghost of the Virgin Mary: And was made man.

He was also crucified for us, suffered under Pontius Pilate, and was buried.

And on the third day He rose again, according to the Scriptures.

And ascended into heaven: He sitteth at the right hand of the Father.

And He shall come again with glory to judge the living and the dead;

and of His Kingdom there shall be no end.

And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son.

Who together with the Father and the Son is adored and glorified:

Who spoke by the Prophets.

And in one holy, catholic, and apostolic Church.

I confess one baptism for the remission of sins.

And I expect the resurrection of the dead.

And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are filled with Thy glory.

Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who taketh away the sins of the world, have mercy on us.
Lamb of God, who taketh away the sins of the world, have mercy on us.
Lamb of God, who taketh away the sins of the world, grant us peace.

ORATORIO CHORUS

Abraham Kaplan, *Conductor*

Paul Klemme, *Assistant Conductor*

Paul Olson, *Accompanist*

Hope Abbott	Paul Klemme	Jennifer
Alison Ahrens	John Knaub	Sanderson
Kristen Becker	Stacie Knox	Yuka Sasaki
Stephanie Bergman	Robin Knutzen	Diane Schlatter
Peter Bialek	Troy Langley	Julie Schoo
Jennifer Borth	Kristen Lawrence	Ciro Scotto
Kelly Bouwman	Allen Leslie	Robin Siebert
Viktor Boubjerg	Shawpei Loh	Julie Settle
Ellen Buhl	Mary Louis	Michael Soloman
Grant Campos	Suzanne	Jeff St. Delore
Edra Lynn	Lustgarten	Joseph Sullivan
Chelius	Tiffany Maes	Youko Suzuki
Cheryl Deshon	John Mickalek	Jennifer Thames
Brian Fairbanks	Brenda Mix	José Valle
Jody Franich	Kathy Mohan	Diane Vars
Richard Garcia	Maria Moser	Douglas Watts
Michael Hall	Jill Naeseth	Michael Wegener
Twyla Hatchett	Sabrina Ott	Melissa York
Robert Holcomb	Ruth	Julia Young
Teri Howe	Paulhamous	Matthew Young
Christina Kano	Kirsten Phillips	Karen Zientek
	Curtis Salazar	

THE UNIVERSITY SYMPHONY

Robert Feist, *Musical Director*

Violin I

Robin Prinzing
Michelle Davis
Rebekah Coates
Shaun McBride
Shirley Lee
Myung Hee Yang
Karen Sorenson
Jennifer Adams
Susie Kim
Heather Hull

Violin II

Cathan Baker
Louanne Bean
Paul Elliot
Paul Susen
Margaret Thomas
Laurie Harvey
Rebecca Clemens
Ruth Whitlock

Viola

Michelle Sayles
Leif Pederson
Melanie Edwards
Jubilee Cooke
Julia Young

Cello

Bret Smith
Joseph Bichsel
Erin Adams
Chris Marcum
Kate Whitlock
Teresa Wang
John Ames
Igor Mehlretter
Leslie Friend

Bass

Veronika Rudolph
David Hirsch

Flute

Thea Reynolds
Wendy Wilhelmi

Oboe

Chiun-Mei Huang
Yi Yin Angels Hsu

Clarinet

Beverly Setzer
John Shields

Bassoon

Jeff Eldridge
Krista Lake

Horn

James Hendrickson
Tony Miller

Trumpet

Craig Ball
Richard Steele

Trombone

Andrew Hillaker
David Holmes
Geoffrey Ogle

Timpani

Jon Avedovech