

MONTEREY

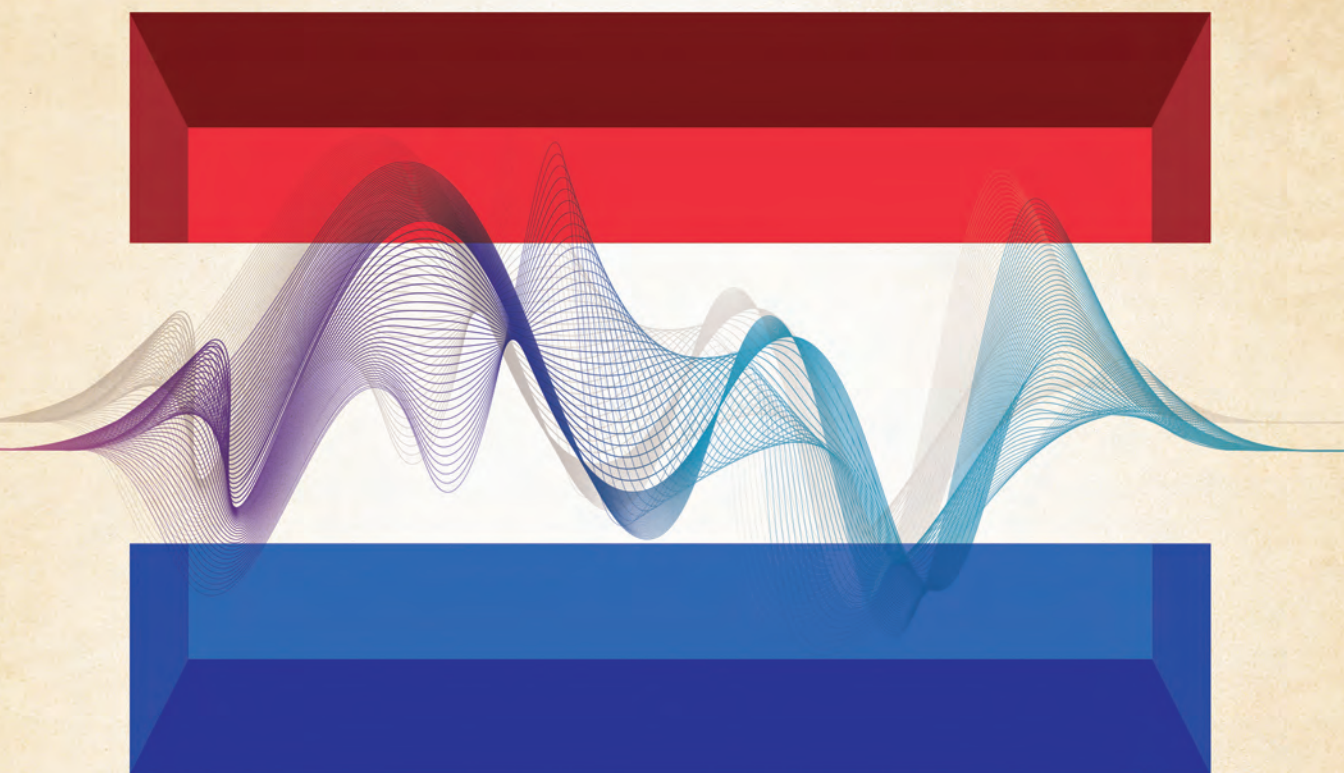
SYMPHONY



80 YEARS

2025-2026 SEASON

JAYCE OGREN, MUSIC DIRECTOR



SCHUBERT

MASS IN G MAJOR

MOZART / HAYDN / MENDELSSOHN

MONTEREY SYMPHONY SINGERS

FEBRUARY 21 & 22, 2026

SUNSET CENTER, CARMEL

Sponsored by
Beverly Hamilton

Jayce Ogren, Music Director and Conductor

The Hebrides [running time 10']
with YMM Honors Orchestra

Felix Mendelssohn (1809-1847)

Ave verum corpus [4']

Wolfgang Amadeus Mozart (1756-1791)

Mass in G major [22']

Franz Schubert (1797-1828)

- I. Kyrie: Andante con moto
- II. Gloria: Allegro maestoso
- III. Credo: Allegro moderato
- IV. Sanctus: Adagio moderato
- V. Benedictus: Andante grazioso
- VI. Agnus Dei: Lento

———— INTERMISSION [20'] ————

Symphony No. 104, "London" [29']

Franz Joseph Haydn (1732-1809)

- I. Adagio – Allegro
- II. Andante
- III. Menuetto and Trio: Allegro
- IV. Finale: Spiritoso

The February concert will be rebroadcast on KAZU's HD2 Classical station
on March 14th and 15th, 2026, both at 4 PM.

Program Notes

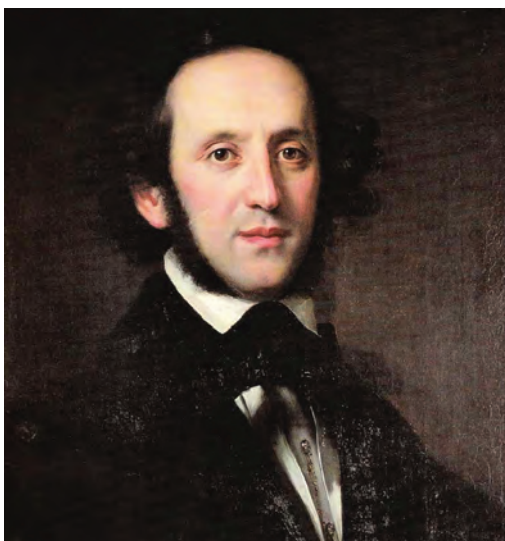
By Christopher Anderson-Bazzoli

February 21-22, 2026 – Concert Synopsis

VOICES CARRY AT SUNSET CENTER when we are joined by the Monterey Symphony Singers for a concert of Classical and Romantic masters. Tonal waves crash on the rocks of the Scottish Isles in Felix Mendelssohn's vivid concert overture *The Hebrides*. Composed for the Catholic Feast of the Corpus Christi, *Ave Verum Corpus* is a radiant gem and among a handful of works Wolfgang Amadeus Mozart completed in the final year of his life. Hear art song *wunderkind* Franz Schubert's venture into sacred choral music in the sublime Mass in G major. The program concludes with a composer credited with inventing the symphony form: Franz Joseph Haydn and his propulsive Symphony No. 104, "London."

The Hebrides (1832)

Felix Mendelssohn (1809-1847)



As a child, Felix Mendelssohn led a charmed life. Born in 1809 in Hamburg, Germany, Mendelssohn grew up in a cultured and intellectual family that enthusiastically supported his talent. While still a teenager, he became a celebrated piano prodigy and the composer of dozens of acclaimed works,

including Octet for strings and the Shakespeare-inspired concert overture *A Midsummer Night's Dream*.

In 1829 the twenty-year-old Mendelssohn embarked on a tour of Scotland. Boating around the Hebrides islands, he and a friend took a small skiff to the mouth of Fingal's Cave on the Isle of Staffa. The cave's tall basalt columns amplified the Atlantic's crashing waves and activated Mendelssohn's imagination. "In order to make you understand how extraordinarily the Hebrides affected me," he wrote in a postcard home, "I send you the following, which came into my head there." Mendelssohn included the opening melodic motive of what would become his concert overture *The Hebrides*.

First heard in violas and cellos, the opening motive has the descending contour of a breaking wave. As the motive repeats and rises up through the orchestra, watery effects swirl in the lower strings punctuated by crashes in the timpani drum. Cellos and bassoons then introduce a longer *cantabile* ("songlike") theme, one of Mendelssohn's most beloved, followed by a

turbulent section that crests in fanfare-like statements for the brass. The tempo increases to a fast-paced torrent that leads to the overture's powerful final chords followed by soft clarinet echoes and *pizzicato* strings that ripple on the shore.

Ave verum corpus (1791) **Wolfgang Amadeus Mozart** (1756-1791)



The year 1791 saw both triumph and tragedy for Wolfgang Amadeus Mozart. He fulfilled numerous commissions with great success – from his operatic masterpiece *The Magic Flute* in the theater to the sublime Clarinet Concerto in the concert hall. However, an acute illness (believed to be rheumatic fever) began to take hold, and it became increasingly clear that he might not recover. That fear was realized when he passed away in December, still a young man of 35.

During the previous summer, Mozart felt well enough to travel from his home in Vienna to nearby Baden where his wife Constanze regularly visited a spa to improve her own health. In Baden, Mozart composed the motet *Ave Verum Corpus* for his friend Anton Stoll, a local choir master.

Mozart set the text of the Roman Catholic Eucharist, also known as Holy Communion, for the upcoming Festival of Corpus Christie. The original manuscript of *Ave Verum Corpus* has virtually no edit marks and appears to be an instance where Mozart (to quote Salieri in the film *Amadeus*) “simply wrote down music already finished in his head.”

Considered a miniature masterpiece, *Ave Verum Corpus* evokes an atmosphere of reverence. Marked in the score as *sotto voce* (“in a quiet voice”), it feels like a personal, rather than public, statement. Mozart gives the first phrase, “Hail, true body,” a profound simplicity with homophonic rhythm – that is, with the full choir enunciating the text together. On “having truly suffered,” words begin to separate and overlap, creating more emotional complexity. Mozart paints the image of Christ on the cross with a poignant dissonance on “latus” (“side”), characterizing the wound “from which blood flowed.” For the last phrase, male and female voices divide into counterpoint with an extended melodic *melisma* on the final word, “mortis” (“death”).

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Mass in G major (1815)

Franz Schubert (1797-1828)



Scholars call 1815 Franz Schubert's "miracle year." During this year, the wunderkind composer celebrated his 18th birthday and produced an astonishing number of highly-regarded works including 140 *Lieder* (art songs), a string quartet, two piano sonatas, two symphonies, and two Masses. Schubert completed the Mass in G Major in just five days and premiered it at his family's local church in Vienna's Lichtenthal district. In contrast to his innovative Romantic *Lieder*, Schubert incorporated more conservative elements of *stile antico* ("old style") in his early sacred works. The Mass in G Major often observes rules of strict counterpoint in accordance with Renaissance composers like Palestrina. It also displays a Classical elegance associated with Schubert's hero, Mozart.

The *Kyrie* opens in a radiant G major for the full chorus on "Kyrie eleison" ("Lord, have mercy") and journeys to a dark minor key for the soprano soloist's answer "Christe eleison" ("Christ, have mercy"). The full chorus begins the *Gloria* in energetic praise, but separates into a dialogue with soprano and baritone soloists on the supplication "Miserere nobis" ("Have mercy on us"). The *Credo* features a slowly descending bassline often associated with lament in the masses of J.S. Bach. Schubert employs an imitative fugue on "Osanna in excelsis" ("Hosanna in the highest") to emphasize the celebratory atmosphere of the *Sanctus*. The *Benedictus* begins as an aria for solo soprano, builds to a duet with tenor, and finally into a trio with bass, followed by recapitulation of the "Osanna" by the full choir. In the somber *Agnus Dei*, soloists and choir exchange phrases on "Miserere" ranging from tenderness to anguish. A yearning violin theme acts as a repeating refrain leading to a gentle G-major ending on "Dona Nobis pacem" ("Grant us peace").

Symphony No. 104, “London” (1795) Franz Joseph Haydn (1732-1809)



The twelve symphonies Franz Joseph Haydn composed during his two extended London trips beginning in 1791 turned out to be his last. Symphony No. 104, “London,” is the last of the twelve and represents an apex in a genre that Haydn established as music’s most preeminent. Haydn accepted the invitation to travel to London from concert empresario Johann Peter Salomon after Haydn’s employer, Prince Nikolaus II, allowed Haydn to freelance from his duties at the Austrian Court of Esterházy. Haydn composed the Symphony No. 104 specifically for a benefit concert held in his own honor on May 4, 1795, at the King’s Theatre. “The whole company was thoroughly pleased,” Haydn wrote in his diary, “and so was I.”

Rhythmic drive and thematic clarity give this symphony a witty and inventive style – Haydn’s hallmark. It opens with two powerful declarations on the notes D and A, an “open fifth” interval that avoids defining either a major or minor key. Haydn’s soft answer in the low strings solves that mystery with a brooding D minor chord that initiates the *Adagio* introduction. The mood soon turns bright with a charming D major theme in a

brisk *Allegro* tempo. Classical form would normally dictate a contrasting second theme, but Haydn subverts expectations with a restatement of the first theme in the flute in the key of A major.

The *Andante* movement begins as a subdued, but stately, dance. Contrasting phrases move liberally between major and minor keys in both gentle and aggressive gestures. The movement is reminiscent of Haydn’s earlier *Sturm und Drang* (“Storm and Stress”) symphonies whose emotional extremes reflect an 18th Century German literary trend emphasizing the outward expression of innermost feeling.

The boisterous *Menuetto* features a waltz-like triple meter whose unexpected accents anticipate later symphonies by Haydn’s star student, Beethoven. Haydn again surprises the listener with playfully dramatic silences. A middle “Trio” section dances with a lighter step, but contains brief moments of melancholy.

The exuberant *Finale* features the melody of a Croatian folk song popular in London at the time, *Oh Jelena*. Haydn reinforces the folk spirit with a held bass note acting as a drone, suggesting a bagpipe or hurdy-gurdy. Orchestral virtuosity and fireworks abound in this fittingly celebratory movement capping the monumental career of a composer hailed as the “Father of the Symphony.”

Christopher Anderson-Bazzoli

MUSICOLOGIST



Christopher Anderson-Bazzoli's innovative compositions for the concert stage, his deeply-felt scores for the studio and indie film worlds, and his skilled musical direction for artists from across the pop music spectrum earned him a reputation as a musician with a collaborative spirit and a broad vision.

His current release, *Continent's End*, received "Critic's Choice" from *Opera News*. The nine-song concert work for mezzo-soprano and piano on poems by California iconoclast Robinson Jeffers (1887-1962) "perfectly embodies with its unpredictable harmonic twists and turns and its multi-tonality Jeffers' hyper-masculine, pantheistic, often erotic poetry"

(*Raphael's Music Notes*). Nominated for an Emmy Award at age twenty-one, Anderson-Bazzoli composed scores for twenty feature and short films including the Venezuelan thriller *Ellipsis* (Fox) and the technology documentary *Revolution OS* (7th Art), among others. He received a Sundance Composer Fellowship and served as copyist, music librarian, or orchestrator on over three hundred films and TV shows including Disney's *Encanto*, *The Lion King* (2019), and *Top Gun Maverick*. As a conductor he worked with top recording artists Michael Bublé, Dr. Dre, Christina Aguilera, and She & Him (Zoëy Deschanel and M. Ward) and served as editor and copyist for eminent composer-conductor Esa-Pekka Salonen.

While growing up in Pacific Grove, California, Christopher Anderson-Bazzoli learned tuba at age eleven, graduated from Stevenson School, and later earned a B.A. in Tuba and an M.A. in Music Composition from UCLA. In 2022 he relocated from Los Angeles to Carmel with his wife Donna Eshelman, a neuromuscular therapist and choreographer.



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