PROGRAM NOTES

Ave verum corpus, composed in Mozart's last year, 1791, is one of the loveliest of all his compositions. About this brief motet of forty-six measures duration, Karl Geiringer observed that "rarely has so much fervour and classical beauty been poured into so tiny a vessel." This eucharistic hymn has remained a great favorite in the choral repertoire.

The canon offers a composer the special challenge which requires that a melody remain both lyrical and memorable which at the same time will work harmonically when it is "foled over" on itself. These four canons represent Mozart's special gift to the long history of canon repertoire. Throughout his life, he was intrigued by the canon: K.348 dates from 1782; the others from 1788.

The "Haffner" Symphony began its existence as a commissioned serenade for Sigmund Haffner, a Viennese friend, in late July of 1782. It was composed in great haste, for after he requested the parts to be returned to him, he wrote to his father in February, 1783, "My new Haffner Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect."

Mozart himself referred to the early version of the serenade as a symphony, an understanding that ought to remind us of the tremendous distance which Mozart moved entertainment music toward music of greater substantive value. In 1783, when Mozart asked to have the score returned to him, he eliminated a march and one of the minuets, added flute and clarinet parts, and had it republished as a symphony.

The opening allegro is an intensely concentrated expression of motivic power. Motives themselves are particularly strong, and their development tends to be a nearly continuous contrapuntal evaluation. When Mozart moved to Vienna in 1781, he was introduced to the works of Bach and of Handel by Baron von Swieten, and this movement is one demonstration of Mozart's newly developed interest in counterpoint. Mozart's performance instructions to his father were: "The first Allegro must be played with great fire, the last--as fast as possible."

The second and third movements are more inclined toward typical serenade movements--the lovely expressive and untroubled melody of the second movement, and the traditionally structured dance--a minuet and trio--of the third.

The finale, to be played "as fast as possible," is a charming example of Mozart in an intriguingly light-hearted mood. The form, itself a wonderful mixing of sonata and rondo designs, is punctuated by a certain deviousness in retransitions to further statements of the first theme, lending a delightful sense of play to this perpetual motion finale.

Like the famous slave sculpture of Michelangelo, the Mass in C Minor (1782-83) of Mozart remains an expressive though unfinished torso of monumental proportions. This Mass which Mozart conceived on a larger scale than other of his masses, also differs in character and tone. One critic comments on its "peculiar sweetness and tender nostalgia," descriptive phrases more appropriate to the Romantic period than to Mozart's Enlightened generation.

No one knows the reason for the existence of the work, though Mozart himself spoke in letters of a "vow" to compose this great Mass setting. Some claim it was in honor of his marriage; others say it was in memory of his mother who died shortly before the work was begun; still others claim that there was no sepcific purpose for its composition other than private "reasons of his soul."

It ultimately makes no difference why Mozart may have undertaken to write a Mass on this grand scale. What we have inherited is a Mass which, even in its unfinished state, is worthy of comparison with Bach's Mass in B Minor and Beethoven's Missa Solemnis.

Like the "Haffner" Symphony the C Minor Mass demonstrates Mozart's assimilation of the contrapuntal methods of the Baroque masters. There is represented here a wide range of emotions: form grandeur to tragedy, from a baroque solemnity to rococo lightness and transparency. The chorus fluctuates in size from four to eight parts; the orchestra is his Salzburg instrumental complement despite the fact that he was now working in Vienna.

It is not likely that Mozart ever heard the Mass, despite a legend to the contrary, but he did revise the work for a secular cantata in 1785, Davidde Penitente, which used the entire Mass score.

Of this unfinished Mass, even the Sanctus and Et incarnatus were not completed, but enough sketches exist that they could be completed. One can but wonder what a complete Mass in C Minor might have been, but, as with the Michelangelo slave sculptures which appear not to be completly freed from the stone out of which each is sculpted, one is left with the haunting possibility that the genius of the artist somehow sensed a completeness which may not be so apparent to those of lesser imagination.

An Evening With



Wolfgang Amadeus Mozart

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Kenneth Nafziger - Conductor

APRIL 5, 1983
8:00 p.m.
Eastern Mennonite College
Chapel Auditorium

AN EVENING WITH
WOLFGANG AMADEUS MOZART
(1756-1791)

AVE VERUM CORPUS (K. 618)

Four canons:
AVA MARIA (K. 554)
ALLELUIA (K. 553)
LACRIMOSO SON IO (K. 555)
V'AMO DI CORE (K. 348)

SYMPHONY NO. 35 IN D MAJOR, "HAFFNER" (K. 385)

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Finale: Presto

Intermission

MASS IN C MINOR (K. 427)

Soloists:

Sharmane M. Davis
Carolyn Reed Sachs
John A. Little
Jeffrey Lamont

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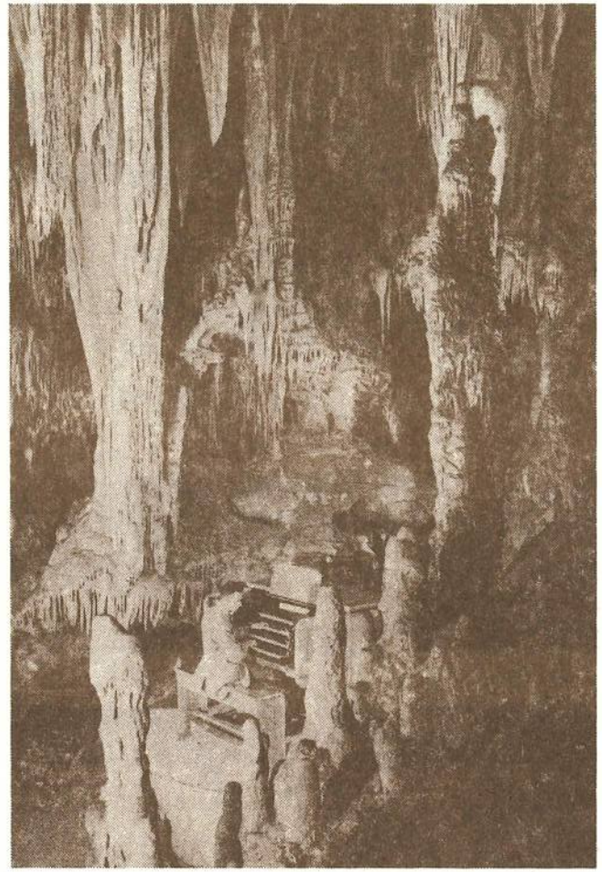
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TEXTS AND TRANSLATIONS

AVE VERUM CORPUS (K. 618)

Ave verum corpus, natum de Maria Virgine: Vere passum, immolatum in cruce pro homine: Cujus latus performatum, unda fluxit sanguine: Esto nobis praegustatum in mortis examine.	Hail, true body, born of the Virgin Mary: Thou who truly suffered, sacrificed upon the cross for mankind: Thou whose side was riven, whence the stream of blood did flow: O may thou, dear Lord, be given at death's hour to be my food.

(K. 554)

Ave Maria, ave.	Hail Mary, hail.

(K. 555)

Lacrimoso son io, perdutto l'idol mio.	I am sad, for I have lost my beloved.

(K. 348)

V'amo di core teneramente, si, si! Io non vi posso altre amare, no, no! Uh, che dolore, uh, che tormento, uh, uh!	I love you with my heart tenderly, yes, yes! I cannot love others, no, no! Ah, what grief, ah, what tormento!

MASS IN C MINOR (K. 427)

SOPRANO I AND CHORUS	
KYRIE, eleison. Christe, eleison. Kyrie, eleison.	Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.
CHORUS	
GLORIA in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory to God in the highest, and on earth peace to those of good will.
SOPRANO I	
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise thee, we bless thee, we worship thee, we glorify thee.
CHORUS	
Gratias agimus tibi propter magnam gloriam tuam:	We give thanks to thee for thy great glory:
SOPRANO I AND II	
Domine Deus, Rex caelestis, Deus Pater omnipotens; Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.	to the Lord God, King of heaven, God the Father almighty; to our Lord, his only begotten son, Jesus Christ, Lord God, Lamb of God, Son of the Father.
CHORUS	
Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.	Thou who takes away the world's sins, have mercy; thou who takest away the world's sins, receive our prayers; thou who sittest at the Father's right hand, have mercy.

SOPRANO I AND II, AND TENOR

Quoniam tu solus Sanctus; tu solus Dominus; tu solus Altissimus:	For thou alone art Holy; thou alone art the Lord; thou alone art Most High:

CHORUS

Jesu Christe: Cum Sancto Spiritu in gloria Dei Patris. Amen!	Jesus Christ, With the Holy Spirit in the glory of God the Father. Amen!

CHORUS

CREDO in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium; et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de caelis:	I believe in one God, Father almighty, maker of heaven and earth, of all things visible and invisible; and in one Lord, Jesus Christ, only begotten Son of God, born of the Father before all time, God from God, light from light, true God from the true God, born and not created, one substance with the Father by whom all things were created, who for us and for our salvation descended from heaven:

SOPRANO I

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.	And was made flesh by the Holy Spirit through the Virgin Mary, and became human.

CHORUS

SANCTUS, Sanctus, Sanctus Dominus, Deus Sabaoth; pleni sunt caeli et terra gloria tua. Hosanna in excelsis!	Holy, thrice Holy, is the Lord, the God of Hosts; heaven and earth are full of they glory. Hosanna in the highest!

SOPRANO I AND II, TENOR, BASS AND CHORUS

BENEDICTUS qui venit in nomine Domini. Hosanna in excelsis!	Blessed is he who comes in the name of the Lord. Hosanna in the highest!

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