



## The Next Star

***The Impresario Overture***

**Wolfgang Amadeus Mozart  
(1767-1791)**

**The Prize Winners  
San Diego Regional  
Open-talent Competition**

**Composers TBD**

**Symphony No. 5  
Allegro  
Andante con moto  
Menuetto. Allegro molto  
Allegro vivace**

**Franz Schubert  
(1797-1828)**

### **The search is on**

Who will be the next big star of classical music in San Diego? Orchestra Nova hosts the first open-talent competition of its kind in this area. Excitement has been building since the competition was announced last summer.

Will it be the truck driver who sings on his long drives? Will it be the out-of-work young attorney who gave up violin lessons to study law? Will it be the young college student who loves music?

You can be the participant – or the judge! Three finalists (all amateurs) will perform with the orchestra at the March concerts in all three venues, and audience members will vote for the winner. Internet voting will also be available. The winner will be announced at the conclusion of the final concert on March 8.

**The next star** will have the opportunity to perform with Orchestra Nova in the 2010-11 season, and who knows what the future will hold?!

***The Impresario Overture*  
Wolfgang Amadeus Mozart  
(1756-1791)**

### **Let the competition begin**

What better way could we begin this concert focused on our *The Next Star* competition than with the overture to Wolfgang Amadeus Mozart's *The Impresario*? Ironically, Mozart wrote this *singspiel* (a comic dramatic musical work popular in Germany in the latter part of the 18<sup>th</sup> century, characterized by spoken dialogue interspersed with popular or folk songs) as an entry in a musical competition.



The competition, sponsored by Holy Roman Emperor Joseph II in Vienna in 1786, was to pit a German *singspiel* against an Italian opera. The competitive Italian entry was the opera buffa *Prima la musica, poi le parole* (*First the Music, then the Words*) by Antonio Salieri, a musician in the Emperor's court and Mozart's rival.

Surely, both the Emperor and Mozart felt deflated when Salieri's farce "won," as determined by the invited audience.

**The impresario's job is not an easy one – unless you're with Orchestra Nova**

An impresario, of course, is the manager of a concert or opera hall, the one person who is responsible for getting his "stars" to work together. This *singspiel* concerns the woes of an impresario named Frank who must put together a company of actors and singers while dealing with their whims, rivalries and pretensions.

There are, of course, none of those problems with *The Next Stars* performing in our concert.

**A postscript**

A few months after his loss in the competition, Mozart regained his ground when his newly composed *Le Mariage de Figaro* was selected by the Emperor to go into production immediately, moving Salieri's new opera to a later production slot.

**Mozart's impresario**

Mozart's *The Impresario* opens with a grand overture – much more grandiose than would normally be expected for such a work. Obviously, Mozart wanted to impress his audience.

**Franz Schubert  
(1797-1828)**

**Humble beginnings with music in the air**

Franz Schubert came from a humble family in Vienna – his father was a pious and strict, but kindly and honorable, schoolmaster. His home and school life was full of music.

He studied the violin, viola and piano and began harmony and counterpoint studies when he was a boy, but it was his soprano voice that brought him to the attention of Antonio Salieri (infamous rival of Mozart) and later earned him a scholarship to the Stadtkonvikt (Imperial seminary).

**Teaching wasn't in the cards**

He tried following in his father's teaching profession, but his heart wasn't in it so he retired after three years to devote the rest of his life to music composition. From that time on, he never held an official position, other than as a short-term private teacher, for any period of time. He was dependent upon his compositions to earn money. Unlike most other noted composers of his time, he didn't perform in public so there was no financial gain to be made from performing.



### **Living the life of a Bohemian in Vienna**

Schubert lived a Bohemian lifestyle, shunning nobility in an age when royal patronage was still the key to success. He enjoyed drinking and carousing with his circle of friends, and they often made music at Viennese coffeehouses and homes, performing Schubert's songs and chamber music. These evenings became known as Schubertiads.

### **A genius "on the treadmill"**

His tragically short life, like Mozart's, illustrates the tragedy of genius overwhelmed by the petty necessities and annoyances of everyday existence. Without wide public recognition and sustained only by the love of his friends, he constantly struggled against illness and poverty, composing ceaselessly.

In the year 1815 alone, he wrote 144 songs. Scholars disagree about whether his prolific output resulted from his financial needs or because his fertile mind was always thinking about the next composition, paying no attention whatsoever to marketing completed works or music.

### **"When I have finished one piece I begin another." – Franz Schubert**

Schubert's works include nine symphonies, 22 piano sonatas, a multitude of short piano pieces for two and four hands, about 35 chamber compositions, six Masses, 17 operatic works and over 600 *Lieder* (songs).

### **Death came too soon**

He died at the age of 31, and on his tombstone was inscribed "Music has here buried a rich treasure but still fairer hopes."

There had been just a single public concert of his works and only a few songs had been published during his lifetime. He would be astounded to learn that his name is often mentioned in the same breath as that of his idol Beethoven nearly two hundred years later.

**How much richer we are that he lived, even for such a short time.**

## **Symphony No. 5**

### **Songs, not symphonies, are his thing**

Schubert would be amazed to learn that he has come to be regarded as a great composer of symphonies. Of all the genres in which he excelled, these fared the worst during his lifetime. His first two were written for his school orchestra and the next four for an amateur group he was able to assemble, all intended to be heard once and then forever forgotten.

### **Serious music - maybe**

Written during his teens, Symphony No. 5 is often considered to represent Schubert's first serious foray into a symphonic composition. Obviously modeled after Mozart's

symphonies, thoroughly Classical in structure, it is known for its lyric beauty, understated power and poetic expression.

**The symphony with no trumpets or drums**

The *Groves Dictionary of Music* describes this symphony as “...graced by abundant melody [and] the formal perfection which is characteristic of his early work; its finale is a worthy conclusion of the fine preceding movements.”

The score was written for a small orchestra of former days, with no clarinets, no drums and no trumpets.

**A performance at last**

This was the only composition of his that was performed publicly during his lifetime. It was first performed in 1817 as part of a house concert series put on by Otto Hatwig, a prominent violinist in whose amateur orchestra Schubert often played viola.

**Did you know?**

- Interest in Schubert's music increased dramatically in the decades following his death, after composers Robert Schumann and Liszt discovered his works and Mendelssohn performed them.
- Schubert never married.
- Schubert intensely disliked classroom and private teaching.
- Schubert is buried near his idol Beethoven in Vienna (a death-bed request).