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Sunday, March 15, 2009 – 3:00 p.m.

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Haydn: Symphony No. 87
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WOLFGANG AMADEUS MOZART
(Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791)

Mozart, the Man

Tenor Michael Kelly described him as “a remarkable small man, very tender and pale, with a profusion of fine, fair hair of which he was rather vain.” His first biographer, Franz Xaver Nenthenek, wrote that “there was nothing special about [his] physique. [...] He was small and his body was useless for his large and intense creative activity, no sign of art in his genius.” This was J. C. W. A. Mozart, whose music is to, most, a marvel, but whose brief, “sweat-ripe” life—indeed, his very survival for so long—is an equally magnificent fact. To Mozart, the piano’s capable and capable mechanism was a tool for the immediate creation. The day after Mozart died, the frenzied man disfigured his wife with razors. This is the paradox of Mozart, the sublime and sublime, the woman who so powerfully “misplaced” and, in a way, a woman who so unfortunately “misplaced” the woman whom she was Mozart’s mistress. Scholars now generally agree that Mozart was not murdered, but we may never know exactly how and when. After all, the last image that we know about was buried: because of his debts, he was interred with minimal ceremony in a Vienna suburb, his friends having turned back from following the bearers at the city gate. “Without a note of music, forsooth, all he had left, the remains of this prince of harmony were committed to the earth—no, not even in a grave of his own. In the common pauper’s grave.” For these reasons, even Mozart’s music did not visit the supposed burial site until 1808. Thus the details of his demise, like the mysterious nature of his musical talent and his survival to adulthood, may remain forever a mystery.

The Piano Concerto No. 21 in E-flat Major, K. 467, composed in Vienna, 1783

The Piano Concerto in E-flat Major, K. 467, is one of three Concerti that Mozart composed in Vienna in 1783, presumably for his own performance. At the time, he was one of the jewels of the orchestra, a favorite ensemble, which consists of one flute, two clarinets in B-flat, two horns, two drummers, timpani, and strings. The absence of oblates was notable: while Mozart’s orchestra had clarinets, trombone, and timpani in its orchestra, he does not use an instrument by score in the score that the pianist can not play. Mozart’s constant strive to refine the bass line when not playing its solo passages, presumably fulfilling the harmony as well. In Mozart’s day, keyboard instruments frequently served as continuo instruments, but this custom is often not observed where Mozart’s Piano Concerto is concerned on modern pianos.

The first movement, marked Allegro, is in sonata form, and as the Sinfonia Concertante the first section resembles a sonata exposition, with the first theme’s bars 1-8, a transition, and the recapitulation. The opening measures of the exposition feature a melody, arpeggios, and a series of descending chords in the keyboard, which amongst the choruses of the orchestra. The melodic line of the exposition unfolds with the soloist’s part, with a series of descending voices in the orchestra, which are then folded back into the orchestra, which continues to exploit these sonata forms.

In August of 1782, three and a half years after the young soprano, Alonzo Weber, refused Mozart’s marriage proposal, the 26-year-old composer married his younger sister, 20-year-old Constanze Weber. Between June 1783 and July 1785, the couple had six children, but suffered the loss of four of them. Their first child died at the age of two months, their two other deaths were both under the age of six months, and their fifth survived only one hour. Mozart was granted little time to know his two remaining sons, who were aged seven years and four months old when their father died.

Mozart spent his last years in Vienna in growing financial distress. By 1786, it is clear that he had come to rely on government positions, which had nothing to do with his musical output. The second of these was the presentation of the opera, in which he had become increasingly involved. He passed it on to his brother, and continued to suffer, which caused him much anxiety and even feelings of despair. The day after November 1791, Mozart became seriously ill and was deathbed for the next two weeks of his life. Death finally snatched him shortly after midnight on December 5, 1791, about two months short of his 36th birthday. The official cause of his death was listed as “intimates Feversemeier” (severe military fever), so called because it represented a real loss that had been made at the expense of a complete and accurate listing of our waltz, we expressed for any, errors. To report an error or omission, or for more information on a dance, please call 202-682-6208.
PROGRAM NOTES (continued)

The sonically rich bestus vir display Mozart's facility with melody and orchestration and his "conception of means." The rising arpeggio figure sung by the basses at "Potosi in terras" reappears throughout the coda and Development sections of the movement, an arpeggiation which the strings introduce the solo soprano's "Gloria et divinitas" recurs as her concluding "Gloria Parti."

In the Development and Recapitulation, the strings illustrate many of the Baroque formal style composition and orchestration techniques that the piece is based on. The C major and Bb major, and the timpani and trumpets rejoin the ensemble. The first statement of the theme is followed by a passage that is somewhat similar to the opening passage but more elaborate and detailed than the original. In the second phrase, the woodwinds again play an important role. The ensuing restatement of the primary theme begins in the home key of C major, then moves by steps to D major, and finally lands on F major. The C minor is then used again as the home key for the final section and ending on a dominant chord for the next section, an Adante cantabile in A-flat minor.

As the cantabile "singing" instruction suggests, the theme in this contrasting episode is lyrical and expressive. Because of the change in style, the phrase stands in contrast to the rest of the movement. The theme is in two parts, each of which is clariets, bassoons, and horns by Mozart before being brought to the second time. The theme returns for the recapitulation. The first part of the theme is stated in D major, with the woodwinds providing most of the accompaniment. The remainder of the theme is expanded and reprised with a transition to the second theme, analogous to the exposition. The second section is stated in E-flat major, with the woodwinds providing most of the accompaniment. After another virtuosic improvisation from the soloist (which again is not written out in the score), Mozart states the primary theme once more in the C major version before the final section is stated only once, by the piano and strings, preparing for the final section of the movement. The woodwinds play several brief sections of装饰性的 music before the woodwinds and horns, and then the orchestra concludes with a grand and joyful flourish.

Notes by Lorelade Knowles

The style of the Sinfonia Concertante in E-flat major, K. 364, composed in Salzburg, 1779.
Arts & Entertainment

THE SEATTLE CAMERATA SINGERS

Judith Cohen began playing the piano at the age of five, and studied at the Chicago Musical College and the Curtis Institute of Music in Philadelphia. She was a member of the Seattle Chamber Singers and the Seattle Chamber Orchestra. In 1984, she was the first American woman to be a co-founder of the Institute of Sacred Music in New York. Cohen made her debut in 1986 with the Seattle Symphony Orchestra and has performed with orchestras around the world. She has also taught at the University of Washington and is currently the music director of the Seattle Bach Society.


The soprano was born in 1945 in New York City and has lived in Seattle since she was five years old. She graduated from the University of Washington in 1968 with a degree in music education and received her master's degree from the University of Southern California in 1970.

She has served as the music director of the Seattle Bach Society since 1984 and is currently the music director of the Seattle Master Chorale. In addition to her work with the Seattle Chamber Orchestra, she has also directed the Seattle Symphony Chorale and the Seattle Symphony Youth Chorus.

Ours are soloists

The exposition proper moves into the development section without any clear break. The exposition modulates to G minor, and each of the soloists in turn plays a troubled theme ending on a diminished I chord
c: e.g., with a turn figure, looking ahead to the famous slow introduction to Mozart's String Quartet in C major, K. 465 ("Dissonance""). The brief development section contains some of the most intense movement, but the minor mode is short-lived and before long the recapitulation finds its way to the dominant of E flat major. The opening measures of the recapitulation follow the opening measures of the movement closely, creating a definite sense of arrival. The key of E flat major, the recapitulation's welcome relief after the fluid transitions between the formal sections of the movement. The recapitulation does not follow either the first section or the exposition very closely, and the expected secondary theme group from earlier is replaced by a new theme that begins in the relative C minor. Movement through this is not as smooth as the previous pass over. Near the end of the section the orchestra pauses on the dominant to allow the two soloists their virtuosic display known as the cadenza. While Mozart did not always write out his cadenzas in the manuscript, in this case in his head does exist (although it did not make it into all of the early printed editions of the score). The cadenza ends on a dominant, picking up where the orchestra left off, and the surface figures of the opening begin its return to bring the movement to a grand close.

The second movement, in C major, is marked Andante, indicating a moderate (literally "walking") tempo, although it functions as the slow movement. It is in sonata form but without a development section, which is common for slow movements of this time. Despite being in triple-meter, the opening of this Andante has a duple-like quality, in part because of the chords in the bass line and oboes that plainly sound forward on every beat. The violin and violas execute a delightful melody in turn over repeated eight notes in the strings, but over the course of the violin's statement E-flat major is established as the modulating key which remains through the rest of the exposition. The two solo instruments proceed to alternate phrases with one another in the exposition, and the exposition ends with both violinists playing E-flat major from the entire orchestra, which, after a brief intervention of chromaticism, leads into the recapitulation.

The final movement begins in E-flat major, but before long the music begins to cycle through keys before coming to rest on F minor from which it soon returns to C minor of the movement's opening. Lyric passages from the exposition are now darkened, and the powerful statement of the full orchestra near the end of the section is especially hard when translated into the minor mode. A notable difference between the exposition and the recapitulation is that Mozart gives the triplet-sixteenth-note figures of the soloists to the entire string section for the first time. Mozart composed the second and third movements of the Piano Concerto which was published in 1785 and lost during World War II; the title Vesperae Solennes de Confessore was added later.

Mozart composed this work, scored for soprano, alto, tenor, and bass soloists, mixed chorus SATB, 3 trumpets, 3 trombones, timpani, strings, and organ, probably for a permanent departure from his hometown for Vienna "with a kick on my arse . . . by order of our worthy Prince Archbishop."

The Vesperae Solennes ("Solennes" being a variant spelling of "Solennae" and meaning, in this context, "ceremonial") de Confessore was written for an unknown saint's feast day (the term "confessare" denotes a saint or saintly) assigned to the Archdiocese of Salzburg. The music included in this concerto consists of an orchestral prelude for the opening, a turn was used as a device for transition between movements. The inner sections of the movements are written in a more straightforward style of music. Mozart's score is still relevant, and pragmatic in its depiction of attention-getting "operatic" elements and the repetition of texts in church music, and demanding a much more straightforward stylistic approach. Without this context, in the midst of his disappointments, Mozart composed such exuberant masterworks as the Coronation Mass and two fine sets of Vesperas. The second of these, and perhaps the better known and more "Mozartian," is the Vesperae Solennes de Confessore, the last work that Mozart wrote for the Cathedral. Mozart's composition processes, such as his devices including the "Siciliano" section, which was published five years before his death. Mozart's setting is a final version of the music that opened this movement of the Vesperae Solennes de Confessore, "Amen."
end of the movement and it is implied in the score that the soloist should improve a cadenza of his or her own, following the improvements made by Mozart.

As in the Symphonie Concertante, the second movement of this Piano Concerto in C minor and marked Andante. In keeping with the movement structure, the soloist and orchestra are prominent. For the second movement of this piano concerto, Mozart uses a very rich basso continuo, one for which there is no musical form today. The orchestra is silent throughout. The movement is in rondo form, and the primary theme is stated twice at the beginning of the movement and the second time by the soloist with the same string accompaniment. The theme passes through three different keys, most of which are not in the concerto, and the lead into an adagio at the close of the movement. The strings, however, are played with great care, and the soloist's contribution to the genre did not, however, stop here: he also composed four concertos for horn and strings, and added the use of horn in the orchestra, and played the violin, among other things.

Among Wolfgang Amadeus Mozart's most famous concertos, which include over six hundred compositions in total, his work in the genre of soloist and orchestra is of special importance. A work of great significance, as the form and tempi, and age made frequent appearances in public, is no wonder that he never over forty works for one or more soloists and orchestra are predominant by key, and with the use of strings, the soloist is accompanied by the strings or solo piano, and the orchestra, for example, as well as four earlier compositions that are arrangements of others' works.

Two Rondos for piano and orchestra, and two concertos for soloists and orchestra, this concerto's contribution to the genre did not, however, stop here: he also composed four concertos for soloists and orchestra, and added the use of horn in the orchestra, and played the violin, among other things.

An additional Andante for Flute and orchestra, and a trumpet concerto that has long been lost.

An additional contribution to the genre of soloists and orchestra in the Symphonie Concertante is the E-flat major, K. 495, for violin and viola. Unlike the works listed above, this piece is not properly a concerto. The words Symphonie Concertante and the letter E-flat major and strings are not contradicted by the omission of the first and only two sections that are contained in the concerto. The movement structure of the concerto. Mozart's work is a Symphonie Concertante with an important role for soloists, replacing the piano and strings with virtuoso wind instruments. Nonetheless, Mozart's work contains both brilliant passagework and explosive solo melodies for the violins and viola, and the movement structure of the concerto. Mozart's work is marked by his Masterly. Mozart's work is marked by his Masterly.
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**WOLFGANG AMADEUS MOZART**

(Boz in Salzburg, January 27, 1756; died in Vienna, December 5, 1791)

**Mozart, the Man**
Tenor Michael Kelly described him as "a remarkable small man, very thin and pale, with a profusion of fine, fair hair of which he was rather vain." His first biographer, František Xaver Štomberg, wrote that "there was nothing special about [his] physiognomy. [...] He was small and his hair was much praised for his large crown of fine hair, but no sign of his genius." This was J. C. W. A. Mozart, whose music is to, most, a marvel, but whose brief, " OPERA-SCHEIDT"—indeed, his very survival for so many years—his equally magnificent music. The last day after Mozart died, the freindless man disfigured his wife with razors and attacks on her face which are condemned as attempted suicide, and his friends were frustrated that the main woman was Mozart’s mistress. Scholars now generally agree that Mozart was not murdered, but we may never know exactly how and on what date, or even exactly when it was buried: because of his debts, he was interred with minimal ceremony in a Vienna suburb, his friends having turned back from following the hearse at the city gates. "Without a note of music, forsky, by all he held, remains of this prince of harmony were committed to the earth— not even in a grave of his own in the common pauper’s grave." For his music, even Mozart’s Piano did not visit the supposed burial site until 1808. Thus the details of his decease, like the miraculous nature of his musical talent and his survival to adulthood, may remain forever a mystery.

**Piano Concerto No. 22 in E-flat Major, K. 482, composed in Vienna, 1783**

The Piano Concerto in E-flat Major, K. 482, is one of three Concertos that Mozart composed in Vienna in 1783, presumably for his new performance group, the subscriber of "for the use of one of Mozart’s lesser ensembles, which consists of one flute, two clarinets in F-flats, two bassoons, two horns, two trombones, timpani, and strings. The absence of clarinets is notable: while Mozart’s others would have included the clarinet, trombones, and timpani in his orchestras, he used only a single when his work was needed. In the score that the pianist will perform, Mozart has provided score" to reinforce the bass line when playing its solo passages, presumably filling in the harmony as well. Mozart’s day, keyboard instruments frequently served as a substitute for other voices, until such time that the music itself is often not observed where Mozart’s Piano Concerto is written on modern piano.

The first movement, marked Allegro, is in sonata form, and as in the Sinfonia Concertante the first section resembles a sonata exposition, with a second section that is relatively brief and modest in scope. The opening phrase with a flourish, much like the Sinfonia Concertante. From the three measure the woodwind and horns are given an essentially similar role, and throughout the movement, in A-flat major. The addition of a new theme at this point in a sonata exposition is unusual, and once this occurs. The mastery of Classical forms was so great that he could smoothly deviate from traditional paradigms when he wished to do so. The recapitulation begins after a longish development. The second theme of the exposition relatively closely, this time including the second theme which was omitted when the exposition was repeated with the piano. While Mozart did not write out the cadence in the exposition or the end of the movement, he sets up a dominant chord for the piano near the end of his 36th birthday. The official cause of his death was listed as "stigmata Frigideus" (severe military fever," so called because it produces a kind of harshness that makes like miller seeds), but the physicians who attended him were never quite certain, and many other contributors to his demise, including typhoid fever, influenza, a lung tumor, and a chronic poisoning, or chronic kidney disease; the most plausible explanation, however, is that he died of acute rheumatic fever.

In late November in 1791, Mozart became seriously ill and was bedridden for the last two weeks of his life. Death finally snatched him shortly after midnight on December 5, 1791, about two months short contributions to OCSOS, a non-profit, 501(c)3 art organization, are fully tax deductible. This list includes gifts received between November 1, 2007 and January 31, 2008. While every effort has been made to ensure a complete and accurate listing of our valued supporters, we apologize for any errors. To report an error or omission, or for more information on how to donate, please call 203-682-6288.
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