

***LIVE FROM LINCOLN CENTER***  
**July 28, 1999 8-10 PM on PBS**  
**Mostly Mozart Festival Opening Concert**

Program:

Mozart: Overture to "The Abduction from the Seraglio", K384

Bach, arr. Schwarz: Four Fugues from "The Art of Fugue", BWV 1080

Mozart: Concerto in D major for Flute and Orchestra, K314- James Galway,  
Flutist

Intermission

Mozart: "Parto, parto" from *La Clemenza di Tito*, K621

"Laudamus te" from Mass in C minor, K427

"Vedrai, carino" from *Don Giovanni*, K527

Frederica von Stade, Mezzo-soprano

Haydn: Symphony No. 100 in G major ("Military")

Mostly Mozart Festival Orchestra

Gerard Schwarz, Conductor

Program Notes by MARTIN BOOKSPAN

There's a "Turkish" tinge to our next LIVE FROM LINCOLN CENTER telecast on July 28- the opening concert of the 33rd Mostly Mozart Festival. In the late years of the 18th Century, European artists- especially composers, and most especially, Mozart- became absorbed with the life and culture of the Near East. A few manifestations of this phenomenon: the "Rondo alla Turca" finale in Mozart's A Major Piano Sonata; the "Turkish" episode in the finale of his A major Violin Concerto; the "Turkish March" from Beethoven's music for the play, "The Ruin of Athens". The works that open and close our July 28 concert- the Overture to Mozart's opera, "Abduction from the Seraglio" and Haydn's so-called "Military" Symphony - are other examples.

Where orchestral music is concerned, the exotic "Turkish" element was provided by an expanded array of percussion instruments, including snare drum, cymbals and triangle. It is the special color of the percussion instruments that lends spice to the Overture to "The Abduction from the Seraglio", a comic opera about captives who try to escape from a Turkish harem. And Haydn's exploitation of these "exotic" percussion instruments in the second and fourth movements of his "Military" Symphony surely must have been inspired by the "Turkish" focus of his time and surroundings.

Why the fascination with things Near-Eastern (and, eventually, Far-Eastern)? Ever since the Venetian explorer Marco Polo "discovered" China in the 14th Century, Western society has been intrigued by the geographically exotic. But there may have been a more practical reason for the 18th Century fascination: European commercial interests saw limitless possibilities for trade with Turkey

and other Near-Eastern countries, the result of shifting political and military alliances in the region.

One of the most intriguing and stimulating musical forms is the Fugue, defined in the Harvard Dictionary of Music as "The most fully developed procedure of imitative counterpoint, in which the theme is stated successively in all voices...tonally established, continuously expanded, opposed, and re-established." Between 1745 and 1750, during the last years of his life, Johann Sebastian Bach composed a colossal work titled, "The Art of Fugue". The printed edition contains fourteen Fugues along with other examples of imitative counterpoint. As Bach did not specify the intended medium of performance, "The Art of Fugue" has been taken up by a wide variety of forces, among them solo organ, string sextet, string orchestra, and chamber orchestra. Gerard Schwarz, Music Director of Lincoln Center's Mostly Mozart Festival, has made his own arrangements of four of the Fugues (or "contrapuncti") from "The Art of Fugue", and these will follow the Mozart Overture on our July 28 program. Mozart, incidentally, looked upon Bach as a musical deity, and he also made arrangements of some Bach Fugues, most notably several Preludes and Fugues from Bach's "Well-Tempered Clavier", arranged for string Trio.

Following the Bach-Schwarz, our concert turns once again to the music of Mozart: the D Major Flute Concerto. This in turn will mark the return to the Mostly Mozart stage of one of the premier instrumentalists of our time, and a favorite of our LIVE FROM LINCOLN CENTER telecast audience, flutist James Galway.

In letters to his father, Mozart wrote rather disparagingly of the Flute. And yet he composed for the instrument two Concerti which are the cornerstones of repertory for Flute and Orchestra, along with the irresistible Concerto for Flute, Harp, and orchestra. The D Major Flute Concerto is actually a re-working by Mozart of his C Major Oboe Concerto, and is one of several pieces for Flute composed during his brief stay in Mannheim in 1778. These pieces were commissioned by a wealthy Dutch amateur flutist, Ferdinand de Jean, who requested "...three little short easy concertos and a few quartets for the Flute." Though Mozart complied with the terms of the commission, it seems he never received full payment- probably because the commissioner took issue with paying for the transposed Oboe Concerto!

After the intermission, we welcome the second of our two soloists of the evening, the renowned vocal artist, Frederica von Stade. Two contrasting sides of Mozart's genius will now be on display: Mozart the master of character delineation- as exemplified in two operatic arias; and Mozart the creator of sublime music of a spiritual nature, with an excerpt from one of his most inspired settings of the Mass. Ms. von Stade begins her portion of the program with the aria "Parto, parto" from Mozart's final opera, "La Clemenza di Tito". The plot deals with revenge- and its flip side, clemency and compassion.

While Mozart may have had mixed feelings about the Flute, he may be said to have had a love affair with the then newly-perfected Clarinet. Some of the most exquisite music ever written for the Clarinet was written by Mozart- his Clarinet Quintet, and his Clarinet Concerto; and the writing for Clarinet in countless other works, particularly the minuet of the 39th Symphony, and in this aria, "Parto, parto." Here Mozart offers us an outpouring of gorgeous melody which is shared between the Clarinet and the vocalist.

The C minor Mass, K427, is known- justifiably- as the "Great" Mass in C minor. Mozart was drawn to compose music for the Church primarily during his days as Court Composer in Salzburg. One of the glories of the "Great" Mass is the aria "Laudamus Te" ("We Praise Thee"), which is the second of the three offerings this evening by Frederica von Stade.

Rounding off the trio of Mozart vocal items is the aria "Vedrai, carino" from Act II of the opera, "Don Giovanni". Here the servant girl, Zerlina, one of the intended conquests of the insatiable Don Giovanni, comforts her fiancé Masetto, who has been attacked by the Don. This is one of the most meltingly beautiful of all Mozart's melodies, and it is sure to be sung memorably by Ms. von Stade.

With Haydn's "Military" Symphony bringing the festivities to a rousing conclusion, the evening of July 28 promises to be a gala occasion indeed. A reminder to check your local PBS listings for telecast information in your area. See you then!