



Wednesday 22 February 2012 7:00pm  
Barbican Hall

## **Mozart** *La clemenza di Tito*

**Deutsche Kammerphilharmonie  
Bremen**

**Deutscher Kammerchor**

**Louis Langrée** *conductor*

**Michael Schade** *Titus*

**Alice Coote** *Sextus*

**Rosa Feola** *Servilia*

**Malin Hartelius** *Vitellia*

**Christina Daletská** *Annius*

**Brindley Sherratt** *Publius*

*There will be one interval of 20 minutes  
between Acts 1 and 2.*

# Wolfgang Amadeus Mozart (1756–91)

## La clemenza di Tito, K621 (1791)

*Libretto by Caterino Mazzolà*

July 1791: Hungary is seething with revolutionary ideas; the Austrian army is at war with the Ottoman Empire; and Leopold II is to be crowned King of Bohemia on 6 September. In the Mozart household, a new baby has just been born – and Mozart is busy writing both *The Magic Flute* and the Requiem. At this point, a commission arrives for a coronation opera. On 25 August, the Mozarts leave by coach for the three-day journey from Vienna to Prague. By 5 September, *La clemenza di Tito* was complete. It was written in about six weeks, and copied, learned and rehearsed in nine days.

An opera written to extol the generosity and clemency of the divinely elected monarch, at a time of great national insecurity, turned out to be a masterpiece comparable with the last great plays of Shakespeare. Political correctness is transcended and transformed into a musical drama of the painful path to self-knowledge, forgiveness and reconciliation. This is a rollercoaster of a drama, coloured with the pungent palette of the great works of Mozart's last year: *The Magic Flute*, the Requiem and the Clarinet Concerto.

But Leopold's Empress infamously declared *La clemenza di Tito* to be 'porcheria tedesca' – German rubbish. And we have little reason to feel smug with the benefit of hindsight. Commentators of our own time, such as William Mann, have judged that 'as drama it is no great shakes'. And Charles Rosen has declared that 'it's difficult to convey how unmemorable it is'. The problem, as once upon a time

with *Idomeneo*, is that this is officially *opera seria*: a formulaic, even archaic, form which Mozart was supposed to have outgrown. And *opera seria* means recitative – miles and miles of it, often accompanied by a dry old harpsichord and cello. All so desperately boring, in fact, that the earliest recording of the work – with Nicolai Gedda in the title-role, and conducted by the great Joseph Keilberth – dispensed with every last inch of recitative, substituting a narrative instead. And in 1991, Glyndebourne even commissioned Stephen Oliver to re-write the recitatives, so little faith did the company have in the originals. What is more, as far as we know, the recitative is not even by Mozart. Hard-pressed for time, he delegated the job to a pupil – though he revised and corrected the writing himself.

But, it's with this much maligned recitative that we're catapulted into the action. 'What?', cries Vitellia to Sextus, 'The same old story? I've heard it a thousand times before! But my vengeance is nowhere to be seen!' Unfortunately, avenging Vitellia for the usurpation of her throne means killing Sextus's best friend ... There's another side to the story, of course, and Sextus readily puts it, in equally compelling recitative. Titus is a great ruler, and, after all, Berenice – his intended – returned from exile of her own free will. This exchange loads the gun for the opera's first number, 'Come ti piace imponi' – a duet between Sextus and Vitellia which fires the shot to set the entire drama in unstoppable motion. Without the preparation of the recitative, many such duets, arias and ensembles lose much of their power.

As the synopsis below reveals, this is not only a fast-moving page-turner of a plot, but a human drama of deeply moving relationships. The plot is propelled by a veritable turbo-charged dynamo of music. Characters frequently take over each other's phrases, keeping audience, performers and the story ever alert and on tenterhooks. When Vitellia realises there may still be hope for her, she is desperate to repeal her commands. And, as the intrigue twists and turns, we are left clinging on a cliffhanger, as Titus's character is exposed and expanded before Vitellia's rage cools, only to be enflamed and cooled again. Her desperate and breathless 'Vengo ... aspettate ... Sesto!' kickstarts a tumultuous trio and a turbulent Act 1 Finale in which, as the Capitol burns, voices, motifs and arching lines of human anguish trample each other, tumbling headlong to curtain-down.

In the character of Sextus are focused two of humanity's fiercest passions: that of sexual love for Vitellia, and that of profound friendship and loyalty for Titus. Mozart underlines the pain of Sextus's dilemma, his feelings of guilt and distress, by composing a basset clarinet obbligato for the aria in which he dashes off to avenge Vitellia ('Parto, ma tu ben mio'). And this aria is perfectly balanced in the Second Act by his beautiful plea for mercy to Titus, 'Deh, per questo istante solo', significantly in Mozart's 'love' key of A major.

Even Vitellia is no one-dimensional, demonised characterisation. She is haunted and hunted by her own inner furies; ornamentation can emphasise every spasm of her music's highly wrought nerve-system. Her great Act 2

aria, 'Non più di fiori', a delectable rondo with the pungent voice of the basset-horn empathising with and expanding her feelings, shows us that she, too, has a latent nobility, now shamed into isolation and desolation. And the aria leads to a full confession of guilt: 'I conceived the plot', she declares, 'I seduced your most loyal friend; I abused his blind love for me, in order to harm you'. And, in yet another moment of deeply moving recitative, Titus simply asks, 'But what was the cause of your hatred?' Even Titus is a flawed character, beset by self-doubt and a weakness which emanates from a naive, sometimes even blinkered view of humanity. Listen to the way his music of consonance is at times disturbingly harmonically disrupted.

In other words, far from being *opera seria* stereotypes, every main character in *La clemenza di Tito* is multi-dimensional; and, thanks to Mozart's own compassionate understanding of human nature, speaks in music which moves us deeply, in the very truthfulness of its ambivalences and ambiguities. As with *Idomeneo*, the integrity and stature of this opera have been rediscovered and acknowledged at last. *La clemenza di Tito* is the great summation and apotheosis of those great themes of tolerance, forgiveness, and acceptance of death which Mozart raised, investigated and metamorphosed into music throughout his short life.

Programme note © Hilary Finch

Surtitles by Kenneth Chalmers

# Synopsis

## Act 1

The father of the Emperor Titus has usurped the throne of the father of Princess Vitellia; she, in love with both the Emperor and the idea of regaining the throne as his consort (in the place of the 'barbarian' Berenice, daughter of King Agrippa of Judaea), seeks vengeance. She appeals to Titus's close friend Sextus to avenge her. He, as Vitellia well knows, is infatuated with her. Sextus's choice is agonisingly simple: gain the woman he adores, and murder not only his friend but a great and generous monarch; or remain loyal to the Emperor, and lose Vitellia. Sextus decides to obey Vitellia's command: she emphasises that she wants Titus dead before the setting of the sun. But, with love for Titus fighting for space in his heart with infatuation with Vitellia, Sextus finds himself shilly-shallying.

The Emperor Titus makes a grand entry, and declares his love for his friends, Romans and countrymen by announcing an aid package for the victims of a recent eruption of Vesuvius. Time is flying, and Vitellia is losing patience with Sextus. But, just as Sextus runs off to obey her, and to set the Capitol ablaze, Vitellia learns that Titus has not only been deserted by Berenice, but has foregone his new idea of marrying Sextus's sister Servilia instead. She's at last in for a chance. Imagine her panic! How can she stop Sextus? Her guilt, terror and anger ignite the flame-lit finale to the First Act.

## Act 2

The act opens with the discovery that, miraculously, Titus is still alive. Sextus has stabbed a poor fellow called Lentulus in error – and what follows is a showdown between Titus and Sextus as they start the process of self-examination to try and live with what has happened. Titus is frustrated that Sextus won't explain himself; he is, of course, covering for Vitellia. Titus sends for the guards: Sextus is to be thrown to the lions. Sextus makes a final plea. And Titus reflects that he cannot do violence to the dictates of his heart. Let my friend live, he cries – and let me be accused only of mercy. If a hard heart is required by the Empire, then take the Empire from me – or give me another heart.

At this point, Vitellia realises with horror just how loyal Sextus has been to her – and how her cruelty has made him a criminal. She must tell Titus all, and forego marriage to him. All that lies ahead for her is death and horror. It remains only for all to be revealed, and for all to be pardoned. Titus will not let Fate tempt him to kill even Vitellia. In the closing Sextet and Chorus, the clemency of Titus is celebrated, and the eternal gods invoked to watch over the Emperor and the happiness of Rome.

Synopsis © Hilary Finch

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# About tonight's performers



Benoci Lineo

## **Louis Langrée** *conductor*

The French musician Louis Langrée has been Music Director of the Mostly Mozart Festival in New York since 2002 and was recently appointed Chief Conductor of the Camerata Salzburg. This season he conducts *Eugene Onegin*, *The Marriage of Figaro* and *La clemenza di Tito* at the Vienna Staatsoper and *La bohème* at the Metropolitan Opera, New York. Last season he made his debuts with the Vienna Philharmonic, Budapest Festival and Saint Louis and Cincinnati Symphony orchestras and at the Vienna Staatsoper.

He has worked with many other orchestras in North America, Europe and further afield, including the Pittsburgh, Detroit and Dallas Symphony orchestras, Orchestre de Paris, Suisse Romande Orchestra and Netherlands Radio and Tokyo Philharmonic orchestras. He also conducts period-instrument groups, such as the Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment and Le Concert d'Astrée.

Louis Langrée was Music Director of Opéra National de Lyon (1998–2000) and Glyndebourne Touring Opera (1998–2003) and has worked regularly at the Metropolitan Opera, New York, and Glyndebourne Festival Opera. He has also conducted at the Royal Opera House, Covent Garden, Lyric Opera of Chicago, Dresden Staatsoper, Grand Théâtre in Geneva, Opéra-Bastille and Théâtre des Champs-Élysées in Paris, the Netherlands Opera in Amsterdam and at La Scala, Milan.

His discography includes several award-winning CDs and in 2006 he was appointed Chevalier des Arts et des Lettres by the French government.



Harald Hoffmann

## **Michael Schade** *tenor*

The German-Canadian tenor Michael Schade has been hailed as one of the leading Mozart interpreters of his time. He enjoys a close collaboration with the Vienna Staatsoper and last season appeared there in *Die Fledermaus* and *Arabella*. Other notable recent performances include *The Magic Flute*

in Munich and Toronto, the Prince (*Rusalka*) in Toronto and Aschenbach (*Death in Venice*) in Hamburg. He has appeared annually at the Salzburg Festival, including in *La clemenza di Tito*, *King Arthur*, *The Magic Flute*, Haydn's *Armida* and Cherubini's *Medée*.

He is also in demand in the concert hall, with an extensive repertoire that ranges from Bach's Passions to Mahler's *Das Lied von der Erde*. Last season included Bach's B minor Mass in Vienna and Haydn's *Die Schöpfung* in Japan under Nikolaus Harnoncourt, Mendelssohn's *Elijah* with Daniel Harding in Lucerne, Bremen and Stockholm, Haydn's *Paukenmesse* in Berlin, *La damnation de Faust* in Bilbao, *Das Lied von der Erde* in Baden-Baden and in Birmingham with Sir Simon Rattle.

Michael Schade is a prolific recording artist and his award-winning

discography ranges from Bach to Richard Strauss. In 2007 he was appointed Kammersänger by the Austrian government, the first Canadian to receive this honour.



**Alice Coote** *mezzo-soprano*

Cheshire-born Alice Coote is renowned on the great opera and recital stages of the world. She trained at the Guildhall School of Music &

Drama and the National Opera Studio, receiving several major prizes.

As a recitalist she regularly performs throughout the UK, Europe and the USA, including at the Wigmore Hall, BBC Proms, Concertgebouw, Lincoln Center and Carnegie Hall.

She is particularly associated with Mahler, Berlioz, Mozart, Elgar, Handel and Bach and has worked with leading conductors including Pierre Boulez, Christoph von Dohnányi, Sir Mark Elder and Valery Gergiev.

In the opera house her roles include Dejanaira (*Hercules*), Prince Charming (*Cendrillon*), the title-roles in *L'incoronazione di Poppea*, *Ariodante*, *L'Orfeo* and *Carmen*, Charlotte (*Werther*), Dorabella (*Così fan tutte*), Penelope (*Il ritorno d'Ulisse in patria*), Octavian (*Der Rosenkavalier*), Composer (*Ariadne auf Naxos*), Idamante (*Idomeneo*),

Hansel (*Hänsel und Gretel*), Sesto (*Giulio Cesare*), Sextus (*La clemenza di Tito*) and Maffio Orsini (*Lucrezia Borgia*).

Forthcoming engagements include recital tours to Philadelphia and Washington, concerts with the Nash Ensemble, Julius Drake and The English Concert, Octavian in Geneva, Mahler's *Das Lied von der Erde* with the Netherlands Philharmonic and *Rückert-Lieder* with the BBC Symphony Orchestra, the title-role in *La favorite* at the Théâtre des Champs-Élysées in Paris and a return to the Metropolitan Opera as Sesto.

The most recent addition to her wide-ranging discography is a CD of English songs, released on Hyperion this month.



**Rosa Feola** *soprano*

Rosa Feola came to international attention when she won Second Prize, the Audience Prize and the Zarzuela Prize at the 2010 Plácido Domingo World Opera Competition. In 2008 she attended masterclasses at the Opera Studio at the Accademia Nazionale di Santa Cecilia, under the direction of Renata Scotto, Anna Vandi and Cesare Scarton.

She made her debut in the role of Corinna (*Il viaggio a Reims*) under Kent Nagano at the Accademia Nazionale di Santa Cecilia. She then sang Serafina (Donizetti's *Il campanello*) at the 2010 Reate Festival, Adina (*L'elisir d'amore*) at the Teatro dell'Opera in Rome under Bruno Campanella and Inès (Mercadante's *I due Figaro*) under Riccardo Muti at the Salzburg Festival.

Rosa Feola's most recent roles have included Susanna (*The Marriage of Figaro*) at La Fenice in Venice, Micaëla (*Carmen*) at the Deutsche Oper Berlin and Zerlina (*Don Giovanni*) in Valencia. Forthcoming engagements include Musetta (*La bohème*) in Naples. On the concert platform she recently sang in Rossini's *Petite messe solennelle*, conducted by Michele Campanella.



**Malin Hartelius** *soprano*

The Swedish soprano studied with Margarethe Bence and began her career as a company member of the Vienna State Opera and Zurich Opera. Her breakthrough came in the roles of Adina (*L'elisir d'amore*) at Frankfurt Opera, and Blonde (*Die Entführung aus dem Serail*) at the Salzburg Festival, conducted by Marc Minkowski. Other early successes included participation in Sir John Eliot Gardiner's Bach cantata pilgrimage, the role of Konstanze (*Die Entführung aus dem Serail*), which she has sung in Zurich, Munich, Hamburg,

Amsterdam, Lucerne and at the Aix-en-Provence Festival and Sophie (*Der Rosenkavalier*) in Zurich and Vienna.

She regularly works with leading conductors, including Adám Fischer, Nikolaus Harnoncourt, Zubin Mehta, Wolfgang Sawallisch and Franz Welser-Möst and with orchestras such as the Vienna Philharmonic, Zurich Tonhalle, Cleveland Orchestra, Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Accademia Nazionale di Santa Cecilia, Bavarian Radio and London Symphony orchestras and the Philharmonia Orchestra.

Recent highlights have included *Così fan tutte* in Cleveland, her role debut as Leïla (*Les pêcheurs de perles*), Beethoven's Ninth Symphony and her first Marschallin (*Der Rosenkavalier*).

In 2010 she was honoured by the Swedish King with the award of the Order 'Litteris et Artibus'.



**Christina Daletskaya** *mezzo-soprano*

Christina Daletskaya was born in Lviv in the Ukraine and initially studied as a violinist, performing the concertos of Beethoven, Mendelssohn and Tchaikovsky before she was 18.

She began vocal studies with Ruth Rohner in Zurich and undertook masterclasses with Thomas Quasthoff, Christa Ludwig, Marjana Lipovšek, and Michael Schade.

She has appeared as a soloist with the Mozarteum Orchestra Salzburg under Ivor Bolton, Orchestre Philharmonique de Liège under Patrick Davin and the

Winterthur Musikkollegium Orchestra under Jac van Steen. She has also given recitals in Zurich, Vienna, Barcelona, Strasbourg, Freiburg im Breisgau and in a number of cities in Canada. In 2009 she made her debut at the Salzburg Festival and appeared as a soloist in Beethoven's *Missa solemnis* with the Tonhalle Orchestra Zurich.

Christina Daletskaja's operatic roles have included Rosina (*Il barbiere di Siviglia*) at the Teatro Real, Madrid, Flora (*La traviata*), Zerlina (*Don Giovanni*), Macha (Shostakovich's *Cheryomushki*), Cherubino (*The Marriage of Figaro*) in Graz, Mercédès (*Carmen*) at the Baden-Baden Festival and Emilia (*Otello*) under Daniel Harding.

Future engagements include *L'enfance du Christ* in Basle, Idamante (*Idomeneo*) in Baden-Baden, London and at the Mozartfest Würzburg and Haydn's 'Nelson' Mass in Lucerne.



Sussie Ahlberg

### **Brindley Sherratt** *bass*

Born in Lancashire, Brindley Sherratt studied at the Royal Academy of Music. For the Royal Opera House, Covent Garden, his roles have included Gremin (*Eugene Onegin*), Sparafucile (*Rigoletto*) and Jeronimus (*Maskarade*). In Salzburg he has sung Balducci (*Benvenuto Cellini*) with Valery Gergiev, Hobson (*Peter Grimes*) with Sir Simon Rattle and Bartolo (*The Marriage of Figaro*) on tour to Japan.

At the Glyndebourne Festival he has appeared as Rocco (*Fidelio*), Superintendent Budd (*Albert Herring*) and Immigration Officer (Jonathan

*Dove's Flight*). A regular with English National Opera, his roles there have included Sarastro (*The Magic Flute*), Sparafucile, Pimen (*Boris Godunov*) and Fiesco (*Simon Boccanegra*).

Other operatic engagements have included Sarastro at the Hamburg State Opera and for the Opéra de Bordeaux; Pimen for the Opéra de Nice; Rocco in Seville; Il Commendatore (*Don Giovanni*) and Claudio (*Agrippina*) in Santa Fe; Pogner (*Die Meistersinger von Nürnberg*), Gremin and Sarastro for Welsh National Opera and Fasolt (*Das Rheingold*) and Filippo (*Don Carlo*) for Opera North.

Future engagements include Narbal (*Les Troyens*), Sarastro and Sparafucile at Covent Garden; Banco (*Macbeth*) for Opéra de Bordeaux; Sarastro at the Netherlands Opera; Pogner at the Zurich Opera House; Pimen for the Bavarian State Opera, Munich and Claggart (*Billy Budd*) at the Glyndebourne Festival.

Brindley Sherratt has appeared at the Bregenz, Edinburgh, Lucerne, Salzburg and Three Choirs festivals and at the BBC Proms. His discography ranges from Handel and Bach to Donizetti.

### **Deutsche Kammerphilharmonie Bremen**

The Deutsche Kammerphilharmonie Bremen is one of the world's leading orchestras. The Estonian conductor Paavo Järvi has been the orchestra's Artistic Director since 2004.

The highlight of this collaboration has been their Beethoven Project, which has been acclaimed worldwide by audiences and critics. The symphony cycle has also been recorded.

Their current focus is on the symphonic works of Schumann, and last year's release of Symphonies Nos 1 and 3 was enthusiastically received. This year the orchestra presents the complete symphonies at the Beethoven Festival in Warsaw and at Vienna's Konzerthaus.

For many years, the orchestra has cultivated close relationships with such internationally renowned soloists and

conductors as Sabine Meyer, Viktoria Mullova, Heinz Holliger, Olli Mustonen, Hélène Grimaud, Martin Grubinger, Janine Jansen, Christian Tetzlaff, Hilary Hahn, Heinrich Schiff, Trevor Pinnock and Sir Roger Norrington.

In 2008 the Deutsche Kammerphilharmonie Bremen received a Special Award from the prestigious German Founders Award for its successful combination of entrepreneurship and culture. In 2009 three of the orchestra's CD releases won ECHO Klassik Awards. The Deutsche Kammerphilharmonie Bremen was honoured with the German Record Critics' Certificate of Special Merit in 2010 for musical achievements ranging from Bach to Ruzicka. The same year Paavo Järvi was awarded Conductor of the Year by ECHO Klassik for the Beethoven Project.

The Deutsche Kammerphilharmonie Bremen is Orchestra-in-Residence at the Beethovenfest Bonn and the Elbphilharmonie Concerts in Hamburg.

### **Deutscher Kammerchor**

The Deutscher Kammerchor is the first self-managed professional chamber choir in Germany. It was founded in 2001 on the initiative of its singers, who frequently give concerts without a conductor, as well as working regularly with a wide range of ensembles and orchestras.

The singers themselves come from a wide variety of musical backgrounds but together form a harmonious unity. The wide repertoire of music of the 16th century up to the avant-garde reflects the specialities of particular members but also the flexibility of the choir as a whole. The Deutscher Kammerchor has realised projects with a number of artistic directors, including Paavo Järvi, Harry Christophers, Wayne Marshall, Daniel Harding and Heinz Holliger, on a scale ranging from solo quartet to oratorio chorus.

The Deutscher Kammerchor enjoys a close association with the Deutsche Kammerphilharmonie Bremen in the concert hall and on record, including the recent recording of Beethoven's Symphony No. 9 under Paavo Järvi.

# Deutsche Kammerphilharmonie Bremen

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Florian Donderer  
Thomas Klug  
Beate Weis  
Matthias Cordes  
Jörg Assmann  
Angelika  
Grossmann-  
Kippenberg  
Claudia  
Schmid-Heise

## Violin 2

Sharon Roffman  
Stefan Latzko  
Hozumi Murata  
Konstanze Lerbs  
Katherine Routley  
Hanna Nebelung

## Viola

Friederike Latzko  
Klaus Heidemann  
Anja Manthey  
Jürgen Winkler

## Cello

Tristan Cornut  
Marc Froncoux  
Ulrike Rüben  
Stephan Schrader

## Double Bass

Matthias Beltinger  
Tatjana Erler  
Klaus Leopold

## Flute

Bettina Wild  
Ulrike Höfs

## Oboe

Ulrich König  
Rodrigo  
Blumenstock

## Clarinet

Matthew Hunt  
Tino Plener

## Bassoon

Higinio Arrué  
Nicole King

## Horn

Elke Schulze  
Höckelmann  
Jörg Schultess

## Trumpet

Christopher Dicken  
Bernhard Ostertag

## Timpani

Stefan Rapp

## Fortepiano

Raphael Alpermann

# Deutscher Kammerchor

## Soprano

Gundula Anders  
Annemei  
Blessing-Leyhausen  
Susan Eitrich  
Michaela Hauke  
Ika Heimerl  
Undine Holzwarth  
Friederike Urban  
Cornelia Winter

## Alto

Paul Adam  
Isolde Assenheimer  
Gudrun Köllner  
Carmen Schüller  
Gabriele Wunderer  
Beate Westerkamp

## Tenor

Dan Dunkelblum  
Matthias Heubusch  
Florian Schmitt  
Patrick Siegrist  
Joachim Streckfuss  
Dietrich Wrase

## Bass

Ekkehard Abele  
Michael Albert  
Kevin Gagnon  
Fabian Hemmelmann  
Lorenz Miehlich  
Christos Pelekanos

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