

Mozart's Missa Brevis
Sept 15, 1987

Premiere '87



**Fine
Arts
Association**

Rock Hill Fine Arts Association and Winthrop College

proudly presents
1987-88 Season Schedule

* Tuesday, September 15, 1987 Charlotte Symphony
with Leonard Pennario, pianist

Thursday, October 15, 1987 North Carolina Dance Theatre

Tuesday, February 23, 1988 Juillard String Quartet

April 5, 1988 New England Ragtime Ensemble

The Fine Arts Series always begins promptly at 8:00 p.m. Out of consideration for the performing artists and members of the audience, latecomers will not be admitted while the performance is going on, but will be respectfully requested to remain in the lobby until the first convenient pause in the program. Members of the audience who must leave prior to the conclusion of the program are requested to do so only between selections rather than during the performance.

The Rock Hill Fine Arts Association thanks each of our sponsors for their support of our 1987-88 programs.



This performance made possible in part by a grant from the National Endowment for the Arts through the Southern Arts Federation.

CHARLOTTE SYMPHONY ORCHESTRA

Leo Driehuys, Music Director

Tuesday, September 15, 1987

Byrnes Auditorium, Rock Hill, S.C.

Leo Driehuys, Conducting

YORK COUNTY CHORAL SOCIETY

David Lowry, Music Director

Shirley Fishburne, Accompanist

Mozart

Missa Brevis K.194, D Major

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Leonard Pennario, Pianist

Beethoven

Concerto No. 4 in G Major, Op. 58

- I. Allegro moderato
- II. Andante con moto, segue
- III. Rondo: Vivace

INTERMISSION

Schumann

Symphony No. 3 in E Flat Major, Op. 97

- I. Lebhaft
- II. Scherzo
- III. Nicht Schnell
- IV. Feierlich
- V. Lebhaft

The use of video cameras and audio recorders is prohibited.

LEONARD PENNARIO

Program Biography

Audiences and critics alike acclaim the American pianist Leonard Pennario for his performances with the "Big Five": Chicago Symphony, Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic and Cleveland Orchestra. Pennario is known as guest artist with most of the major orchestras in North America.

In addition, concerts throughout Europe and the Far East have made Pennario the choice of world-famous conductors. Among the nearly one hundred eminent artists with whom he has collaborated, a reasonable list must include Eugene Ormandy, Zubin Mehta, Seiji Ozawa, Fritz Reiner, Sir John Barbirolli, and Dimitri Mitropoulos.

An Auspicious event marked the start of Leonard Pennario's career. The Dallas Symphony Orchestra urgently needed a pianist to replace an indisposed artist. Sir Eugene Goossens wired his high recommendation of the pianist, at that time a youngster of twelve years. The concerto to be performed was the Grieg, and although Pennario had never seen the score, he made his professional debut within six days and played such a stunning performance he was immediately launched on a successful career. In September 1986, Mr. Pennario celebrated the 50th anniversary of this debut in a concert appearance with the Dallas Symphony Orchestra.

Recording on Angel, Seraphim, RCA, Columbia, Vox and Pantheon labels, his releases include Chopin Polonaises and Waltzes for Angel, the Rozsa Concerto for Pantheon and Beethoven's Piano

Trio in E-flat, Op. 70, No. 2 with Heifitz and Piatigorsky for Vox. Pennario's most recent album features solo piano works by George Gershwin, including his "Song Book".

Pennario has written a number of works for piano which have earned him membership in the American Society of Composers, Authors and Publishers (ASCAP). This distinguished artist has also appeared at the White House and is a regular guest at summer festivals, including the Hollywood Bowl, Mann Music Center in Philadelphia and Brevard Music Center in North Carolina.

MISSA BREVIS IN D, K.194 (186h)
Composed in 1774

WOLFGANG AMADEUS MOZART
Born in Salzburg, January 27, 1756
Died in Vienna, December 5, 1791

Mozart wrote a total of nineteen Masses, ten of which are of the **Missa Brevis** (short Mass) genre. He wrote only one **Requiem Mass**, a Mass for the dead, and that, his last work the year he died. Before he wrote the Mass here programmed, he had already written eight other Masses, the first at the age of twelve!

This Mass was undoubtedly written for use in the Cathedral to be sung by local soloists, choir, string players and organist, and presents no formidable problems. It is but twenty minutes in length and contains charming and ingratiating melodies and harmony that are a delight to hear. Overall it is more homophonic (harmonic) than polyphonic (melodies against melodies) in its texture.

CONCERTO FOR PIANO AND ORCHESTRA NO. 4 IN G MAJOR LUDWIG VAN BEETHOVEN
Composed in 1805-1806

Born in Bonn, December 16, 1700s
Died in Vienna, March 26, 1820s

The thirty-five year old Beethoven, already seriously afflicted with deafness, began composing this concerto while at the same time working on his fourth and fifth symphonies, the violin concerto and the Rasoumovsky quartets. This was his usual mode of composing . . . working on several large works at the same time . . . and it accounts in part for the occasional similarities of themes and musical construction.

Although the concerto had had an earlier private performance in the home of one of Beethoven's benefactors, Prince Lobkowitz, the first public performance didn't occur until December 22, 1808, when it was included in a four-hour all-Beethoven program.

It remained comparatively unknown for 28 years until Mendelssohn, the resurrector of other important but forgotten works, performed it in a glittering concert in 1836.

The concerto begins in an unusual way for the age in which it was written, for the piano states the first theme immediately without the aid of the orchestra. Then, within the usual framework of a first movement, it and two other themes are presented. The *Andante con moto* movement is one of the most famous in the literature of the concertos because it is like a dialogue between a very lyrical solo instrument and an imperious string orchestra. The third movement begins without pause and is in rondo form.

SYMPHONY NO. 3 IN E-FLAT MAJOR, Op. 97
("Rhenish")
Composed in 1850

ROBERT SCHUMANN
Born in Zwickau, June 8, 1810
Died in Endenich, July 29, 1856

It is probably safe to say that Schumann's fame rests most solidly on music for the piano and music for voice. In 1841 he felt the need to branch out and try his hand at larger forces of instruments and form. However, in this, as in later years, Schumann was quite conscious of his technical shortcomings. As an example, in his First Symphony he asked for a romantic horn call that could not be played on the French horn then in use. Nonetheless, and disregarding his inadequacies, the orchestral music by Schumann has much to be admired . . . a wealth of melody, interesting and complex rhythm and unexpected harmonies.

The symphony has five movements. The first, **Lebhaft** (lively) has two themes, one sweeping and the other thoughtful and tender. The second, **Sehr masig** (very moderately) is more light-hearted . . . perhaps with references to an old German drinking song. The third, **Nicht Schnell** (not rapidly) has two themes of similar character. The fourth, **Feierlich** (solemn) was probably inspired by the Cologne cathedral. And the fifth and finale, **Lebhaft**, seems to depict a happy and rustic festival in a small town in the Rhineland.

George A. Stegner, Annotator



This performance made possible in part by a grant from the National Endowment for the Arts through the Southern Arts Federation.