

Program

Serenade No.12 in C minor, K. 388

**Wolfgang Amadeus Mozart
(1756-1791)**

Allegro

Andante

Menuetto

Allegro

Keri McCarthy and Carol Padgham Albrecht, oboes
Mac Cantrell and Tom Hess, clarinets
Matthew Aubin and Bob Dickow, horns
Susan Hess and Ryan Hare, bassoons

“Parto, parto” from *La clemenza di Tito*

Sheila Converse, mezzo-soprano
Shannon Scott, clarinet
Rajung Rang, piano

**“Der Vogelfänger bin ich ja” from *Die Zauberflöte*
“Ein Mädchen oder Weibchen”**

Kyle Ferrill, baritone
Leonard Garrison, flute
Rajung Rang, piano

Intermission

Janissary K.331

**Daniel Bukvich
(b.1954)**

Quartet in D Major, K. 285

**Wolfgang Amadeus Mozart
(1756-1791)**

Allegro

Adagio

Rondeau

Leonard Garrison, flute
Meredith Arksey, violin
Ferenc Czeszko, viola
Ruth Boden, cello

Missa brevis in D Major, K.194

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Palouse Choral Society Chamber Choir
Michael Murphy, Conductor

Ferenc Cseszko and Giselle Hillyer, violins
Becky Miller, viola
Sheila Kilcoyne, cello
Jo Asker, bass

Please turn off alarms, and cell phones. Absolutely no photography, recording, or videotaping permitted.

Refreshments prepared by the Moscow Food Co-op are sold during intermission by members of the Sigma Alpha Iota music fraternity as a fundraiser and service project.

The Musicians

The musicians performing on tonight's concert are members of regional orchestras, choral organizations, and bands. They are members of the music faculties at the University of Idaho and Washington State University and teach at local schools and in private studios. We are very grateful for their collaboration on this Music from the Palouse concert!

Palouse Choral Society Chamber Singers
*denotes soloist

Soprano

*Jill Freuden
Meredyth Goodwin
Terry Keller
Lindsay McIntosh
Beth Stockinger

Tenor

Tom Brandt
Nick Courtnage
Ken Grubb
*Luciano Marazzo
Chris McIntosh

Alto

*Lexa Ferrill
Judie Hanley
Jan Keller
Kirstin Malm
Heather Nelson

Bass

Jack Keller
Kent Keller
Matt Kelly*
Jim Reece
Steve Swannack

And thanks to the Lionel Hampton School of Music students who are members of the "Janissary Band".

Program Notes

Serenade No. 12 in C Minor, K. 388

Mozart's compositions for the *Harmonie* band represent a rich and too-rarely performed literature for wind instruments. The *Harmonie* was an ensemble typically comprised of two each of oboes, clarinets, bassoons, and horns. It was the typical household band at noble homes and courts throughout central Europe in the late eighteenth century, and much of its repertoire was meant as background music for social occasions. In addition to writing original *Harmoniemusik*, Mozart and others arranged the major arias of his operas into suites for the ensemble for light occasions.

The composer also wrote several more extended, "serious" works for the *Harmonie*, and this Serenade in C Minor is one of the finest. Its movements conform to the typical classical four-movement structure: the opening movement uses sonata form, the second movement is slow and song-like, and the final movement is a theme and variations. The third movement, Menuet and Trio is, unusually, canonic, with the middle Trio section playing the subject against its inversion.

Parto, parto

Mozart wrote his last opera, *La clemenza di Tito* in 1791 for the coronation of Leopold II of Austria. It is an *opera seria*, a style that was out of fashion by this time, but appropriate for such a ceremonial occasion. The opera, based on a libretto by Metastasio, praises the Roman emperor, Titus, as an allegory for the emperor Leopold II. "Parto, parto" is sung by Sesto, best friend of King Titus, as he takes leave of his lover Vitellia. Reflecting the archaic *castrato* practice, the male role of Sesto is sung by a mezzo-soprano.

I go, but, my dearest,

make peace again with me.
I will be what you would most
have me be, do whatever you wish.

Look at me, and I will forget all
and fly to avenge you;
I will think only
of that glance at me.
Ah, ye gods, what power
you have given beauty!

“Der Vogelfänger bin ich ja” and **“Ein Mädchen oder Weibchen”** are arias sung by the comic character Papageno in Mozart’s opera *Die Zauberflöte*. Papageno is a birdcatcher (*Vogelfänger*) who plays a magic flute (a *Zauberflöte*) to attract the birds he hopes to catch. In these two arias, the “bird” he hopes to find is the perfect wife. He does ultimately find his soul-mate: Papagena.

“Der Vogelfänger bin ich ja”

The birdcatcher I am indeed,
Always happy, heidi heh hey!
I, the birdcatcher, am well known
To old and young throughout the land. (repeat)

I know how to get around the bird decoys
And be understood on the fife.
Therefore I can be happy and funny,
For all the birds are indeed mine.

A net for girls is what I would like;
I’d catch them by the dozen for me!
Then I would lock them up with me
And all the girls would be mine.

If all the girls were mine,
Then I’d dutifully trade for some sugar.
The one I liked the best,
To her I would immediately give the sugar.
She would be my wife and I her husband.
She would fall asleep by my side;
I would rock her to sleep like a child.

“Ein Mädchen oder Weibchen”

A girl or a little wife/Wishes Papageno
O, such a soft little dove/Would be bliss for me.
Then drink and food would taste good to me;
Then I could/Measure myself with princes,
Enjoy life as a wise man/And feel like I'm in Elysium.
Ah, can I not please any of all/Those charming girls?

If only someone would help me out in this need,
Otherwise I will worry myself to death.
If no one will grant me love,
Then the flame must consume me;
Still, if a womanly mouth kisses me,
Then I will be immediately healthy again.

Translations by Lea F. Frey (blfrey@earthlink.net)

Janissary K.311

The Ottoman army had moved far from the walls of Vienna by the late eighteenth century, but the exotic sound of its Janissary bands lingered on the streets and in the compositions of Viennese composers. The “Turkish style” usually employed a brisk march tempo and short, repetitive melodic ideas and invoked the Janissary’s shrill wind instruments accompanied by percussion instruments like the bass drum, triangle, and cymbals. The final movement of Mozart’s Piano Sonata K.311 is one of his best-known works in the style. Composer Dan Bukvich riffs on this “rondo alla turca” in the procession he composed for tonight’s concert.

Quartet in D Major, K. 285

Referring to the flute, Wolfgang Amadeus Mozart wrote to his father on February 14, 1778, “You know that I am quite powerless whenever I am obliged to write for an instrument that I cannot bear.” One cannot generalize from this remark that Mozart abhorred the flute all his life, as he wrote gorgeous flute parts in chamber, symphonic, operatic, and church music. At the time of the letter, Mozart was travelling with his mother in Mannheim, where he received a commission from an amateur Dutch flutist named Ferdinand Dejean to compose several quartets and concertos for the ample sum of 200 *guilden*. Instead of concentrating on the commission, he was much more intent on wooing the beautiful Aloysia Weber, an agile soprano for whom he wrote several concert arias (Mozart later married Aloysia’s sister, Constanza). Mozart’s father was exasperated that Wolfgang only fulfilled part of the commission and received 96 *guilden*, so the insult to the flute, which probably referred to the way amateurs played, was merely his adolescent excuse to his father.

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The most substantial results of Dejean's commission were the Flute Concerto No. 1 in G Major, K. 314, and the present Quartet in D Major, K. 285. The quartet features the flute as a solo instrument, with the strings in secondary roles. The first movement, set in sonata form, is remarkable for its development section that explores distant keys. The expressive heart of the work is the B minor Adagio, an intimate aria in which pizzicato strings serve as the flute's lute. This proceeds without break, but with a dramatic change of mood to the Rondeau, featuring several playful episodes.

--note by Leonard Garrison

Missa brevis K.194 (1774)

This is one of several *Missae breves* that Mozart wrote for the Prince-Archbishop Colloredo of Salzburg. This compact version of the Ordinary of the Mass fulfilled the requirement that it not last more than twenty-five minutes, in deference to other parts of the liturgy as celebrated at the Salzburg Cathedral.

The classical *Missa brevis* includes all the sections and texts of the full-length Mass Ordinary, but they are presented in a more compact manner. Here, Mozart works efficiently through the long text of the Mass—especially the more wordy *Gloria* and *Credo* sections—lingering to develop major points of conclusion (“Amen”, “Hosanna in excelsis”) using fugal techniques. Throughout, he conveys the sense of the text and sustains musical interest by creating expressive harmonies, alternating solo-chorus textures, contrasting descending chromatic lines with ascending triadic lines, and using brief points of imitation within the predominantly chordal texture.

These techniques are especially evident in the part of the *Credo* dealing with the incarnation, crucifixion and resurrection of Christ (“Et incarnatus est . . . Et resurrexit tertia die”) and in the closing movement, *Agnus Dei*. Here Mozart achieves great power and expressiveness in the musical contrast among the phrases “Agnus Dei” (Lamb of God), “Qui tollis peccata mundi” (Who taketh away the sins of the world), and “Miserere nobis” (Have mercy upon us). This charming short mass concludes with an extended and dance-like “Dona nobis pacem” (Grant us peace).

--notes, except for the Flute Quartet, by Mary DuPree

