finally snatched him shortly after midnight on December 5th, 1791, about two months short of his 36th birthday. The official cause of his death was listed as "hizinze" (Friedessen, more precisely prickly heart), but the physicians who attended him were never quite certain, and many other contributors to his demise have been proposed, such as trichinosis, influenza, mercury poisoning, or chronic kidney disease; the most plausible explanation, however, is that he died of acute rheumatic fever. Sadly, without a note of music, forsaken by all he held dear, the remnant of this voice of harmony were committed to the earth—not even in a grave of his own but in the common pauper's grave."

Mozart's job-hunting journey to Paris and Mannheim in 1777-78 did not go well. Not only did he fail to find a court position in which he could exercise his extraordinary musical talents, but he had refused the only one he had been offered; while in Paris, his mother, Anna Maria, who had come with him, fell ill and died; Mozart's father, Leopold, blamed his son for Anna Maria's death (Mozart's lack of money is said to have caused delays in seeking medical attention for her); and the tantalizing soprano with whom Mozart had fallen madly in love while he was in Mannheim rejected him in favor of another man. After this depressing trip, Mozart returned, in January 1779, to his home city of Salzburg, which he considered a boring musically backward, to his unhappiness, and to the court of Prince-Archbishop Heironymus Colloredo (who was disowned by both Mozart and his father), at which Leopold had managed to procure for his son the position of court organist and composer.

Mozart was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the church and new compositions of his own creation." Accordingly, he completed on March 23, 1779, for performance in Salzburg Cathedral on Easter Sunday or Monday, April 4 or 5, 1779, the Mass in C Major, K. 317, nicknamed the "Coronation Mass" because Antonio Salieri conducted it at three Hapsburg coronations: Leopold II's crowning as German Emperor (Frankfurt, 1790) and King of Bohemia (Prague, 1791), and Francis II's as German Emperor (Frankfurt, 1792). Archbishop Colloredo demanded that his musicians follow stringent rules when composing liturgical works, so that the worshippers' attention would not be diverted, by what he considered musical bragadocio, from the Mass itself. The frustrated Mozart wrote to an Italian friend regarding these restrictions:

"Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass (e.g. Easter Day), must not last more than 3 quarters of an hour. One needs a special training for this kind of composition, and it must also be a mass with all instruments - war trumpets, tympani etc.

With the Coronation Mass, Mozart succeeded in producing a work suitable for a grand, ceremonial occasion, in a style expressive of the glory and exultation of Easter Sunday, that could be performed in less than thirty minutes: he treated the four soloists as a quartet or wrote for them in pairs or gave them brief solo lines that contrast with the chorus in providing them with individual arias; he set the Mass' texts to choral rather than imitative music; and he concluded the Gloria and Credo with brief, powerful inserts rather than with the usual extended fugues. He scored the composition for SATB soloists and chorus, two each of violins, oboes, horns, and trumpets, timpani, three trombones (which support the alto, tenor, and bass), cello, double bass, and bassoon.

Majestic choral fanfares in dotted rhythms open the Kyrie and appear throughout the brief movement in which soprano and tenor solos alternate. The Gloria dances in a spirited triple meter and features contrasts in volume and texture as choral exclamations alternate with sections of music for the quartet of soloists. Like the Kyrie and the Gloria, the Credo, in rondo form (in which the music that begins the piece appears between sections of new material), opens with declarations in dotted rhythms by the chorus, and a river of sixteen-notes pours from the violins while brass and timpani shout for joy. At the words, "And he was incarnate by the Holy Spirit," the congregation was expected to kneel in reverence, and the music genuflects as well while the tonality shifts, the solo quartet sings slowly, and the muted violins whisper. The chorus describes the suffering of the crucified Christ and the triumph of his resurrection in appropriately descriptive musical language, after which the soloists confess their faith in the Holy Spirit who is worshipped with the Father and the Son. The remainder of the Credo is given to the chorus, which restates its belief in one God as the movement ends.

The forceful rhythms of the stately Sanctus, in triple meter, are emphasized by the timpani and brass; an energetic Osanna is followed by the solo quartet's Benedictus in a gentler duple meter, which leads to the return of the chorus' Osanna, the quartet's Benedictus, and a concluding choral Osanna. In a departure from the texture of the preceding movements, the Agnus Dei begins with an angelic aria for soprano in a pastoral triple meter accompanied by pizzicato strings and oboe and violin countermelodies, Here, Christ is depicted as the Lamb of God who forgives the sins of the world in a kingdom of peace and beauty (the aria perhaps foreshadows the Countess' famous lament, Dvo son, from Act II of The Marriage of Figaro). First the other soloists and then the chorus join the soprano in praying for peace in the musical language of the Kyrie, and the Coronation Mass ends in a jubilant mood.

Notes by Lorettette Knowles
that which one generally thinks of in courtly dances. It is even more jarring following the dignified, if troubled, Andante. The piece follows the expected rounded binary form with repeats (a form which is repeated and a second repeated part comprising a contrasting section and restatement of the first). Mozart supplies the expected contrasting episode in the form of the highly characterized Trio. The mode is changed from the minor to the major, and the orchestral texture is considerably thinned. The Trio is a moment of relief in the symphony, as though the music has escaped to a world far from the Minuet proper and the outer movements. This relief, however, is only temporary, as the Minuet proper is repeated after the Trio.

The final movement is once again in g minor and in sonata-allegro form, with both parts repeated as written in the second movement. The movement opens with a binary theme built on an ascending arpeggio figure (sometimes referred to as a "Mannheim rocket" due to the popularity of that German city's orchestra), and is characterized by striking dynamic contrasts. The rapid figures of the theme group subside into a lyrical theme in B-flat major which, as in the first movement, frequently features chromatic movement, once again introducing elements of disquiet into what should be a moment of repose. After the repeat of the exposition, the development section opens with a surprisingly brusque gesture, which emphasizes the dissonant interval of the diminished seventh. In Mozart's time, this music must have caught its first listeners quite off-guard. In this amazing, forward-leaning few bars, Mozart almost writes a twelve-tone row— he only wrote 111! The composer proceeds to c-sharp minor, the minor key most distant to that of the home key, before beginning the recapitulation. As in the first movement, the lyrical second theme is pulled into g minor, and the effect here is even darker. The recapitulation ends abruptly, and Mozart indicates that the music should proceed immediately back to the development section, apparently having decided that it did not suffice to startle the listener only once with that aggressive opening gesture. The music is nothing like the final repeat sign in this movement as there is in Mozart's next (and final) movement: the second theme through the final, sharp chords of the recapitulation bring this extraordinarily innovative symphony to an abrupt and comfortable close.

-Notes by Andrew Kohler

**Mass in C Major, K.317 ("Coronation Mass")**

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 Němeček, wrote that "there was nothing special about [his] physique. [...] He was small and his countenance, except for his large intense eyes, gave no sign of his genius. He was one of those composers whose music is, to most, a marvel, but whose brief, "soap-opera" life—indeed, his very survival for quite not 36 years—is equally miraculous!

Mozart's father, Leopold, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, and the youngest, Johann Christian Wolfgang Theophilus (later changed to the simpler equivalent name, Amadeus, meaning "Lover of God"). Because his mother barely survived his birth and was unable to nurse him, Wolfgang's twin sister, Carolina Maria, died at the age of two months, which was a common occurrence. Mozart wrote for his father, his twin sister and his younger sister, and his wife. He was often heard to play the piano and sing while he was still young.

**OUR SOLOISTS**

Soprano Catherine Haight is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vincent Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's Carmina Burana for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received the Observatorio, a special award honoring the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. She has been an engaged performer with OSSCS. She has made three recordings, including Messiah, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Tessa Studebaker is an engaging young singer commended for her versatility and fine musicianship. Praised by The Seattle Times and PJ as a "winning alto" and "fine soloist," Ms. Studebaker's repertoire ranges from opera to popular, and she particularly enjoys impressionistic and Romantic French music. Her recent performances have included as Cassandra in Purcell's Dido & Aeneas, Oratorio, the Mozart Requiem, Bach's Magnificat, Britten's Ceremony of Carols, and Handel's Messiah. Other favorite engagements include featured solos with the Total Experience Gospel Choir, being resident soloist and conductor for Seattle Choral Company and Plymouth Congregational Church, and singing in the Adventian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Seattle Symphony, and Christophe Chagnard - Lake Union Civic Orchestra & Northwest Sinfonia. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Tener Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers. He has been featured in leading and supporting roles with Seattle Opera for the past ten years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. He has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's Messiah. In addition to his solo appearances Mr. Wall has served as the music director for Opera at the University of Western Washington. He maintains an active voice studio in Seattle.

A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. He performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on the OSSCS recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporate in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's education program and Northwest Opera in the Schools, etc.

**Join Us Next Saturday**

A Benefit for the Orphans of Haiti

**Johannes Brahms**

**"A German Requiem"**

St. Mark's Cathedral
Saturday, February 13, 2010
7:30 p.m.

**Admission Free**

Donation to Charity Requested
PROGRAM NOTES

EDWARD HAGERUP GRIEG

(Born June 15, 1843, Bergen, Norway; died there September, 4

Fra Holberg's tidl ("From Holberg's Time: Suite in the Old Style"), Op. 40

"Artists like Bach and Beethoven erected churches and temples on the heights. I only wanted . . . to build dwellings for men in which they might feel happy and at home."

—Edward Grieg

Like many of his contemporary musicians, Norway's national pianist-composer, Edward Grieg, best known for his Piano Concerto in A minor, was deeply influenced by his teacher who secured for him the rank of the finest composers of the day when he premiered in 1869. This great success was soon followed, however, by the devastating death of his mother. After the funerals and, to the great distress of Nina, the Griegs never had another child.

Most of Grieg's later life was spent composing and performing as a pianist and a conductor throughout Europe, his tours leading him to experiment with new approaches to the treatment of Norwegian folk music. He and his wife spent time in Paris as well. They married in 1884 on the eve of their departure to Paris, when they decided to settle in Norway and give up traveling. Their daughter Alexandra was born in 1886, the year in which Grieg composed his famous piano concerto in e minor, a masterpiece that secured for his music an enduring place in the repertory.

Grieg's love of Holberg's time was his inspiration for the work that made him famous. As early as 1887, he wrote to his friend Henrik Ibsen's drama Peer Gynt, Lyric Pieces for piano, and the Holberg Suite, found inspiration in nature, folksong and legend, literature, art, and poetry. Edward's father, Alexander, was a successful merchant; his grandparents were musicians, and his mother, Gesine Hagerup, was the finest piano teacher in Bergen, having studied at the conservatory in Hamburg. In general, only men were educated. The boy discovered the delights of music as a child, and would sit at the piano for hours, exploring its harmonic mysteries. He later remembered "the wonderful, mystical satisfaction of stretching one's arms up to the piano and bringing forth — not a melody. From it, only, then, it is a fifth, then seventh, and finally both hands holding — Oh joy — a

—Lorellete Knowles

WOLFGANG AMADEUS MOZART

(Born in Salzburg, January 27, 1756; died in Vienna, November 5, 1791)

Symphony No. 40 in G minor, K. 550

Wolfgang Mozart's last three symphonies (No. 39 in E-flat major, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551) were completed in the last three years of his life. It is not clear for what event or concert, if any, Mozart composed these three works, which have since become bedrock compositions of the symphonic repertoire. It is, however, likely that at least the late g minor Symphony was performed at some point during Mozart's lifetime. Musicologist H. C. Robbins Landon has noted that there must have been strange for Mozart to have added two clarinets in B-flat to the score (and amended the two oboe parts accordingly) had there not been an opportunity for a performances. In this revised version, the work features oboes, clarinets, bassoons, and horns, and strings. For Mozart to have added the clarinets is in keeping with his preference for his instrument in his clarinet and more corresponding to the increased lengths of these works.

Like his previous two symphonies (No. 36 in C major, K. 425; No. 40 in G minor, K. 550), Mozart's last three works in this genre point ahead to the grand scale and careful musical craftsmanship of Ludwig van Beethoven's symphonies. The late g minor Symphony is the only one of Mozart's late symphonies in a minor key, and it stands as one of the composer's most impressively dark compositions. Mozart was sparing in his use of the minor mode, and those compositions in which he uses it as the home key very often have a special depth of expression even by the standards of the symphonic repertory. Mozart's only other symphony in the minor mode is also in g minor (Symphony No. 25, K. 138, of 1773). In order to distinguish between them, what takes about twenty-six minutes to play is surely a misnomer, even more so than referring to the earlier Franz Schubert's two piano sonatas in A major as the "little A major." The primary difference between Mozart's last g minor Symphony and the earlier work, written when the composer was seventeen years old, is a vigorous work of Sturm und Drang. Severe and stormy (a period minor key symphonies, which are of similar character), while the latter seems, even in its most beautiful moments, to express a more mature sense of patience and even tragedy.
EDWARD HAGERUP GRIEG
(Born June 15, 1843, Bergen, Norway; died there September, 4
1899.)
Fra Holberg's Tid ("From Holberg's Time: Suite in the Olden Style"), Op. 40
"Artists like Bach and Beethoven erected churches and temples on the heights. I only wanted . . . to build dwellings for men in which they might feel happy and at home." — Edvard Grieg

Like many of his contemporary musicians, Norway's natural pianist-composer, Edvard Grieg, best known for his Piano Concerto in A minor and his collection of Norwegian folk songs, was a master of the piano. His father, Henrik Ibsen's drama Peer Gynt, Lyric Pieces for piano, and the Holberg Suite, found inspiration in nature, folk songs and legend, literature, art, and poetry. Edvard's elder brother, Alexander, was a successful merchant; his grandparents were musicians, and his mother, Geine Hagerup, was the finest piano teacher in Bergen, having studied at the conservatory in Hamburg. In general, only men were educated. The boy discovered the delights of music as a child, and would sit at the piano for hours, exploring its harmonies. He later remembered: "The wonderful, mystical satisfaction of stretching one's arms up to the piano and bringing forth - not a melody. Far from it! No, not a song. First a chord, then a chord, then a chord, then a chord. . . ."

In 1858, at the age of 15, Edvard entered the Conservatory in Copenhagen, who, for the first time in his life, had to deal with the pressure of being a composer. He spent much of his time playing the piano and composing. His father, Nikolas Giedb, was the most important Norwegian composer of the time and had a strong influence on Edvard's work. The father's death in 1862 was a blow to Edvard, who was left to pursue his musical career independently. In 1864, he began composing in earnest and began to write "Norwegian music," but realized that he needed to live in a stimulating environment in which he could develop his compositional talents. He moved to Munich in 1866, where he studied with the noted French composer César Franck. In 1868, he moved to Leipzig, where he studied with the great Norwegian composer Pyotr Ilyich Tchaikovsky. It was during this time that Edvard began to develop his unique style, which was characterized by a strong sense of rhythm, a love of nature, and a rich harmonic language. This style was to become the hallmark of his music and was to influence many later composers.

Edvard and Nina soon relocated to Oslo, hoping to foster Norwegian music in the capital city. Here their daughter Alexandra was born in 1866, in the year in which Grieg composed his famous piano concerto in A minor, a work that established him as one of the finest composers of the day when it was premiered in 1869. This great success was soon followed, however, by the devastating death of the young woman. After his marriage to Nina, the Griegs never had another child.

Grieg's later life was spent composing and performing as a pianist and a conductor throughout Europe, his tours leading him to experiment with new approaches to the treatment of Norwegian folk music. He and his wife spent much time in summer at their villa in Trolthagen near Bergen, where Nature's beauties brought the composer refreshment and inspiration after his arduous travels. The Haydn Society of New York City played in the villa, and the Griegs were often in England waiting for a boat that would take them to London for the Leeds Festival. Grieg became ill and was hospitalized. He rapidly succumbed to the chronic exhaustion that plagued him for many years, and between 40,000 and 50,000 people attended the funeral, on September 9, of this diminutive man (about 5'1" in height) as a musical giant in his native Norway and across the world.

Grieg spent part of the summer of 1884 working on commissions for the celebration of the 200th anniversary of the birth of notable Norwegian playwright, Ludvig Holberg (1684-1754), the father of modern Danish-Norwegian literature who was often called "Scandinavia's Molière." One of these works was a cantata for male voices, but he found himself unable to complete it, and so composed a second work for the bicentennial — the innovative, entertaining, and intricately-constructed suite (a collection of variations) for piano, "From Holberg's Time." Subtitled "in olden style," it is an example of the work of a composer of the Romantic Era (ca. 1820-1900) bringing to life his vision of the music of earlier times. The suite was composed in 1877, the year of the 200th anniversary of Holberg's death. It was composed on the piano. Early the following year he arranged the suite for string orchestra, and in this incarnation it earned its composer acclaim almost equal to that which he received via his Piano Concerto and the incidental music to Peer Gynt.

In his musical tribute, Grieg commemorated Holberg by using musical forms and idioms common to the time in which the playwright lived (the Baroque Era, ca. 1600-1750), and in this way, he paid tribute to the "praeludium," Sarabande, Gavotte with Musette, Air, and Rigaudon in which to cast his "Nordic romantic" music, characterized by nuanced and ear-catching instrumental and harmonic hues and dramatic tension. In "Grieg's Colorful Music," a symphony through the eyes of an 18-year-old critic, the Grieg Symposium, which allows the listener to hear the music in a new way, is contained.

This work not only marks the beginning of Grieg's mature style, but also his first major orchestra piece. He had been working on the symphony for several years, and the premiere was finally given in 1888 at the New York International Exposition. Grieg's music is characterized by a strong sense of rhythm, a love of nature, and a rich harmonic language. This style was to become the hallmark of his music and was to influence many later composers.

WOLFGANG AMADEUS MOZART
(Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791)
Symphony No. 40 in G minor, K. 550
Wolfgang Amadeus Mozart's last three symphonies (No. 39 in E-flat major, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551), written in the last three years before his death, are not for what event or concert, if any, Mozart composed these three works, which have since become bedrock compositions of the symphony repertoire. It is, however, likely that at least the late g minor Symphony was performed at some point during Mozart's lifetime. Musicologist H. C. Robbins Landon has noted that there have been strange for Mozart to have added two clarinets in B-flat to the score (and amended the two oboe parts accordingly) than there were not an opportunity for a performances in this revised version, the work of the oboes, clarinets, bassoons, and horns, and strings. For Mozart to have added the clarinets is in keeping with his preference for the timbre of the instrument in his symphonies, and especially in the more lyrically inclined movements.

Like his previous two symphonies (No. 36 in C major, K. 425, and No. 38 in D major, K. 504), Mozart's last three works in this genre point ahead to the grand scale and careful musical crafting of Ludwig van Beethoven's symphonies. The late g minor Symphony is the only one of Mozart's late symphonies written in a minor key, and it stands as one of the composer's most impressively dark compositions. Mozart was sparing in his use of the minor mode, and those compositions in which he uses it as the home key often have a special depth of expression even by the standards of his major mode works. Mozart's only other symphony in the minor mode is also in g minor (Symphony No. 25, K. 138, of 1773). In order to distinguish this work from its contemporaries, the clarifier music is often referred to as the "little g minor," although the largeness and substance of the work (a complete performance which takes about twenty-six minutes to play) is surely a misnomer, even more so than referring to the earlier of Franz Schubert's two piano sonatas in A major as the "little A major." The primary difference between these two works is that the minor key is that the earlier work, written when the composer was seventeen years old, is a vigorous work of Sturm und Drang. The "little g minor" is a more somber, more melancholy piece, with period minor key symphonies, which are of similar character, while the latter seems, even in its most beautiful moments, to express a more mature sense of pathos, and even tragedy, than any of the other works of this type.

The first movement, in cut-time and marked Allegro, moves with troubled fluctuating in the divided viola section over which the famous opening theme is stated in octaves by the violins. The form is a concisely constructed sonata-allegro with repeated exposition. Notable in the exposition (i.e., the introduction of the movement) are the expressive woodwinds which color the restatement of the first theme and the expressive quality of the second theme. As expected in a minor key sonata-allegro movement, the home key theme is presented in the major (K.550 major key-B flat major) and has a lyrical character, in contrast to the first theme. In this case, the secondary theme is characterized by figures of chromatic nature; the development (that is, lines that move downward by half-step), a musical gesture often associated with sighing or crying. Thus, even in moments of relief, tragedy is never far from the surface of Mozart's late symphonies. This point is driven home in the agitated development section and the recapitulation. In the latter, the lyrical second theme is restated in the home key, making it the odd man out, thereby negating the sense of relief which the theme offered both times through the exposition.

The movement, an Andante in DFlat is time, is in E-flat major, the same as the slow movements of Mozart's earlier g minor Symphony and of his minor String Quintet (K. 516, composed in 1787). This movement is in the same slow form, despite its slower tempo, and here Mozart asks for repeats. We will be taking the first repeat thus enhancing the emotional depth and expressiveness of the work. It is a remarkably simple, largely constructed on phrases of repeated notes and two-silhouette figures. Mozart here again uses chromatic movement, as well as accented dissonance, to create emotional tension. Rarely does he break the elegant veneer which covers this expressive and plangent music, and the moments in which he does so are all the more powerful for their relative infrequency.

The third movement is a triple-meter Minuet, marked Allegretto. The harsh character of this music, which returns to the home key of g minor, is far removed from
that which one generally thinks of in courtly dances. It is even more jarring following the dignified, if troubled, Andante. The piece follows the expected rounded binary form with repeats (a form which is repeated and a second repeated part comprising a contrasting section and restatement of the first). Mozart supplies the expected contrasting episode in the binary form. The mode is changed from the minor to the major, and the orchestral texture is considerably thinned. The Trio is a moment of relief in the Symphony, as though the music has escaped to a world from which the Minuet proper and the outer movements. This relief, however, is only temporary, as the Minuet proper is repeated after the Trio.

The final movement is once again in g minor and in sonata-allegro form, with both parts repeated as written in the second movement. The movement opens with a binary theme built on an ascending arpeggio figure (sometimes referred to as a "Mannheim rocket" due to the popularity of that German city's orchestra), and is characterized by striking dynamic contrasts. The rapid figures of the first theme group subside into a lyrical theme in B-flat major which, as in the first movement, frequently features chromatic movement, once again introducing elements of disquiet into what should be a moment of repose. After the repeat of the exposition, the development section opens with a surprisingly brusque gesture, which emphasizes the dissonant interval of the diminished seventh. In Mozart's time, this music must have caught its first listeners quite off-guard. In this amazing, forward-looking few bars, Mozart almost writes a twelve-tone row — he only wrote 111! The composer proceeds to c-sharp minor, the minor key most distant to that of the home key, before beginning the recapitulation. As in the first movement, the lyrical second theme is pulled into g minor, and the effect here is even darker. The recapitulation ends abruptly, and Mozart indicates that the music should proceed immediately back to the development section, apparently having decided that it did not suffice to startle the listener only once with that aggressive opening gesture. The next movement, beginning the final repeat sign in this movement as there is in Mozart's next (and final) symphony: the second theme through the final sharp chords of the recapitulation bring this extraordinarily innovative symphony to an abrupt and comfortless close.

-Notes by Andrew Kohler

Mass in C Major, K.317 ("Coronation Mass")

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 Němeček, wrote that "there was nothing special about [his] physique. [...] He was small and his countenance, except for his large intense eyes, gave no signs of his genius. His voice was the only attribute of his music, and this voice was of incomparable beauty." The music is, to most, a marvel, but whose "soap-opera" life—indeed, his very survival for quite 36 years—is equally miraculous!

Mozart's father, Leopold, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, and the youngest, Johann Chrysostomus Wolfgang Theophilus (later changed to the simpler equivalent name, Amadeus, meaning "Lover of God"). Because his mother barely survived his birth and was unable to nurse him, Wolfgang's early growth was slow. He was placed in the care of a nurse who did not even begin to walk until he was three years old. By that time, however, the boy had already begun to display extraordinary musical gifts. Aged five, he accompanied composer, violinist, and virtuoso on the clavier on which he had performed before the Bavarian elector and the Austrian empress. Mozart's father therefore decided that it might be advantageous to exhibit his son's prodigious gifts and invited his older daughter (who was a gifted keyboard player) to a wider audience. Thus, in mid-1763, when Maria Anna was twelve and Wolfgang was seven, they set out on a grand European musical tour. The children were to spend much of their childhood traveling by coach from court to court, as the young Mozart astonished his audiences with his incredible musical skills.

Wolfgang was certainly blessed with musical genius, but he was not favored with robust health. Beginning at age six, he suffered from streptococcal respiratory infections, scarlet fever, rheumatic fever, tonsillitis, sinusitis, smallpox, frostbite, bronchitis, dental abscesses, and possibly viral hepatitis. Just before his tenth birthday, while in The Hague, the child was in a coma and lost a great deal of weight, probably as a result of typhoid fever. That he survived all of these ordeals and reached his twentieth year is almost unbelievable!

Mozart spent most of the years from 1774 through 1781 in his hometown of Salzburg, where he became increasingly restless. From his insecurities he found a rewarding musical position. His relationship with his patron, the Prince-Archbishop of Salzburg, was stormy, and in 1777 the prince sent him to Vienna, where he hoped that his musical fortunes would improve. He made his living during the following years by teaching, publishing his music, playing at patrons' houses or in public, and composing commissioned works (especially operas). He finally obtained a minor court post in 1787; it provided him with a reasonable salary, but did not put his astounding musical gifts to make any effort to cut the dancing of friends for court balls. In August of 1782, three and a half years after the young soprano, Nestroy Weber, was granted his marriage proposal, the 26-year-old composer married his younger sister, 20-year-old Constanze. Between June 1783 and July 1791, the couple had six children, but suffered the loss of four of them. Their first child died at the age of two months, their third lived less than a month, their fourth lived six months, and their fifth survived only one hour. Mozart was granted little time to know this. His two remaining sons, who were aged seven years old and four months old when their father died.

Mozart spent his last years in Vienna in growing financial distress. By musicians' standards, he earned a good income, but through lavish spending and poor management, he found it increasingly difficult to maintain the living standard to which the family had become accustomed. He incurred considerable debt, which caused him much anxiety and even feelings of despair. Late in November of 1791, Mozart became seriously ill and was bedridden for the last two weeks of his life. Death

OUR SOLOISTS

Soprano Catherine Hight is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vincent Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's Carmina Burana for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received critical acclaim, especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic periods. She has been an exceptional performer with OSSCS. She has made three recordings, including Messiah, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Tessa Studebaker is an engaging young singer commended for her versatility and fine musicianship. Praised by The Seattle Times and PI as a "winning alto" and "fine soloist," Ms. Studebaker's repertoire ranges from opera to oratorio, and she particularly enjoys impressionistic and Romantic French music. Her recent performances have included The Requiem, Charles Wuorinen's Oratorio, the Duruflé Requiem, and Mozart Requiem, Bach's Magnificat, Britten's Ceremony of Carols, and Handel's Messiah. Other favorite engagements include featured solos with the Total Experience Gospel Choir, being resident soloist and conductor for Seattle Choral Society and Plymouth Congregational Church, and singing in the Adelphian Concert Choir at the University of Puget Sound. Ms. Studebaker has also performed with Gerard Schwarz - Seattle Symphony, and Christophe Charingard - Lake Union Civic Orchestra & Northwest Symphonia. A Seattle native, Ms. Studebaker recently returned from two years working in France and is delighted to be home. She also serves on the Board of Trustees of Seattle Gilbert & Sullivan Society and the Alumnae Board of Forest Ridge School of the Sacred Heart.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers. He has been featured in leading and supporting roles with Seattle Opera for many years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. He has soliced with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's Messiah. In addition to his solo appearances Mr. Wall has served as the music director for various choirs and for the Western Washington University. He maintains an active voice studio in Seattle.

A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer at Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on the OSSCS recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools, etc.
finally snatched him shortly after midnight on December 5th, 1791, about two months short of his 36th birthday. The official cause of his death was listed as "injuries, Friesenfeber (possibly cancer)," but the physicians who attended him were never quite certain, and many other contributors to his demise have been proposed, such as trichinosis, influenza, mercury poisoning, or chronic kidney disease; the most plausible explanation, however, is that he died of acute rheumatic fever. Sadly, without a note of music, forsaken by all he held dear, the remnants of this voice of harmony committed to the earth—not even in a grave of his own but in the common pauper’s grave," the site of which, for unknown reasons, even Constantine did not visit until 1809.

Mozart’s job-hunting journey to Paris and Mannheim in 1777-78 did not go well. Not only did he fail to find a court position in which he could exercise his extraordinary musical talents, but he had refused the only one he had been offered; while in Paris, his mother, Anna Maria, who had come with him, fell ill and died; Mozart’s father, Leopold, blamed his son for Anna Maria’s death (Mozart’s lack of money is said to have caused delays in seeking medical attention for her); and the tantalizing soprano with whom Mozart had fallen madly in love while he was in Mannheim rejected him in favor of another man. After this depressing trip, Mozart returned, in January 1779, to his home city of Salzburg, which he considered a boring musical backwater, to his unhappy father, and to the court of Prince-Archbishop Hieronymus Colloredo (who was disinherited by both Mozart and his father), at which Leopold had managed to procure for his son the position of court organist and composer.

Mozart was to be "unbegrudgingly and with great delight discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation." Accordingly, he completed on March 23, 1779, for performance in Salzburg Cathedral on Easter Sunday or Monday, April 4 or 5, 1779, the Mass in C Major, K. 317, nicknamed the "Coronation Mass" because Antonio Salieri conducted it at three Hapsburg coronations: Leopold II’s crowning as German Emperor (Frankfurt, 1790) and King of Bohemia (Prague, 1791), and Francis II’s as German Emperor (Frankfurt, 1792). Archbishop Colloredo demanded that his musicians follow stringent rules when composing liturgical works, so that the worshippers’ attention would not be diverted, by what he considered musical bragadocio, from the Mass itself. The frustrated Mozart wrote to an Italian friend regarding these restrictions:

"Our church music is very different to that of Italy; all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass (e.g. Easter Day), must not last more than 3 quarters of an hour. One needs a special training for this kind of composition, and it must also be a mass with all instruments - war trumpets, tympani etc."

With the Coronation Mass, Mozart succeeded in producing a work suitable for a grand, ceremonial occasion, in a style expressive of the glory and exultation of Easter Sunday, that could be performed in less than thirty minutes: he treated the four soloists as a quartet or wrote for them in pairs or gave them brief solo lines that contrast with the chorus or provide the individual with individual aria; he set the Mass’ texts to choral rather than imitative music; and he concluded the Gloria and Credo with brief, powerful cadences rather than with the usual extended fugues. He scored the composition for SATB soloists and chorus, two each of violins, oboes, horns, and trumpets, timpani, three trombones (which support the alto, tenor, and bass), cello, double bass, and bassoon.

Majestic choral fanfares in dotted rhythms open the Kyrie and appear throughout the brief movement in which soprano and tenor solos alternate. The Gloria dances in a spirited triple meter and features contrasts in volume and texture as choral exclamations alternate with sections of music for the quartet of soloists. Like the Kyrie and the Gloria, the Credo, in rondo form (in which the music that begins the piece appears between sections of new material), opens with declarations in dotted rhythms by the chorus, and a river of sixteen-note pours from the violins while brass and timpani shout for joy. At the words, "And he was incarnate by the Holy Spirit," the congregation was expected to kneel in reverence, and the music genuflects as well while the tonality shifts, the solo quartet sings slowly, and the muted violins whisper. The chorus descends into the crucified Christ and the triumph of his resurrection in appropriately descriptive musical language, after which the soloists confess their faith in the Holy Spirit who is worshipped with the Father and the Son. The remainder of the Credo is given to the chorus, which restates its belief in one God as the movement ends.

The forceful rhythms of the stately Sanctus, in triple meter, are emphasized by the timpani and brass; and an energetic Osanna is followed by the solo quartet’s Benedictus in a gentler duple meter, which leads to the return of the chorus Osanna, the quartet’s Benedictus, and a concluding choral Osanna. In a departure from the texture of the preceding movements, the Agnus Dei begins with an angelic aria for soprano in a pastoral triple meter accompanied by pizzicato strings and oboe and violin countermelodies. Here, Christ is depicted as the Lamb of God who forgives the sins of the world in a kingdom of peace and beauty (the arioso perhaps foreshadows the Countess’ famous lament, Dove sono, from Act II of The Marriage of Figaro). First the other soloists and then the chorus join the soprano in praying for peace in the musical language of the Kyrie, and the Coronation Mass ends in a jubilant mood.

Notes by Lorettette Knowles