

Program Notes

Kyrie in D Minor, K. 341 (368a)

WOLFGANG AMADEUS MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

It is not known precisely when Mozart composed this Kyrie. It is scored for two each of flutes, oboes, clarinets, bassoons and trumpets; four horns; timpani; organ; strings; and chorus. Performance time is seven minutes.

This substantial work received no mention during Mozart's lifetime, but was found among the manuscripts of his estate by the publisher Johann Anton André. After André had published it, however, he either gave away or sold the manuscript. It hasn't been seen since!

The work's only source, therefore, is André's edition. Without Mozart's original manuscript, there is no basis for evaluating when, where or why he undertook such a serious composition. So, when Ludwig Köchel assigned the work K. 341 in the chronology, he relied on the notion that Mozart showed little interest in church music during his Viennese years.

In recent decades, however, we have learned that Mozart never really lost touch with church music. Early in the 1780s he asked his father to send him a number of his Salzburg masses and motets; after his father's death in 1787, he had his sister send the rest. He completed large portions of the C-minor Mass (K. 427) in 1783, and the tiny hymn *Ave verum corpus* in 1791. And most strikingly, beginning around 1788, he sketched but didn't complete a number of Kyries and Glorias. We also know he was in line to succeed the elderly *Kapellmeister* of St. Stephan's Cathedral when he died.

André's published score reveals certain uncharacteristic technical flaws, which suggest the work is not Mozart's alone. We now believe that Mozart drafted an incomplete full score, outlining the melodies and bass line for all of it (just as he did for several movements of the *Requiem*). The rest was filled in by someone else, which could explain the flaws and why the manuscript André received bore no date.

Listening to this powerful music, we can imagine Mozart looking forward to his grand debut at St. Stephan's, where this Kyrie would premiere. André has rescued that lost historical moment, so we can enjoy and marvel at it today.

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Sonata No 13. for Organ and Strings in C, K. 328 (317c)

Sonata No. 12 for Organ and Orchestra in C, K. 278 (271e) WOLFGANG AMADEUS MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

Mozart composed the Church Sonatas Nos. 13 and 12 in 1779 and 1777, respectively. Each is scored for organ and strings; K. 278 adds trumpets and timpani. Performance time for each sonata is four minutes. These are the first performances of K. 278 by The Saint Paul Chamber Orchestra.

Mozart's church sonatas are his only music written specifically for the organ, even though he was an excellent organist and wrote church music throughout his career. Part of his job in Salzburg involved working as an organist in 1779 and 1780, and he was particularly admired for his organ improvisations. His organ sonatas, also known as Epistle sonatas, to reflect when they were heard in the Mass, are functional music meant to provide a contemplative or refreshing interlude during daily services.

Mozart composed 17 of these one-movement works, roughly one for each of his masses, although it isn't clear how many masses and sonatas were specifically coupled. The organ is accompanied not by a regular string section, but by the trio-sonata configuration of two violins plus cello or double bass. (Our performance expands this to string orchestra.) In 11 of the church sonatas, the left hand of the organist simply doubles the bass line while the right hand improvises a keyboard continuo accompaniment. In the other six, however, the organist is a soloist in what amounts to a concerto movement.

The church sonatas performed tonight feature one of each type. K. 278 (dated Salzburg, March-April 1777) has no organ solo, but it adds trumpets and timpani, indicating that it was composed for an important day, perhaps Easter. K. 328 has only strings but offers prominent organ solos. Mozart being Mozart, he could not avoid composing something of beauty even in what must have seemed to him rather routine assignments for his boss, Hieronymus Colloredo, the prince-archbishop of Salzburg.

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Vesperae solennes de confessore, K. 339

WOLFGANG AMADEUS MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

Mozart composed the *Vespers*, K. 339, in 1780. It is scored for bassoon, two trumpets, three trombones, timpani, organ, strings (without violas) and chorus. Performance time is 28 minutes.

Vespers (Evensong) is the service for the end of the work-day. In Mozart's time it often included non-liturgical music such as arias or choruses on spiritual themes and instrumental music (except for dances) in addition to "ordinary" Vespers texts and those specific to the time of year.

Mozart's autograph manuscript of K. 339 is dated Salzburg 1780. The texts — Psalms 109, 110, 111, 112, 116 and the *Magnificat*, each ending with the Doxology — follow the Roman rite practiced at Salzburg's cathedral rather than the Benedictine rite of its other large church, St. Peter's. The precise occasion for the work is unknown, but the demand for such music is clear. The cathedral's liturgical calendar included 21 major feasts that would have been preceded the night before by a solemn Vespers performed with orchestra, customarily with the archbishop himself presiding.

On such occasions the two balconies closest to the cathedral's altar held the *Kapellmeister*, solo singers, a double bass, three trombones, a bassoon and an organ on one side, with the strings led by the *Konzertmeister* on the other side. Trumpets and timpani stood on the other two balconies, while the choir was down below in the chancel. Antiphons were probably sung by a small group of priests between the psalm movements, which explains why Mozart didn't worry about setting adjacent movements in related keys. The opening of the Confitebor is based on the traditional Gregorian-chant melody for that text.

Vesperae solennes de confessore, K. 339

Psalm 109

DIXIT Dóminus Dómino meo: Sede a dextris meis:

2 Donec ponam inimícos tuos, scabéllum pedum tuórum.

3 Virgam virtútis tuæ emíttet Dóminus ex Sion: domináre in médio inimicórum tuórum.

4 Tecum princípium in die virtútis tuæ in splendóribus sanctórum: ex útero ante lucíferum génuí te.

5 Jurávit Dóminus, et non pœnitébit eum: Tu es sacérdos in ætérnum secúndum órđinem Melchisedech.

6 Dóminus a dextris tuis, confrégit in die iræ suæ reges.

7 Judicábit in natió nibus, implébit ruínas: conquassábit cápita in terra multórum.

8 De torrén te in via bibet: proptérea exaltábit caput.

THE LORD said unto my Lord, * Sit thou on my right hand, until I make thine enemies thy footstool.

2 The LORD shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies.

3 In the day of thy power shall the people offer themselves willingly with an holy worship: the dew of thy birth is of the womb of the morning.

4 The LORD sware, and will not repent, Thou art a Priest for ever after the order of Melchisedech. 5 The Lord upon thy right hand shall wound even kings in the day of his wrath.

6 He shall judge among the heathen; he shall fill the places with the dead bodies, and smite in sunder the heads over divers countries.

7 He shall drink of the brook in the way; therefore shall he lift up his head.

Psalm 110

CONFITÉBOR tibi, Dómine, in toto corde meo: in consílio justórum, et congregatióne.

2 Magna ópera Dómini: exquisíta in omnes voluntátes ejus.

3 Conféssio et magnificéntia opus ejus: et justítia ejus manet in sæculum sæculi.

4 Memóriam fecit mirabílium suórum, miséricors et miserátor Dóminus: escam dedit timéntibus se.

5 Memor erit in sæculum testaménti sui: virtútem óperum suórum annuntiabit pópulo suo:

6 Ut det illis hereditátem géntium: ópera mánuum ejus véritas, et judícium.

7 Fidélia ómnia mandáta ejus: confirmáta in sæculum sæculi, facta in veritáte et æquitáte.

8 Redempti ónem misit pópulo suo: mandávit in ætérnum testaméntum suum.

9 Sanctum, et terríbile nomen ejus: inítium sapiéntiæ timor Dómini.

10 Intelléctus bonus ómnibus faciéntibus eum: laudátio ejus manet in sæculum sæculi.

I WILL give thanks unto the LORD with my whole heart, secretly among the faithful, and in the congregation.

2 The works of the LORD are great, sought out of all them that have pleasure therein.

3 His work is worthy to be praised and had in honour, and his righteousness endureth for ever.

4 The merciful and gracious LORD hath so done his marvelous works, that they ought to be had in remembrance.

5 He hath given meat unto them that fear him; he shall ever be mindful of his covenant.

6 He hath showed his people the power of his works, that he may give them the heritage of the heathen.

7 The works of his hands are verity and judgment; all his commandments are true.

8 They stand fast for ever and ever, and are done in truth and equity.

9 He sent redemption unto his people; he hath commanded his covenant for ever; (all bow) holy and reverend is his Name.

10 The fear of the LORD is the beginning of wisdom; a good understanding have all they that do thereafter; his

praise endureth for ever.

Psalm 111

BEATUS vir, qui timet Dóminum: in mandátis ejus volet nimis.

2 Potens in terra erit semen ejus: generátio rectórum benedicétur.

3 Glória, et divítia in domo ejus: et justítia ejus manet in sæculum sæculi.

4 Exórtum est in ténebris lumen rectis: miséricors, et miserátor, et justus.

5 Jucúndus homo qui miserétur et cómmodat, dispónet sermónes suos in judício: quia in ætérnum non commovébitur.

6 In memória æténa erit justus: ab auditióne mala non timébit.

7 Parátum cor ejus speráre in Dómino, confirmátum est cor ejus: non commovébitur donec despíciat inimícos suos.

8 Dispérsit, dedit paupéribus: justítia ejus manet in sæculum sæculi, cornu ejus exaltábitur in glória.

9 Peccátor vidébit, et irascétur, déntibus suis fremet et tabéscet: desidérium peccatórum períbit.

BLESSED is the man that feareth the LORD; he hath great delight in his commandments.

2 His seed shall be mighty upon earth; the generation of the faithful shall be blessed.

3 Riches and plenteousness shall be in his house; and his righteousness endureth for ever.

4 Unto the godly there ariseth up light in the darkness; he is merciful, loving, and righteous.

5 A good man is merciful, and lendeth; and will guide his words with discretion.

6 For he shall never be moved: and the righteous shall be had in everlasting remembrance.

7 He will not be afraid of any evil tidings; for his heart standeth fast, and believeth in the LORD.

8 His heart is stablished, and will not shrink, until he see his desire upon his enemies.

9 He hath dispersed abroad, and given to the poor, and his righteousness remaineth for ever; his horn shall be exalted with honor.

10 The ungodly shall see it, and it shall grieve him; he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish.

Psalm 112

LAUDATE, púeri, Dóminum: laudáte nomen Dómini.

2 Sit nomen Dómini benedíctum, ex hoc nunc, et usque in sæculum.

3 A solis ortu usque ad occásum, laudábile nomen Dómini.

4 Excélsus super omnes gentes Dóminus, et super cælos glória ejus.

5 Quis sicut Dóminus, Deus noster, qui in altis hábitat,

6 Et humília réspicit in cælo et in terra?

7 Súscitans a terra inopem, et de stércore érigens páuperem:

8 Ut cólocet eum cum princípibus, cum princípibus pópuli sui.

9 Qui habitare facit sterilem in domo, matrem filiorum laetantem.

PRAISE the LORD, ye servants; O praise the Name of the LORD.

2 Blessed be the Name of the LORD from this time forth for evermore.

3 The LORD'S Name is praised from the rising up of the sun unto the going down of the same.

4 The LORD is high above all nations, and his glory above the heavens.

5 Who is like unto the LORD our God, that hath his dwelling so high,

6. And yet humbleth himself to behold the things that are in heaven and earth!

7 He taketh up the simple out of the dust, and lifteth the poor out of the mire;

- 8 That He may set him with the princes, even with the princes of His people.
9 He maketh the barren woman to keep house, and to be a joyful mother of children.

Psalm 116

LAUDATE Dominum, omnes Gentes: laudate eum, omnes populi:

2 Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in æternum.

O PRAISE the LORD, all ye heathen; praise him, all ye nations.

2 For his merciful kindness is ever more and more towards us; and the truth of the Lord endureth for ever.

1 Gloria Patri, et Filio, et Spiritui Sancto.

2 Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

1 Glory be to the Father, and to the Son, and to the Holy Ghost;

2 As it was in the beginning, is now, and ever shall be, world without end. Amen.

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***Ave verum corpus*, K. 618**

WOLFGANG AMADEUS MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

Mozart composed the *Ave verum corpus* in 1791. It is scored for organ, strings and chorus. Performance time is four minutes.

In 1791 Constanze Mozart was pregnant and experiencing pain from varicose veins. The doctors prescribed bathing at Baden, a spa near Vienna. Mozart remained at home in Vienna, carrying on his career and seeing to their son Carl, who was at a local boarding school. He traveled to Baden any time he had a free day or two. There he befriended the local choirmaster, Anton Stoll, lending him some of his masses to perform and bestowing upon him this gem of a piece, dated 1791 in his catalogue.

The Eucharist hymn *Ave verum corpus* has long been held up as a model of pristine perfection. Only about four minutes long, its apparent simplicity is deceptive. Not only did Mozart set the words with exquisite care for their sound and meaning, but he also performed a technical sleight of hand in the realm of harmony. We hear serenely consonant voicings at the beginning and end, where the text refers to the body of Christ, the Virgin Mary and heaven. Mozart's spiciest harmonies are reserved for the hard-edged imagery in the middle.

*Ave Verum Corpus natum
de Maria Virgine.*

*Vere passum immolatum
in cruce pro homine:*

*cuius latus perforatum
aqua fluxit et sanguine.*

Esto nobis praegustatum

in mortis examine.

Hail, true Body, born of the Virgin Mary, who has truly suffered, and was sacrificed on the cross for mankind, whose side was pierced, whence flowed water and blood. Be for us a foretaste of heaven, during our final trial.

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Mass in C, K. 317, “Coronation”

WOLFGANG AMADEUS MOZART

(b. Salzburg, 1756; d. Vienna, 1791)

Mozart composed the “Coronation” Mass in 1779. It is scored for two each of oboes, horns and trumpets; bassoon; three trombones; timpani; organ; strings (without violas); chorus; and soprano, alto, tenor and bass soloists. Performance time is 25 minutes.

Dated Salzburg March 23, 1779, this Solemn Mass was apparently intended for Easter Sunday, which fell on April 4 that year. It is probably the most frequently performed of Mozart’s 15 settings of the standard Latin Mass. Mozart must have liked it himself, because he had his father send him the score after he settled in Vienna. Even as Joseph II was scaling back church music, Mozart managed to have his masses performed. And thereby hangs a tale.

The Viennese imperial court library owns a manuscript copy of K. 317 inscribed, “For the coronation celebrations of his Serene Highness Franz I, Emperor of Austria.” Franz was crowned in 1792, the year following Mozart’s death. Music for the coronation was directed by none other than the imperial *Kapellmeister*, Antonio Salieri. Salieri’s early biographer, Ignaz von Mosel, reported that he also conducted the same music, with Mozart present, at the coronation of Leopold II in 1790. Did Mozart and Salieri get along, or not? In the early and mid-1780s Mozart complained that Salieri was part of an Italian cabal in Vienna trying to keep him away from the royal family and from getting commissions for operas. But there are signs that the two men may have achieved a rapprochement in the later 1780s. Mozart did finally receive a court appointment that put him in line for *Kapellmeister* of St. Stephan’s Cathedral. (Mozart died before the incumbent, however.) He took Salieri to a performance of *The Magic Flute* and reported that Salieri declared it a grand opera fit for the greatest European stages. And now we learn that Salieri performed Mozart’s mass at two of the most important state occasions of the period. Two-and-a-half centuries on, it’s hard to know what the relationship between the two composers actually was, but there are plenty of hints that it wasn’t as portrayed in *Amadeus*.

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