Soprano Olivia Bord replaces Jillian Couto at this performance.
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Thursday Evening, February 13, 1992, at 8:00

The Hartt School of Music of the University of Hartford
in association with the Mozart Bicentennial at Lincoln Center
presents the

HARTT SYMPHONY ORCHESTRA

and the

HARTT CHAMBER SINGERS

Sidney Harth, Conductor

JILLIAN COUTO, Soprano
XIN ZIE, Soprano
SUSAN YANKEE-FRIEND, Alto

LAWRENCE CONSTANCE, Tenor
MITCHELL PIPER, Tenor
PHILLIP BOYKIN, Bass
JONATHAN DEAN, Bass

WOLFGANG AMADEUS MOZART

Missa Brevis in D minor, K.65

Introduction Allegro assai, Symphony in F major, K.19a
Kyrie
Gloria
Epistle Sonata Church Sonata in B-flat major, No. 2, K.68
Credo
Meditation Andante, Symphony in F major, K.19a
Offertorium Quaerite primum regnum Dei, in D minor, K.86
Sanctus
Benedictus
Agnus Dei
Conclusion Presto, Symphony in F major, K.19a

The audience is kindly requested to hold its applause
until the conclusion of the first half of the program.

Intermission
Litaniae de venerabili altaris sacramento, K.125
I. Kyrie
II. Panis vivus
III. Verbum caro factum
IV. Hostia sancta
V. Tremendum
VI. Panis omnipotenti
VII. Vaticum
VIII. Pignus
IX. Agnus Dei

The Twelfth Concert in the Mozart Bicentennial
Masses-In-Concert Series
Hart School of Music
University of Hartford
200 Bloomfield Avenue
West Hartford, Connecticut 06117
(203) 768-4468

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PRE-CONCERT SERENADE
Wolfgang Amadeus Mozart
Serenade No. 12 in C minor, K.388
Scott MacLeod, oboe; Christine Kokernak, oboe
Patrick Burton, clarinet; Michelle Coletta, clarinet
Marjorie Seymour, horn; Sarah Dussing, horn
Denise Forbes, bassoon; Michael Robertson, bassoon

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The next concert in the Mozart Bicentennial
Masses-In-Concert Series
Thursday Evening, February 20, at 8:00
University of Toronto
Chamber Orchestra and Singers
Doreen Rao, Conductor
Mozart's Sacred Music
by NEAL ZASLAW

As long as Mozart lived in Salzburg, he was involved with music for Catholic ritual. As their title "Prince-Archbishop" reveals, the rulers of Salzburg had both temporal and sacred powers, and they took their church music seriously. According to the "Report of the Present State of the Musical Establishment at the Court of His Serene Highness the Archbishop of Salzburg in the Year 1767" published by Leopold Mozart when his son was an infant, Archbishop Siegmund Christoph von Schrattenbach employed 99 musicians to provide daily music in the cathedral, at court, and for a variety of other social and ceremonial occasions.

Mozart's greatest contributions to satisfying the continual demand for new, locally composed church music were settings of the cycle of five "ordinary" texts of the Mass: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. Seventeen complete Mass cycles come down to us from his Salzburg years. The other categories into which Mozart's Salzburg church music falls are music for Vespers (Even-song), Litanies, motets, and church sonatas. Vespers is a daily sunset service. The Litanies are a form of liturgical prayer consisting of a series of invocations or supplications with responses, repeated several times. Motets are a catch-all category for settings of liturgical texts useful only at certain times of the year. Mozart's Offertories, for instance, are motets to be sung while the offertory is received. The Austrian church service for which Mozart provided concerted music may have contained all or some of the following kinds of music: a setting of the Mass ordinary, a motet, a church sonata, a symphony or concerto, and Gregorian chant.

After he left Salzburg in 1781, Mozart had little to do with church music. His greatest works, the C-minor Mass and the Requiem, remained torsos. A splendid Kyrie in D minor, K.341, whose dating is uncertain, may be all that was completed from a flurry of church-music activity around 1787-89, when the Viennese theaters were closed and Mozart was seeking a position at St. Stephen's Cathedral. And there is the isolated, gem-like motet, "Ave verum Corpus," from Mozart's last year.

The programming of Mozart's sacred music for Lincoln Center's Mozart Bicentennial Celebration creates a series of novel musical presentations halfway between concerts and historical reconstructions of concerted Masses as done in Salzburg churches in the 1770s. An analogy with opera may help to explain this concept: everyone accepts the notion of opera in concert form as a way of enjoying the music and even the drama of operas when staging is impossible. Settings of Mass ordinarines (Mozart's or anyone else's) were never intended to stand on their own as autonomous works of art. They were part of a rich religious and social context that included worship, ritual, and a great deal of other music. It is our goal to suggest, however imperfectly, some of that vanished cultural and musical context. Presentations of Mozart's Masses along with the other kinds of music that frequently accompanied them, in the correct order, should provide a means of enjoying and understanding this great and unjustly neglected body of music.
Notes on the Program
by KENNETH NOTT
Assistant Professor of Music History
Hartt School of Music, University of Hartford

Querelle Primum, K.86
WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Vienna
Died December 5, 1791, in Vienna

In December 1769, Leopold Mozart and his thirteen-year-old son traveled to Italy for what amounted to a fifteen month stay. During that time the Mozarts visited the most important musical centers, such as Milan, Rome and Bologna, and met leading composers such as Sammartini, Piccini and Padre Martini. While in Bologna, Wolfgang studied fugal composition with the famous Martini and, on October 9, 1770, petitioned the Accademia Filarmonica for admission "in the capacity of composer."

The minutes for the October 9 meeting of the Academy survive and describe the test which Mozart had to pass in order to be admitted: "...the Antiphonary being then opened by the President, there was found the Antiphon in the first mode, 'Querite primum Regnum Dei' &c., which was given to him to make his trial upon; whereupon he, retiring alone to the customary room, set himself to the task."

The task which Mozart was to complete was a four-part polyphonic elaboration of the choral cantus firmus, written in stile antico, the strict, contrapuntal style of the sixteenth century. In spite of his lessons with Padre Martini, the young prodigy produced a setting which was unsatisfactory in several respects. The melodic lines composed by Mozart violated the most basic precepts of the style, which prohibit outlining tritones and three or more skips in the same direction. His handling of dissonances, such as suspensions, was equally inept.

Apparently Mozart's mentor intervened before the examination piece was submitted to the jury, for there exists a "correction" of Mozart's exercise in the hand of Padre Martini. Martini's "correction" is a complete re-writing of the original, bringing it within the bounds of stylistic legitimacy. Mozart then copied Martini's version and submitted it to the judges. Even with the corrections, the verdict of the jury was less than enthusiastic: "...the said Sig. Mozart completed his trial, which, considering the circumstances, was judged to be sufficient..." According to historian Alfred Einstein, "this is a mild and humane judgment, disclosing sound instinct—it was later to be justified by Mozart. The Accademia Filarmonica need boast of no greater member, there is no prouder name on its list than that of Wolfgang Amadeus Mozart."

Missa brevis in D minor, K.65
The D-minor Missa brevis, Mozart's second, was composed in January, 1769, approximately two months after the G-major Mass, K.49 (47d). It is a remarkable work for a boy of thirteen, showing a marked advance in compositional technique over its predecessor, K.49. Most important among these advances are more independent instrumental writing and a more adventurous, expressive harmonic idiom. The latter characteristic is particularly noticeable in the Benedictus, a movement which Mozart re-wrote several times before arriving at a satisfactory, final version. Despite its brevity (a mere thirteen measures), this duet for soprano and alto stands out for its expressive vocal writing and rich texture. A less noticeable, though more sophisticated, feature of this movement appears in the instrumental accompaniment. The first two measures of the violins quote a motive from the preceding Sanctus, while, three measures from the end, they anticipate the accompaniment of the Agnus Dei which follows. Mozart thereby managed to link the last three movements of the composition.

- The remainder of the Mass shows Mozart's growing assimilation of the conventions of the Austrian Mass tradition.
PROGRAM

These include choral fugati at the expected places: “Cum sancto Spiritu” in the Gloria and “et vitam venturi” in the Credo and appropriate madrigalisms for words such as “crucifixus”, “descendit” and “ascendit.” The Credo even displays a few examples of “polytexture,” a common practice in Austrian Missa breves. Though eventually outlawed by the Pope, this practice allowed composers to produce truly “brief” settings of the lengthy Gloria and Credo texts, by having separate voices of the chorus or solo quartet sing different text phrases simultaneously. Mozart’s use of this device in K.65 is quite mild, being limited to a few measures.

Litaniae de venerabili altaris
Sacramento, K.125

Mozart composed the Litaniae de venerabili altaris Sacramento in March 1772, the same month during which his new patron, Hieronymous, Count Colloredo, was enthroned Prince-Archbishop of Salzburg. The Sacramental Litany was the second of four which Mozart composed in Salzburg and shows a growing mastery over large-scale, multi-movement forms.

The form of the litany dates back to the early Christian Church and combines supplicatory prayer with repeated acclamations, performed in responsorial fashion (i.e., soloist answered by chorus or congregation). From the earliest days of Christianity to the present, these prayers have normally been sung to simple Gregorian formulas. However, during the Baroque period, Italian composers sometimes created more elaborate, cantata-like settings for the most important of these devotional prayers.

It is in this tradition that Mozart composed his litany settings. All four are substantial, multi-movement works scored for orchestra, chorus, and soloists. The Litany, K.125 is an especially grand setting, perhaps because of the enfronement of the new Archbishop. The orchestration calls for strings (including violas), oboes, flutes, horns, trumpets (and probably timpani), trombones, and organ. The orchestral writing is more substantial and mature than in the previous missa breves, with fairly long ritornelli introducing several of the movements.

Many sections of the Litany demonstrate Mozart’s growing talent for setting words in a vividly dramatic manner. The line, “Tremendum ac vivificum Sacramentum” (Terrifying and living Sacrament), is set in a two-part movement for chorus and orchestra. In the first part, Adagio, the word “Tremendum” is sung as a “tremendously” slow, long choral melisma, accompanied by string triplets. The Adagio is followed, attacca, by a lively, Allegro setting of the text, “ac vivificum Sacramentum.” In this and many other passages of the Litany, the young composer gives us glimpses of the drama and expressiveness which will mark his mature sacred works.

Symphony in F major, K.19a

Historians have long suspected the existence of Mozart’s Symphony K.19a on the basis of two pieces of evidence. The first consists of Leopold Mozart’s scrawling of the first fifteen measures of the Violin I part on the cover of another early Symphony (K.19, in D major). The second is an incipit which appeared in an old Breitkopf & Härtel catalog. Fortunately, in February 1981, a set of parts to the lost Symphony was discovered in Munich. The title of the parts, in Leopold Mozart’s hand, indicates that Wolfgang was nine years old when he composed the work. That would suggest that it was written in 1765 when Mozart was in London.

The F-major Symphony is cast in the three-movement Sinfonia form and shows the influence of J.C. Bach, whom the Mozarts met and befriended while in London. On the whole, it is a respectable effort, giving evidence of competent craftsmanship in matters of form and instrumentation. The first movement is in binary form, with no real developmental writing at the beginning of the second section. Three themes, one on the tonic, two in the dominant, are stated in the first section. The second section restates the same three ideas, only altering the key scheme to dominant, tonic, tonic. The transition from the first theme to the second is noteworthy for a brief passage in four-part imitative
counterpoint, an uncommon feature in symphonies of the 1760’s.

The Andante is written for strings and horns only, the oboes being omitted. Like the first movement, it is written in binary form and is an early example of Mozart’s lifelong penchant for writing graceful, Italianate melodies. An unusual style characteristic of this movement is the prominent, rhythmically independent viola part. Most early classical symphonists composed viola parts which do little more than double the cello and bass at the octave. This nine-year-old symphonist chose to fashion a richer, deeper texture by writing a viola line that goes well beyond the usual role of reinforcing the basses.

In the Italian Sinfonia, the last movement is generally a short, fast dance in 3/8 time. Mozart’s K.19a ends with a 3/8 Presto which, however, is somewhat longer than most such finales. Written in the form of a rondo, this movement’s main theme has, in the words of Neal Zaslaw, “some of the character of a highland fling,” perhaps indicating that “little Wolfgang had his eye on pleasing his British public.”

Church Sonata in B-flat, K.68

Mozart composed seventeen church or “Epistle” sonatas between 1772 and 1780. Unlike the four-movement sonata da chiesa of the Baroque, these sonatas are one-movement pieces in binary form. Most of them are written for a string trio (two violins and cello) with organ continuo, though a few require more elaborate instrumental forces and some feature obligato organ solos.

The church sonatas are bright, cheerful works (all are in major keys) and all but one are in fast tempos. K.68 is a typical example, featuring an elaborate, ornamented first violin part and a second violin line which alternates between filling in the harmony and engaging in contrapuntal dialogue with the first violin. The sonatas are compact, economical movements, keeping to essentials of the form, without digressions. The Prince-Archbishop’s well-known dislike of lengthy church services must have been the inspiration for this formal compression. As Alfred Einstein put it, “If brevity was what was wanted, they could hardly be surpassed.”

Translations

Missa brevis in D minor, K.65

-Kyrie
Lord have mercy. Christ have mercy. Lord have mercy.

-Gloria
Glory to God in the highest. And on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

-Credo
I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, True God from True God. Begotten, not made, by whom all things were made. Who for us and for our salvation came down from heaven.

And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, and was buried.
And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets. And I believe in one, holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus
Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus
Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei
Lamb of God, who taketh away the sins of the world, have mercy upon us.
Lamb of God, who taketh away the sins of the world, have mercy upon us.
Lamb of God, who taketh away the sins of the world, grant us peace.

---

Quaerite Primum Regnum Dei
Seek first the kingdom of God

Quaerite primum regnum Dei,
Seek first the kingdom of God,
et justitiam ejus: and his righteousness:
et haec omnia adicientur and all these things shall be added
vobis. Alleluia! unto you. Alleluia!

Quaerite primum regnum Dei is the Magnificat antiphon at Vespers on both the 14th Sunday after Pentecost and on the Feast of St. Cajetan, Confessor, on August 7.

Litaniae de venerabile altaris sacramento
Litanyes of the venerable Sacrament of the altar

Kyrie
Lord have mercy.
Christ have mercy.
Attend to us, hear us, O Christ.
God the Father of heaven,
have mercy upon us.
God the Son, Redeemer of the world,
have mercy upon us.
God the Holy Spirit, have mercy upon us.
Holy Trinity, one God, have mercy upon us.

Kyrie eleison.
Christe eleison.
Christe audi nos, Christe exaudi nos.
Pater de coelo Deus,
miserere nobis.
Fili Redemptor mundi Deus,
miserere nobis.
Spíritus Sancte Deus, miserere nobis.
Sancte Trinitas, utris Deus, miserere nobis.
Panis Vivus
Panis vivus, qui de coelo
descendisti,
Deus absconditus et Salvator, miserere nobis.
Frumenum electorum, vinum germinans
virgines,
Panis pinguis et deliciæ regum,
miserere nobis.
Juge sacrificium, oblatio mundæ,
Agnus absque macula, miserere nobis.
Mensa purissima, angelorum esca,
Manna abscondita, miserere nobis.
Memoria mirabilium Dei, panis superstantialis,
miserere nobis.

Bread of life, which has descended
from heaven,
God and Saviour, thus concealed,
Grain of the chosen, pure flowing
wine,
Rich bread and delight of kings,
have mercy upon us.
Perpetual sacrifice, splendid offering,
Lamb without stain, have mercy upon us.
Purest meal, food of the angels,
Hidden manna, have mercy upon us.
Wondrous remembrance of God,
substantial bread, have mercy upon us.

Verbum Caro Factum
Verbum caro factum, habitans in nobis,
miserere nobis.

Word made flesh, dwelling in us,
have mercy upon us.

Hostia Sancta
Hostia sancta, calix benedictionis,
miserere nobis.
Mysterium fidelis, miserere nobis.
Præcessum et venerabile Sacramentum,
miserere nobis. Sacrificium omnium
santissima,
vere propitiatórium pro vivis et
defunctis,
miserere nobis. Coeleste antidotum,
quo a peccatis praeveramur,
miserere nobis.
Stupendum supra omnia miracula,
miserere nobis.
Sacratissima Dominicae passionis
commemoratio,
Donum transcendentem omnem plenitudinem,
Memoriale præcipientem divini amoris,
Divinae aëraeæ largitatis,
miserere nobis.
Sacrosanctum et augustissimum mysterium,
Pharmacum immortalitatis, miserere nobis.
Tremendum ac vivificum Sacramentum,
miserere nobis.

Holy sacrifice, chalice of the blessed,
have mercy upon us.
Mystery of faith, have mercy upon us.
Preeminent and venerable Sacrament,
have mercy upon us. Most holy sacrifice
of all,
true atonement for the living and
the dead,
have mercy upon us. Heavenly remedy,
by which we are preserved from sin,
have mercy upon us.
Wonder above all wonders,
have mercy upon us.
Most sacred commemoration of the
passion of the Lord,
Gift transcending all abundance,
Memorable inheritance of divine love,
Abundance of divine bounty,
have mercy upon us.
Sacrosanct and awe-inspiring mystery,
Sacrifice of immortality, have mercy upon us.
Terrifying and living Sacrament,
have mercy upon us.

Panis Omnipotentia
Panis omnipotentia verbi caro factus,
Incursiunt sacrificium, cibus et convivum,
miserere nobis. Dulcisissimum convivium,
cui assistunt Angeli ministrantes,
miserere nobis.
Sacramentum pietatis, vinculum caritatis,
offerens et oblation, spiritus dulcedo
in proprium fonte degustata,
Refectio animarum sanctorum,
miserere nobis.

Almighty bread, word made flesh,
Bloodless sacrifice, food and banquet,
have mercy upon us. Sweetest feast,
at which ministering angels stand,
have mercy upon us.
Sacrament of devotion, chain of charity,
offering and oblation, spiritual sweetness
 tasted in its own spring.
Refreshment of sanctified souls,
have mercy upon us.
Meet the Artists

A native of Cleveland, Sidney Harth began his musical career at the age of four with violin studies. Following graduation with highest honors from the Cleveland Institute of Music, he moved to New York City to pursue advanced studies with Michael Fiestro and Georges Enesco. Internationally acclaimed as a violinist, conductor, and educator, Mr. Harth is the first American to be awarded the Laureate Prize in Poland’s Wieniawski Competition. He has served as concertmaster with the New York and Los Angeles Philharmonics under Zubin Mehta, the Chicago Symphony under Fritz Reiner, and the Louisville Orchestra. For several seasons he held the position of music director with the Jerusalem, Israel, and Puerto Rican Symphony Orchestras. He has also served as associate conductor with the Los Angeles Philharmonic (7 seasons) and the Louisville Orchestra (6 seasons). As a guest conductor and soloist, Mr. Harth has performed in Spain, Poland, Israel, Canada, Mexico, Brazil, Great Britain, Russia, and Yugoslavia, as well as with most of the leading orchestras in the United States. He is a familiar figure at such leading summer music festivals as Aspen, Banff, and Anchorage. As an educator, Mr. Harth has taught at Carnegie Mellon University, where he was appointed the Andrew W. Mellon Permanent Professor of Music and also headed the Department of Music; the Mannes College of Music in New York and the University of Houston where he served as director of the conducting programs, and as professor of violin at Yale University. In 1991 he was appointed to the Hartt School of Music as Distinguished Visiting Professor of Conducting and Conductor of The Hartt Symphony Orchestra. Mr. Harth records for Vanguard, Louisville Orchestra Series, Musical Heritage, and Stradivari Records.

Gerald Mack is senior choral conductor and artistic director of choruses. Recognized for his expertise in the field of choral music, he also serves as music director/conductor of the Worcester, Massachusetts Chorus and Orchestra. He has prepared choruses for such renowned conductors as Seiji Ozawa, Sergiu Comissiona, Yehudi Menuhin, and Michael Lander. Editor of his own choral series and clinician for Carl Fischer Publishers, Dr. Mack was selected as the 1987 Connecticut American Choral Directors Association Conductor of the
Year. He has conducted festival and all-state choruses throughout the United States, twice represented the U.S. at the International Society of Music Educators Convention, and has toured his choirs throughout Europe, England, Yugoslavia, Mexico, and the United States.

The Hartt Chamber Singers is a highly selected ensemble comprised of undergraduate and graduate students. Emphasis is placed on a cappella singing with repertoire ranging from pre-Renaissance to contemporary literature. The Chamber Singers have toured throughout New England, the Eastern seaboard, and internationally. They have performed in such prestigious concert halls as St. Patrick’s Cathedral, New York’s Alice Tully Hall and Carnegie Hall, and the Washington National Cathedral.

Considered the largest performing ensemble at the Hartford School of Music, the Hartt Symphony Orchestra is designed to train students in orchestral performance techniques and repertoire. The orchestra has performed twice for the Beethoven Society in New York’s Alice Tully Hall. Combined choral/orchestral productions have included such works as Stravinsky’s Symphony of Psalms, Brahms’ German Requiem, Beethoven’s Christ on the Mount of Olives and Symphony No. 9 and Mendelssohn’s Elijah. Guest conductors have included Gunther Schuller, Mstislav Rostropovich, Karl Böhm, Charles Bruck, Arthur Winograd, and Yehudi Menuhin.

Chartered in 1957 as an independent, comprehensive institution, the University of Hartford consists of nine schools and colleges. It is recognized nationally and internationally for its academic diversity, its community involvement, its dedicated faculty, and its commitment to providing students with a balanced professional education. Degree programs in over 78 majors are offered at the undergraduate level and in over 50 majors at the graduate level. The University’s student population is representative of the 50 states and 66 foreign countries. A growing, private institution, the University of Hartford provides an academic environment that is highly disciplined and competitive, yet intimate and nurturing. Since its founding, the University has graduated over 40,000 students.

From its beginnings as an independent Hartford music school established in 1920 by Julius Hartt, Moshe Paranov and Associated Teachers, to one of the founding schools of the University of Hartford in 1957, the Hartt School of Music has remained committed to excellence in performance, education, and instruction. Situated on a suburban 339 acre campus and less than twenty minutes from downtown Hartford, Hartt has established itself as a major music center. Located midway between Boston and New York, Hartt is recognized internationally as a professional school of music. Graduates of Hartt have attained respected positions in their chosen fields as performers, composers, scholars, educators and administrators. Alumni are represented in national and international symphony orchestras. Singers are affiliated with major American and European opera companies. Composers are the recipients of major grants, awards and commissions. Educators, administrators and scholars hold prestigious teaching posts at universities, colleges, schools of music, as well as in public and private elementary and secondary schools. Hartt alumni have also achieved commercial success in the recording and film industries, on the Broadway stage, and as artist managers.

One of Hartt’s most valued resources is its art-faculty. Recognized as performers, scholars, educators, and composers, Hartt faculty are the recipients of major grants, awards, and prizes. They are members of such organizations as the New York City Opera, the Emerson String Quartet, the Orpheus Chamber Orchestra, the New York and Metropolitan Opera Companies, and the Chamber Music Society of New York. Faculty have recorded for Deutsche Grammophon, Blue Note, CRI, Columbia, Musical Heritage, Angel, and RCA. As performers they have appeared with the New York and Los Angeles Philharmonic Orchestras, the Boston Symphony and Boston Pops, the Chicago and Cleveland Orchestras, Miles Davis, Jean-Pierre Rampal, Art Blakey, Leonard Bernstein, Benny Goodman, Richard Stoltzman, as well as the major opera companies of Europe and America.
PROGRAM

THE HARTT SYMPHONY ORCHESTRA
Sidney Harth, Music Director and Conductor

VIOLIN I
Charys Schuller,
Co-concertmaster
Chunyi Lu,
Co-concertmaster
Charles Ganzaulius,
Assistant Concertmaster
Carol Moseley,
Assistant Concertmaster
Prescia Kim
Lisa Dempsey
Elizabeth Power
Charlotte Kim
Gretchen Darrow
Carla Chandler

VIOLIN II
Anne Laszmann
Wen-Liang Yau
Susan Petusky
Anastasia DeGruttola
Jennifer Gervais
Bennadette Baker
Shelley Pullen
John Robertson

VIOLA
Sven Tepel,
Principal
Qiao Qing,
Assistant Principal
Hasan Sunen
Brian Amelio
Kelly Murray
Ron Barricklow

CELLO
Mong-Yu Wang,
Principal
Andrea Mills,
Assistant Principal
Marijana Rutkowski
Xu Zhang
Melissa Irons
Galitzine Trussell-Cullen

BASS
Richard Simons,
Co-principal
Volkan Orhon,
Co-principal

FLUTE
Litaniess
Meg Suzuki
Kim DeLuccio

OBOE
Symphony in F
Susan Young
Christine Kokernak
Litaniess
Jennifer Bentley
Rachel Gaul

HORN
Symphony in F
Marjorie Seymour
Heather Kaeser
Litaniess
Sarah Dussing
David Davis

TRUMPET
Jason Adams
Fernando Dissenaha

ORGAN
Kyle Swann

THE HARTT CHAMBER SINGERS
Gerald Mack, Director

SOPRANO
Olivia Bord
Teresa Costello
Jennifer DeCoste
Lila Kobylinski
Elizabeth Kohl
Ruth Milak
Margaret Persing
Dawn Swanson
Karen Valentine
Kelly Valentine
Kim Graham

ALTO
Susan Barone
Helena Ferrante
Kimberly Hayes
Heather Jones
Becky Koface
Jennifer Marquette
Leslie Mason
Mary-Elizabeth Sullivan
Barbara Costa
Karen Riefer

TENOR
Patrick Ayoush
Randi Brotsma
Daniel Caferio
Frederick Grant
Aaron Krasing
Jeffrey Patsaude
Paul Scanlon
Daniel Thayer
Jon Surovy

BASS
Dylan Armstrong
Joseph Bartosiewicz
Phillip Boykin
Jonathan Dean
Joseph Pochette
Al Holcomb
Scott Lamlein
Eric Makovsky
Scott Metcalf
ALICE TULLY HALL
Home of the Chamber Music Society of Lincoln Center

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