



Tuesday 31 December 2013, 7.00pm

The Mozartists

New Year's Eve Concert

W. A. Mozart

Symphony No.1 in E flat major, K.16

Two arias from *Grabmusik*, K.42

"Diggi, daggi, schurry, murry" from *Bastien und Bastienne*, K.50

One Song to the Tune of Another, Nos. 1 & 2

W. A. Mozart

"Se viver non degg'io" (original version) from *Mitridate, re di Ponto*, K.87

"Pietà, se irato sei" from *La Betulia liberata*, K.11

Interval (20 minutes)

W. A. Mozart

"Laudamus te" from Mass in C minor, K.427

"Ora pro nobis" from *Regina coeli*, K.108

"Nach der welschen Art und Weise" from *Die Gärtnerin aus Liebe*, K.196

One Song to the Tune of Another, Nos. 3 & 4

W. A. Mozart

Das Bandel ("Liebes Mandel, wo ist's Bandel?"), K.441

Concert Aria, "Io ti lascio, oh cara, addio", K.621a

"Laudate Dominum" from *Vesperae solennes de confessore*, K.339

W. A. Mozart / Ian Page

The 5-minute Figaro

Anna Devin (soprano)

Sarah Fox (soprano)

Martene Grimson (soprano)

Anthony Gregory (tenor)

Mark Stone (baritone)

Darren Jeffery (bass-baritone)

The Mozartists (leader, **Bojan Čičić**)

Ian Page (conductor)

Symphony No.1 in E flat major, K.16

1. Molto allegro 2. Andante 3. Presto

Mozart wrote his first symphony in London at the age of eight. He and his family had already been away from their home in Salzburg for nine-and-a-half months by the time they arrived in London on 23 April 1764, and they were to stay in the English capital for fifteen months as the centrepiece of their Grand Tour. When Mozart's father fell ill in August 1764, the family were advised to retire to the countryside to allow him to recuperate. They went to Chelsea, which was then about two miles outside the city and which afforded splendid views of the rolling English countryside, and Mozart's sister Nannerl was later to recall how "our father lay dangerously ill; we were forbidden to touch the keyboard, and so, in order to occupy himself, Mozart composed his first symphony."

In London he had already encountered an extremely cosmopolitan group of composers, headed by two Germans, Karl Friedrich Abel and Johann Christian Bach (the youngest son of the great Johann Sebastian), and the first symphony shows how completely the young Mozart was able to assimilate and recreate each of the styles with which he came into contact. Like the symphonies of Abel and Bach, it has three short movements – fast, slow, fast – and it captures the early symphonic vocabulary (alternations of loud and soft, tremolos, rapid scales, etc.) with remarkable confidence. Yet in the ethereal suspensions of the opening bars and the floating triplets of the second movement there is already an originality and otherworldly beauty in the music which singles him out from his contemporaries. The second movement also briefly features, in a typically Mozartian piece of synchronicity, the horn playing the same four-note pattern that twenty-four years later was to open the last movement of Mozart's final symphony, the '*Jupiter*'.

Two arias from Grabmusik, K.42

Anna Devin (Der Engel), Mark Stone (Die Seele)

Mr Daines Barrington, in a report which he submitted to London's Royal Society in 1769, described the suspicion aroused by the extensive portfolio of compositions with which the young Mozart returned home from his Grand Tour:

"The prince of Salzburg, not crediting that such masterly compositions were really those of a child, shut him up for a week, during which he was not permitted to see any one, and was left only with music paper, and the words of an oratorio. During this short time he composed a very capital oratorio, which was most highly approved of upon being performed."

Musicologists believe that *Grabmusik* was the result of this test, and although there is in fact no documentary proof for this assumption, it is in any case one of the most remarkable works of his prodigious childhood.

The performance during Holy Week of a scenic oratorio before an image or relief of the tomb of Christ is a convention of medieval origin which survives in parts of southern Germany to this day. *Grabmusik*, which can be translated as 'Cantata on Christ's Grave', is thought to have been first performed in Salzburg Cathedral during Holy Week 1767, and takes the form of a dialogue between a soul that has passed beyond the grave and an angel. When the work was revived in the mid 1770s, Mozart added a final recitative and chorus, but tonight we are performing the original version, ending with the conciliatory duet between the Soul and the Angel. The Soul's opening aria is a piece of staggering turbulence and virtuosity, answered by the Angel's tender G minor aria, full of compassion and warmth.

Rezitativ

DIE SEELE:

Wo bin ich? bitterer Schmerz!
ach! jener Sitz der Liebe,
mein' Ruh', mein Trost,
das Ziel all meiner Triebe,
und meines Jesu göttlich's Herz,
das reget sich nicht mehr
und ist vom Blut und Leben leer.
Hier trieft die Wunde noch von Blut;
verdammte Wut! Was für ein herbes Eisen
könn't dieses süßeste
und allerliebste Herz zerreißen?

Nr.1, Arie

DIE SEELE:

Felsen, spaltet euren Rachen,
trauert durch ein kläglich's Krachen,
Sterne, Mond und Sonne flieht,
traur' Natur, ich traure mit.

Brüllt, ihr Donner! Blitz und Flammen,
schlaget über dem zusammen,
der durch die verruchte Tat
dieses Herz verwundet hat.

Rezitativ

DER ENGEL:

Gelebte Seel', was redest du?
Bedaure das verwundte Herz,
ich lobe deinen Schmerz,
und willst du zürnen, zürne zu!
Doch über wen?
Ach, ehrlich über dich,
willst du den Mörder finden,
so denk' an deine Sünden,
die führten diesen Stich
und leiteten den Speer.
Jetzt zürne, wie du willst,
jetzt traure, aber traure mehr.

Nr.2, Arie

DER ENGEL:

Betracht dies Herz und frage mich,
wer hat die Kron' gebunden,
von wem sind diese Wunden?
Sie ist von mir und doch für mich.
Sieh, wie es Blut und Wasser weint,
hör, was die Zähren sagen,
die letzten Tropfen fragen,
ob es mit dir nicht redlich meint.
Ergib dich, hartes Herz,
zerfließ in Reu und Schmerz.

Recitative

THE SOUL:

*Where am I? What bitter pain!
Ah, that place of love,
my peace, my comfort,
the goal of all my desires,
the divine heart of Jesus,
which no longer beats
and is devoid of blood.
Here the wound still drips with blood.
Accursed rage! What kind of cruel sword
could have torn apart
this sweetest and most loved of hearts?*

No.1, Aria

THE SOUL:

*Rocks, split asunder,
grieve with your wretched crashing!
Stars, moon and sun flee!
Grieve, nature – I am grieving with you.*

*Roar, thunder! Lightning and flames,
may you engulf whoever
by this infamous deed
wounded this heart.*

Recitative

THE ANGEL:

*Beloved soul, what are you saying?
Lament his wounded heart –
I commend your pain,
and if you want to be angry, be angry!
But with whom?
Ah, be honest with yourself,
and if you want to find the murderer
think about your own sins,
which prompted this wound
and directed this spear.
So be as angry as you like,
and grieve, but grieve more.*

No.2, Aria

THE ANGEL:

*Consider this heart and ask yourself:
who made this crown,
who inflicted these wounds?
It happened because of me, yet for me.
See how it cries tears of blood and water,
listen to what the tears are saying,
and ask the last drop,
whether you are being honest.
Give in, hard heart,
dissolve into penitence and pain.*

Aria, “Diggi, daggi”, from Bastien und Bastienne, K.50

Darren Jeffery (Colas)

The Mozart family embarked on their next substantial journey when they travelled to Vienna in September 1767, and Wolfgang soon received a prestigious commission to compose a full-length comic opera, *La finta semplice*. The work was enthusiastically completed, but although the intended singers were initially impressed, various jealous cabals within Vienna’s operatic establishment ensured that the projected performances of the work never took place. Mozart’s father wrote an enraged petition to the Emperor Joseph II, whose initial idea the opera had apparently been, and the Mozarts remained in Vienna for several months in the hope of seeing the work staged, but no production was forthcoming.

One work that did result from this extended stay in Vienna was *Bastien und Bastienne*, which was written for a private performance in the autumn of 1768 at the house of Dr Anton Mesmer, the Viennese physicist who was to become famous for inventing a particular mode of hypnosis (it is after him that we have the word ‘mesmerize’, and Mozart was later to satirize his ‘magnetic pull’ in *Così fan tutte*).

This short pastoral intermezzo was far less ambitious than *La finta semplice*, requiring a small orchestra and a cast of just three, and most of the sixteen numbers are formally simple and slight. The origins of the work date back to Jean-Jacques Rousseau’s undistinguished but popular French operetta *Le Devin du village*, which had first been performed at Fontainebleau in 1752 and became one of the mainstays of the repertoire at the Paris Opéra during the third quarter of the eighteenth century. Its rather surprising success led to a parody called *Les Amours de Bastien et Bastienne*, which was soon performed in Vienna and subsequently translated into German. This translation became the basis for Mozart’s work.

The shepherd Bastien has fallen out with his beloved Bastienne, and has appealed to the village soothsayer Colas for help. In “Diggi, daggi”, Colas, claiming to be an accomplished magician, pretends to consult a magic book and casts a hocus pocus spell. The text, of course, is complete gibberish, and the comedy is heightened by Mozart’s mock-serious music.

COLAS:

Diggi, daggi,
schurry, murry,
horum, harum,
lirum, larum.
Raudi, Maudi,
giri, gari, posito,
besti, basti, Saron froh,
fatto, matto, quid pro quo.

One Song to the Tune of Another - Part One

Duet, “Se viver non degg’io” (original version), from *Mitridate, re di Ponto*, K.87

Sarah Fox (Aspasia), Martene Grimson (Sifare)

In the early 1770s Mozart and his father went on three separate trips to Italy, and each visit culminated in the premiere of a new opera in Milan. The first performance of *Mitridate, re di Ponto* took place at the Teatro Regio Ducale (the forerunner of La Scala) on 26 December 1770, and it represented the first great operatic success for a composer still a month short of his fifteenth birthday.

Wolfgang did not start composing the work until 29 September, and he was further thwarted by the fact that the singers, who in those days frequently enjoyed a higher billing than composers, insisted on various changes once rehearsals got underway. Seven numbers (that is to say almost one-third of the opera) had to be rewritten, although the singers’ reasons for demanding such extensive rewrites seem to reflect their own vanity and technical limitations rather than any lack of quality in the music; certainly the ferociously difficult original version of the duet which closes Act Two is every bit as beautiful and accomplished as the second version.

Mitridate, King of Pontus, has exposed his elder son Farnace as a traitor, and has now tricked his young fiancée Aspasia into confessing her love for his younger son Sifare. After he has furiously condemned her and both of his sons to death, Sifare and Aspasia express their love for each other, and their resolve to die together.

SIFARE:

Se viver non degg’io,
Se tu morir pur dei,
Lascia, bell’idol mio,
Ch’io mora almen con te.

ASPASIA:

Con questi accenti, oh Dio!
Cresci gli affanni miei,
Tropo tu vuoi, ben mio,
Tropo tu chiedi a me.

SIFARE:

Dunque...

ASPASIA:

Deh taci.

SIFARE:

Oh Dei!

ASPASIA, SIFARE:

Barbare stelle ingrante,
Ah, m’uccidesse adesso
L’eccesso del dolor!

SIFARE:

*If I cannot live,
if you, too, must die,
let me, my idol,
at least die with you.*

ASPASIA:

*With these words, oh, God,
you worsen my suffering!
You want too much, my love,
you ask too much of me.*

SIFARE:

Then...

ASPASIA:

Alas, be silent.

SIFARE:

Oh, Gods!

ASPASIA, SIFARE:

*Cruel, ungrateful stars,
if only this excess of grief
would kill me now!*

Aria, "Pietà, se irato sei", from *La Betulia liberata*, K.118

Anthony Gregory (Ozia)

Little information has survived about the genesis of *La Betulia liberata*. On 13 March 1771 Mozart received a commission from the Spanish music lover Don Giuseppe Ximenes to write an oratorio for one of his musical gatherings in his palazzo in Padua. Mozart duly completed the work, but no record survives of the work being performed, nor indeed of the manuscript being sent to Padua. What is certain is that there was a performance in Padua in 1771 of a *La Betulia liberata* by the local composer Giuseppe Calegari, so this work may well have replaced Mozart's setting, either because Mozart's work was considered unsuitable in some way or because it was not completed in time.

The libretto was adapted by Metastasio from the Old Testament Book of Judith, and was set by numerous other composers, including Jommelli, Holzbauer, Gassmann, Koželuh and Anfossi. Ozia is the commander of the Israelite city of Betulia, which is being besieged by the powerful Assyrian army. He urges his men not to lose heart, and in one of the score's more memorable numbers he offers a heartfelt prayer to God.

OZIA:

Pietà, se irato sei,
Pieta, Signor, di noi;
Abbian castigo i rei,
Ma l'abbiano da te.

CORO:

Abbian castigo i rei,
Ma l'abbiano da te.

OZIA:

Se oppresso chi t'adora
Soffri da chi t'ignora,
Gli empii diranno poi:
"Questo lor Dio dov'è?"

CORO:

Gli empii diranno poi:
'Questo lor Dio dov'è?'

OZIA:

*Have mercy, if you are angry,
have mercy, Lord, on us;
let the guilty receive punishment,
but let them receive it from you.*

CHORUS:

*Let the guilty receive punishment,
but let them receive it from you.*

OZIA:

*If you allow those who adore you
to be oppressed by those who do not know you,
the heathen will then say:
'Where is this God of theirs?'*

CHORUS:

*The heathen will then say:
'Where is this God of theirs?'*

“Laudamus te” from Mass in C minor, K.427

Sarah Fox (soprano)

Throughout his employment by the Archbishop of Salzburg, the composition, supervision and performance of church music formed a staple part of Mozart’s regular schedule, and he composed some fifteen masses as well as various litanies, vespers, motets and shorter liturgical settings before his separation from Salzburg in 1781. During his final ten years, though, as a freelance composer in Vienna, he undertook only two substantial sacred works - the Mass in C minor and the Requiem - both of which remained unfinished.

On 4 August 1782 Mozart married Constanze Weber at St Stephen’s Cathedral in Vienna. Fearing that consent would not be forthcoming he did not inform his father until after the event, and it was not until more than a year later that he eventually took his bride to meet her father-in-law in Salzburg. In January 1783 he wrote to his father that prior to his wedding he had “promised to my heart” that if he succeeded in ever bringing Constanze to Salzburg as his wife he would perform a new mass there in her honour, and he added that “the score of half of a mass, which is lying there waiting to be delivered, can serve as proof that my promise is genuine.”

This score was never to be completed by Mozart, but the surviving torso contains the Kyrie, the Gloria, the first two movements of the Credo (only partially scored), the Sanctus and the Benedictus (in other words, everything except the last four parts of the Credo and the Agnus Dei). Whether given incomplete or with the missing sections interpolated from his own previous settings of the mass, Mozart eventually gave the promised performance of the C minor Mass on 23 October at St Peter’s Abbey in Salzburg, with his wife Constanze singing the first soprano solos. The identity of the other soloists, including the second soprano who would have sung the “Laudamus te”, is unknown, and no details of the work’s reception, or of any further performances during Mozart’s lifetime, have survived.

Although much of the choral writing in the C minor Mass is redolent of the baroque splendour epitomized by such works as Bach’s Mass in B minor, the solo vocal writing belongs firmly to the world of Italian opera. This is nowhere more evident than in the vivacious and virtuosically taxing “Laudamus te”, whose celebratory air and open-hearted abandon were presumably considered by contemporary audiences to belong more in the theatre than in the church.

Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.

*We praise you,
we bless you,
we adore you,
we glorify you.*

“Ora pro nobis” from Regina coeli, K.108

Anna Devin (soprano)

The ‘Regina coeli’ (‘Queen of Heaven’) is one of the four Marian antiphons of the Blessed Virgin Mary, prescribed to be sung within the Divine Office of the Catholic liturgy between Holy Saturday and the Saturday after Pentecost. Mozart composed two settings of the Regina coeli, one in May 1771 and one in May 1772, both of which are scored for soprano solo, full chorus and a sizeable orchestra. In the first setting, K.108, the ceremonial splendour of the outer movements is offset by a lightly scored ‘Ora pro nobis’, whose beguiling chromaticism again recalls the tender intimacy of Italian opera.

Ora pro nobis Deum.

Pray for us to God.

Aria, “Nach der welschen Art und Weise” from Die Gärtnerin aus Liebe, K.196

Mark Stone (Nardo)

In 1774 Mozart was commissioned to write a three-act comic opera for Munich. The premiere of *La finta giardiniera* (“The Pretend Gardener”) was twice postponed, but eventually took place at the Salvatortheater on 13 January 1775. It only received three performances, though, amid a variety of problems including a ‘large but rather untidy orchestra’ and the indisposition of the ‘wretched female singer’ (Mozart’s own phrase), and the original version was not performed again during Mozart’s lifetime – indeed, it can only be performed nowadays because a copy containing the missing Act One recitatives was found in Moravia in the 1970s.

The work did acquire considerable popularity in German translation, though, as *Die Gärterin aus Liebe*, and as such it remained in the German-speaking repertory from 1780 until after Mozart’s death.

Nardo is in love with Serpetta, and attempts to woo her by singing a serenade in Italian. When this fails he tries French, before finally resorting to English (the only use of English in any of Mozart’s operas).

NARDO:

Nach der welschen Art und Weise
spricht man so: “Ah, quel visetto
m’ha infiammato il core in petto
che languire ognor mi fa!”

Bist du nicht zufrieden?
Nun so hör’ ein Kompliment
auf gut französich!
“Ah Madame, votre serviteur,
Ah Madame, de tout mon coeur.”

Und auch dies gefällt dir nicht?
Nun laßt uns auf englisch seh’n.
“Ah my life, pray you, say yes!”

Das ist ja zum Teufelholen!
Ich muß die Geduld verlieren.
Weder englisch, noch französich,
weder deutsch, noch italienisch,
gar nichts, gar nichts steht ihr an.

NARDO:

In the Italian fashion one says it thus:
[in Italian] “Ah, your little face
has inflamed my heart and soul,
and makes me forever languish!”

Does that not satisfy you?
Then listen to a compliment
in excellent French:
[in French] “Ah Madam, I am your servant,
with all my heart!”

Does this not please you either?
Then let’s try in English:
“Ah, my life, pray you say yes!”

To the Devil with it! I’m losing my patience.
Neither English, French, German or Italian,
nothing at all pleases her.
Oh this stubborn girl,
I can’t do anything right for her.

One Song to the Tune of Another - Part Two

Trio, "Liebes Mandel, wo ist's Bandel?", K.441

Sarah Fox (Constanze), Anthony Gregory (Mozart), Darren Jeffery (Jacquin)

Mozart and his wife Constanze actually appear as characters in this bizarre trio for soprano (Constanze), tenor (Mozart) and bass (their friend Gottfried von Jacquin). This work was written in Vienna in the mid-1780s, and recounts an amusing incident in the Mozarts' household: before going for a drive, the Mozarts are in their bedroom, unsuccessfully hunting for a ribbon which Constanze wishes to wear in her hair. Their friend Jacquin arrives, and is soon drawn into the commotion and the scatological good humour. He finds the ribbon, and the piece finishes with a triumphantly excessive ode to friendship. Jacquin was one of Mozart's closest friends in Vienna; the son of a famous botanist, he was an official at the Austro-Bohemian court chancellery in Vienna as well as a composer and an amateur singer.

CONSTANZE:

Liebes Mandel, wo ist's Bandel?

MOZART:

Drin im Zimmer glänzt's mit Schimmer.

CONSTANZE:

Zind' du mir!

MOZART:

Ja, ja, ich bin schon
hier und bin schon da.

JACQUIN:

Ei was Teufel tun die suchen,
ein Stück Brodel? ord'r ein' Kuchen?

MOZART:

Hast es schon?

CONSTANZE:

Ja, an Dreck!

MOZART:

Nu, nu, nu, nu, nu, nu, nu, nu!

JACQUIN:

Das ist zu keck!
Liebe Leuteln, darf ich's wagen,
was ihr sucht euch zu befragen?

MOZART, CONSTANZE:

Schmecks! Schmecks!

JACQUIN:

Ei pfui! ei pfui!
Ich bin so'n gutherzig's Dingerl,
könn't's mi umwinden um a Fingerl!

CONSTANZE:

Dear little husband, where's my ribbon?

MOZART:

Inside, in the room, it glistens with glitter.

CONSTANZE:

Bring it to me!

MOZART:

*Yes, yes, I'm already here
and I'm already there.*

JACQUIN:

*Why, what in the devil's name are you looking for?
A piece of bread? Or a cake?*

MOZART:

Do you already have it?

CONSTANZE:

Yes, up to here with shit!

MOZART:

Now, now, now, now, now, now, now, now!

JACQUIN:

*That's altogether too crude!
Dear people, may I dare to ask
what you are looking for?*

MOZART, CONSTANZE:

Taste it, taste it!

JACQUIN:

*Ugh, pooh!
I'm such a good-natured thing
that you could twist me round your little finger!*

MOZART, CONSTANZE:
Itzt geh!

JACQUIN:
A nöt!
Schaut's, ich wett, ich kann euch diena,
den ich bin a geborner Wiens.
Ha, ha, ha, ha, ha, ha!

MOZART, CONSTANZE:
Unser Landsmann?
Ja, dem muß man nichts verhehlen,
sondern alles klar erzählen.
Nur Geduld!

JACQUIN:
Ja, das glaub ich!
Nu - laßt einmal hören, nu so laßt hören.
Ei verflucht, laßt einmal hören,
od'r ihr könnt euch alle zwei
zum Teufel scheren!

MOZART, CONSTANZE:
Guter Lapas, wir suchen's schöne Bandel.

JACQUIN:
's Bandel? Hm!
Nu, da hab ich's ja in mei'm Handel.

MOZART, CONSTANZE:
Lieber Jung', aus Dankbarkeit
werd' ich dich lieben allezeit!

JACQUIN:
Halt's die Zung'! Ich hab nicht Zeit,
es ist schon spät, ich muß noch weit.

MOZART, CONSTANZE, JACQUIN:
Welche Wonne, edle Sonne,
z'leb'n in caritatis camera,
und das schöne Bandel hamera,
ja, wir habn's, wir habn's, ja!

MOZART, CONSTANZE:
Now go, now go!

JACQUIN:
Ah no!
Look, I'll wager I can help you,
for I'm a native Viennese.
Ha, ha, ha, ha ha, ha!

MOZART, CONSTANZE:
Our countryman?
Then we've nothing to hide from him,
but we'll tell it all clearly to him.
Just be patient!

JACQUIN:
Yes, that's what I think!
Now, let's hear then, let's hear.
Damn it, let's hear then,
or you can both
go to the Devil!

MOZART, CONSTANZE:
My good fellow, we're looking for the pretty ribbon.

JACQUIN:
The ribbon? Hm!
Well, here it is in my hand.

MOZART, CONSTANZE:
My dear boy, out of gratitude
I shall always be attached to you!

JACQUIN:
Cease your babbling! I haven't the time;
it's already too late, and I still have far to go.

MOZART, CONSTANZE, JACQUIN:
What joy, what noble sun,
to live in the bosom of friendship,
and we also have this little ribbon,
yes, we have it, we have it, yes!

Concert aria, “Io ti lascio, oh cara, addio”, K.621a

Darren Jeffery (bass-baritone)

In 1799 Mozart’s widow asserted that this, Mozart’s last concert aria, was not her husband’s work, but the result of a collaboration with their friend Gottfried von Jacquin (see *Das Bandel*), who, she claimed, wrote the vocal part as an adieu to Countess Hortense Hatzfeld, a well-known soprano and patron of the arts. But the musicologist Alfred Einstein, having examined the extant half of the manuscript score, felt little doubt that the work is pure and authentic Mozart; the attribution to Jacquin of a version in a different key with added wind parts, however, probably is correct. To further complicate matters, the scholar Alan Tyson has demonstrated that the surviving autograph fragment is of a type of paper that Mozart used primarily in 1788; but Mozart would certainly not be the first or last person to have jotted down his work on old paper, and on balance the most likely scenario seems to be that the aria was written just before Mozart left Prague after the premiere of *La clemenza di Tito* in September 1791.

Io ti lascio, oh cara, addio,
vivi più felice
e scordati di me.
Strappa pur dal tuo bel core
quell’ affetto, quell’ amore,
pensa che a te non lice
il ricordarsi di me.

*I leave you, my dear one; farewell.
Live more happily
and forget me.
Banish even from your beloved heart
that affection, that love,
and reflect that you are not permitted
to remember me.*

“Laudate Dominum” from *Vesperae solennes de confessore*, K.339

Martene Grimson (soprano)

Although Mozart felt trapped and unchallenged in Salzburg when he returned in January 1779 from his sixteen-month tour to Mannheim and Paris, he nonetheless took his duties sufficiently seriously to compose four enduring masterpieces for Salzburg Cathedral during 1779 and 1780 – the ‘Coronation’ Mass, K.317, the *Missa Solemnis*, K.337 and the two *Vespers*, K.321 and K.339. The *Vesperae solennes de confessore* were written in 1780 for an unspecified saint’s day. Vespers were sung as part of the evening service, and the epithet ‘de confessore’ identifies the particular sequence of psalms which Mozart set; ‘solennes’ here merely indicates that the work is accompanied by full orchestra.

The famous *Laudate Dominum* is scored for solo soprano, strings and a single bassoon, with a chorus adding to the texture in the reprise. The text might have prompted a grander, more festive setting, but instead Mozart weaves an intimate and lyrical melody over an ebbing second violin figure, the music possessing an aching beauty and an apparent inevitability that is quintessentially Mozartian.

Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata est
super nos misericordia ejus,
et veritas, Domini manet
in aeternum.

Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio
et nunc et semper
et in saecula saeculorum.
Amen.

*O praise the Lord all ye nations;
praise him, all you peoples.
For his loving kindness
has been bestowed upon us,
and the truth of the Lord endures
forever.*

*Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning
is now and ever shall be,
world without end.
Amen.*

The 5-minute Figaro

Sarah Fox (Countess Almaviva), Anna Devin (Susanna), Martene Grimson (Cherubino/Marcellina)
Anthony Gregory (Don Basilio/Don Curzio), Mark Stone (Count Almaviva/Dr Bartolo), Darren Jeffery (Figaro)

DON CURZIO:

The case is decided.

Either pay her or marry her.

Now sh... (He stutters.)

FIGARO:

Five, ten, forty-three.

SUSANNA:

In this room?

FIGARO:

*Certainly. If the Countess
happens to call you in the night –
Din, din!*

SUSANNA:

Don, don!

FIGARO (The penny drops):

*If you want to dance, Mr Count,
I'll call the tune.*

BARTOLO:

Revenge, ah revenge!

MARCELLINA:

After you, resplendent lady!

SUSANNA:

Age, age, age!

(Marcellina leaves.)

*Off you go, you old pedant,
you arrogant academic!*

DON CURZIO:

...

CHERUBINO:

*I don't know any more
who I am or what I'm doing.
One moment I'm on fire,
the next I'm freezing...*

SUSANNA:

Quiet, someone's coming.

It's the Count. Woe is me!

COUNT:

Susanna, you seem agitated and confused.

BASILIO (offstage):

He's just gone out.

COUNT:

Who's that?

DON CURZIO:

...

SUSANNA:

Oh Gods!

COUNT:

Ah! What do I see!

SUSANNA:

Ah, cruel stars!

BASILIO:

Ah, even better!

COUNTESS:

O Love, bring some respite to my grief and suffering.

SUSANNA:

Come here, kneel down.

Stay still.

And what shall we use to bind his arm?...

DON CURZIO:

...

CHERUBINO:

You who know what love is...

COUNTESS:

Either... (There is a knock on the door.)

My husband! Oh Gods!...

CHERUBINO:

After all that's happened, his temper...

There's nothing else for it.

COUNTESS:

Ah, heaven defend me from such danger!

DON CURZIO:

...

COUNT:

*What a novelty! It was never...
Someone's in there! Who is it?
Tell me... I'll kill him.*

COUNTESS:

It's a boy...

COUNT:

A boy?...

COUNTESS:

Yes... Cherubino!

DON CURZIO:

...

COUNT:

Susanna!

COUNTESS:

Susanna!

DON CURZIO:

...

COUNT:

So you'll meet me in the garden?

SUSANNA:

If you want me to, I'll come.

DON CURZIO:

...ut up!

COUNTESS:

Well done, Don Curzio!

BARTOLO:

Here's your mother.

MARCELLINA:

Here's your father.

SUSANNA:

*Already on good terms with his bride?
Merciful Gods, what infidelity!*

Leave me, wretch!

FIGARO:

No, stop!

SUSANNA:

Listen to this!

(The couples are reconciled, and married.)

SUSANNA:

Ah come, don't delay...

FIGARO:

Open your eyes a little...

COUNT:

At last the impudent devil has gone!

Come closer, my darling.

(He hears someone.)

Who's there?

FIGARO:

People!

(He advances on 'The Countess'.)

Yes, my Lady, you are my beloved.

COUNT:

Ho there, bring your swords!

COUNTESS:

At least let me plead forgiveness for them.

COUNT:

Countess, forgive me!

COUNTESS:

Yes.

ALL:

Let's all hasten to the festivities!

The Mozartists

Violin 1	Bojan Čičić (Leader) James Toll Nia Lewis	Oboe	Mark Baigent Leo Duarte
Violin 2	William Thorpe Elizabeth MacCarthy Daniel Edgar	Bassoon	Philip Turbett
Viola	Lisa Cochrane Simone Jandl	Horn	Gavin Edwards Nick Benz
Cello	Joseph Crouch Jonathan Byers	Harpsichord	Steven Devine
Double Bass	Cecelia Bruggemeyer	Keyboard technician	Claire Hammett

www.mozartists.com