Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

present

Musical Feasts IV

Mass in c-minor, K. 427 "The Great" - Wolfgang Amadeus Mozart

Kyrie
Glora
Credo
Sanctus
Benedictus

Solos
Catherine Haight
Tommas Eckert
Jenni Sams
Andrew Danichuk

Intermission

Cello Concert In Bb Major

-Luigi Boccherini

Allegro moderato
Adagio (non troppo)
Allegro

Solos
Daniel Lee

Symphony No. 41 in c Major, K. 551 "Jupiter"
-Wolfgang Amadeus Mozart

Allegro vivace
Andante cantabile
Menuetto & Trio (Allegretto)
Molto allegro

Compositor (Over 500)
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Judo Junkeishiryoku
King County Arts Commission
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Harriet & Albert Giguere
James Haifelt

Fellini
Dr. Howard Lyman
Romantic Evening Pictures
Mr. & Mrs. John Person
Lettie Parker
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Washington State Arts Commission
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Harriett C. Cary
Seda Chottner & Phil Manderson
John W. Connolly
Jannine Crocker
Elizabeth Davis
Susan Dunn
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Mark & Mary Evans
Con Fug
Gary Fiedler
Marlin M. Fortho
Margaret F. Goff
Karma & Tom Harmand
Mary Beth Hughes
Mark Jr. & Jennifer
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T. Christopher Kissel, M. D.
Henry & Betty Kue

Frank & Oya Kuhn
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Robert S. & Elaine Lath
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Margaret Millard
Stu Nerv
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Lonnie G. Paul
Joy & Tonya Pedersen
Kevin Peck
Robert Peppe
Donald & Dolsen Preston
Stephanie Raad
Robert J. & Jean Rose
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Dirt Fonseca
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Gerry & Mary Fewer
Sylvia Flicker
Dr. & Mrs. Gerald G. Freeman
Don Furnier
Myra Furtado
Denny C. & Mary Fewer
Katherine Gant
Dr. & Mrs. Harold E. Gant
Dr. & Mrs. Gerald G. Freeman
Don Furnier
Myra Furtado
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Don Furnier
Myra Furtado

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Program Notes

Wolfgang Amadeus Mozart
Mass in c-minor, K. 427
"The Great"

Of all his religious works, the Mass in c-minor is the only one not written in response to a commission or request—unless you consider Mozart as his own patron. Before his marriage to Constanza Weber, Mozart made a vow that if Constanza became his wife, he would have a new mass of his own composition performed in Salzburg, with Constanza herself as the first soprano soloist. The two were married August 4, 1782, but various events kept delaying the trip to Salzburg (not the least of which was the general disapproval of Mozart's father of the marriage). In January of 1783, Mozart wrote to his father that they truly did mean to visit and that "the score of half a mass, which is lying here waiting to be finished, is the best proof that I really made the promise [to come]." Mozart and his bride finally made it to Salzburg a year later, and the new (still unfinished) mass was performed in the church of St. Peter. There has been speculation that the mass was presented as a Mass Brevis, with only the Kyrie and Gloria portions being presented. Others believe that Mozart filled in the missing parts of the mass with movements from other of his works. Upon returning to Vienna, Mozart set his mass aside and did nothing further with it until 1785 when he used some musical material from it for his Italian-style cantata Davidee penitenita.

"The Enlightenment" was the intellectual force during Mozart's later life, not religion. Humanism, Freemasonry and things "natural" were in vogue. It seems almost symbolic that both of Mozart's late and greatest sacred works, the Mass in c-minor and the Requiem were never finished. There have been several efforts to devise completions to the c-minor. One, done in 1901 by Schmitz and Lewicke, used movements from seven earlier Mozart masses and motets. Schmitz and Lewicke also employed the technique used by Susmayer for his Requiem, using music from the opening movement to set the text of the final movement. This version helped to stimulate performances of the c-minor and allowed it to become widely known, however, it is not stylistically satisfying. Mozart's music from the earlier masses and motets is so different from that in the c-minor, it really isn't compatible. Another reconstruction, done by Paukert in 1940, also used earlier Mozart material to fill in the missing parts, but he chose music all from one mass, the Missa Langia, K. 282 written in 1776. The result still comes up short in most musicologist's minds. In tonight's performance, Masseto Shangrow and Orchestra Seattle/Seattle Chamber Singers are performing only those portions composed by Mozart intended for the Mass in c-minor (K.427).

Perhaps Mozart's music in the Mass in c-minor differs so much from his earlier settings because he began work on it at the same time he became intrigued with the great high-baroque works of Handel and Sebastian Bach. Mozart was certainly already familiar with the music of Handel and Bach, but had never before made a conscious study of it. Mozart made the acquaintance of Baron van Swieten, who maintained an interest in old, no longer popular music. He made available to Mozart his private library of scores and manuscripts which contained copies of works by the high baroque masters. The Baron also regularly hosted "musicales" in his home, during which nothing but Bach and Handel was played. It was during these private parties that Mozart learned the oratorios and sacred works of Handel and the instrumental work of Bach. Van Swieten even commissioned Mozart to re-orchestrate Handel's Messiah and Alexander's Feast. Though Mozart certainly used fugue and polyphony in his earlier writings, he showed a new inventiveness, depth and assurance in its use during his association with van Swieten. In the Mass in c-minor, he used fugue and polyphonic development as the vital force and shape in the music.

notes by Kay Benningfield

Luigi Boccherini
Concerto for Cello in BBMajor

Luigi Boccherini (1743 - 1805), himself a cellist, composed his most celebrated concerto for cello, the Bb Major, around 1771. Revisions were made by Giuseppe Grundmecher in Dresden in the 19th century and the result of Grundmecher's work is the concerto as we hear it played today.

Grundmecher built upon the thematic material in both first and second movements and re-orchestrated each movement to create a fuller symphonic accompaniment by the addition of horns and oboes. The tenderly haunting second movement was originally the Adagio from Boccherini's G Major cello concerto. Grundmecher borrowed the beautiful adagio to complete his edition of the Bb concerto.

This concerto is a beloved staple of the cello repertoire. The grand exposition of the first movement followed by the sonorous song of the slow movement (in which the cello's melancholic tendencies are given free rein), and the final jauntiness of the third movement are a delight to the listener and a perfect vehicle for the accomplished cellist.

notes by Julie Reed Wheeler

Text Translations (cont'd)

Credo: Qui propter nos homines et propter nostram salutem descendit de coelest.

Et incarnatus est de Spiritu Sancto ex Maria Virginis et homo factus est.

Sanctus
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

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

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Holy, Holy, Holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory.

Blessed is He who comes in the name of the Lord.

Wolfgang Amadeus Mozart
Symphony No. 41 in C Major, K. 551 "Jupiter"

Mozart moved to and settled in Vienna, the then musical capital of Europe, in 1781 when he was 42 years old. Although he had been composing since before Kindergarten, he was still absorbing and learning musicological traditions. His acquaintance with a wealthy amateur musician, Baron van Swieten (provider of texts for Haydn's great oratorios), considerably influenced his work, as Swieten was a great admirer of Handel and Bach. The greatness of these two composers became apparent to the young Mozart as he re-orchestrated and conducted their choral and orchestral works for his new patron. His
Enthusiasm for contrapuntal treatment increased significantly, and he began using polyphony with a mastery and force he had never displayed before. This extensive use of counterpoint began with the Haffner Symphony (performed earlier this season by O.S.) and reached its apex in the concluding movement of the Symphony No. 41, 

The *Jupiter* Symphony was completed on August 10, 1788. The origin of the name "Jupiter" remains uncertain, although when English publisher Vincent Novello visited Mozart's wife Constance in Salzburg in 1792, he found that Mozart's son remained that the London violinist Johann Peter Salomon had so christened it because it was "the highest triumph of instrumental composition." Incidentally, Salomon was the impresario responsible for Haydn's highly successful London concert series, from which we are the recipients of the so-called "London" Symphonies.

Musiciologist Neel Zaslaw contends that Mozart was primarily an opera composer who loved more than anything great themes and drama in his music. He believes that the *Jupiter* is a combination of the opera buffa and opera seria (comic and serious opera) prevalent at the time. If you will remember the opera composed by Salieri in the film Amadeus, it was filled with royalty and, most particularly, gods and goddesses — this was the quintessential opera seria. Musically speaking, the techniques used for gods and goddesses are sharply dotted rhythms and abrupt scisiwade passages depicting the grandeur and power of the gods. Was it these musical devices (found in all but the Menuetto movement) that caused the British violinist to dub the work "Jupiter"?

Two interesting thoughts regarding themes occur to me. The first movement has much pomp and fanfare, but in between the angular, athletic themes come beautiful melodies with simple accompaniments which sound so like the operas that during rehearsals we were often wondering what is Figaro doing now? One such theme actually was used for an aria Mozart composed for insertion in an opera by Anfossi in Vienna 1788. The aria has a witty Frenchman, Monsieur Gibr, warning an inexperienced, would-be lover, Don Pompeo, about the dangers of wooing women. The text to the section Mozart cribbed for his symphony states, "You are a bit innocent, my dear Pompeo, Go study the ways of the world." An uncomfortable accident on the part of one of the world's greatest creative minds, I think not!

The other theme is that of the final movement, the Do-Re-Fe-Fa-thyme, a contrapuntal tune used in much liturgical music, derived from Gregorian chant, and best known in the eighteenth century as the beginning of the hymn *Laudate Dominum*. The theme appears in works of dozens of composers from Palestrina to Brahmns. The opening was itself used it in Missa Brevis, K. 192, where the words set are "in unum Deum, Patrem omnipotentem" (in one God, Father Almighty), a portion of the Credo. Does this contrapuntal crown to Mozart's symphonic writing contain, then, Mozart's "crow?" It is also interesting that Mozart used this very theme in the first symphony he composed, K. 16, written nearly three centuries earlier. Although he was still live more than three years, did he know that this would be his final symphony?

The first movement is this combination of lightness and seriousness, in essence a combination of all the characters of society: Monsieur Gibr, Don Pompeo, gods and goddesses, the middle-class, and, of course, the Revolutionary (Mozart himself?). Think of this movement as sort of opera without words in an exquisitely chromatic Sonata-allegro form.

The second movement not only moves, it disturbs. The opening theme seems to express some sort of yearning to which the full orchestra replies in a forte chord, "Hear me!" This hearing is Beethoven, who, many years later, wrote similarly in his Ninth Symphony (last movement) an orchestral reclamate with commentaries by the full orchestra and in his last string quartet where the themes "speak" question and answer to one another. This yearning theme reappears (again with its insistant negation) in the base which leads to a section of angulated chromatism, syncopations, accents, and off-beat sixteenth notes which introduces elements of tension and instability.

These "uncomfortable elements" cannot be dispelled by the calming theme in the closing c保税otes of this section. The agitated section forms the bulk of the development increasing the feeling of unrest, and when the opening idea returns in measure 60, it cannot prevail and is overtaken by further development. This extended development continues until the reintroduction of the calming closing subject, which, in this third metamorphosis, is even less able to contain the instability. Finally, the opening theme returns as a coda, but a sense of true resolution proves elusive, despite the three-fold affirmation of the cadence's return. We are left with a thoughtful, slightly mysterious, uneasy.

The Menuetto-Trio is also full of counterpart. The complexity with which Mozart treats the apparently simple motivic material is mind-boggling. What we hear is a chromatically interesting, yet none-the-less delightful, dance. But close examination the canons, inversion, and independent line writings show the culmination of an ability to transform the complex into the simple, and vice versa. (This is the first and only time where Mozart wrote a separate moving part for the symphonic violin.)

The trio is a "crot-bare-the-horse" movement in that the cadence precedes the tune — a humorous answer to the contrapuntal menetto. The final result in this movement is an enlarged form that functions like a single-theme sonata-allegro movement. And so with Mozart's final symphony the traditional classical forms seem to have succumbed to the demands of the 19th century.
Soloists

Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy vocal studio on the east side. She has appeared as soloist with Orchestra Seattle and Seattle Chamber Singers in their presentations of the Faubert Requiem, Haydn’s oratorio The Seasons, past productions of Messiah, and Bach’s cantatas for soprano solo, Jauzech Gott in allen Landen. In addition to her many appearances with Orchestra Seattle and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Soprano Tomasa Eckert is an active member of the New Performance Group, and has appeared as a vocal soloist and recital accompanist in concert, broadcast and on recordings in the U.S., Canada, and Europe. Her solo appearances include performances with George Coates Performance Works, Vancouver New Music Society (with Steve Reich and Paul Dresher), Center for New Music at the University of Iowa, and the Seattle Symphony. Ms. Eckert has also collaborated with Rinde Eckert, John Duykers, Stefan Rowe, Diane Schenk, Jesse Bernstein, Kris Wheeler, and Bun-Ching Lam in numerous original music theater/performance art works.

Tenor Jerry Samta has been a regularly featured soloist with the Seattle Chamber Singers for nearly twenty years. He has sung the tenor solos in The Seasons and The Creation by Haydn, Bach’s St. Matthew Passion, Christmas Oratorio and B-W Mass, and his Handel repertoire includes Messiah, Saul, Israel in Egypt, L’Allegro, and Judas Maccabaeus. Mr. Samta has also appeared with the Northwest Chamber Orchestra and the Northwest Boychoir, and for many years was the tenor soloist at University Unitarian Church.

Bass Andrew Danilchik was granted a degree in Music from Reed College, receiving vocal instruction there from Gibner King and Richard Pappone. He has sung as a member of the Seattle Chamber Singers since the 1984-1985 season, appearing as baritone soloist in such works as Purcell’s Masque in Dido and Aeneas, and J.S. Bach’s Magnificat.

Cellist Daniel Lee makes his second appearance with Orchestra Seattle. Now twelve years old, Daniel began his cello studies at the age of six and began winning prizes at the age of eight, capturing first place honors at the Eastside Music Festival. Since then, he has been chosen as outstanding at the Seattle Young Artists Festival and was among the 1990 winners of the Northwest Chamber Orchestra Young Artist’s Competition, and this winter made his solo debut with the Seattle Symphony. Daniel is a student of cellist Richard Aaron. You think Mr. Lee is single-talented, know that he began his studies on the piano at the age of five, and has won various awards performing on this instrument as well. Daniel’s other interests are fishing, reading, taiwondo, drawing, and art. His parents are the owners of Yak’s Deli, a popular Fremont district eatery.

Program Notes (cont’d)

movement scheme of sonata binary-dance-rondo has been replaced with a work with four parallel structures, four essays in the sonata form.

The final movement is a contrapuntal triumph! Starting with the liturgical theme, Mozart immediately moves off into another tune and then another and another until he has composed a total of six themes for the final sonata-form movement. He plays with these themes like a baby might play with a mobile — instantly quickly shifting from one to the other — total delight in and concentration on the theme of the moment — but an awareness that the other themes are right there for immediate play and joy. Just before the coda a short theme (the seventh one?) is inserted. It is easily missed because of the whirlwind of activity that preceded it and the powerful cadence that immediately follows it. It is a theme in the galant style — that style he used in Leopold used — a style that found no place in the later of Wolfgang’s symphonies. This evocation of the past, in just a feeling moment, hearkens back to Mozart’s past, to his training, to his father. It seems completely fitting that Mozart would include this “closed” idea in his greatest symphony — in its greatest movement. The past, then, is not rejected, but, as great composers have always done, is attended to as one of the options for musical expression.

The coda is a fugato (which once again has a separate string bass part) in which all six of the opening themes are combined in a stunning display of technical contrapuntal brilliance. The themes are readily heard and seen, the true genius of this amazingly complex feat is in the absolute clarity of the writing. But when you hear the coda, unless of course you wish to, don’t worry about the six themes and how they go together. Feel how the combination of the evocative musical ideas when combined by a unity of mind and heart can excite you both emotionally and physically, and can awaken an awareness of the greatness of human creativity that finds a home in each and every one of us.

notes by George Shangrow
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Program Notes (cont’d)

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notes by George Shangrow

Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

Violin
Susan Abrams
Dean Drescher
Susan Dunn
Danielle Eisenberg
Elizabeth Kim
Deb Kirkland, principal second
Fritz Klein, concertmaster
Pam Kummert
Eileen Lusk
Pam Machedloz
Avron Maletzky
Gregor Nitsche
Sandra N. Schink
Janet Showalter
Rebecca Soukup
Kenna Smith

Viola
Beatrice Doll
Nancy Hubbard
Katherine McWilliams, principal
Lail-Avar Padesen
Timothy Prior
Stephanie Read

Cello
Evelyn Albrecht
Gary Anderson
Rosemary Berner
Valerie Ross
Joan Selvig
Margaret Wright, principal
Matthew C. Wyatt

Bass
Allan Goldman, principal
Josephine Hansen
Anna Pal
Jay Wilson

Flute
Kate Alверson, co-principal
Margaret Vitus, co-principal

Oboe
Huntley Beyer
M. Shannon Hill, principal

Clarinet
John Cooper
Gary Oakes, principal

Orchestra Seattle operates on a basis of rotational seating, therefore persons are listed alphabetically in each section.

OB/SCS Assistant Conductor
Ron Haight

Orchestra Seattle Personnel
Eileen Lusk

Trombone
Cuahihuen Escobedo, principal
James Hattori

Beginnig

Soprano
Mary Ann Bisio
Belle Chenault
Crissa Cugini
Kyle DeRemer
Christina Fairweather
Schele Glenn
Catherine Hight
Julia Jaundalderis
Kathe Kern
Jill Krasko
Alexandra Miletta
Jennifer Miletta
Penny Nichols
Kathy Stanke
Susan Schippero
Pamela Slimer
Janet Stilling
Barbara Stephens
Mina Lee Thomas
Lisel von Oeiff
Gwen Vir

Bass
DeWayne Christensen
Andrew Danilchik
Ethan B. Dexter
G. Tim Gojo
Ken Hart
James Macomber
Philip Rorburgh
Robert Schippero
John Stenseth
Richard V. Wyckoff

Alto
Laila Adams
Sharon Agnew
Margaret Alkup
Key Barningfield
Luna Bitter
Maria Chaloupka
Mary Beth Hughes
Laurie Medill
Susan Miller
Janet Ellen Reed
Nancy Robinson
Linda Schaepple
Signe Schippero
Nancy Shaesten
Nedra Stalson
Vicky Thomas
Lynn Ungar

Orchestra Seattle operates on a basis of rotational seating, therefore persons are listed alphabetically in each section.
Kyrie

Lord, have mercy, Christ, have mercy, Lord, have mercy.

Glória

Glory to God on high, and on earth peace, good will towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus, Pater omnipotens.

Domine Filii unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, misere nobis

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, misere nobis.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus.

Jesu Christe,

Cum Sancto Spiritu in gloria Dei Patris. Amen.

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Program Notes (cont’d)

The second movement not only moves, it distills. The opening theme seems to express some sort of yearning to which the full orchestra replies in a forte chord, "Hein!" This haunting opening is Beethoven, who, many years later, wrote similarly in his Ninth Symphony (last movement) an orchestral reflective with commentary by the full orchestra and in his last string quartet where the themes "speak" question and answer to one another. This yearning theme reappears (again with its insistent negation) in the base which leads to a section of agitated chromaticism, syncopations, accents, and off-beat sixteenth notes which introduces elements of tension and instability. These "uncomfortable" elements cannot be completely dispelled by the calming theme in the closing coda of this section. The agitated section forms the bulk of the development increasing the feeling of unrest, and when the opening idea returns in measure 60, it cannot prevail and is overtaken by further development. This extended development continues until the retransition of the calming closing subject, which, in this third metamorphosis, is even less able to contain the instability. Finally, the opening theme returns as a coda, but a sense of true resolution proves elusive, despite the three-fold affirmation of the previous recurrence. We are left with a thoughtful, slightly mysterious, uneventful. The Menetou-Trio is also full of counterpoint. The complexity with which Mozart treats the apparently simple motifs is mind-boggling. What we hear is a chromatically interesting, yet none-the-less delightful, dance. But close examination of the canons, inversion, and independent line writings show the culmination of an ability to transform the complex into the simple, and vice versa. (This is the first and only time where Mozart wrote a separate fugue passage with four-part symphonic writing.) The trio is a "eat-before-the-horse" movement that in the cadence precedes the theme — a humorous answer to the contrapuntal menuetto. The final result in this movement is an enlarged form that functions like a single-theme sonata-allegro movement. And so with Mozart's final symphony the traditional
Program Notes

Wolfgang Amadeus Mozart
Mass in C-minor, K. 427
"The Great"

Of all his religious works, the Mass in C-minor is the only one not written in response to a commission or request—unless you consider Mozart as his own patron. Before his marriage to Constanze Weber, Mozart made a vow that if Constanze became his wife, he would have a new mass of his own composition performed in Salzburg, with Constanze herself as the first soprano soloist. The two were married August 4, 1782, but various events kept delaying the trip to Salzburg (not the least of which was the general disapproval of Mozart's father of the marriage). In January of 1783, Mozart wrote to his father that they truly did mean to visit and that "the score of half a mass, which is lying here waiting to be finished, is the best proof that I really made the promise [to come]." Mozart and his bride finally made it to Salzburg a year later, and the new (still unfinished) mass was performed in the church of St. Peter. There has been speculation that the mass was presented as a Missa Brevis, with only the Kyrie and Gloria portions being presented. Others believe that Mozart filled in the missing parts of the mass with movements from other of his works. Upon returning to Vienna, Mozart set his mass aside and did nothing further with it until 1785 when he used some musical material from it for an Italian-style cantata Davide penitente.

"The Enlightenment" was the intellectual force during Mozart's later life, not religion. Humanism, Free Masonry and things "natural" were in vogue. It seems almost symbolic that both of Mozart’s late and greatest sacred works, the Mass in C-minor and the Requiem were never finished. There have been several efforts to devise completions to the C-minor. One, done in 1901 by Schmitz and Lewicki, used movements from seven earlier Mozart masses and motets. Schmitz and Lewicki also employed the technique used by Susmayer using music from the opening movement to set the text of the final movement. This version helped to stimulate performances of the C-minor and allowed it to become widely known, however, it is not stylistically satisfying. Mozart's music from the earlier masses and motets is so different from that in the C-minor, it really isn't compatible. Another reconstruction, done by Paumgartner in 1940, also used earlier Mozart material to fill in the missing parts, but he chose music all from one motet, the Misere Lunga, K. 282 written in 1776. The result still comes up short in most musicologist’s minds. In tonight's performance, Maestro Shangrow and Orchestra Seattle/Seattle Chamber Singers are performing only those portions composed by Mozart intended for the Mass in C-minor (K.427).

Perhaps Mozart's music in the Mass in C-minor differs so much from his earlier settings because he began work on it at the same time he became intrigued with the great high-baroque works of Handel and Sebastian Bach. Mozart was certainly already familiar with the music of Handel and Bach, but had never before made a conscious study of it. Mozart made the acquaintance of Baron van Swieten, who maintained an interest in old, no longer popular music. He made available to Mozart his personal library of scores and manuscripts which contained copies of works by the high baroque masters. The Baron also regularly hosted "musicales" in his home, during which nothing but Bach and Handel was played. It was during these private parties that Mozart learned the oratorios and sacred works of Handel and the instrumental work of Bach. Van Swieten even commissioned Mozart to re-orchestrate Handel's Messiah and Alexander's Feast. Though Mozart certainly used fugue and polyphony in his earlier writing, he showed a new inventiveness, depth and assurance in its use during his association with Van Swieten. In the Mass in C-minor, he used fugue and polyphonic development as the vital force and shape in the music.

notes by Kay Benningfield

Luigi Boccherini
Concerto for Cello In Bbmajor

Luigi Boccherini (1743-1805), himself a cellist, composed his most celebrated concerto for cello, the Bbmajor, around 1771. Revisions were made by Friedrich Grutzmacher in Dresden. In the 19th century the result of Grutzmacher's work is the concerto as we hear it played today. Grutzmacher built upon the thematic material in the first and third movements and re-orchestrated each movement to create a fuller symphonic accomplishment by the addition of home and obbl. The tenderly haunting second movement was originally the Adagio from Boccherini's G Major cello concerto. Grutzmacher borrowed from a beautiful adagio to complete his edition of the Bb concerto.

This concerto is a beloved staple of the cello repertoire. The grand exposition of the first movement followed by the sonorous song of the slow movement (in which the cello's melancholic tendencies are given free rein), and the final jauntness of the third movement are a delight to the listener and a perfect vehicle for the accomplished cellist.

notes by Julie Reed Wheeler

Wolfgang Amadeus Mozart
Symphony No. 41 In C Major, K. 551 "Jupiter"

Mozart moved to and settled in Vienna, the then musical capital of Europe, in 1781 when he was 33 years old. Although he had been composing since before Kindergarten, he was still absorbing and learning musical traditions. His acquaintance with a wealthy amateur musician, Baron van Swieten (provider of texts for Haydn's great oratorios), considerably influenced his work, as Swieten was a great admirer of Handel and Bach. The greatness of these two composers became apparent to the young Mozart as he re-orchestrated and conducted their choral and orchestral works for his new patron. His

Credo: Qui propter nos homines et propter nostram salutation descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virginis et homo factus est.

Sanctus
Sanctus, Sanctus, Sanctus
Dominus Deus Sabbaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus
Benedictus, qui venit in nomine Domini.
Osanna in excelsis.

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

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Holy, Holy, Holy,
Lord God of Sabaoth!
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.
present

Musical Feasts IV

Mass in c-minor, K. 427 “The Great”
-Wolfgang Amadeus Mozart

Kyrie
Glória
Credo
Sanctus
Benedictus

Solists
Catherine Haigh
Tomasso Eckert
Jerry Sams
Andrew Danichuk

Intermission

Cello Concert In Bb Major
-Luigi Boccherini

Allegro moderato
Adagio (non troppo)
Allegro

Solos
Daniel Lee

Symphony No. 41 in c Major, K. 551 “Jupiter”
-Wolfgang Amadeus Mozart

Allegro vivace
Andante cantabile
Menuetto & Trio (Allegretto)
Motto allegro

Saturday, March 14, 1992, 8:00pm
Kane Hall, University of Washington

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Classic KING-FM 98.1
Western Planes and Organs

Orchestra Seattle/Seattle Chamber Singers
George Shangrow, Music Director

Composers

Patrons

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