



**The Oratorio Society of Estes Park
conducted by Kathryn Bowers, D.M.A.**

presents

Beethoven's *Mass in C*

Mozart's *Impresario Overture*

& *Violin Concerto in G*

Barbara Barber, soloist

April 20 and 21, 2012

Mountain View Bible Fellowship

Program Notes by Kathryn Bowers

Welcome to an evening and afternoon of music from the Classical Era for soloists, choir, and orchestra. Our program opens with Mozart's Overture to *Der Schauspieldirektor* (The Impresario, in English). Labeled by Mozart as "a comedy with music," this Singspiel in one act was premiered at the Schönbrunn palace in Vienna in 1786, having been commissioned by Emperor Joseph II for a state visit. The story line involves an impresario trying his best to deal with two sopranos, both of whom wish to be the *prima donna*. The 30-year old Mozart— at the height of his creative powers, according to Neal Zaslaw —interrupted his work on *The Marriage of Figaro* to fulfill this request. David Hurwitz describes the overture as "an essay in comic hysteria" and "frenzied music that trips over itself in an excess of exaggerated high spirits."

We are incredibly fortunate to experience both the soloistic and teaching talent of Estes Park's very own violin virtuoso Barbara Barber. Ms. Barber and a good number of her extraordinary students from the region are collaborating with OSEP on this concert. At age 19, Mozart was not much older than these students when he composed all five of his violin concertos. The third concerto, in G major, is highly regarded primarily for the elegance, beauty, and singing quality of its middle movement, which is often compared to his popular Piano Concerto no. 21, referred to as the "Elvira Madigan" after the late 1960s foreign film, which prominently featured its slow movement. The first movement, with its lively opening ritornello, was borrowed by Mozart from one of his earlier vocal arias. As a contrast to the incomparable second movement, touches of rustic dances, including a jig and a gavotte, color the final Rondeau. It's somewhat quirky that the wind instruments (two oboes and two horns) share the final notes.

Beethoven's Mass in C was commissioned by Prince Nikolaus II Esterházy for the name-day celebration of his wife in November 1807. Although Beethoven was heavily influenced by Haydn's Masses, with which the Prince was intimately acquainted, the Prince was not impressed by the first performance in the Esterházy Palace in Eisenstadt. Beethoven's work on the Mass had been interrupted by an "illness affecting his head," and the score and parts were ultimately copied with great haste, resulting in an unfortunate number of copyist mistakes. The Prince seems to have missed hearing touches of Beethoven's genius, which this Mass amply demonstrates. One of the most delicate moments comes at the opening of the Adagio in the Credo, when the clarinet solo's descending arpeggios text-paint for us the incarnation of Jesus by the Holy Spirit.

It is worth noting that both Mozart and Beethoven were among the first composers to abandon the model of church patronage in favor of working for commissions from wealthy patrons and other types of arts organizations, such as opera companies. Public concerts, such as ours today, also became available to the general population during this era. It is somewhat shocking to read that Mozart was paid only 50 ducats for composing *The Impresario*. Each of the Italian singers was also paid 50 ducats for the Schönbrunn performance. No wonder Mozart died nearly penniless. He was not often paid what he was worth! As for Beethoven, he was finally able to publish his Mass in C after he bundled it with other works. His publisher remarked that there was no public demand for "church things." Today it's revered as a worthy complement to his massive *Missa Solemnis*.

You are invited to a reception in the Fireside Room after the Saturday concert



Estes Park Chamber Orchestra

Violin I

Concert master: Jeff Tyler

Barbara Barber

Meghan Conlon*

Douglas Klink*

Merritt Martin

Karen Olson

Violin II

Nancy Biele

Cara Conlon*

Hans Graetzer

Ginny Page**

Sage Sundrud*

Viola

Cheryl Hite

Claudia Hook

Kathy Hornbein

Cello

Brenna Conlon*

Julia McKinnon

Lloyd Scott

Charlotte Tagg

Double bass

Cam Bogener

Marti DeYoung

Flute

Lynette Johnson**

Susan McNeil**

Oboe

Robert Keep

Karen Parrack

Clarinet

Randy Amen

Annette Dechant

Bassoon

Ray Novy

Susan Novy

Trumpet

Jim Detterline

Loren Johnson

Organ

Phyllis Eggers



French horn

Julie Esposito

Carolyn Lavallee

Tympani

Gary Brown

Oratorio Society Chorus

Soprano

Sandi Engelhorn

Maureen Gootz

Marlene Krueger

Ruth Mutschler

Jan Thompson

Deborah Webb

Pat Welker

Melissa Westover

Stephanie Zayatz

Alto

Kathleen Black

Linda Bowie

Nancy Knoll

Suzanne Miller

Carol Nussbaumer

Jacquelyn Reed**

Betty Shoemaker

Tenor

Scott Anderson**

Hal Dalzell

Penny Fox

Rene Moquin

Bill Niles

Alta Wachs

Mike Willborn

Bass

Dave Bowers

Dick Broman
Bob Burger
Gene Eggers
*Students of Barbara Barber

Doug Fox
Bob Gunn**
Allen Kallenbach
** OSEP Board members

Program

Overture to the Impresario (1786)

Mozart

Violin Concerto # 3 in G Major (1775)

Mozart

I. Allegro, II. Adagio, III. Rondeau - Andante – Allegretto – Tempo I
Barbara Barber, soloist

Free Will Offering - Intermission

Mass in C Major, Op 86 (1807)

Beethoven

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
[Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, Amen

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
[Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For You alone are holy, You alone are Lord,
You alone are 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, the Almighty,
maker of heaven and earth,

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 coelis.

Et incarnatus est de Spiritu Sancto, ex Maria virgine; et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria, iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere nobis.

Agnus Dei qui tollis peccata mundi, miserere nobis.

Agnus Dei qui tollis peccata mundi, dona nobis pacem.

of all that is, seen and unseen.

And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, light from light, true God from true God, begotten, not made, of one being with the Father; through Him all things were made. For us and for our salvation He came down from heaven: by the power of the Holy Spirit He became incarnate from the Virgin Mary, and was made man.

For our sake He was crucified under Pontius Pilate; He suffered death and was buried. On the third day He rose again in accordance with the Scriptures; He ascended into heaven, and is seated at the right hand of the Father; He will come again in glory to judge the living and the dead, and His kingdom will have no end.

And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic Church; I acknowledge one baptism for the forgiveness of sins; I look for 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 your 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 takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, grant us peace.

Soprano soloists - Sandi Engelhorn and Melissa Westover; Alto soloists – Maureen Gootz and Carol Nussbaumer; Tenor soloist - Scott Anderson; Baritone Soloist - Robert Gunn



Our soloist, Barbara Barber, is an internationally known recording artist, pedagogue, music publisher, consultant, adjudicator, editor, and author. She has concertized and presented at conferences, institutes, and workshops across the United States and in Canada, Central America, South America, Asia, Europe, and Australia. Closer to home, she has performed with the Fort Worth Symphony, Dallas Chamber Orchestra, Sinfonia of Colorado, Boulder Chamber Orchestra, Longmont Symphony, Chamber Music Society of Estes Park, and Estes Park Music Festival. She now maintains a private studio in Estes Park and Longmont with the Suzuki Strings. The Estes Park Chamber Orchestra is humbly grateful for the privilege of performing with her today.



OSEP's new conductor is Kathryn Bowers, D.M.A., who has sung professionally with the Chicago Symphony Chorus and Gächinger Kantorei in Stuttgart, among others. She has retired from thirty years of collegiate teaching at Butler University in Indianapolis and Webster University in Saint Louis. She is currently Professor Emirata of the choral department at Webster University. She now sings with the Estes Valley Chamber Singers and serves on the Board of Trustees of the Supporters of the Performing Arts. OSEP is very pleased to announce that Dr. Bowers will also be conducting its next set of performances on November 30th and December 1st. This winter concert will feature *Fiesta de la Posada* by Dave Brubeck. New voices and new string players are always welcome. Rehearsals begin September 9th. Please call Lynette for more information, 970-586-2192.

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OSEP is also grateful to: Barbara Barber, her students, and their parents for generously sharing their exceptional talent and time with us; the Department of Music at Webster University for the loan of scores and parts; our rehearsal accompanists, Phyllis Eggers and Michelle Gergen-Wisner; the staff of the Mountain View Music Fellowship for generous use of their worship facility for OSEP rehearsals and concerts; Linda Wain for storing the OSEP library; Hobert Business Services for discounted printing; the Estes Park News and the Estes Park Trail Gazette for publicizing these events; The Estes Park News for its steeply discounted ads; Park R-3



Schools for the use of its tympani; and the many generous donors who attend its concerts.

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