

University of Washington
THE SCHOOL OF MUSIC

M67
1995
10-17

presents a Faculty Recital:

AN EVENING OF MOZART MINIATURES

The Vienna Years: 1781-1791

Wolfgang Amadeus Mozart
(1756-1791)

Carmen Pelton, soprano
Emilie Berendsen, mezzo soprano
Julian Patrick, baritone
Arthur Grossman, bassoon
David Kappy, horn
William McColl, clarinet
Dan Williams, oboe

with guests

Nancy Bondurant, bassoon
Darlene Franz, oboe
Kathryn Labiak, clarinet
Anthony Miller, horn
Jason Schilling, bassoon
Deborah Smith, clarinet

and special guest artist

William Hoyt, horn
University of Akron, Ohio

8:00 PM, October 17, 1995
Meany Theatre



School
of
Music
University
of
Washington

DAT# 12,647
CASS# 12,648

PROGRAM

DAT
ID# 1

Duos for Two Horns, K. 487 (ca. 1786)

Allegro
Menuetto: Trio
Andante
Polonaise
Andante
Allegro

(11'19)

William Hoyt and David Kappy, horns

ID# 2

Notturmi (ca. 1787)

(7'30)

Luci care, luci belle, K. 439a (Metastasio?)
Ecco quel fiero istante, K. 436 (Metastasio: *Canzonette*)
Mi lagnerò tacendo, K. 437 (Metastasio: *Siroe*)

Carmen Pelton, soprano
Emilie Berendsen, mezzo soprano
Julian Patrick, baritone
Kathryn Labiak, clarinet
Deborah Smith, clarinet
William McColl, bass clarinet

ID# 3

Serenade in E-flat Major, K. 375 (1781, rev. 1782)

Allegro maestoso
Menuetto and Trio
Adagio
Menuetto and Trio
Allegro

(24'37)

William McColl, clarinet
Deborah Smith, clarinet
David Kappy, horn
Anthony Miller, horn
Arthur Grossman, bassoon
Jason Schilling, bassoon

INTERMISSION

CASS SIDE A

ID# 4

CASS SIDE B

Notturmi (ca. 1787)

(5'12)

Se lontan, ben mio, tu sui, K. 438 (Metastasio: *Strofe per Musica*)
Più non si trovano, K. 549 (Metastasio: *Olimpiade*)
Due pupille amabili, K. 439 (Metastasio?)

Carmen Pelton, soprano
Emilie Berendsen, mezzo soprano
Julian Patrick, baritone
Deborah Smith, clarinet
Kathryn Labiak, clarinet
William McColl, bass clarinet

ID# 5

Serenade in c minor, K. 388

(23'40)

Allegro
Andante
Menuetto (in canone) Trio (canone al Rovescio)
Allegro

Dan Williams, oboe
Darlene Franz, oboe
William McColl, clarinet
Deborah Smith, clarinet
David Kappy, horn
Arthur Miller, horn
Arthur Grossman, bassoon
Nancy Bondurant, bassoon

PROGRAM NOTES

In March 1781, Mozart traveled to Vienna, leaving the employ of Count Hieronymus Colloredo, the archbishop of Salzburg. Free from the oppressive authority that had governed much of his life, Mozart was now able to make his name as a freelance composer and performer and to marry his beloved Constanze Weber, which he did in August, 1782. The gaiety and sparkle of Vienna and of Mozart's new-found happiness was to be reflected in much of his music.

It was during these Vienna years that Mozart composed a considerable amount of literature for small ensemble, whether to be performed as *Haus Musik* or to enrich the repertoire of the traveling and/or amateur musician. *Nacht Musik* (night music) had gained a certain popularity in this time: compositions which were entitled, either Nocturne, Serenade or, simply, Night Music, and were most

often performed out-of-doors. It is mainly from this collection of night-pieces that this evening's program has been chosen.

In one of Mozart's letters to his father he writes of having attended several parties on his name-day, October 31, 1781. "At 11 o'clock at night I was serenaded by 2 clarinets, 2 horns and 2 bassoons who played a *Nacht Musik* of my own composition...The players had the street doors opened and, when they had arranged themselves in the courtyard, surprised me in the most delightful way in the world, just as I was about to get undressed, with the first E-flat chord." The only piece of Mozart's that fit this description is the sextet version of the Serenade in E-flat major, K. 375, a cheerful and expansive work which seems to reflect Mozart's new-found freedom and happiness. (There is a revised version of this Serenade, dated 1782, to which Mozart adds two oboes in order to complete the requirements for the standard Viennese *Harmoniemusik* wind band, so popular at the time.)

While little is known of the background of the Horn Duets, there is an unusual story that accompanies these seldom-played pieces. The manuscript bears the note "*untern Kegelschrieben*"—"while playing skittles" (bowling). Seemingly, Mozart was in a bowling alley one evening when some itinerant musicians passed through, played a few pieces and then asked Mozart to write something for them. If this is indeed the case, these musicians must have been very fine performers, considering that the horn of Mozart's time was principally confined to the series of natural tones, to which only the best of players could add a few in-between notes by various technical means. His demands upon the players, particularly in the upper register, make these pieces unique.

During these Vienna years Mozart became very friendly with the family of the well-known botanist Nicolaus Joseph Jacquin (1727-1817). Nicolaus' son, Gottfried, and daughter, Francisca, were very gifted musicians and it is most likely that Mozart wrote the *notturmi* for them. This set of six pieces, written at various times, is scored for 2 sopranos, bass and wind instruments. For years it was thought that Mozart did not actually write these delightful little love songs, as the society of Friends of Music in Vienna possessed a copy of the *notturmi*, which gave the name of *Godofredo nobile de Jacquin* as the composer. There can be little doubt that the true author of these works was in fact Mozart once we recognize the similarities between certain of the *notturmi* and themes within his larger works such as the Jupiter Symphony, the Magic Flute and the Requiem. The nocturnes were originally scores for bassethorns and clarinets. This evening only clarinets are being used, with the bass clarinet taking the place of the bassethorn.

Unlike the Serenade in E-flat Major, nothing whatever is known of the circumstances surrounding the composition of the Serenade in c minor, K.388. The autograph is signed and dated *di Wolfgango Amadeo Mozart*, 1782, yet it is so different from the E-flat Serenade. The darkly passionate style of this work is in direct contrast to the expansive light-heartedness of K. 375.

Program notes by Emilie Berendsen

With special thanks to Goodwin and Theodore Deacon for their assistance with the translations of the poetry for the *notturmi*.

Luci care, luci belle,
cari lumi, amate stelle,
date calma a questo core!
Se per voi sospiro e moro,
idol mio, mio bel tesoro,
forza e solo del Dio d'amore.

Ecco quel fiero Istante:
Nice, mia Nice, addio!
Come vivrò, ben mio
così lontan da te?
Io vivrò sempre in pene,
io non avrò più bene;
e tu, chi sa se mai
ti soverrai di me!

Mi lagnerò tacendo
della mia sorte avara;
ma ch'io non t'ami, o cara,
non lo sperar da me.
Crudele! in che t'offendo,
se resta a questo petto
il misero diletto
di sospirar per te?

Se lontan, ben mio, tu sei
son eterni i di per me,
Son momento i giorni miei,
idol mio, vicino a te.

Più non si trovano
fra mille amanti
sol due bell'anime,
che sian costanti,
e tutti parlano
di fedeltà.
E il reo costume
tanto s'avanza,
che la costanza
di chi ben ama
ormai si chiama
semplicità.

Due Pupille Amabili
m'han piegato il core
e se pietà non chiedo
a quelle luci belle
per quelle, sì per quelle
io morirò d'amore.

Dear lights, beautiful lights,
beloved lights, beloved stars,
bring calm to this heart!
If for you I sigh and perish,
my beloved, my beautiful treasure,
strength comes only from the god of love.

How cruel a moment:
Nice, my Nice, farewell!
How can I live, my beloved
so far away from you?
I will always live in pain,
I will have no more joy;
and you, who knows
if you will ever think of me!

I will suffer silently
my bitter fate;
but do not hope, my dear,
that I do not love you.
Cruel one! how do I offend you
when there remains in my breast
the wretching delight
of sighing for you?

If you are far away, my dear,
the day seems endless to me,
but my days seem only a moment,
my beloved, when I am near you.

Among a thousand lovers
you will find no more
than two fair souls
who are constant,
though all speak of fidelity
wickedness is too common
the custom
that the constancy
of those who love truly
is now called
simplicity.

Two loving eyes
enfolding in my heart
and I do not ask for pity
from such shining lights
for them, yes for them
I will die of love.

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1995-96 UPCOMING EVENTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

October 20, *Faculty/Guest Recital*: Holly Herrmann, piano, and David Tonkonogui, cello. 8 PM, Brechemin Auditorium

October 23, *Voice Division Recital*. 7 PM, Brechemin Auditorium.

October 24, *Faculty Recital*: Toby Saks, cello, and Craig Sheppard, piano. 8 PM, Meany Theater.

October 29, *Lehmann Distinguished Visiting Professor*: A Tribute to Milton Katims. 3 PM, Brechemin Auditorium.

October 31, *Littlefield Organ Series*: Halloween Concert. 12:30 and 8 PM, Walker-Ames Room.

November 2, *Guest Pianist*: Claude Helffer. 8 PM, Brechemin Auditorium.

November 3, *Piano Master Class*: Claude Helffer. 3:30 PM, Brechemin Auditorium.

November 5, *Faculty Recital*: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.

November 8, *UW Opera*: Mozart's *LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE)*. 8 PM, Meany Theater.

November 9, *Keyboard Debut Series*. 8 PM, Brechemin Auditorium.

November 10, *UW Opera*: Mozart's *LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE)*. 8 PM, Meany Theater.

November 12, *UW Opera*: Mozart's *LA FINTA GIARDINIERA (THE GARDENER GIRL IN DISGUISE)*. 3 PM, Meany Theater.

November 13, *School of Music Concerto Competition*. 7 PM, Meany Theater.

November 16, *Guest Artist Concert*: John Cowell, composer/pianist/alumnus, Hindemith Centenary Concert. 8 PM, Brechemin Auditorium.

November 17, *Vocal Jazz Ensemble*. 7:30 PM, Brechemin Auditorium.

November 21, *Baroque Ensemble*. 8 PM, Brechemin Auditorium.

November 27, *Emeritus Faculty Recital*: Denes Zsigmondy, violin. 8 PM, Brechemin Auditorium.

November 27, *University Singers*. 8 PM, Meany Theater.

November 27, *Percussion Ensemble*. 8 PM, Studio Theater.

November 28, *Violin Master Class*: Denes Zsigmondy. 3:30 PM, Brechemin Auditorium.

November 28, *Contemporary Group*. 8 PM, Meany Theater.

November 29, *ProConArt*. 8 PM, Brechemin Auditorium.

November 29, *University Wind Ensemble*. 8 PM, Meany Theater.

November 30, *Jazz Artist Series*. 8 PM, Brechemin Auditorium.

December 2, *Collegium Musicum & Madrigal Singers*. 8 PM, Brechemin Auditorium.

December 3, *Collegium Musicum & Madrigal Singers*. 3 PM, Brechemin Auditorium.

December 4, *Voice Division Recital*. 7 PM, Brechemin Auditorium.

December 5, *University Chorale*. 8 PM, Meany Theater.

December 6, *Jazz Combos*. 8 PM, Brechemin Auditorium.