THE SAINT PAUL CHAMBER ORCHESTRA
DENNIS RUSSELL DAVIES, Music Director

Saturday, June 11, 1977 at 8:00 P.M.

O'Shaughnessy Auditorium

Dale Warland Singers
Jorge Mester, conductor

MOZART

Symphony No. 33 in B-flat major, K.319
Allegro assai
Andante moderato
Minuetto; Trio
Finale; Allegro assai

INTERMISSION

Requiem in D minor, K. 626
I. Introitus and Kyrie
II. Dies irae
III. Tuba mirum
IV. Rex tremendae
V. Recordare, Jesu pie
VI. Confutatis
VII. Lacrimosa
VIII. Domine Jesu
IX. Hostias
X. Sanctus
XI. Benedictus
XII. Agnus Dei

Sue Doran, soprano
Charlotte Straka, alto
Cliff Ware, tenor
Jack Jaeger, bass
The Symphony No. 33 in B-Flat, K. 319 dates from July of 1779, a month before the "Posthorn" Serenade and shows Mozart taking up the symphony again after a lapse of nearly four years during which his orchestral works were largely confined to divertimenti and serenades. The showy effects in many of those works are now foresworn in favor of the creation of orchestral chamber music in each of the symphony's movements. Effects that are purely orchestral are discarded and are replaced by strong rhythmic impetus and contrapuntal treatment of the material in the contrasting sections which are used in place of the customary development in three of the movements. The minuet is three years newer than the other movements, having been composed for a Viennese performance after Mozart moved. Nevertheless, the Viennese spirit which pervades the other movements is perfectly maintained in the newest one, as if the symphony awaited this addition to finally become a complete work.

In July of 1791, Mozart received a commission from a Count Walsegg to compose a requiem. Acceptance of the commission brought with it a substantial advance and Mozart, as always, sorely needed the money. He worked at the score fitfully during the summer, devoting his energies chiefly to the operas *La Clemenza di Tito* and *Die Zauberflöte*. It wasn't until the autumn of that year that he began working earnest at completing it, but his final illness intervened. Even so, he became preoccupied with the work and continued to sketch sections of it up until his death. Only the Requiem and Kyrie were completed, however, when he died on December 5, 1791, although much of the Dies Irae was drafted and substantial other portions had been sketched or outlined. Constanze Mozart, perhaps fearing that the Count would demand a refund of his advance, entrusted the completion of the score to Mozart's pupil, Franz Xaver Süßmayer who was not only familiar with Mozart's sketches but also had very similar handwriting, so that Constanze was able to offer the *Requiem K. 626*, as a finished work of her husband, saying that Süßmayer's contributions were only "what anyone could have done."

The extent of those contributions can never be known with certainty, since Süßmayer destroyed Mozart's sketches upon completion of the score. It can be safely assumed that the pupil sincerely sought to carry out the wishes of his deceased master; however, his decision to end the work with a refrain of the melody of the Kyrie fugue on the basis of a similar practice by Mozart in some of his earlier Masses seems an easy way out, as does the application of the instrumentation specified by Mozart for the Requiem and Kyrie to the entire score. Many commentators have made much of the sombre majesty that results from the exclusive use of dark toned woodwinds and strings often in their low register but Fredrich Blume has suggested that Mozart intended a more varied instrumentation and that Süßmayer's unchanging application of Mozart's instructions is like "a thick grey crust, comparable to the layer of whitewash that was plastered over the naves of the Gothic churches in the Restoration."

If Mozart's Requiem has survived in an imperfect state it has, nonetheless, survived with enough of its original ideas intact so that the composer's expression of mourning and consolation is powerfully communicated, even if often perceived as though "through a glass, darkly."
**THE DALE WARLAND SINGERS**

**Soprano**
- Ruth Lynes Brewster
- Nancy Erickson
- Julie Himmelstrup
- Carolyn Norquist
- Marie Sathrum
- Ruth Taylor
- Rita Docter
- Ann Mollison

**Alto**
- Vicki R. Hultine
- Frances Kirchner
- Arlene Sedio
- Charlotte Straka
- Ruth Warland
- J. Michele Edwards
- Mary Johnson
- Chris Ludwig

**Tenor**
- Russell P. Allen
- George Berglund
- Timothy Johnson
- David Nordli
- David Peters
- Steven Baardson
- Steve Grundahl
- Peter A. Hendrickson

**Bass**
- John Ause
- Waynne Hornicke
- Wayne M. Kivell
- Thomas W. Shaffer
- Dana Skoglund
- Clyde Thompson
- Ron Nelson
- Howard White

**Soprano**
- Sue Doran
- Nancy Grundahl
- Janet Johnson
- Mary Lou Olson
- Sue Shepard
- Donna Dixon
- Carol Nordli

**Alto**
- Lynn Jones
- Dianne Prieditis
- Thea Sikora
- Rica Jane Van
- Judy Gustum
- Marcia Kennedy

**Tenor**
- Paul J. Anderson
- Rob Engelson
- A. Douglas Nodland
- Gordon W. Olson
- David Docter
- John M. Hanson

**Bass**
- Phil Davis
- Jack Jaeger
- Stan Ragnes
- Terry Sheetz
- Mark Taintor
- Bruce Tammen