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# Mostly Mozart Festival

## Weekend Four

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### THURSDAY 31 JULY

6.15pm–7.15pm Free Foyer Music

#### 7.30pm Barbican Hall page 2

#### **The Truth about Love: A Romantic journey through Mozart's Operas** 125'

Classical Opera Company; Ian Page *conductor* • Rebecca Evans, Klara Ek *sopranos* • Katija Dragojevic *mezzo-soprano*  
Andrew Kennedy *tenor* • Garry Magee *baritone* • Zoë Wanamaker, Simon Russell Beale *readers*

*There will be one interval in this performance*

### FRIDAY 1 AUGUST

6.15pm–7.15pm Free Foyer Music

#### 7.30pm Barbican Hall page 6

#### **Beethoven** The Creatures of Prometheus: Overture 5' • **Mozart** Piano Concerto No. 22 34' • *interval* • **Beethoven** Symphony No. 5 31'

Academy of St Martin in the Fields • Carlo Rizzi *conductor* • Leon McCawley *piano*

### SATURDAY 2 AUGUST

6.15pm–7.15pm Free Foyer Music

#### 7.30pm Barbican Hall page 9

#### **Mozart** The Impresario: Overture 5' • Vorrei spiegarvi, oh Dio! 6' • Nehmt meinen Dank, ihr holden Gönner 4' • Popoli di Tessaglia 11' • Der Hölle Rache 4' • *interval* • Requiem 48'

Academy of St Martin in the Fields • Mostly Mozart Festival Chorus • Carlo Rizzi *conductor* • Cyndia Sieden *soprano*  
Renata Pokupić *mezzo-soprano* • Mark Wilde *tenor* • Andrew Foster-Williams *bass*

Post-concert fireworks on the Barbican lakeside



The Barbican is  
provided by the  
City of London  
Corporation.

# The Truth about Love

## A Romantic Journey through Mozart's Operas

Orchestra of the Classical Opera Company

Ian Page *conductor*

Rebecca Evans *soprano*

Klara Ek *soprano*

Katija Dragojevic *mezzo-soprano*

Andrew Kennedy *tenor*

Garry Magee *baritone*

Zoë Wanamaker *reader*

Simon Russell Beale *reader*

**W. H. Auden** Tell Me the Truth about Love (ZW)

**Mozart** The Marriage of Figaro – ‘Voi che sapete che cosa è amor’ Katija Dragojevic (Cherubino)

Letter from Mozart to his father, 15 December 1781 (SRB)

**Mozart** The Magic Flute – ‘Bei Männern, welche Liebe fühlen’ Rebecca Evans (Pamina); Garry Magee (Papageno)

**Shakespeare** Sonnet 18 (SRB)

**Mozart** The Magic Flute – ‘Dies Bildnis ist bezaubernd schön’ Andrew Kennedy (Tamino)

**Carol Ann Duffy** Words, Wide Night (ZW)

**Mozart** La finta giardiniera – ‘Geme la tortorella’ Klara Ek (Sandrina)

**Wendy Cope** Flowers (ZW)

**Mozart** La finta giardiniera – ‘Nach der welschen Art und Weise’ Garry Magee (Nardo)

**Robert Frost** The Road Not Taken (SRB)

**Mozart** La clemenza di Tito – ‘Ah perdona al primo affetto’ Klara Ek (Servilia), Katija Dragojevic (Annio)

**Housman** When I was One-and-twenty (ZW)

**Mozart** Idomeneo – ‘Quando avran fine omai ... Padre, germani, addio’ Rebecca Evans (Ilia)

**Mozart** Die Entführung aus dem Serail – ‘Konstanze! ... O wie ängstlich’ Andrew Kennedy (Belmonte)

**Roger McGough** At Lunchtime (SRB)

**Mozart** Don Giovanni – ‘Deh vieni alla finestra’ Garry Magee (Don Giovanni)

*interval (20’)*

**John Clare** First Love (ZW)

**Mozart** The Marriage of Figaro – ‘Non so più’ Katija Dragojevic (Cherubino)

**Shakespeare** Sonnet 147 (SRB)

**Mozart** The Marriage of Figaro – ‘Tutto è disposto ... Aprite un po’ quegli’occhi’ Garry Magee (Figaro)

**W. B. Yeats** When You Are Old (SRB)

**Mozart** Così fan tutte – ‘Ei parte ... Per pietà, ben mio, perdona’ Rebecca Evans (Fiordiligi)

**Dorothy Parker** Unfortunate Coincidence (ZW)

**Mozart** Così fan tutte – ‘In qual fiero contrasto ... Tradito, schernito’ Andrew Kennedy (Ferrando)

**Mozart** Il rè pastore – ‘Di tante sue procelle’ Klara Ek (Tamiri)

**Brian Patten** Hesitant (SRB)

**Mozart** Idomeneo – ‘Principessa, a tuoi sguardi ... S’io non moro a questi accenti’ Rebecca Evans (Ilia), Katija Dragojevic (Idamante)

**e.e. cummings** i carry your heart with me (ZW)

**Mozart** Don Giovanni – ‘Dalla sua pace la mia dipende’ Andrew Kennedy (Don Ottavio)

**John Fuller** Valentine (SRB)

**Mozart** The Magic Flute – ‘Pa- Pa- Pa’ Klara Ek (Papagena), Garry Magee (Papageno)

## A Romantic Journey through Mozart's Operas

*We request that applause is restricted to the end of each half of this concert.*

Legend relates how the six-year-old Mozart, when he was a guest at the royal palace in Vienna, slipped on a recently polished floor and was helped to his feet by the Archduchess Marie Antoinette, Mozart's elder by two months. The young Mozart apparently brushed himself down and, in return for her act of kindness, immediately asked the future Queen of France to marry him. History has unfortunately not recorded her exact response.

Mozart's own father provided another anecdote from this same visit, writing home to his landlord in Salzburg how his son, when granted an audience with the Empress Maria Theresia, 'jumped on the Empress's lap, threw his arms around her neck and kissed her heartily'. Mozart clearly had a very big heart, even as a young child, and throughout his short life his need to love and to be loved seems to have been even stronger than in most other people.

Of all the characters in Mozart's operas, the one with whom he most identified might well have been Cherubino, the adolescent page-boy in *The Marriage of Figaro* who composes songs for the Countess and who seems unable to prevent himself from falling in love with anything in a skirt. In 'Voi che sapete', a charming song supposedly of his own composition, Cherubino asks about the nature of love, and whether his symptoms are 'the real thing'. Plucked strings evoke a guitar accompaniment, and despite its artful artifice the song is clearly intended as a serenade.

This is followed by two numbers from Mozart's final opera, *The Magic Flute*. In 'Bei Männern, welche Liebe fühlen', the princess Pamina and the bird-catcher Papageno sing from their different perspectives of the joy and sanctity of marriage, while Tamino's first aria, 'Dies Bildnis ist bezaubernd schön', is a rapt expression of love

at first sight, as he sees for the first time a portrait of the beautiful Pamina.

As Shakespeare's Lysander aptly observed, though, 'the course of true love never did run smooth', and Mozart's operas are of course full of obstacles which scupper and delay various romantic entwinements. In 'Geme la tortorella', an aria from *La finta giardiniera* (written for Munich when the composer was aged 19), Sandrina laments her estrangement from her lover Belfiore, and compares her plight to that of a turtle-dove.

The same opera also features a delightfully unsuccessful attempt at courting, as Sandrina's servant Nardo tries to serenade the chambermaid Serpette in 'Nach der welschen Art und Weise'. He initially employs Italian, the traditional language of love, but when this fails he then tries French and – one suspects very much as a last resort – English, before finally losing patience altogether.

A different type of obstacle is presented to Annio in *La clemenza di Tito*, when the eponymous emperor announces that he wishes to marry Servilia, little realising that Annio himself is in love with her. Annio feels compelled to follow his duty and suppress his true feelings, but as he bids Servilia a painful farewell he accidentally calls her 'beloved', which leads him, in the enchanting duet 'Ah perdona al primo affetto', to apologise and remember with fondness their former love.

Mozart had really come of age as an opera composer with the composition of *Idomeneo*, commissioned for the 1781 carnival season in Munich. It received its premiere a couple of days after his 25th birthday, and remains to this day one of his greatest and most underrated masterpieces. At the very beginning of the opera we find the Trojan princess Ilia berating herself for having fallen

in love with the wrong man ('Quando avran fine omai ... Padre, germani, addio'). She has been taken prisoner by the Greeks, who have killed her father and brothers in battle, and has almost drowned at sea before being rescued by Idamante, a Greek prince. Despite her anger and her sense of duty she finds herself falling helplessly in love with her rescuer, and her conflicting emotions mirror the turbulent waves from which she has just escaped.

Mozart's next opera, *Die Entführung aus dem Serail*, concerns the Spanish nobleman Belmonte, whose beloved Konstanze has been abducted by pirates and held captive at the Pasha Selim's seraglio in Turkey. When he finally discovers her whereabouts, Belmonte nervously and excitedly anticipates the joy of being reunited with her ('Konstanze! . . O wie ängstlich'). The aria has extra resonance in that Mozart himself was to marry his own Konstanze – Constanze Weber – less than three weeks after the opera's first performance.

Having already heard Nardo's unsuccessful attempt from *La finta giardiniera*, we conclude the first half of this evening's concert with an altogether more persuasive serenade. If Leporello's 'Catalogue aria' is to be believed Don Giovanni has already slept with over 2,000 women, so it comes as something of a surprise that in an opera which lasts over three hours he enjoys no amorous success whatsoever. We are, however, given a couple of hints of how he does it, none more beguiling than the serenade which he sings to Donna Elvira's maid ('Deh vieni alla finestra').

### *interval 20'*

To begin the second half we return to Cherubino. Unlike 'Voi che sapete', which is a pre-composed song carefully designed to create the required effect, 'Non so più cosa

son, cosa faccio' is a spontaneous outburst describing the symptoms of love, its masterly orchestral accompaniment underpinning the palpitating sighs of the love-lorn youth.

By the middle of the opera's final act, though, the excitable anticipation of Figaro's wedding night has given way to cynicism and torment ('Tutto è disposto ... Aprite un po' quegl'occhi'). Believing that his beloved Susanna is about to betray him within a few hours of their wedding, Figaro delivers an embittered tirade against women, warning men of the folly of putting their trust in the fairer sex. Towards the end, Mozart perfectly captures the nagging poison of jealousy with Figaro's almost involuntary repetitions of 'il resto nol dico' ('I won't say the rest').

The dark torments of love are also to be found in Fiordiligi's great recitative and aria from the second act of *Così fan tutte*, 'Ei parte ... Per pietà, ben mio, perdona', in which she attempts to suppress her burgeoning love for the disguised Ferrando. Thrown into despair by her guilty conscience, she laments her potential infidelity, prays for forgiveness and resolves to re-earn the love of her fiancé Guglielmo.

Soon afterwards we encounter Ferrando alone. He has just learned that his fiancée, Dorabella, has been unfaithful to him, and in his recitative and aria, 'In qual fiero contrasto ... Tradito, schernito', he vows vengeance and determines to forget her. He quickly realises, though, that in spite of the pain and suffering she has caused him he still loves her.

This recognition leads us away from the darker side of love and towards the final resolution of love fulfilled. The simile of the sun shining after an extended storm was used throughout Baroque opera as an analogy for the ability of love to make everything right. In *Il rè pastore*, an opera written by Mozart in Salzburg when he was still a teenager, the princess Tamiri has had to give up

all her royal trappings and disguise herself as a lowly shepherdess, but when her beloved Agenore expresses his love for her, all her troubles dissolve ('Di tante sue procelle'). Her heart, she says, has already forgotten the many storms, although when she briefly recalls them in the middle section the orchestra provides a tempestuous reminder before melting again into the new-found joy of the aria's opening.

Ilia is already recognising her feelings for Idamante at the outset of *Idomeneo*, but it is not until the Third Act that she finally declares them. Even then she initially berates herself for not having kept her emotions hidden, but there is now no going back, and she and Idamante at last reveal their love for each other in their exquisite duet, 'S'io non moro a questi accenti'.

Of all the declarations of love in Mozart's operas, perhaps none is more touching and heartfelt than Don Ottavio's 'Dalla sua pace la mia dipende' from *Don Giovanni*. This aria was actually not part of the original opera, written for Prague in 1787, and was only composed for a revival of the opera in Vienna the following year because the Viennese tenor was not up to the technical demands of Ottavio's original aria.

This evening's exploration of the multi-faceted theme of love in Mozart's operas ends happily, with Papageno's union with his very own Papagena ('Pa- Pa- Pa-') from *The Magic Flute*. Scarcely able to believe his good fortune, he is at first unable even to utter her name, but it is not long before they are planning an extensive family together.

Programme note © Ian Page

Surtitles by Paula Kennedy

Further details about the Classical Opera Company are available at [www.classicalopera.co.uk](http://www.classicalopera.co.uk)

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## Ludwig van Beethoven (1770 – 1827)

### The Creatures of Prometheus, Op. 43 – Overture (1801)

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Stylised, formulaic and consciously lightweight, ballet in the late 18th century was not the art we know now. So Ludwig van Beethoven was the most unlikely of ballet composers. Still, an ambitious young composer could scarcely reject a major commission for a high-profile venue. And the story of the ballet he was asked to compose for the Vienna Burgtheater in March 1801 must certainly have struck a chord with a musician as idealistic as Beethoven.

In the ballet's scenario, Prometheus is an artist. He makes two men of clay (the 'creatures' of the title) and, after bringing them to life with divine fire, spends the ballet civilising them through the power of music and dance, finally leading them proudly before the Gods and Muses. That's more like it: the heroic artist raising man to the level

of the immortals through art. Far too powerful for the job in hand, the complete *Prometheus* ballet is a treasure-trove of Beethoven at his youthful peak, including (among other things) the dance-tune that would become the finale of his 'Eroica' Symphony.

And there's another anticipation of the 'Eroica' in the eight bold chords that launch the overture – in which Beethoven also uses the same *coup de théâtre* with which he'd just launched his First Symphony: a C major work opening with a dramatic swerve from F major to the home key. The effect is like winding up a spring. When the overture's Allegro races in on us, it's a discharge of tension as fresh and as powerful as a spring downpour. Classicism receives a jolt of pure Romantic energy as Beethoven-Prometheus leads art and man to freedom in this brilliant and sunlit movement.

# Wolfgang Amadeus Mozart (1756 – 91)

## Piano Concerto No. 22 in E flat major, K482 (1785)

1 Allegro • 2 Andante • 3 Rondo: Allegro

Cadenzas: Nina Milkina

Leon McCawley *piano*

The great piano concertos of Mozart's Vienna years (1781–91) are an infinity of things – ceremonial, amorous, intimate, philosophical, playful – but above all, they're a demonstration of Mozart's artistry as a performer. This work, No. 22 in E flat, was how Mozart made his appearance before the Viennese public in his subscription concerts of Lent 1786.

It's a dignified and stately piece – listen to the proud, ceremonial orchestral opening. It's serious too – the Andante, so often the moment for a little light relief in Classical concertos, is grave, dark and meditative, with the strings donning mutes to make the tone even more subdued. And there's a quiet, hymn-like interlude right in the middle of the cheerful finale. But naturally, it's also virtuosic (there wasn't much point Mozart writing a concerto in which his public couldn't get to hear how well he could play) and the piano, in the gently dancing finale, is brilliant but never flashy.

But there's something else going on here. The concerto's sound-world is warm and lustrous; for the first time in any of his concertos, Mozart replaced oboes with two

clarinets, one of which was doubtless played by his fellow-mason Anton Stadler. Judging from the lyrical horn parts, his old horn-playing colleague from Salzburg, Ignaz Leutgeb, was in the band too. It's no surprise, then, to hear the little asides, scraps of melody and musical jokes Mozart gives his wind-playing friends, and the way in which the piano leads but never dominates the orchestra.

And of course, the home key of the entire concerto is E flat – the key of *The Magic Flute*, and the key which Mozart seems to have associated with the enlightened ideals of Freemasonry. The day before Mozart entered this concerto in his personal catalogue, on 16 December 1785, the records of the Viennese masonic lodge Crowned Hope record the performance of 'a concerto on the piano played by the hon. Brother Mozart [sic]'. If this really was the concerto performed in the Lodge that night, its nobility, warmth and joyous, companionable humanity would seem to prove that for Mozart, masonic ideals were very much more than just words.

*interval 20'*

# Ludwig van Beethoven

## Symphony No. 5 in C minor, Op. 67 (1807)

1 Allegro con brio • 2 Andante con moto • 3 Allegro • 4 Allegro – Presto

What's left to say about the most famous symphony ever written? From the day of its first performance, in Vienna on 22 December 1808, everyone has had an opinion on Beethoven's Fifth. It has acquired its own mythology. Napoleonic soldiers leapt involuntarily from their seats and saluted at the beginning of its finale. Hector Berlioz witnessed fellow audience-members fainting and gasping for breath at an early Paris performance. Its first four notes became the morse code symbol for 'V' – and the musical symbol of Victory in the BBC's wartime broadcasts to occupied Europe. 'Thus Fate knocks at the door', Beethoven is supposed to have said of them.

And everyone knows those first four notes. There had never been a symphonic opening like them, or anything in music to match the sheer elemental power of what follows. Everything in Beethoven's Fifth can be explained in terms of traditional musical forms and processes. Yet despite its stupendous formal strength, that alone is not what makes this symphony such a phenomenon. Put simply, this symphony is a journey from C minor to C major. Other composers had begun symphonies in the minor and ended in the major, including Beethoven's own teacher Haydn. But in the civilised 18th century, the change from minor to major was almost a matter of musical courtesy; no one would seriously describe Beethoven's Fifth in these terms. Beethoven's C minor first

movement isn't just serious, it's a human tragedy portrayed in music of torrential force. If you doubt that this is an emotional drama rather than just a superbly paced musical procedure, listen out for the tiny, heartbroken oboe cadenza Beethoven slips into one of the music's few moments of hesitation.

The lilting Andante seems to offer a gentle respite, but ringing trumpets keep sounding a very different note. The struggle continues; the third movement, traditionally the lightest in a Classical symphony, instead surges from an eerie gloom, and trumpets ring out again, now threatening. Finally the orchestra sinks to a hush, drums rumble ominously until with a sudden crescendo, C minor changes to C major to launch the finale in a great blaze of brass. In case there's any doubt about his intentions, Beethoven introduces trombones – instruments traditionally associated with sacred or dramatic music. Piccolo and contrabassoon also join in – the instruments of the wind-bands of Revolutionary France. Beethoven wasn't just battling his own deafness; the whole of Europe was engulfed in war and revolutionary struggle. Let the music sweep you to its supremely stirring finish, and you'll agree – this isn't just about a Classical key-change, it's a triumph of the human spirit.

Programme notes © Richard Bratby

## Wolfgang Amadeus Mozart (1756 – 91)

### The Impresario, K486 – Overture (1786)

‘Very many notes, my dear Mozart.’ ‘Exactly the necessary number, your Majesty’. Emperor Joseph II’s remark is usually put down to royal incomprehension; yet no Habsburg monarch appreciated Mozart’s genius more than Joseph. Indeed, when in February 1786 he planned a great entertainment in the Orangerie of the Schönbrunn Palace, the first composers he turned to were Antonio Salieri and Mozart. As the representatives, respectively, of Italian and German comic opera, each wrote a short one-acter about opera itself: Salieri, *Prima la musica, dopo le parole* (‘First music, then words’) and

Mozart, *Der Schauspieldirektor* (‘The Impresario’) – a deliciously knowing backstage comedy of clashing egos and ambitious prima donnas.

And as for ‘too many notes’ – the bustling overture to *The Impresario* proves that, when dealing with Joseph, Mozart could write exactly as many as he liked. It’s no *Marriage of Figaro* overture; but then, characters such as Mademoiselle Silver-tone and Herr Bird-song aren’t exactly Figaro, Susanna or Countess Almaviva, either. It’s fizzy, festive and concise – exactly what the occasion required.

## Wolfgang Amadeus Mozart

Vorrei spiegarvi, o Dio!, K418 (1783) • Nehmt meinen Dank, ihr holden Gönner, K383 (1782)

Popoli di Tessaglia! ... Io non chiedo, K316 (1778) • The Magic Flute, K620 (1791) –

‘Der Hölle Rache’

Cyndia Sieden *soprano*

Rewriting existing operas to fit new performers was regarded as perfectly good practice in the late 18th century. Mozart himself explained the logic, in the libretto for the July 1783 Viennese production of Pasquale Anfossi’s *Il curioso indiscreto*:

The two arias on pages 36 and 102 were set to music by Signor Maestro Mozart to please Signora Lange, because the arias of Signor Maestro Anfossi had not been written for the qualities of her voice but for someone else.

True enough – few composers can have known the voice of Aloysia Lange (née Weber) better than her brother-in-law and erstwhile sweetheart, Mozart. ‘Vorrei spiegarvi, oh Dio!’ comes at the point in Anfossi’s opera where – in a scenario that prefigures *Così fan tutte* – the heroine Clorinda finds herself torn between two lovers, unaware that one has been sent by her betrothed to test her

fidelity. Mozart’s show-stopping aria clearly won Aloysia her ovation.

‘[[Il curioso indiscreto] was a complete failure’, reported Mozart to his father, ‘except for the two arias I had contributed – in fact my second one, a bravura aria had to be repeated.’

But of course, Mozart knew exactly how to get the best out of Aloysia’s voice. Even the reluctant Leopold Mozart conceded that she sang with ‘the very greatest expression’. And when Wolfgang was freed of the dramatic conventions of someone else’s opera, he could write music for her that was very special indeed. Witness ‘Nehmt meinen Dank’, completed on 10 April 1782 during Mozart’s engagement to Constanze. It’s an encore; a personal ‘thank you’ from Aloysia to her public prior to a temporary retirement from the Viennese stage.

The author of the words is unknown, but on the strength of this lovely song's courtly poise and graceful accompaniment, he might almost have been Cherubino himself.

The author of K316, on the other hand, *is* known: he was Gluck's librettist, the Italian poet Raineri de' Calzabigi, and indeed the words of this aria are taken from Gluck's 1767 opera *Alceste*. This is high drama: Queen Alceste addresses her people as she prepares to lay down her life for their sake. Grand stuff; and in July 1778 Mozart wrote to Aloysia that he considered his setting the finest concert aria he'd yet written. As well he might; he meant to present Popoli di Tessaglia to her as a betrothal gift. One heartbroken rejection later, this brilliant aria might

well have looked as if Mozart trying slightly too hard to impress.

It's rather different from the arias Mozart wrote with a specific dramatic situation in mind; in these, when Mozart's inspiration caught fire, even the most brilliant virtuoso display could serve the drama. Josefa Hofer (also née Weber; she was the older sister of Aloysia and Constanze) wasn't as refined a singer as Aloysia, but she had a spectacular range. The stunning high Fs of 'Der Hölle Rache' didn't just win Josefa (as *The Magic Flute's* Queen of the Night) regular encores in the autumn of 1791. They're the perfect expression of the 'star-blazing queen's' dazzling, but ultimately fruitless rage.

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## Texts

### Vorrei spiegarvi, o Dio!

Vorrei spiegarvi, o Dio!  
 Qual è l'affanno mio;  
 Ma mi condanna il fato a piangere e tacer.  
 Arder non può il mio core  
 Per chi vorrebbe amore  
 E fa che cruda io sembri, un barbaro dover.  
 Ah conte, partite, correte, fuggite lontano da me;  
 La vostra diletta  
 Emilia v'aspetta,  
 Languir non la fate,  
 È degna d'amor.  
 Ah stelle spietate!  
 Nemiche mi siete.  
 Mi perdo s'ei resta.  
 Partite, correte, d'amor non parlate,  
 È vostro il suo cor.

I would like to explain to you, oh God,  
 what my grief is!  
 Fate, however condemns me to weep and keep silent.  
 My heart may not pine  
 for the one I would like to love  
 making me apparently hard-hearted and cruel.  
 Alas, Count, part from me, run, flee far away from me;  
 your beloved  
 Emilia awaits you,  
 don't keep her languishing,  
 she is worthy of love.  
 Alas, pitiless stars!  
 You are hostile to me.  
 I am lost when he stays.  
 Part from me, run, do not talk about love,  
 her heart is yours.

**Nehmt meinen Dank, ihr holden Gönner!**

Nehmt meinen Dank, ihr holden Gönner!  
 So freurig, als mein Herz ihn spricht,  
 Euch laut zu sagen, können Männer,  
 Ich, nur ein Weib, vermog es nicht.  
 Doch glaubt, ich werd' in meinem Leben  
 Neimals vergessen eure Huld;  
 Bleib' ich, so wäre mein Bestreben,  
 Sie zu verdienen, doch Geduld!  
 Von Anbeginn war stetes Wandern  
 Der Musen un der Künstler Los;  
 Mir geht es so wie allen Andern,  
 Fort aus des Vaterlandes Schoss  
 Seh' ich mich von dem Schicksal leiten.  
 Doch glaubt es mir, in jedem Reich,  
 Wohin ich geh', zu allen Zeiten  
 Bleibt immerdar mein Herz bei Euch.

**Popoli di Tessaglia! ... Io non chiedo**

Popoli di Tessaglia!  
 Ah, mai più giusto fu  
 Il vostro pianto a voi  
 Non men che a questi innocenti fanciulli  
 Admeto è padre. Io perdo  
 L'amato sposo, e voi  
 L'amato re; la nostra  
 Sola speranza, il nostro amor c' invola  
 Questo fato crudel.  
 Non so che prima in sì grave sciagura  
 A compiangere m' appigli  
 Del regno, di me stessa, o de' miei figli.

La pietà degli Dei  
 Sola ci resta a implorare, a ottenere.  
 Vedrò compagna alle vostre preghiere,  
 Ai vostri sacrifici;  
 Avanti all'ara una misera madre,  
 Due bambini infelici,  
 Tutto un popolo in pianto  
 Presenterò così. Forse con questo  
 Spettacolo funesto, in cui dolente  
 Gli affetti, i voti suoi dichiara un regno,  
 Placato alfin sarà del ciel lo sdegno.

Accept my thanks, kind patrons!  
 Men could speak them aloud to you  
 with the ardour that my heart feels –  
 but I, a mere woman, cannot do so.  
 Yet believe me, never in my life  
 shall I forget your gracious favour.  
 Were I to stay, my aim would be  
 to merit it, but patience!  
 From the beginning, constant roving  
 has been the lot of the Muses and of artists;  
 with me it is, as with all the others,  
 I see myself led by Fate  
 from the bosom of my native land.  
 Yet believe me, in whatever country  
 I may be, for all time  
 my heart will always remain with you.

Thessaly's people, hear me!  
 Such lamentations are truly fitting,  
 No less to you, dear people, than to these  
 harmless children, Admetus is father.  
 My loss is a well-loved husband,  
 and yours a noble king;  
 This cruel fate has deprived us of that one  
 hope we cherished and of our loyal love.  
 In this misfortune shall I first mourn the kingdom, or  
 bemoan my affliction, or shall I, as a mother, weep for my  
 children?  
 But now all that remains is our intercession  
 for some mercy from the gods.  
 I come to join you in your prayers and  
 libations within the sacred temple.  
 Before the altar, a disconsolate mother,  
 two unhappy small children, and a  
 nation in sorrow, all these will I present.  
 Surely the anger of Heaven will be  
 placated when such a kingdom,  
 afflicted, unites in vows of true devotion, displaying a  
 spectacle of grief and anguish.

Io non chiedo, eterni Dei,  
 Tutto il ciel per me sereno,  
 Ma il mio duol consoli almeno  
 Qualche raggio di pietà.  
 Non comprende i mali miei,  
 Né il terror, che m'empie il petto,  
 Chi di moglie il vivo affetto,  
 Chi di madre il cor non ha.

I ask not, O gods eternal,  
 All my skies to shine in gladness,  
 But to light my path of sadness,  
 I would welcome pity's glow.  
 They who know not love maternal,  
 Nor my fearful heart's dejection,  
 Nor a loving wife's affection,  
 Cannot understand my woe.

### **Der Hölle Rache**

Der Hölle Rache kocht in meinem Herzen,  
 Tod und Verzweiflung flammet um mich her!  
 Fühlt nicht durch dich Sarastro  
 Todesschmerzen,  
 So bist du meine Tochter nimmermehr.  
 Verstossen sei auf ewig,  
 Verlassen sei auf ewig,  
 Zertrümmert sei'n auf ewig  
 Alle Bande der Natur  
 Wenn nicht durch dich!  
 Sarastro wird erblassen!  
 Hört, Rachegötter,  
 Hört der Mutter Schwur!

The revenge of Hell boils in my heart,  
 death and despair blaze all around me!  
 If you do not cause Sarastro to suffer  
 the pains of death,  
 then you will be my daughter no more.  
 Be cast off for ever,  
 be deserted for ever,  
 Let all ties of nature  
 be broken for ever,  
 if through you  
 Sarastro is not killed!  
 Hark, gods of revenge,  
 Harken to a mother's oath!

*interval 20'*

# Wolfgang Amadeus Mozart

## Requiem, K626 (1791. c. Süssmayr)

Introitus: Requiem – • Kyrie • Sequentia: Dies irae • Tuba mirum • Rex tremendae • Recordare Confutatis – • Lacrimosa • Offertorium: Domine Jesu • Hostias • Sanctus • Benedictus  
Agnus Dei • Communio: Lux aeterna

Cyndia Sieden *soprano*  
Renata Pokupić *mezzo-soprano*  
Mostly Mozart Festival Chorus

Mark Wilde *tenor*  
Andrew Foster-Williams *bass-baritone*

The myths surrounding Mozart's Requiem go back far beyond Peter Shaffer's *Amadeus* (1980), Rimsky-Korsakov's opera *Mozart and Salieri* (1898) or the Pushkin play (1831) upon which both are based. And Mozart himself must take responsibility for some of them. He was the first person to start drawing sinister conclusions about the anonymous patron who, sometime around early July 1791, sent a 'middle aged, serious, impressive man' to commission a Requiem mass.

Mozart was unwell that summer; unknown to anyone, he was already in the late stages of the kidney disorder (undiagnosable by 18th-century doctors) that would lead to his death. He experienced mood-swings, during one of which – according, years later, to his wife Constanze – he declared that 'I know I must die – someone has given me acqua toffana and has calculated the precise time of my death – for which they have ordered a Requiem: it is for myself I am writing this'. Add an extravagant claim (in 1823) by an elderly and depressed Antonio Salieri, and

the ingredients for two centuries of colourful and romantic legends are all in place. (Beethoven swallowed Salieri's claims whole).

Mozart's untimely death was a major event in Vienna. On the very day (5 December 1791 – he died in the early hours of the 6 December) well-wishers gathered in the street beneath his Rauhensteingasse apartment. It's unsurprising that his last, unfinished work – of all things, a Requiem – should have attracted rumours. But since the Second World War, Mozart's final illnesses have been convincingly diagnosed, and the identity of the Requiem's mysterious commissioner has been established beyond question.

He was Franz, Count von Walsegg, a kindly, music-loving and mildly eccentric nobleman who enjoyed commissioning works from major composers of the day and having them performed, unidentified, to his friends and household (an early variant of the 'guess the recording' game that record-collectors still like to inflict

on their dinner guests today). The Requiem was in memory of Walsegg's adored wife Anna, who'd died on Valentine's Day 1791 aged only 20. Walsegg paid Mozart half of his fee upfront; the rest was to be paid on delivery of the completed score.

Hence the secrecy; and hence the haste with which Constanze arranged for the Requiem to be completed after Mozart's death. Mozart had completed only the 'Introitus' in full score, but the 'Kyrie' was largely complete, as were the vocal parts and a figured bass for the 'Sequentia' (as far as the first eight bars of the 'Lacrimosa') and 'Offertorium'. Constanze gave the job of orchestration and completion to Mozart's student (and assistant on *La clemenza di Tito*) Franz Xaver Süssmayr, who later told a Leipzig publisher that he had himself composed the 'Sanctus', 'Benedictus', 'Agnus Dei' and all but the opening bars of the 'Lacrimosa'.

As more than one scholar has pointed out, Süssmayr was in a no-win situation. He was a capable craftsman but a disappointing composer ('There you stand like a duck in a thunderstorm', Mozart reportedly teased him, 'You won't understand that for a long time'). Where the quality of the Requiem is high (such as the 'Agnus Dei') it's been

assumed that he had access to sketches (now lost) by Mozart. Where it's low (the perfunctory 'Sanctus' and the final Amen of the 'Lacrimosa' – Mozart had clearly indicated a fugue at this point), it's blamed on Süssmayr. Yet this is the perfectly workable form in which the Requiem has become part of our culture. Ultimately, the major creative decisions – from the haunting dark-hued instrumentation, with its clarinets and trombones, to the decision to conclude the work with the music of the opening – were Mozart's.

For the rest, we can choose from several completions by modern scholars, or one by an 18th-century composer, who had discussed the work with Mozart himself. Like Count Walsegg, Süssmayr deserves sympathy, not scorn; his name, too, might with fairness be added to the blessing with which Walsegg's servant Anton Herzog concluded his account of Mozart's final masterpiece:

'Peace be on the ashes of the great master, and also on his revered patron, to whose liberality we are indebted for this priceless work of art.'

Programme notes © Richard Bratby

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## Requiem

### 1 Introit: Requiem

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis care veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion,  
and homage will be paid to You in Jerusalem.  
Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

### 2 Kyrie

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### 3 Sequence

#### **Dies irae**

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

#### **Tuba mirum**

Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.

Mors stupebit et natura,  
cum resurget creatura,  
iudicanti responsura.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

#### **Rex tremendae**

Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

#### **Recordare**

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.

Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

Juste iudex ultionis,  
donum fac remissionis  
ante diem rationis.

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.

Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.

I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

You, who absolved Mary,  
and listened to the thief,  
give me hope also.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

### **Confutatis**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictus.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

### **Lacrimosa**

Lacrimosa dies illa,  
qua resurget ex favilla  
iudicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## **4 Offertory**

### **Domine Jesu**

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.

Let the standard-bearer, holy Michael,  
bring them into holy light.

Quam olim Abrahae promisisti  
et semini ejus.

Which was promised to Abraham  
and his descendants.

### **Hostias**

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu sucipe pro animabus illis,  
quaram hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

## **5 Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
Grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

## **6 Communion**

### **Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctis tuis in aeternum,  
quia pius es.

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.

## Thursday 31 July



© John Clark

**Katija Dragojevic** (mezzo-soprano) studied at the Royal College of Music in Stockholm and the Guildhall School of Music & Drama. Operatic roles include Kate Pinkerton (*Madama Butterfly*) and Siebel (*Faust*) at the Royal Opera House; the Shepherd (*Tannhäuser*) at the Théâtre du Châtelet, Paris; the

Page (*Salome*) and Meg Page (*Falstaff*) at the Royal Opera, Stockholm; Dorabella (*Così fan tutte*) at Folkoperan, Stockholm; Venere (Peri's *Euridice*) at Drottningholm's Slottsteater; Hansel (*Hansel and Gretel*) at Opera North; Cherubino (*The Marriage of Figaro*) in Luxemburg; Krista (*The Makropoulos Case*) at La Monnaie; Zerlina (*Don Giovanni*), Varvara (*Katya Kabanova*) and Dorabella (*Così fan tutte*) at Scottish Opera; and Annio (*La clemenza di Tito*) at WNO. Katija Dragojevic's extensive concert appearances include the Edinburgh International Festival and the Nobel Prize awards in Stockholm. Recordings include Haydn's *Missa Sancti Hieronymi* and *Temete Dominum*. Future engagements include Second Lady (*The Magic Flute*) at the Bastille Opera.



© Maria Lindvall

**Klara Ek** (soprano) studied at the Royal Colleges of Music in Stockholm and London. Appearances with the Classical Opera Company include Vitellia (Gluck's *La clemenza di Tito*), a Wigmore Hall Haydn concert and *The A-Z of Mozart Opera* CD. Further operatic roles include Susanna (*The Marriage*

*of Figaro*) for Royal Danish Opera, First Lady (*The Magic Flute*) at La Monnaie; La Musica and Proserpina (*L'Orfeo*), Susanna and Pamina (*The Magic Flute*) at Stuttgart Opera; Oscar (*Un ballo in maschera*) and Despina (*Così fan tutte*) at Folkoperan, Stockholm; Papagena (*The Magic Flute*) at Drottningholm's Slottsteater, and Echo (*Ariadne auf Naxos*) with Geneva Opera. In concert she has sung Mahler's Fourth

Symphony with Vladimir Ashkenazy and the Philharmonia at the Royal Festival Hall. This season Klara Ek performs Susanna with Gothenburg Opera, Haydn's *Nelson Mass* with Navarra Symphony Orchestra and Haydn's *Creation* with Orchestre National Bordeaux Aquitaine. She also tours with a programme of Handel cantatas and arias with Accademia Bizantina and Andreas Scholl.



**Rebecca Evans** (soprano) studied at the Guildhall School of Music & Drama. Operatic roles include Pamina (*The Magic Flute*), Zerlina (*Don Giovanni*) and Despina (*Così fan tutte*) at the Royal Opera House; Ginevra (*Ariodante*), Sophie (*Der Rosenkavalier*), and Zdenka (*Arabella*) at Bayerische

Staatsoper; Susanna (*The Marriage of Figaro*) and Zerlina for the Metropolitan Opera; Despina at Deutsche Staatsoper; Ilia (*Idomeneo*) for Netherlands Opera and Opera de Lausanne; Susanna for Santa Fe Opera; Anne Trulove (*The Rake's Progress*) for San Francisco Opera; the title-role of *The Cunning Little Vixen* for Scottish Opera; Mimi (*La bohème*), Marzelline (*Fidelio*) and Gretel (*Hansel and Gretel*) for WNO and Governess (*The Turn of the Screw*) for ENO. Concert appearances include the Salzburg and Edinburgh festivals and the BBC Proms. A Grammy Award winning artist, she has recorded prolifically, including Pamina with Sir Charles Mackerras and Nannetta with Sir John Eliot Gardiner (Philips). Future engagements include Countess Almaviva (*The Marriage of Figaro*) for WNO, Ginevra in *Oviedo* and Mimi at the ROH.



© Ben Estrelega

**Andrew Kennedy** (tenor) studied at King's College, Cambridge, and the Royal College of Music, and is a former Radio 3 New Generation Artist. Numerous prizes include the 2005 BBC Cardiff Singer of the World Rosenblatt Recital Prize and the 2006 Royal Philharmonic Society Young Artists' Award.

Appearances with the Classical Opera Company include Artabanus (*Artaxerxes*) and a Wigmore Hall Haydn concert. Further operatic roles include Tamino (*The Magic Flute*) for ENO; Flute (*A Midsummer Night's Dream*) for the Royal Opera House; Jaquino (*Fidelio*) for Glyndebourne Festival; Ferrando (*Così fan tutte*) for Glyndebourne Touring Opera; and Tom Rakewell (*The Rake's Progress*), for La Monnaie and Opéra de Lyon, recently released on DVD. Recordings include two solo discs, with a further three to be released later in 2008. Future engagements include Vere (*Billy Budd*) for Houston Grand Opera, Zadok (*Solomon*) for Bregenz Festival, Tito (*La clemenza di Tito*) for Opera de Lyon, and Tom Rakewell for Stresa Music Festival and La Scala.



**Garry Magee** [baritone] studied at the Guildhall School of Music & Drama and the National Opera Studio, and is a Kathleen Ferrier Award winner. Operatic roles include Malatesta (*Don Pasquale*) and Dandini (*La Cenerentola*) at La Monnaie; Jean (the premiere of Philippe Boesmans's *Julie*) at La

Monnaie, Festival d'Aix-en-Provence and Wiener Festwochen; Figaro (*The Barber of Seville*) and the title-role in *Don Giovanni* for Opera North; Guglielmo (*Così fan tutte*) for the Brooklyn Academy of Music; the title-role in *Pelléas et Mélisande* for Bayerische Staatsoper and ENO; *Wozzeck* with Komische Oper Berlin; Silvano (*Un ballo in maschera*) for Opera de Monte Carlo; Steward (*Flight*) at Glyndebourne Festival Opera; and the title-role in Tchaikovsky's *Eugene Onegin* with WNO. Recordings include Valentin (*Faust*) and the title-role in *Don Giovanni* on Chandos. On DVD, he sings Don Alfonso (*Così fan tutte*) and Count Almaviva (*The Marriage of Figaro*) with De Nederlandse Opera on Opus Arte. This season's highlights include Valentin in Gounod's *Faust* with Den Jyske Opera.



**Ian Page** (conductor) is the founder and artistic director of the Classical Opera Company. He began his musical education as a chorister at Westminster Abbey, and subsequently studied English Literature at York University and piano and conducting at the Royal Academy of Music. With the Classical

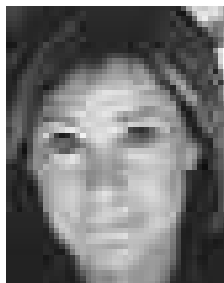
Opera Company he has conducted numerous Mozart operas, including two productions of *Apollo et Hyacinthus* and the world premiere of the 'original version' of *Mitridate, re di Ponto*. In 2006 he directed as well as conducted the company's acclaimed production of *Così fan tutte*, which was nominated for the *Manchester Evening News* Theatre Awards, and he has also conducted operas by Thomas Arne, J. C. Bach and Gluck as well as numerous concerts with the company's period-instrument orchestra. Future plans include concerts at Wigmore Hall, Handel and Haydn residencies at Kings Place, Thomas Arne's *Artaxerxes* at the Royal Opera House and the Classical Opera Company's eagerly awaited completion of Mozart's *Zaide*.



**Simon Russell Beale** (reader) is an Associate Artist of the RSC, National and Almeida Theatres. Theatre work includes Konstantin (*The Seagull*) and Ariel (*The Tempest*) at the RSC; the title-role in *Hamlet*, winning the *Evening Standard* Best Actor Award, the lead in *Humble Boy* (also West End), George (*Jumpers*),

Benedick (*Much Ado About Nothing*) and Andrew Undershaft (*Major Barbara*) at the National Theatre; Vanya (*Uncle Vanya*) and Malvolio (*Twelfth Night*) at the Donmar Warehouse, which won him Best Actor at the 2002 Olivier and *Evening Standard* Awards as well as a *Village Voice* Obie. He also starred in Monty Python's *Spamalot* in New York and London. Television work includes *A Dance To The Music of Time*, for which he won the Royal Television Society Award and a BAFTA for Best Actor. He recently presented the series *Sacred Music*

for BBC4. In 2003 Simon Russell Beale was awarded a CBE in the Queen's Birthday Honours List for his services to the Arts.



**Zoë Wanamaker** (reader) is one of Britain's leading actresses, and her extensive theatre work includes Elizabeth Proctor (*The Crucible*), Queen Caroline (*Battle Royal*), Hildy (*His Girl Friday*), Serafina del Rose (*The Rose Tattoo*) and Beatrice (*Much Ado About Nothing*) at the National Theatre; Anne (*Boston Marriage*)

at the Donmar Warehouse and West End; Katrin (*Mother Courage*), for which she won a Drama Award, Kitty (*Time of your Life*), Viola (*Twelfth Night*), Toine (*Piaf*) and May (*Once in a Lifetime*), for which she received a Laurence Olivier Award for Best Actress, with the RSC. Internationally, roles include Bessie (*Awake and Sing*) at Lincoln Center, New York; the title-role in *Electra* at the Barrymore Theatre, New York; and Fay (*Loot*) at the Music Box, New York. Film includes *Wilde*, *Harry Potter* and *Five Children and It*, while television work includes *Poor Little Rich Girl*, Cora (*Gormenghast*), Mrs Jarley (*The Old Curiosity Shop*) and Susan (*My Family*), for which she won a Best Sitcom Actress Rose D'Or.

The **Classical Opera Company** was founded in 1997 and specialises in the music of Mozart and his contemporaries. It has attracted widespread critical and public acclaim, not only for the high quality of its performances but also for its imaginative programming and its ability to discover and nurture outstanding young singers. It has mounted staged productions of Mozart's *Apollo et Hyacinthus* (1998 and 2006), *La finta semplice* (2000), *Il rè pastore* (2001), *Grabmusik* and *Bastien und Bastienne* (2002), *Così fan tutte* (2006) and *The Marriage of Figaro* (2007), and concert performances of *Mitridate*, *re di Ponto*, *Lucio Silla*, Thomas Arne's *Artaxerxes*, J. C. Bach's *Adriano in Siria* and Gluck's *La clemenza di Tito*. It has completed acclaimed series of Mozart and Haydn at the Wigmore Hall, and has been ensemble-in-residence for Martin Randall Travel's 'Mozart in the Marches' Festival in Italy for the past two summers. This evening's concert is the company's third appearance at the Barbican's Mostly Mozart Festival. In 2006 the company marked the 250th anniversary of Mozart's birth by launching the UK's first ever complete cycle of Mozart's operas, and also launched an Associate Artist scheme, with three of the company's four inaugural Associate Artists subsequently making their Covent Garden debuts. The current Associate Artists are Sophie Bevan, Allan Clayton and Rebecca Ryan. The company's debut recording, *The A-Z of Mozart Opera*, was recently released on Sony BMG. Future plans include biannual residencies at London's newest concert hall, Kings Place, further concerts at Wigmore Hall, a new production of Thomas Arne's *Artaxerxes* in collaboration with the Royal Opera House, and a new completion of Mozart's *Zaide* at Sadler's Wells.

## Friday 1 August

### Carlo Rizzi *conductor*



Carlo Rizzi was reappointed Music Director of Welsh National Opera 2004–07, having previously held the position between 1992 and 2001. His repertory ranges from Gluck to Berio and he has appeared with many leading orchestras in Europe, North America, the Far East and Australia.

For WNO he has conducted *Fidelio*, *Boris Godunov*, *Peter Grimes*, *Tristan und Isolde*, *The Turn of the Screw*, *The Rake's Progress*, *Der Rosenkavalier*, *Kátya Kabanová*, *Salome*, *Ariadne auf Naxos*, *Don Carlo* and *The Flying Dutchman*.

Carlo Rizzi has worked with many leading opera companies around the world, including La Scala, Milan, the Royal Opera, Covent Garden, Opéra de Paris, Deutsche Oper Berlin, the Metropolitan Opera, New York and at the Salzburg Festival. In the 2004/5 season he opened the new opera house in Cardiff (Wales Millennium Centre) with a production of *La traviata*.

His wide-ranging discography spans orchestral works by Bizet and Respighi and operas by Verdi, Rossini and Gounod.

Recent concert-hall engagements have included appearances with the Budapest Festival Orchestra, Hong Kong, Rotterdam and Stockholm Philharmonic orchestras, Sydney, London and Gothenburg Symphony orchestras, the Orchestra della Toscana (with whom he toured the Far East), the orchestra of Santa Cecilia in Rome, Academy of St Martin in the Fields and debuts with the Leipzig Gewandhaus Orchestra and the Orchestre National de Lyon.

He will open the new WNO season with a new production of *Otello*.

### Leon McCawley *piano*



© Sheila Rock

In 1993 Leon McCawley leapt into prominence at the age of 19 when he won First Prize in the Ninth International Beethoven Piano Competition in Vienna and Second Prize in the Leeds International Competition, building on his earlier success in 1990 as section-winner in the BBC Young Musician of the Year

competition. He studied at Chetham's School of Music in Manchester with Heather Slade-Lipkin before continuing his studies at the Curtis Institute in Philadelphia with Eleanor Sokoloff. He also sought guidance from Nina Milkina.

A keen chamber musician, Leon McCawley has recently enjoyed fruitful collaborations with the Belcea and Emperor quartets, Gautier Capuçon, Michael Collins, Steven Isserlis, Emma Johnson and David Pyatt at many prestigious concert venues including BBC Proms Chamber Series, BBC Radio 3's Lunchtime Series at the Wigmore Hall and the Brighton, Cheltenham and Newbury festivals. Last year he performed at the Edinburgh International Festival with David Pyatt.

Among the many conductors with whom he has worked are Sir Mark Elder, Daniele Gatti, Paavo Järvi, Andrew Litton, Kurt Masur, Gianandrea Noseda, Sakari Oramo and Sir Simon Rattle.

Leon McCawley's discography includes solo works by Barber, Beethoven, Gál, Mozart and Schumann. His most recent CD is of Liszt's two-piano arrangement of Beethoven's Symphony No. 9, with Ashley Wass.

## Saturday 2 August

### Cyndia Sieden *soprano*



© Christian Steiner

California-born coloratura soprano Cyndia Sieden is renowned for her extraordinary vocal facility and interpretations of Baroque, Classical and contemporary repertoire.

Among her roles are Queen of the Night (*The Magic Flute*), Elisa (*Il rè pastore*), Zerbinetta (*Ariadne auf Naxos*), the title-role in Berg's *Lulu*, Ariel (Thomas Adès's *The Tempest*) and Cunegone in *Candide*. She has recorded Mozart's *Mitridate*, *Re di Ponto* with Camerata Salzburg under Sir Roger Norrington, *The Magic Flute* and *Die Entführung aus dem Serail* with the English Baroque Soloists under Sir John Eliot Gardiner.

She has worked with such conductors as Gerd Albrecht, Christoph Eschenbach, Adám Fischer, Nikolaus Harnoncourt, Richard Hickox, James Levine, Louis Langrée, Nicolas McGegan, Wolfgang Sawallisch, Robert Spano and Mario Venzago.

This season's European appearances include Schweitzer's *Alceste* in Weimar and Erlangen and Salonen's *Wing on Wing* with the Los Angeles Philharmonic in London and Paris. Future plans include engagements with the Netherlands Radio Philharmonic Orchestra, the Metropolitan Opera and Oper Frankfurt.

### Renata Pokupić *mezzo-soprano*



The Croatian mezzo-soprano Renata Pokupić is particularly acclaimed for her performances of Baroque and Classical repertory. She studied at the Music Academy of Zagreb and went on to achieve success in a number of major vocal competitions.

In 2003 she made her debut at the Théâtre du Châtelet in

Paris, where she sang Anna (Berlioz's *Les troyens*). The following year she made her London debut as Dejanira (Handel's *Hercules*) during the London Handel Festival and went on to sing in Bach's B minor Mass at the BBC Proms under Sir John Eliot Gardiner. She also works regularly with Paul McCreech, Emmanuelle Haim and Alessandro de Marchi.

Renata Pokupić has appeared at the De Doelen Festival in Rotterdam in the world premiere of Vivaldi's *Motezuma*, and at the Beaune Festival as Arsace (Handel's *Partenope*), Idamante (*Idomeneo*), Medoro (*Orlando*) and Cherubino (*The Marriage of Figaro*). She has also performed at the Prague Spring and Wroclaw festivals.

Future engagements include Annio and Sesto (*La clemenza di Tito*) for Opéra de Lyon and Chicago Opera respectively, Pergolesi's *Stabat mater* under Christophe Rousset, Bach's B minor Mass with Kent Nagano, and Mendelssohn's *A Midsummer Night's Dream* under Kurt Masur.

### Mark Wilde *tenor*



Mark Wilde was born in Scotland and was a chorister at Dundee Cathedral before going on to study at the University of East Anglia and the Royal College of Music.

In the opera house he has sung with Glyndebourne Festival Opera and Glyndebourne on Tour, English National Opera, Netherlands Opera, Opera North, Welsh National Opera, the European Opera Centre, Birmingham Opera Company, among others. He has also appeared at the BBC Proms and the Edinburgh International, Perth and Spitalfields festivals. His concert appearances include Britten's *Serenade for Tenor, Horn and Strings* with the Aalborg Symphony Orchestra, the *St John Passion* in Finland and Norway, Elgar's *Dream of Gerontius* in Japan and Berlioz's *L'enfance du Christ* with the Odense Symphony Orchestra.

Engagements in this season have included *Messiah* at

Leeds Town Hall and for the RSNO in Glasgow, Cat in Jonathan Dove's *Pinocchio* for Opera North, *Carmina Burana* for the RPO, *St John Passion* at Bath Abbey and for the Irish Chamber Orchestra, *St Matthew Passion* in Helsinki, the B minor Mass at Bridgewater Hall in Manchester, plus a recording of Federico Ricci's *Corrado d'Altamura*. Manchester.

He has recorded Handel's *Ode for St Cecilia's Day*, *Ancient Melodies* (a recital CD of songs for tenor and guitar), and Arthur Sullivan's *The Golden Legend* and *The Prodigal Son*.

### **Andrew Foster-Williams** *bass-baritone*



© Andreas Lindino

Andrew Foster-Williams studied at the Royal Academy of Music where he has since been made an Associate.

Recent engagements include Britten's *A Midsummer Night's Dream* with Harry Bicket at the Gran Teatre del Liceu, Rameau's *Les Boréades* with Emmanuelle Haïm at the Opera National du

Rhin, and *Cold Genius*, *Aeolus* and *Comus* in a new Mark Morris production of Purcell's *King Arthur* for English National Opera and in San Francisco. His recent concert appearances have included Bach's *Christmas Oratorio* with the Danish National Radio Symphony Orchestra and Christopher Hogwood, Haydn's *Nelson Mass* with Franz Welser-Möst and the Cleveland Symphony Orchestra; Beethoven's *Symphony No. 9* in Milwaukee with Andreas Delfs and the Philharmonia Baroque Orchestra in San Francisco.

Current and future plans include Mendelssohn's *Elijah*, Haydn's *Creation* and *The Seasons*, a tour of *Messiah*, Nick Shadow (*The Rake's Progress*), the Count (*The Marriage of Figaro*), Publio (*La clemenza di Tito*), as well as debuts with Washington National Opera, Welsh National Opera and the Royal Opera House, Covent Garden.

### **Academy of St Martin in the Fields**

The Academy of St Martin in the Fields was formed in 1958 as a small, conductorless chamber ensemble. Led by Neville Marriner and attracting some of the finest players in London, the orchestra at first concentrated on Baroque repertoire. The Academy was named after the various concert-giving societies, or 'Academies', which had flourished in 18th-century London and the church in which it gave its first concert on 13 November 1959.

Only two years later it had secured its first recording contract, with the independent L'Oiseau-Lyre label. This was to be the beginning of a record-breaking discography that now boasts well over 500 entries. The Academy is particularly well-known for its Mozart recordings with Sir Neville Marriner, including the multi-award-winning soundtrack to the film *Amadeus*. More recently the orchestra has won critical acclaim for Bach with Murray Perahia, concertos by Kurt Weill and Peteris Vasks with British violinist Anthony Marwood, soprano Kate Royal's debut CD and, most recently, a live recording of the Fauré Requiem with The Sixteen. Thanks to this huge recorded catalogue and widespread radio coverage, the Academy's name has become familiar to audiences across the globe.

Alongside its performances with Life President Sir Neville Marriner and Director Kenneth Sillito, the Academy now collaborates with a number of guest directors, including Murray Perahia, Joshua Bell, Gil Shaham, Anthony Marwood, Julia Fischer and Julian Rachlin. The orchestra maintains a busy schedule of international touring alongside its concerts and outreach work in the UK and next season will perform in Germany, Austria, Poland, Hungary, Spain, Canada and the USA. Since 2002 the Academy has been the resident orchestra at the Mostly Mozart Festival at London's Barbican Centre.

Unlike most major UK orchestras, the Academy receives no government subsidy and relies on its commercial initiative and donations from trusts, foundations and individual donors for its continued success.

## The Classical Opera Company

### Violin 1

Catherine Martin *leader*  
Hannah Tibell  
Bill Thorp  
Jo Lawrence  
Liz MacCarthy  
Huw Daniel

James O'Toole  
Daniel Edgar

### Viola

Jane Rogers  
Alfonso Leal del Ojo  
Katie Heller  
Jennifer Bennett

### Violin 2

Jill Samuel  
Sarah Sexton  
George Crawford  
Nia Lewis

### Cello

Sarah McMahon  
Catherine Rimer  
Tim Smedley

### Double Bass

Tim Amherst  
Sarah Halpin  
**Flute**  
Katy Bircher  
Neil McLaren

### Oboe

Anthony Robson  
Rachel Baldock

### Clarinet

Jane Booth  
Guy Cowley

### Bassoon

Peter Whelan  
Rebecca Stockwell  
**Horn**  
Roger Montgomery  
Gavin Edwards

### Harpichord

Steven Devine

### Harpichord technician

Malcolm Greenhalgh

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## Academy of St Martin in the Fields

### Violin 1

Harvey de Souza  
Catherine Morgan  
Helen Paterson  
Fiona Brett  
Matthew Ward  
Miranda Playfair  
Richard Milone  
Martin Gwilym-Jones

### Viola

Robert Smissen  
Fiona Bonds  
Duncan Ferguson  
Martin Humbey

### Cello

Stephen Orton  
John Heley  
Susan Dorey  
William Schofield

### Double Bass

Lynda Houghton  
Cathy Elliott

### Flute

Katherine Baker  
Robert Manasse

### Piccolo (1/8)

Helen Keen

### Oboe

Christopher Cowie  
Rachel Ingleton

### Clarinet (1/8)

Barnaby Robson  
Helen Paskins

### Bassett Horn/

**Clarinet (2/8)**  
Nicholas Bucknall  
Juliette Bucknall

### Bassoon

Graham Sheen  
Gavin McNaughton

### Contrabassoon (1/8)

Rachel Simms

### Horn

Timothy Brown  
Nicholas Hougham

### Trumpet

Niall Keatley  
Michael Laird

### Trombone

David Whitson  
Edward Jones  
Andrew Fawbert

### Timpani

Tristan Fry

### Organ (2/8)

John Constable

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## Mostly Mozart Festival Chorus

### Sopranos

Ildiko Allen  
Christine Brown  
Emma Brain-Gabbott  
Tara Bungard  
Donna Deam  
Sally Dunkley  
Rebecca Hickey  
Lucinda Houghton  
Olive Simpson  
Lisa Swayne

### Altos

Lucy Ballard  
Catherine Denley  
Anne Jones  
Katie Lee  
Joya Logan  
Kathy Nicholson  
Caroline Stormer  
Helen Templeton

### Tenors

Will Balkwill  
Jonathan Bungard  
Philip Daggett  
Jon English  
Ben Rayfield  
Nicolas Robertson  
David Roy  
Robert Watson

### Basses

Stephen Alder  
Neil Bellingham  
James Birchall  
Michael Bundy  
Julian Empett  
Benedict Giles  
Timothy Jones  
Richard Savage  
Lawrence Wallington

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