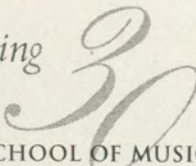


HAPPY BIRTHDAY, AMADEUS!

*A Celebration of the
250th Anniversary of
Mozart's Birth
featuring faculty and students
of the Shepherd School,
hosted by
Antonio Salieri (1750-1825)*

*Wednesday, January 18, 2006
8:00 p.m.
Stude Concert Hall*

Celebrating  *1975-2005*
Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Opening Remarks

Maestro Salieri

*Serenade No. 13 for
Strings in G Major, K. 525
"Eine Kleine Nachtmusik"*

*Wolfgang Amadeus Mozart
(1756-1791)*

Allegro

Romanze: Andante

Minuetto: Allegro

Rondo: Allegro

Kenneth Goldsmith, conductor

INTERMISSION

Gran Partita in B-flat, K. 361

Wolfgang Amadeus Mozart

Largo; Molto allegro

Menuetto

Adagio

Menuetto: Allegretto

Romanze: Adagio; Allegretto; Adagio

Tema con Variazioni: Andante

Finale: Molto allegro

Michael Webster, conductor

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

ENSEMBLE FOR
"EINE KLEINE NACHTMUSIK"

Violin I

*Kristi Helberg
Kaoru Suzuki
Stephanie Nussbaum
Kristiana Matthes
Kaaren Fleisher
Jennifer Salmon*

Violin II

*Sylvia Ouellette
Maria Dance
Kathleen Winkler
Emily Dahl
Matthew Loden
Francis Liu*

Viola

*Meredith Harris
Katherine Lewis
James Dunham
Joan DerHovsepien*

Cello

*Peng Li
Norman Fischer*

Double Bass

*Deborah Dunham
Scott Dixon*

ENSEMBLE FOR
"GRAN PARTITA"

Oboe

*Robert Atherholt
Nicholas Masterson*

Clarinet

*Thomas LeGrand
Maiko Sasaki*

Basset Horn

*Sergei Vassiliev
Philip Broderick*

Bassoon

*Benjamin Kamins
Benjamin Atherholt*

Horn

*William VerMeulen
Robert Johnson
Elizabeth Schellhase
Adam Koch*

Double Bass

Peter Seymour

PROGRAM NOTE

Gran Partita in B-flat, K. 361 Wolfgang Amadeus Mozart

For almost two centuries, Mozart's greatest piece of wind music was known as the *Serenade for Thirteen Winds* until the manuscript was purchased from private ownership by the Library of Congress in 1941. Even then, thorough investigation of the mysteries surrounding the manuscript did not take place until the research of Daniel Leeson and David Whitwell in the early 1970s. Their voluminously documented treatise include the following salient points:

1. The title **Gran Partita** appears in a hand other than Mozart's at the top of a cut-off page. It is possible that this was a replacement for the title having been cut off, but it is not known whether Mozart gave the work this title himself.

2. The manuscript is clearly written for double bass (including pizzicato) with no mention of an alternate contrabassoon.

3. The date on the manuscript appears to be 1780 superimposed over 1771. The earlier date is clearly false (the work is too mature), and even the date of 1780 must be doubted. Koechel placed it in 1781 when he numbered it K. 361, but Leeson and Whitwell make a very strong case for its origination in 1783 or 1784.

4. There has still never been a set of parts published to coincide with the manuscript. All published parts are identical and contain "791 cases of explicit disagreement" with the manuscript in dynamics alone.

Tonight's performance is based upon the facsimile of the manuscript published by the Library of Congress, characterized most notably by independence of dynamics among the individual parts, with one set of instruments frequently interrupting another with forte, for example. Hundreds of articulations have also been made to conform as nearly as possible with the manuscript with a great deal of independence among the instruments.

The scope of this work goes beyond a typical serenade, including seven movements and lasting twice the duration of a Mozart symphony. Its seriousness of purpose is evinced by the Largo introduction to the first movement, two minuets each with two trios, two slow movements, and a lengthy set of variations on a theme that was also used (surprisingly!) in an earlier flute quartet. The rich and varied scoring makes this work unique, not only in Mozart's oeuvre, but in all music for winds.

— Note by Michael Webster

ANTONIO SALIERI

Antonio Salieri is perhaps one of the most misunderstood men in music history. Born on August 18, 1750, in Legnago, Italy, he studied the violin, the organ, and the harpsichord in his childhood. He was orphaned early on, and at the age of fifteen, he went to Venice under the patronage of the Mocenigo family. He studied voice with Pacini and composition with Pescetti. In Venice he met composer and teacher Florian Leopold Gassmann, who took him under his care and gave him a proper education. Eventually they moved to Vienna. While attending concerts and musical gatherings with Gassmann, Salieri became fast friends with the Emperor.

He slowly worked his way into the musical world and began to participate in the varied and abundant musical gatherings for the Emperor. He continued his close friendship with the Emperor and performed many favors for him, including providing daily music lessons. In return, the Emperor helped Salieri pursue his future wife, whose father had objected to Salieri due to the fact that the composer only earned 100 ducats as court conductor. Hearing this, the Emperor raised Salieri's stipend to 300 ducats; in return Salieri would take over some of the duties of Kapellmeister Bonno, who was in his sixties and rather obese.

*Salieri was one of the "new school" opera composers and helped forge a new path for others to follow. In his career he composed over forty operas, most notably **Tarare, Axur, re D'ormus, Les Danaïdes, Falstaff, La Grotta di Trofonio, Armida, and La Locandiera.***

He succeeded Bonno as Kapellmeister in 1788. He was President of the Tönkünstler Societät (a society of musicians' widows and orphans founded by Gassmann in 1771) until 1818. He was also awarded a gold medal for civic valor on the occasion of the 50th anniversary of his stay in Vienna. Salieri suffered from declining health after the age of seventy, and from persistent rumors that he had poisoned Mozart. He died in Vienna in 1825 at the age of seventy-five.