

The Mozartists continue their ground-breaking **MOZART 250** series with two new concerts



Ian Page conducting The Mozartists © Benjamin Ealovega

Ian Page and The Mozartists continue their acclaimed MOZART 250 series in the coming months with **'Mozart in 1772'** at Cadogan Hall on **21 November 2022** and **'1773 – a Retrospective'** at Wigmore Hall on **17 January 2023**.

For 'Mozart in 1772' they are joined by **Louise Alder**, one of the finest Mozart sopranos of her generation, and their principal keyboard player **Steven Devine** for a fascinatingly varied and wide-ranging cross-section of works composed by Mozart in 1772, while '1773 – a Retrospective' places Mozart's music alongside symphonies by Haydn and C. P. E. Bach and arias (sung by new company Associate Artist **Alexandra Lowe**) by Haydn, Mysliveček and Schweitzer.

MOZART 250 is conceived to run from 2015, the 250th anniversary of Mozart's childhood visit to London (the city where he wrote his earliest significant works) until 2041, the 250th anniversary of his death. Described by The Observer as "among the most audacious classical music scheduling ever", it provides an unprecedented opportunity for modern audiences to follow the chronological trajectory of Mozart's life and work in 'real time', not only exploring Mozart's own music but also contextualising it alongside the works of his contemporaries.

'Mozart in 1772'

21 November, Cadogan Hall

PROGRAMME:

Mozart Symphony No. 21 in A major, K.134
 "Dalla sponda tenebrosa" from *Lucio Silla*
 Keyboard Concerto in D major, K.107/1
 "Parto, m'affretto" from *Lucio Silla*
 "Fra i pensier più funesti di morte" from *Lucio Silla*
 Symphony No. 20 in D major, K.133
 "Ah se il crudel periglio" from *Lucio Silla*

ARTISTS:

Louise Alder (soprano)
Steven Devine (harpsichord)
The Mozartists
Ian Page (conductor)

By 1772 the sixteen-year-old Mozart was approaching maturity as a composer, and his style was already fully formed. He spent most of the year at home in Salzburg before setting off in October for Milan, where he completed *Lucio Silla* and supervised the opera's rehearsals and première.

This programme features two outstanding symphonies and an intriguing concerto, whose solo part is taken from keyboard sonatas by Johann Christian Bach but whose string accompaniment is pure Mozart. These are supplemented by Giunia's four magnificent arias from *Lucio Silla*, two of which are among the most spectacularly virtuosic and technically challenging vocal music that Mozart ever wrote. They are here performed by soprano Louise Alder, one of the leading Mozart singers of her generation, who became an Associate Artist of The Mozartists in 2013 and in 2017 won the Audience Prize at the BBC Cardiff Singer of the World Competition, while the soloist in the concerto is the internationally acclaimed harpsichordist Steven Devine, The Mozartists' principal keyboard player.

'1773 – a retrospective'

17 January, Wigmore Hall

PROGRAMME:

Mozart Symphony No. 27 in G major, K.199
Schweitzer "Er ist gekommen... Zwischen Angst und zwischen Hoffen" from *Alceste*
C. P. E. Bach Symphony in B minor, Wq.182/5
Mysliveček "Potea quel pianto" from *La Passione di Nostro Signore Gesu Cristo*
Haydn "È la pompa un grand'imbroglio" from *L'infedeltà delusa*
Haydn Symphony No. 51 in B flat major
Mozart "Exsultate, jubilate", K.165

ARTISTS:

Alexandra Lowe (soprano)
The Mozartists
Ian Page (conductor)

MOZART 250 enters its ninth year with this entertaining and illuminating selection of works composed in 1773. The programme begins with one of Mozart's most beguiling middle-period symphonies and ends with his first enduringly popular masterpiece, the effervescently dynamic

“Exsultate, jubilate” (written in Milan for the celebrated castrato Venanzio Rauzzini just a couple of weeks after the triumphant première of *Lucio Silla*). In between, Haydn’s famed horn writing takes the instrument to the almost ridiculous extremes of its compass and C. P. E. Bach conjures a remarkable depth of expression in arguably his finest symphony, while the latest addition to the company’s outstanding roster of Associate Artists, soprano Alexandra Lowe (a recent graduate of the Royal Opera’s Jette Parker Young Artists Programme), makes her eagerly awaited company début in arias by Schweitzer, Haydn and Mysliveček that are by turns dramatic, lyrical and virtuosic.

Artistic director Ian Page writes: *“MOZART 250 is now getting to a stage where Mozart was approaching full maturity as a composer, and even creating a programme devoted exclusively to music that he composed in 1772 involved some difficult decisions. Already by the age of sixteen he was writing works which regularly reveal the unique hallmarks of his greatness, and his productivity was such that we could have filled three evenings with music that he composed during the course of the year.*

“Our overview of 1773 includes only two works by Mozart – more will follow later in the year – but as with similar programmes in the series it incorporates some magnificent music by a few of his contemporaries. Anton Schweitzer is a composer not previously featured within MOZART 250, but the opening aria of his Alceste is an extraordinarily intense and dramatic tour de force, and, as with the works by Mysliveček and C. P. E. Bach that are also featured in this programme, it demonstrates that some of the music being written at the time was quite unlike the music of Mozart, Haydn and Gluck.”

Next recording project

The Mozartists return to the recording studio from 3-5 January to record the third volume in their acclaimed ‘Sturm und Drang’ series. This will feature Haydn’s Symphony No. 44 in E minor (‘Trauer’), Mozart’s Adagio and Fugue in C minor and Kozeluch’s Symphony in G minor, alongside arias by Schweitzer and Paisiello performed by company Associate Artist Emily Pogorelc.

Ends

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Notes to editors:

About The Mozartists

The Mozartists, now going into its 25th anniversary season under the dynamic leadership of conductor and artistic director Ian Page, are leading exponents of the music of Mozart and his contemporaries. Originally called Classical Opera, the company was founded in 1997 and has received widespread international acclaim for its stylish and virtuosic period-instrument orchestra, its imaginative and innovative programming, and its ability to discover and nurture world-class young singers.

The Mozartists have a prolific recording profile, and regularly present benchmark performances of operas and orchestral works in some of London’s most prestigious venues and, increasingly, abroad.

Renowned for their fresh and insightful interpretations of well-known masterpieces as well as for their ability to bring rare works to light, they have mounted staged productions of many of Mozart's operas, and have also given numerous UK premières, including Gluck's *La clemenza di Tito*, Telemann's *Orpheus*, Jommelli's *Il Vologeso*, Haydn's *Applausus* and Hasse's *Piramo e Tisbe*.

In 2015 Page and The Mozartists launched MOZART 250, a ground-breaking 27-year project exploring the chronological trajectory of Mozart's life, works and influences. This flagship project presents 250th anniversary performances of most of Mozart's important works, placing them in context alongside other significant works by Mozart's contemporaries.

Page and his ensemble are also celebrated for their studio recordings. Their first two recordings – 'The A-Z of Mozart Opera' and 'Blessed Spirit – a Gluck retrospective' – were both selected for Gramophone's annual Critics' Choice, and in 2012 they embarked on an unprecedented recording cycle of the complete Mozart Operas. The first seven releases in the series have all attracted superlative reviews. Further recordings include the acclaimed 2-CD set 'Mozart in London', recital discs featuring tenor Allan Clayton ('Where'er You Walk') and soprano Sophie Bevan ('Perfido!'), both of which were shortlisted for the International Opera Awards, and the first two volumes in an ongoing 'Sturm und Drang' series.

"Conductor, instrumentalists and singers alike make sound the servant of the sense, with stylish, eloquent and dramatic music-making of the highest order."

INTERNATIONAL RECORD REVIEW