The University of Washington School of Music presents a

MOZART GALA
February 3, 1984

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

MOZART:
Sonata for Violin and Piano in D Major, K. 306
Allegro con spirito
Andantino cantabile
Allegretto—Allegro
Camilla Wicks, violin
Neal O'Doon, piano

Sonata for Violin and Piano in D Major, K. 306

Serenade No. 12 in C Minor, K. 388
Allegro
Andante
Menuetto in canone—Trio in canone al rovescio
Son et Veutum and Guest Artists: Tad Margelli and Cathy
Ledbetter-Taylor, oboes; William McColl and David Wilcox,
clarinets; David Kappy and Margaret Berry, horns; Arthur
Grossman and Francine Floyd-Peterson, bassoons.

INTERMISSION
Symphony No. 31 in D Major, K. 297 ("Paris")
Allegro assai
Andantino
Allegro
The University Symphony Orchestra
Robert Feist, conductor

Concerto for Piano and Orchestra No. 24 in C Minor,
K. 491
Allegro
Larghetto
Allegretto
Randolph Hokanson, piano
The University Symphony Orchestra
Robert Feist, conductor

Sonata for Violin and Piano in D Major, K. 306

Unlike the violin concertos of Mozart, which were composed for his own use, the sonatas for violin and piano were intended for publication and sale. K. 306 is among Mozart's first published works, appearing in Paris during the summer of 1778 as the last in a set of six sonatas. At the time piano sonatas with obbligato accompanying instruments were still popular, but with this set Mozart broke the mold and composed pieces with independent violin parts.

Mozart's works of this period still bear the stamp of Mannheim, a major southern German musical center which he left for Paris reluctantly and only at his father's insistence. The immediate model for Mozart's Parisian piano and violin sonatas was a set of six such pieces by Joseph Schuster. The influence of Boccherini has also been noted. K. 306 is the only three-movement sonata of this set, and is conceived along broader and more virtuosic lines than the other five sonatas.

Serenade No. 12 in C Minor, K. 388

Although the title "serenade" derives from Italian solo song, Mozart and his contemporaries generally applied it only to certain suites of instrumental pieces in several movements, light in character, and commissioned for special events.

The year of this serenade's composition, 1782, marked a significant change in the status of Viennese wind-bands, or Harmonien. In that year, Emperor Joseph II and several Viennese aristocrats hired professional musicians, formed into "full Harmonien": pairs of oboes, clarinets, horns and bassoons. Like any aristocratic fashion, these Harmonien must have been a focus of competition. This probably accounts for Prince Liechtenstein's interest in Mozart as a resident composer for his Harmonie. Before the Prince withdrew his offer Mozart completed two pieces for him: the octet version of the Serenade in E-flat, K. 375, and the Serenade in C Minor, K. 388.

Possibly this monumental serenade did not prove appropriate for the Viennese Harmonien, with their repertoire of light dinner-music, marches, and operatic transcriptions. In any case, Mozart eventually transcribed it for string quintet (K. 406). His own high regard for this work is reflected in the quintet version's publication, with the Quintets K. 315 and K. 516, "a piece in Mozart's chamber music," according to Stanley Sadie. In style, the serenade is certainly close to Mozart's later works, in particular to the final work on this program, the Piano Concerto in C Minor, K. 491.

Around the time of the serenade's composition, Mozart had discovered two composers whose music was to exert a profound influence upon him—Joseph Haydn and J. S. Bach. Certainly the first movement of this serenade, although cast in strict Classic sonata form, is almost Baroque in its chromaticism, dramatic gestures, and contrapuntal complexity. The third movement Minuet and Trio, in canon throughout, is closer in style to Haydn than to Bach. Strict contrapuntal writing of this sort had experienced a sudden fall from favor during the first part of the eighteenth century. Only with Mozart and Haydn do these techniques regain compositional significance.

The finale of this work is a theme and variations in C minor, with a contrasting intermezzo in E-flat major. The perfect placement of this lyrical section, the dramatic concentration of the coda of the penultimate variation, and the surprising shift to C major for the last variation draw on that consummate sense of timing that makes Mozart the greatest opera composer of his era.

Symphony No. 31 in D Major, K. 297 ("Paris")

In August 1777, the 21-year-old Wolfgang Mozart had finally received his longed-for discharge from the service of Archbishop Hieronymus Colloredo of Salzburg. By July 1778, he had visited Augsburg and Munich, spent four months in Mannheim, and four months in Paris, all without securing major commissions, patrons, or appointments. Thus an increasingly anxious Leopold Mozart, back in Salzburg, would have welcomed this news: "I have had to announce a symphony for the opening of the Concert Spirituel."
ipus Christi Day with... I was so happy that as soon as the Symphony Royal, where I had a large ice, said the Rosary, as I had waded to do, and went to.

The same letter, however, contains an ominous report that undoubtedly overshadowed the news of the symphony's success: Mozart's mother, who had accompanied him to Paris, was very ill. In fact, Mozart's cheerful account of the premiere of his "Paris" Symphony, 297, was written only hours after his mother had died; the letter temporarily conceals this formation to spare Leopold Mozart too sudden a shock.

The work is scored for two flutes, two oboes, two clarinets, two horns, two trumpets, timpani, bassoons and strings. Mozart had written to his father of the Mannheim wind section, You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets, "It was like the "Paris" symphony is, indeed, his first symphony to use clarinets. Although the clarinet writing is somewhat conservative, the other wind instruments show a new independence.

The opening of the symphony follows the Mannheim pattern, known in its Parisian variation, and went to do, and went to.

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The performance, a theme and variations, returns to C Minor. The theme is divided into two sections, and the first section ends, surprisingly, in G Minor, the dominant of the second minor key. Strange harmonic twists happen in every variation except those in the major sections, and the first section ends. surprisingly, in G Minor, the dominant

Program Notes by Paula Creamer

UNIVERSITY SYMPHONY ORCHESTRA

Robert Feist, Conductor

Viola I
Paul Christensen
Elise Christianson
John Tinko
Louanne Bean
Ruth Wallick
Meredith Arkey
James Mihara
Leif Pedersen
Stephen Lee
Karen Law

Viola II
Stacey Phelps
Minor Wetzel
Gayle Strandberg
John Higneston
Rebecca Clemens
Lillo Lamerin

Viola
Chris Boyd
Linda Chang
Stuart Lutzenhiser
Kendall Couch
Marianne LeCruise
Johleen Cooke
Matthew Underwood

Celli
Sasha Van Dassow
Cathy Chang
Joseph Bichsel
Jeff De Rousse
Tony Arnone
Julie Chioldo

Double Bass
Rod Backman
Jean Wallach
Flutes
Susan Hallsted
Lisa Hoekel
Laura Harmon
Oboes
Allene Mungen
Catherine Ledebetter-Taylor
Clarinet
David Wilcox
Laura Dowski
Lawrence Matthews
Bassoons
Joseph Clynken
Elizabeth Clynken
Eric Shankland
Horns
Margaret Berry
Robert Rasmussen
Trumpets
Ward Bronneman
Bad Jackson
Trombones
Jeff Domoto
Andrew Hiltaker
David Bentley
Timpani
Adam Kuehn

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