

Prairie U-U Program Dec. 14, 2003 ---- Wolfgang Amadeus Mozart

Before the choir begins, let me give you the setting. Monostatos, servant to Sarastro in The Magic Flute, has been harassing the heroine, Pamina, when he hears the magic bells of Papageno, and is charmed. Our Monostatos is Reuben, and the two slaves with him are Madeline and Judy.

(1) "Magic Bells," from The Magic Flute — the choir

Welcome.

Chalice lighting (Doleta) and Warren: ~~Musicians have been with armies for millennia, but music is also for lovers, and~~ music can soothe the savage beast, as we've just heard. Music is part of humanity. *harmony set in concert*
Moment of silent meditation.

(A) Introduction: Quote Guttman, p. xix, para. 1. There we have our most famous child prodigy, well connected with royalty and the elite. His fortunes weren't so good when he grew older and wasn't so cute, but he was always writing great music, music that many people appreciated. Then he had his tragic death at the early age of 35. (Joke?) But his music lives on.

Let me note a change in the program: the two duets involving Papageno will be switched; I got around to looking at the libretto. By the way, performers should feel free to say something about the pieces they're playing.

We lead off with Jeanie Triggs, our new RE director, so she can return to Nifty-Gifty, and so the kids up here can see her multiple talents. This is a rendition of a hymn, "Hail true body, born of the Virgin Mary," which Mozart wrote in 1791.

(2) "Ave Verum Corpus," — Jeanie Triggs, French Horn, and Doleta, piano

(B) One of the nice things about our Prairie music services is the opportunity to see members of all ages play, and grow. We've heard some young people with the choir, and now Judy Wacker will play her viola with her father. Kids can go downstairs to Nifty-Gifty...but Judy and Reuben have to stay for a while, and be back with the choir later.

(3) "Adagio from Rondo and Adagio in G," Judy and Carl Wacker

(C) When Doleta told me this next piece was a setting of a Goethe poem, I didn't believe her; I thought he was a generation later. This is the only Mozart setting of a poem by Goethe, who wrote it at age 26. It's a funny song, but it anticipates Goethe's famous novel, "The Sorrows of Young Wether," which is not so funny.

(4) "The Violet," — Barb Park and Doleta

(D) In 1777 Mozart was short of money and had to accept a commission to produce some flute concerti. He had a hard time with it, and he wrote to his father:

"I have not been able to finish them, for I never have a single quiet hour here. I can compose only at night... Moreover, you know that I become quite powerless whenever I am

obliged to write for an instrument which I cannot bear.” He was under stress, trying to write an opera, and didn’t really mean to condemn the flute. The resulting flute concerti are great, and he finished his career with an opera about a magic flute. (From Handbook, p. 449)

(5) “Arietta,” — Larry and Marie Nahlik

(E) The 18th and early 19th centuries were a period of great technological improvements in musical instruments, and most of the great composers were interested in the technology. Mozart wrote some of the first great music for the newly improved clarinet. I’m sure he would love to hear one of his best operatic melodies played on the saxophone, only invented in 1845.

(6) “Voi Che Sapete,” — Reuben Long Arnold

(F) The Next duet from “The Magic Flute” follows immediately after the song about magic bells in our prelude. Papageno, the most famous bird catcher in operatic history, and Pamina, our heroine, sing “...if every honest man could find bells like these, then his enemies would disappear...”

(7) Duet of Papageno and Pamina, from “The Magic Flute” —Rosemarie Lester and Metje Butler.

(G) Leopold Mozart was a famous violin teacher, but a subordinate in the orchestra at Salzburg. He taught his son. It’s really difficult for family members to teach one another complex skills, for problems of authority and dependency arise... The problems can be overcome if the teaching is either play or work on the outside world. The latter was the case with the Mozarts. Leopold exploited Wolfgang, but more the prodigy’s reputation. One of Wolfgang’s early symphonies was actually the work of Leopold. But Leopold could write good music; just listen.

(8) “Bourree,” — Quintet

(H) We now go back to “The Magic Flute.” Throughout the opera, Papageno has searched for a woman. Somewhere in the second act an old hag attaches herself to him. She extorts a promise to marry from him:

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Or, given short time: She threatens him that he will be forced to stay in this place like Guanatamo for the rest of his life. So he makes his oath the marry her, and then there is one of those magical moments in opera”

(9) “Papagena!” — Warren, Doleta, Aileen

(I) “Cosi Fan Tutte” is one of the operas Mozart wrote with Lorenzo da Ponte. The lyrics and the book make it a good lesson in morality, the lesson being that morality isn’t that clear.

(10) “Duet” of Fiordiligi and Ferrando from The Magic Flute,” — Paula Pachiarz, Dan Proud, and Doleta

(J)

(11) “Polonaise” — Ruth Calden and Rosemarie Lester

(K) In 1784 Mozart joined the Freemasons in Vienna. His father joined the same chapter, which also had members from the Habsburg ruling family, other members of the elite, and petty bourgeoisie like his friend Schikaneder, producer of the Magic Flute. (I don't understand Freemasons. How many of you have had contact with the Shriners or Masons yourselves or with kin? ... worth another service, perhaps..) The Pope in Rome condemned the Masons, but it had no more effect than the papal condemnation of birth control today. In 1774 liberal Catholicism thrived, and one could be both a Mason and a Catholic. That was Mozart. He was a Catholic, but a liberal Catholic. And he composed this beautiful trinitarian hymn.

(12) “Laudete Dominum,” — Choir

Joys and Concerns, Introductions, Announcements

(L) We will close by giving all of you an opportunity to be an opera singer.

(13) “Romance,” from the **“Abduction from the Seraglio,”** — Congregation, plus Doleta