

# Organ Vesper Series

Presents

## A Mozart Birthday Bash!

The Chamber Music of W. A. Mozart  
1756-2006

Amy Sims, Anne Nagosky violins  
Thomas Kluge, Amy Peterson, violas  
Gregory Clinton, cello  
William Ritchie, double bass  
Maria Harding, flute  
Carmelo Galante, clarinet  
Thomas Jöstlein, French horn  
Stacie Hatfield, piano

Sunday, January 29, 2006

3:00 p.m.

-Program-

### Quintet for Horn and Strings in E-flat, K. 407

Allegro  
Andante  
Rondo: Allegro

### Sonata for Flute in C, K. 14

Allegro  
Allegro

Menuetto primo/Menuetto secondo en Carillon

### Eine Kleine Nachtmusik, K. 525

Allegro  
Romanze: andante  
Menuetto: allegro  
Rondo: allegro

-Intermission-

### Quintet for Clarinet and Strings in A major, K. 581

Allegro  
Larghetto  
Menuetto  
Allegretto con Variazioni

### Grande Sestetto Concertante

(arranged from *Sinfonia Concertante, K.364* by Anton Stadler)

Allegro maestoso  
Andante  
Presto

### -Notes-

Once he had established himself in Salzburg, Leopold Mozart courted and, on November 21, 1747, married a young Salzburg woman named Anna Maria Pertl. If their correspondence in later years is any indication, it was a good match. No doubt, Anna Maria's practical good humor provided a healthy counterpoint to her husband's drive and ambition. There is no question that they were completely devoted to each other.

They had seven children; only two survived infancy. The first was Maria Anna Walburga Ignatia, born on July 30, 1751. The second was a boy, born on January 27, 1756.

At the time, Leopold was arranging the publication of his treatise on musical instruction, *Violinschule*, with Johann Jakob Lotter, a friend and printer in his home town of Augsburg. He broke the good news to Lotter in a letter that February 9: ". . . I must inform [you] that on 27 January, at 8 p.m., my dear wife was happily delivered of a boy; . . . She was . . .astonishingly weak. Now, however (God be praised) both child and mother are well. She sends her regards to you both. The boy is called Joannes Chrisostomos, Wolfgang, Gotlieb."

On the Roman Catholic calendar, January 27 belonged to St. John Chrysostom, Patriarch of Constantinople and patron saint of orators. Gotlieb is "beloved of God"; in Latin, Amadeus. Wolfgang was in honor of his maternal grandfather, Wolfgang Nikolaus Pertl. As a grown man he would sign himself "Wolfgang Amadé Mozart," or just "Mozart." As a child, he was Wolfgang, or more affectionately, "Wolfgangerl."

-notes by Steve Boerner

Mozart's Quintet in E-flat, K. 407, completed on December 31, 1782, is a work of elegance, virtuosity, and humor, and is unusual enough in other facets to make it a real masterpiece. Written for the Salzburg hornist Joseph Leutgeb (1732-1811), the work is both a work of intimate chamber music and a concerto which showcases the horn.

According to Hans Pizka, Solo Horn of the Bayerisches Staatsorchester and author of *Das Horn bei Mozart*, "Leutgeb was the only true friend of Mozart. He was some kind of an 'adopted' uncle to him, so he could do some rude jokes with him also. These kind of jokes are only possible between people, who have a very strong and intimate relation each other. Who was with Mozart in his sad last...hours? Leutgeb. By whom did Mozart receive all his knowledge about the horn? By a great virtuoso and a great even perhaps naive musician: Leutgeb."

These "jokes" are apparent most notably in the various inscriptions in the horn concerti, of which there are around 5 or 6 (some incomplete). One of these bears the dedication "W.A. Mozart has taken pity on Leutgeb, ass, ox and fool, at Vienna, 27 March 1783..." The horn part contains many such remarks as "Go it, Signor Asino" - "Take a little breath" - "Thank God, here's the end." Another concerti is written in at least four colors of ink, which some musicologists now believe to be a code of some musical significance.

While the quintet has none of those witty remarks, the fun Mozart had in writing it is clear throughout. This starts with the unusual instrumentation, with a second viola replacing the second violin of a standard string quartet, which affords a darker texture. The opening movement, in standard sonata form, contains several phrases in comic opera style, beginning with the opening chords signaling the raising of the curtain, to repeated notes in the horn which are answered in a mocking imitation by the strings. Several runs to the top of the horn's range conclude this brilliant movement.

The andante is the intimate heart of the work, full of lyrical dialogue between the horn and strings. Leutgeb was praised for his ability to "sing an adagio as perfectly as the most mellow, interesting and accurate voice," and this movement affords that skill to be displayed.

The concluding Rondo features a theme which is drawn from the andante's main melody, and is full of inventive rhythmic shifts, trills, runs, a little cadenza, and a clever fugue-like restating of the Rondo theme which bring the whole piece to a cheerful end.

-program notes by Thomas Jöstlein

Sonata V in C Major, K.14, is the 5<sup>th</sup> of 6 sonatas (K.10-15) for harpsichord and violin (here performed on flute) with violoncello *ad libitum*, written by Mozart in London in 1764. He was eight years old. Some parts of these early manuscripts are in his father's hand, but it is quite likely that the works are genuinely the younger Mozart's own. The

music is simple in structure, and its accompaniment is somewhat mechanical—perhaps showing a boy's experimentation with the development of melody and the possibilities of underlying harmonies. All 6 of these sonatas, as well as the four that precede it chronologically (K.6-9), published in Paris, are written for violin and keyboard, as that was the most saleable form of the day.

-program notes by Maria Harding

*Eine Kleine Nachtmusik* is often heard in orchestra performances, though Mozart's original designation and design of the work reads "*Eine Kleine Nachtmusik, bestehend in einem Allegro, Menuett und Trio. - Romance, Menuett und Trio, und Finale. - 2 Violini, Viola, e Bassi,*" or A Little Night Music, consisting of an Allegro, Menuet and Trio, Romance, Menuet and Trio, and Finale for 2 violins, viola, and *bassi*." While it might be argued that "2 Violini" refers to two violin parts (which might be taken by any number of violinists), it seems more reasonable to follow the instruction literally (using *bassi* in the generic sense referred to above, encompassing both cello and double bass), and to perform the work with five players.

More problematic is the structure of the piece. Mozart's description includes two minuets, in keeping with his usual serenade procedure. At some time early in the work's history, however, an unknown hand removed the first minuet and its trio from the autograph. Several suggestions as to possible replacements for this lost movement have been put forth, but since none of them can be considered in any way definitive, the piece is performed using only the surviving portion of the *Nachtmusik*. Like some other famous torsos (the Louvre's *Winged Victory*, the Vatican's *Torso del Belvedere*), *Eine Kleine Nachtmusik* has a gem-like quality even in its present state. To "reconstruct" a version of doubtful authenticity seems unnecessary; to enlarge on the well-preserved and effusive praise by earlier commentators seems superfluous.

-Notes by Kenneth Slowick, Music Director of the Smithsonian Chamber Players

This quintet, highly regarded among the works of Mozart, is dated September 29, 1789, and was written with the excellent Viennese court clarinetist, Anton Stadler in mind. It was first performed, with Stadler the clarinetist, at the Imperial and Royal Court Theater in Vienna on December 22, 1789. Stadler, although a friend of Mozart's and a fellow Masonic Lodge member, had his shortcomings. He was something of a parasite who lived at the Mozart home, failed to return money he borrowed, and once even stole some of Mozart's pawn tickets! Nevertheless, it is Stadler's preference for the lower register of the clarinet that is reflected in the writing of the quintet.

In the first movement, a serene subject in the strings is answered with more lively material from the clarinet. This is expanded until the second subject appears, initially in the first violin. A third theme is shared by violin and clarinet. In the development, all instruments share in the quicker moving material, and all the themes are recapitulated, with some modification.

The second movement is essentially a broadly-flowing continuous song for the clarinet, with some dialogue in the interior between clarinet and first violin. Strings are muted, and the subtle interplay of textures has been described as "miraculous."

The Menuetto is considerably more expressive than is usual for movement of this type, and features two trios. The second of these, led by the clarinet, exudes a rather rustic, peasant-dance atmosphere.

In the last movement, strings present a care-free, saucy theme commented on by the clarinet, which is then subjected to six variations. Some of these decorate the tune, but the third variation turns into a mournful lament. The closing variation brings a return of the original character of the theme.

-Notes by H. Bruce Lobaugh

In 1779 Mozart composed two concerted works, each calling for two solo instruments and orchestra, which, in the minds of many aficionados, mark the point in Mozart's career at which he reached compositional maturity. One of them is the splendid *Concerto in E-flat for 2 pianos*, K. 365 and the other, in the same key, remains one of the greatest masterpieces to come from Mozart's pen: the *Sinfonia Concertante for violin, viola, and orchestra*, K. 364. The grandeur of the opening movement is reflected in its tempo designation, *Allegro maestoso*; the middle movement *Andante* is quite simply one of the most beautiful slow movements by Mozart; and the fleeting *Presto* finale is a blithe and exhilarating race for soloists and orchestra alike.

Today's program is being recorded for re-broadcast by KVNO-FM, 90.7

Some seventeen years after Mozart's death, and nearly thirty years after its composition, the *Sinfonia Concertante* was arranged as a chamber work, the *Grande Sestetto Concertante* for strings. Arrangements of this type were very common at the time - popular numbers from favorite operas would often be arranged as suites for wind instruments, for example, and well-known symphonies would frequently appear in chamber transcriptions. Regrettably, the identity of the musician who made the present arrangement in 1808 remains unknown to us, although there is circumstantial evidence that it was probably the great clarinetist (and later publisher) Anton Stadler, for whom Mozart had written his *Clarinet Quintet* and *Concerto*. But as Christoph Wolff points out in the critical preface to the recently printed score of this work, whoever he was " he was certainly more than just a competent musician doing a routine job, ....he shows the greatest sensitivity in his methods of transforming an orchestra piece into a smaller chamber work." "Most notable," Gunther Schuller rightly indicates in the same source, "is the way in which he constantly distributes Mozart's original violin and viola solo parts among all six sextet parts with the exception of the double bass, which of necessity had to be more or less relegated to preserving Mozart's original bass lines. Equally striking is the creativity and inventiveness with which the arranger orchestrated and amplified Mozart's two solo cadenzas." This idea, along with the redistribution of the original parts, emphasizes the point that this is, after all, a *chamber* work calling for full integration of all the voices, and no longer a vehicle for soloists.

Abridged program notes by Douglas Briscoe

#### -The Artists-

Originally from Milwaukee, Wisconsin, **Gregory Clinton's** active presence in the Omaha music scene was quickly established after his 1983 appointment to the associate principal cellist position with the Omaha Symphony. Since then, he has performed in a wide array of concerts, including those with the Omaha Symphony String Quartet, as a soloist with the Omaha Symphony Chamber Orchestra, and as a collaborator with such noted artists as Bobby McFerrin and Karrin Allyson. He also serves as the orchestra's assistant librarian, teaches both privately and as a coach for the Omaha Area Youth Orchestras, and is active with his own gigging Blue Moon String Quartet. During the summer, Greg motors west to the Grand Teton Music Festival where he enjoys playing orchestral and chamber music concerts with friends and colleagues from across North America and relaxing in the beautiful mountain environment with his art educator wife, Susanna, and their five kids.

Principal Clarinet with the Omaha Symphony since 1988, formerly principal clarinet with the South Bend Symphony and the Lincoln Symphony orchestra. **Carmelo Galante** received his musical training from the Cleveland Institute of Music and the Oberlin Conservatory of Music, where he studied with Franklin Cohen and Lawrence McDonald.

Carmelo participates in summer chamber music festivals in New York and Maine. He lives in Omaha with his wife Lynn and their two children, Rosario and Antonia.

Flutist **Maria Harding** has served as Principal Flutist of the Omaha Symphony since 1997. Victor Yampolsky, the orchestra's Music Director, declared, "I believe she's one of our greatest assets...she shines as a star among stars." In her 8 years in Omaha, she was featured as a concerto soloist in 16 concerts. Her work as a teacher and "Yamaha Regional Performing Artist" takes her nationwide, visiting colleges and universities as a guest performer and lecturer. She was awarded 1<sup>st</sup> place in prestigious competitions sponsored by the National Flute Association, the Texas Flute Society, and the Richardson (TX) Symphony. As a chamber musician, she worked with such notable coaches as Henry Mayer, Richard Killmer, the Tokyo String Quartet, Lee Fiser, and Yehuda Hanani. Ms. Harding's degrees are from the University of Rochester and the University of Cincinnati.

**Stacie Haneline Hatfield** holds degrees in Piano Performance from the Manhattan School of Music and Converse College. While in New York, she served as studio accompanist for numerous vocal pedagogues, including Mignon Dunn, Marlina Malas, Cynthia Hoffman, Ellen Faull, Robert White, and Theodore Uppman, as well as playing master classes for Nico Castel. She was also an accompanist for the Brooklyn Academy of Music, Columbia and Barnard Universities, Manhattan and Mannes Schools of Music. Stacie has been an accompanist for the Hawaii Opera, Hawaii Vocal Arts, Symphony Chorus and University. While living in Australia, Stacie worked under the Director of the Sydney Opera House as a repetiteur. She was awarded the Yamaha Young Artist Award.



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## A VALENTINE'S SERENADE

February 12, 2006, 3:00 p.m.

*The Liebeslieder Waltzer* (Love Song Waltzes) of Johannes Brahms  
and

*Mozart Music for 4-hand piano*

## MUSIC FOR VIOLIN AND ORGAN

February 26, 2006, 3:00 p.m.

*Leonora-Marya Anop, violin*

*Karel Paukert, organ and harpsichord*

*Music by Vivaldi-Bach, Bach, Rheinberger, Janacek*

*And*

*Mozart*

*As well as*

*Music from Prague: Music that Mozart would have known while in Prague*

**The Organ Vesper Series, Inc.** is a 501(c)3 publicly-supported corporation. Its mission is to provide chamber music of the highest caliber to the Omaha community performed by area musicians as well as those of national reputation. The generous administrative support of the Presbyterian Church of the Cross allows **100%** of your contributions to go to artist support. Your donations are tax deductible. Your employer may match your donation.

#### -Acknowledgements-

Pianos maintained by Lee Santo, Piano Technician who donates his services to the series.

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Mason & Hamlin piano, 2002

As a recital accompanist, Stacie has been heard on numerous National Public Radio broadcasts with singers and instrumentalists throughout the United States and Australia. She is a founding member of the International Flavors Chamber Music Series in Canberra, Australia. Stacie is currently on the accompanist staff of Opera Omaha and is a substitute pianist for the Omaha Symphony. As well as performing with the Chamber Music Series, she also accompanies musicians throughout the Omaha area.

Winner of the 2005 Hugo Kauder International Music Competition and the 2003 American Horn Competition, **Thomas Jöstlein** is the new third Horn of the Omaha Symphony. In the summers he teaches and performs with the Eastern Music Festival in North Carolina (Gerald Schwarz, Principal Conductor). Previously he was a member of the Richmond Symphony Orchestra, and was Principal horn of the Kansas City and Honolulu Symphonies. Thomas has performed as a soloist with the RSO, the Naperville (IL) Municipal Band, the Staunton Music Festival, the Lancaster Festival Orchestra and with members of the Honolulu Symphony. As part of the 2005 Richmond Festival of Music, he performed the Mozart Horn Quintet, K. 407, described by the Richmond Times-Dispatch as “an elegantly extroverted treatment.” In June 2005 he performed in a recital at the 37th International Horn Society Symposium in Alabama, and will perform a recital of works by Hugo Kauder at Merkin Hall in New York City in 2006.

**Thomas Kluge** is the principal violist of the Omaha Symphony, an active chamber music player, recitalist and soloist. Prior to moving to Omaha, Mr. Kluge was a freelance musician in New York City. He performed with the New York Philharmonic, orchestras in Connecticut, and a number of chamber orchestras. Mr. Kluge was educated in New York City at the Manhattan School of Music, where his teacher was New York Philharmonic principal violist Leonard Davis. Before earning his Master of Music degree in viola performance at MSM, Mr. Kluge studied in Stuttgart, Germany with Hermann Voss of the Melos Quartet and in Bern, Switzerland, where he earned a diploma in violin pedagogy and viola performance and pedagogy from the Bern Conservatory of Music and Theater. His violin/viola teacher in Bern was Prof. Max Rostal, who for decades was one of Europe's most prominent concert violinists and teachers. Mr. Kluge has been on the faculties of the University of Nebraska at Omaha, Brevard Music Center in Brevard, North Carolina, and Omaha Conservatory of Music. Mr. Kluge also maintains a small private violin and viola studio.

**Anne Nagosky** is a full-time violinist with the Omaha Symphony Orchestra as well as Instructor of Violin and Viola at the University of Nebraska at Omaha. She also enjoys teaching younger students and has a large private studio. Before coming to Omaha, she performed for two years in the Pioneer String Quartet, based in Des Moines, Iowa, and served as Principal Second Violin of the Des Moines Symphony. Nagosky received a Bachelor of Arts degree, summa cum laude, in music and psychology from Washington University in St. Louis and a Master of Music degree in violin performance from Northwestern University School of Music, where she was a recipient of the Northwestern University/Chicago Symphony Orchestra String Fellowship. She has served as concertmaster of the Washington University Symphony, the Northwestern Symphony and Summer Orchestras, and as a member of the Civic Orchestra of Chicago. She has also been a featured soloist with orchestras in several states, including the Omaha Symphony Chamber Orchestra. Anne has performed at various summer festivals including the Peninsula Music Festival in Door County, Wisconsin. In what little spare time she has remaining, Anne enjoys reading and creative writing.

**Amy Peterson** joined the Omaha Symphony as Associate Principal Viola in the fall of 1994. She received her bachelor's degree in performance from the University of Wisconsin-Madison, and a master's degree from the New England Conservatory. Before arriving in Omaha, Amy was an active freelancer performing with the Milwaukee Symphony, the Milwaukee Ballet Orchestra, and the Milwaukee Chamber Orchestra. Summer activities have included the Yale Summer School of Music, the Aspen Music Festival, and the National Repertory Orchestra. She is currently a member of the Peninsula Music Festival Orchestra.

**William Ritchie**, Assistant Principal Bass of the Omaha Symphony since 1983, began

his professional career as the orchestra director for the St. Joseph Public Schools in his hometown of St. Joseph, Michigan, where he was also the first conductor of the Lake Michigan Youth Orchestra. He has been a member of the Florida Orchestra (Tampa Bay), Grand Rapids Symphony, and has performed with the Kansas City Symphony. Bill regularly performs with the Detroit Symphony at Orchestra Hall in Detroit and on tour: two to Europe in 1998 and 2001, and one of Michigan in 2003. His involvement with music education continues teaching on the artist-faculty of the UNOmaha Music Department for 20 years, maintaining a private studio, and serving at the state and national levels of the American String Teachers Association (ASTA). Bill is the past Chair of ASTA National Solo Competition.

An avid chamber music performer and recitalist, he is also frequently heard in concerts and clubs with his own jazz quartet. In 1997, Bill performed with the Nebraska Jazz Orchestra at the Montreux Jazz Festival in Switzerland. During the summer, he performs with the Grand Teton Music Festival in Jackson Hole, Wyoming. He is married to Patty Ritchie, a cellist with the Omaha Symphony and a music educator in the Millard Public Schools. They enjoy their home with two teenage sons, Miles and Drew.

Omaha Symphony Concertmaster **Amy Sims** is a native of Los Angeles, and earned her bachelor's and master's degrees from the University of Southern California as a student of Eudice Shapiro. Before coming to Omaha, Ms. Sims served six years as Principal second violinist for the Pacific Symphony Orchestra, while freelancing throughout Southern California, including playing in studio orchestras for movie soundtracks and television commercials. She was also a member of Southwest Chamber Music, a chamber ensemble based in Pasadena whose primary cause is to commission and perform contemporary works. Through her various professional affiliations, Ms. Sims has mentored extensively to young music students in public schools and continues to teach privately.