

# Australian Brandenburg Orchestra

# MOZART LOVE & PARIS

**Paul Dyer** Artistic Director

**Markus Brutscher** (Germany) tenor

## PROGRAM

**Mozart** Overture from *La clemenza di Tito*, K 621  
**Mozart** Aria "Se all'impero" from *La clemenza di Tito*, K 621  
**Mozart** Aria "Il mio tesoro" from *Don Giovanni*, K 527  
**Mozart** Divertimento for strings in F major, K 138  
**Schuster** Aria "O piu tremar" from *Demofoonte*

## INTERVAL

**Mozart** Overture from *Der Schauspieldirektor*, K 486  
**Mozart** Aria "Wenn der Freude" from *Die Entführung aus dem Serail*, K 384  
**Mozart** Symphony No. 31 in D major, "Paris", K 297  
**Mozart** Melologue and Aria "Zaide entflohen! ... Der stolze Löw' lässt sich zwar zähmen" from *Zaide*, K 344

The concert will last approximately two hours including interval.

## SYDNEY

**City Recital Hall Angel Place**

Friday 29, Saturday 30 October,

Wednesday 3, Friday 5, Saturday 6 November 2010

all at 7pm

Cameras, tape recorders, pagers, video recorders and mobile phones must not be operated during the performance.

This concert will be recorded for broadcast.



The Australian Brandenburg Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



**Communities  
arts nsw**

The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW.



**MACQUARIE**

**PRINCIPAL PARTNER**

# Artistic Director's Message

Hello and welcome to the Brandenburg.

This year the Australian Brandenburg Orchestra celebrated its 21st birthday. What a wonderful party we've had! To all our supporters and subscribers who shared this moment with us, thank you! Not only has there been exceptional artists and beautiful music on period instruments, for the first time in Brandenburg history, we released our very own birthday CD voted by our fans. Now that the party is coming to an end, I have decided to end with a bang and the very bright sound of Mozart.

As many of you may know, our very first performance was a Mostly Mozart concert at the Opera House. In honour of this special moment and our special year, we end with a concert of mostly Mozart... **Mozart, Love and Paris**. Tonight we reveal exciting new European talent **Markus Brutscher**. His voice of purity, brightness and passion is perfect for the heroic Mozart arias you will hear tonight. I first discovered Markus while listening to a recording of Bach. Not only did Bach lead me to name the Orchestra after his famous Brandenburg concertos, he also led me to this wonderful performer. Please make Markus welcome in his Australian debut.

Our 2010 subscription season is coming to an end, but another year of Brandenburg music is around the corner. Subscriptions are now available for our 2011 season! Looking for a preview? Visit our website at **[www.brandenburg.com.au](http://www.brandenburg.com.au)** or call (02) 9328 7581 for your copy of **A Brandenburg Guide to Beautiful Places** and discover a new world of music. If you're looking for the full Brandenburg experience why not try our 6 concert package, or you can tailor your own mini season with our new 3 concert package. If you'd like to speak to someone about your 2011 Brandenburg experience please call one of our friendly Box Office staff.

And finally don't forget our Noël! Noël! concerts. It's your chance to hear the Brandenburg musicians and our wonderful choir in a truly gorgeous Christmas inspired program of music from the Renaissance to Purcell and Mozart, and much loved carols.

Hope to see you there!



**Paul Dyer** Artistic Director



# Paul Dyer

artistic director

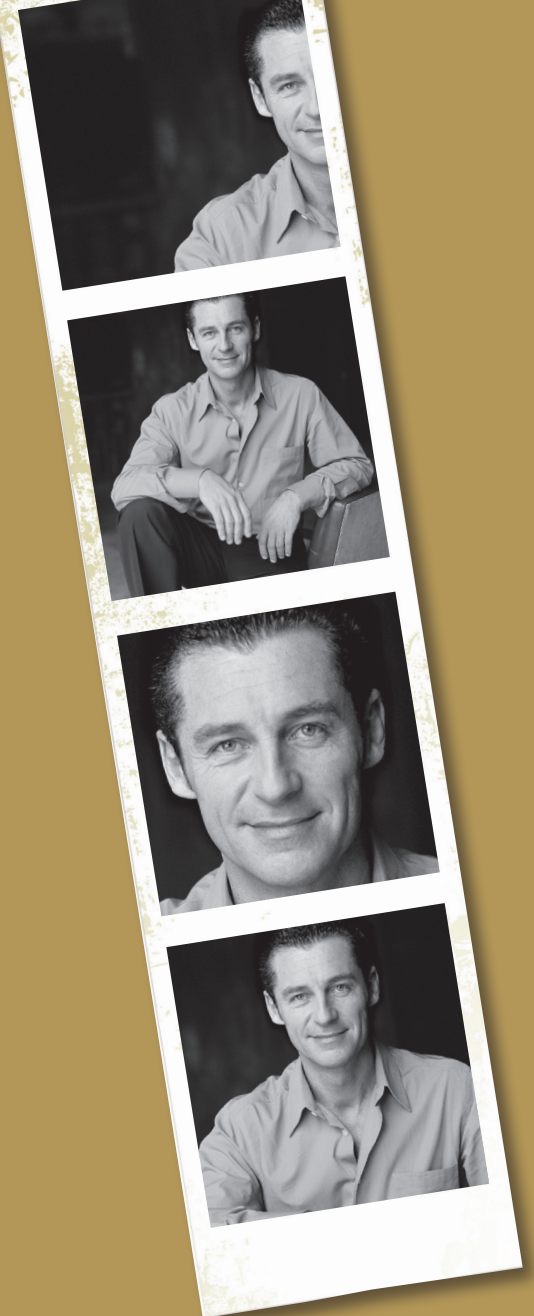
Paul Dyer is one of Australia's leading specialists in period performance styles. A charismatic leader, he founded the Australian Brandenburg Orchestra in 1990 as a natural outcome of his experience as a performer and teacher of baroque and classical music, and has been the Orchestra's Artistic Director since that time. Paul has devoted his performing life to the harpsichord, fortepiano and chamber organ as well as conducting the Brandenburg Orchestra and Choir.

Having completed postgraduate studies in solo performance with Bob van Asperen at the Royal Conservatorium in The Hague, Paul performed with many major European orchestras and undertook ensemble direction and orchestral studies with Sigiswald Kuijken and Frans Brüggen.

As well as directing the Orchestra, Paul has a busy schedule appearing as a soloist, continuo player and conductor with many major ensembles, including the Sydney Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Malaysian Philharmonic Orchestra, the Pacific Baroque Orchestra, Vancouver, and the Orchestra of the Age of Enlightenment, London.

Paul has performed with many prominent International soloists including Andreas Scholl, Cyndia Sieden, Elizabeth Wallfisch, Andreas Staier, Marc Destrubé, Christoph Prégardien, Hidemi Suzuki, Manfred Kraemer, Andrew Manze, Yvonne Kenny and Emma Kirkby, Philippe Jaroussky and many others. In 1998 he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg Orchestra soloists, and in August 2001 Paul toured the Orchestra to Europe with guest soloist Andreas Scholl, appearing in Vienna, France, Germany and London (at the Proms). As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States, playing in Carnegie Hall in New York.

Paul is an inspiring teacher and has been a staff member at various Conservatories throughout the world. In 1995 he received a Churchill Fellowship and has won numerous International and National awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005 and 2009 ARIA Awards for Best Classical Recording. Paul is the presenter of the Inflight program "Symphony" on Qantas International flights and is a Patron of St Gabriel's School for Hearing Impaired Children. In 2003, Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music and in 2010, the Sydney University Alumni Medal for Professional Achievement.



# Markus Brutscher (Germany)

tenor

Markus Brutscher was born in Landsberg, Bavaria, and was brought up in Augsburg. He received training in early music when he sang with the boys choir at Augsburg Cathedral and Regensburg Cathedral. He later studied with Norma Sharp at the Berlin Hans Eisler Hochschule für Musik, then in London with Rudolph Piernay, and finally in Maastricht, where he studied voice with Mya Besselink.

During his studies, Markus was amongst the most in-demand tenors in the country. He has performed at all the major music capitals in Europe, the USA and Asia.

Markus Brutscher regularly works with leading orchestras in Europe and America, as well as with leading conductors such as Marc Minkowski, Alessandro de Marci, Thomas Hengelbrock, Frieder Bernius, Peter Neumann, Roland Wilson, Michael Schneider, Martin Haselböck and Helmut Müller-Brühl. Even though Markus is known as a specialist in early music, he also manages to combine all types and styles of music — from early baroque to contemporary — into his repertoire, as well as constantly developing his operatic repertoire.

In recent years, the Opera has become a more significant part of Markus Brutscher's career. He has performed in many opera productions, some of which include Traetta's *Antigona* (Kreon/Adastro) and Mozart's *Così fan tutte* (Ferrando), and he has had guest performances in Japan, Brecht/Weil's *Mahagony* (Jack/Toby) in Basel, Carl Maria von Weber's Freischütz (Max) and Hugo von Hoffmannsthal's *Ariadne auf Naxos* (Scaramuccio), as well as at Teatro Real in Madrid and the Opéra National de Paris in Mozart's *Zauberflöte* (Monostatos) and in the spectacular stage performance by La Fura Dels Baus conducted by Marc Minkowski. In 2009, Markus made his debut with the London Philharmonic Orchestra, conducted by Vladimir Jurowski, in the opera *Historia* by D. Johann Fausten at the Royal Festival Hall London.

The musical press are unanimous in their praise for Markus Brutscher's musical ability and the remarkable timbre of his voice, as well as his vocal techniques and overwhelming stylistic sovereignty in all languages. He has also found international acknowledgement for his high level of commitment to contemporary music. Markus has made more than 50 recordings with Sony Classic, EMI, Capriccio and Thorofon, which show his versatility as a singer.

His latest CD productions include Vivaldi *Vesper* conducted by Roland Wilson, *Zaïde* with the Wiener Akademie conducted by Martin Haselböck, Mendessohn's *Paulus* conducted by Doris Hagel, and the new solo release, *Bleibt, ihr Engel, bleibt bei mir* with the orchestra Le Chardon.



# Mozart, Love & Paris

**Paul Dyer** artistic director

**Markus Brutscher** (Germany) tenor

## The musicians on period instruments

### violin 1

Madeleine Easton  
(Guest Concertmaster)  
Matt Bruce  
Brendan Joyce  
Bianca Porcheddu  
Cath Shugg

### violin 2

Ben Dollman\*  
Sarah Dunn  
Shaun Lee-Chen  
Skye McIntosh  
Lorraine Moxey

### viola

Shelley Sørensen\*  
Stefan Duwe  
Tara Hashambhoy  
Marianne Yeomans

### cello

Jamie Hey\*  
James Beck  
Anthea Cottee  
Rosemary Quinn

### double bass

Kirsty McCahon\*  
Jennifer Druery

### flute

Melissa Farrow\*  
Mikaela Oberg

### oboe

Kirsten Barry\*  
Andrew Angus

### clarinet

Craig Hill\*  
Ashley Sutherland

### bassoon

Peter Moore\*<sup>1</sup>  
Joanne Brown

### horn

Darryl Poulson\*  
Dorée Dixon

### trumpet

Leanne Sullivan\*  
Helen Gill

### timpani

Brian Nixon

### harpsichord

Paul Dyer

\* Denotes section leader

<sup>1</sup> Peter Moore appears courtesy  
of the School of Music, University  
of Western Australia

Harpsichord preparation by  
Geoffrey Pollard.



# Mozart, Love & Paris

## Wolfgang Amadeus Mozart

(1756–1791)

*Now, if I were in a place where people had ears to hear, hearts to feel, and had some small understanding of Musique, if they had a modicum of taste, I should heartily laugh about all these things; but as it is, I am living among brutes and beasts as far as Musique is concerned; but how can it be otherwise; after all, that's precisely what they are in their behaviour, sentiments, and passions.*

Mozart had a love/hate relationship with Paris and the French – he hated them, but he thought that they should love him!

He and his mother Maria Anna had arrived in Paris in April of 1778. He had been there before, as a cute child prodigy who had played for King Louis XIV at Versailles.

*What annoys me most is that these stupid Frenchmen think I am still just seven years old – because that was my age when they first saw me – it's absolutely true.*

Now a sulky twenty-two year old, Mozart's charmed existence had come to an end.

*They send for me to come on a certain day, I come and play, then they exclaim: O c'est un Prodiges, c'est inconcevable, c'est étonnant. [Oh what a prodigy, this is extraordinary, this is astounding.] And afterwards it is: Adieu!*

His father, Leopold, the quintessential stage parent – manager, agent and entrepreneur – had remained at home in Salzburg, and for the first time in his life Mozart had to rely on his own resources. Brought up to believe that the world would fall at his feet, he had considerable difficulty coming to terms with the fact that, like every other musician of the time, he would have to rely on the patronage of the upper classes to establish his adult career.

*And what really galled me was that Madame and her gentlemen never interrupted their drawing for one moment, they just continued, and I had to play for the chairs, tables, and*

*walls. ... Give me the best Clavier in Europe, but an audience that either doesn't understand, or doesn't want to understand, people who do not connect with me and my playing, and I will lose all joy in performing.*

Without his father, vital networks and contacts were not formed ...

*You are writing that I should go out and visit people so I can make new contacts and renew old ones. But that's quite impossible. Everything here is too far to walk – or too muddy; for the dirt in Paris is beyond all description.*

... and he hoped for commissions for work and recognition did not come. To make matters worse, Mozart made plain his dislike of the French ...

*You cannot possibly imagine how dreadful it is. ... their manners now border on rudeness, and they have become terribly conceited.*

... and his superior manner did not endear him to fellow musicians or to the aristocracy.

*And their singing – oimè! – if only the French sopranos wouldn't sing Italian arias; I would forgive them their screeching in French, but to ruin good Musick! – it's unbearable.*

When there was a suggestion that he might have the position of organist at Versailles, a plum job both in terms of salary and contacts, he turned it down. *"But really! To be an organist! I should very much like a good post; but even so, nothing less than Kapellmeister [music director] – and well paid."* An acquaintance of Leopold's who had undertaken to help him get started in Paris, Baron Grimm, eventually grew tired of trying:

*He is too trusting, too unenterprising, too easily taken in, too little intent on the means that may lead to fortune. To make an impression here one has to be artful, enterprising, daring. To make his fortune I wish he had but half his talent and twice as much shrewdness, and then I should not worry about him.*

# Mozart, Love & Paris

## Overture and Aria “Se all’impero” from the opera

### *La clemenza di Tito*, K 621

The Austrian Emperor Leopold II was crowned King of Bohemia (now part of the Czech Republic) in Prague in September 1791. It was a huge affair, attended by the crowned heads of Europe, and a new opera was to be performed on the night of the coronation. The chosen work, *La clemenza di Tito* (The Clemency of Titus), was an *opera seria*, a seriously old-fashioned genre by 1791.

Mozart was third choice as composer. After *The Marriage of Figaro* and *Don Giovanni* it must have been tedious to return to the rigid form of *opera seria* with its lack of dramatic action and cardboard cut-out characters, but it was an honour to be asked and Mozart hoped it might lead to a permanent court appointment. The timing was not great – he had just been commissioned to write a Requiem mass and he was hard at work on *Die Zauberflöte* (*The Magic Flute*), which was due to open at the end of September. Still, the large fee would come in handy as his expenses were high and he was having to borrow money from friends. His wife Constanze was about to give birth to their sixth child and was spending long periods of time at the spa town of Baden.

Mozart accepted the commission at the beginning of July and had completed most of the score by the time he left for Prague on 25 August, but he continued working on it throughout the three-day journey and he was so pressed for time that his student and copyist Franz Süssmayr wrote the recitatives.

The story of the opera concerns a conspiracy against the Roman emperor Titus, who benevolently pardons the conspirators. It was intended to flatter Leopold, another benevolent dictator, and was an interesting choice given that the French Revolution was in full swing and Leopold's sister, the Queen of France, Marie Antoinette, was in prison in Paris. The original long and static libretto was cut by a third – “reduced to a proper opera” – as Mozart wrote in his catalogue, and made more realistic.

The premiere came after a week of festivities, including performances of another *opera seria* by Paisiello and Mozart's *Don Giovanni*. Perhaps the Emperor and his retinue had had enough opera by then, but in any case they did not like it: “boring ... so bad that nearly all of us fell asleep”, yawned the Empress. The Emperor did not applaud, and so the rest of the audience, mostly foreign dignitaries, could not applaud either. Mozart, however, thought it among his “very best” work and on the last night it received “tremendous applause” with a number of arias encored.

## What to listen for ...

The grand, majestic opening of the overture sets the scene. Titus' friend, Sextus, has conspired to have him assassinated. Titus signs the warrant for his execution, but then tears it up, saying only that Sextus' fate is sealed. This weighty aria, with imperious flourishes in the voice and strings, immediately conveys the importance and strength of the character, while the slower middle section gives a hint of his softer side. The march-like end of the aria reflects Titus' resolve to forgive his friend.

Se all'impero,  
amici Dei,  
necessario è un cor severo;  
o togliete a me l'impero,  
o a me date un altro cor.

If in order to be emperor,  
gracious gods,  
one must have a hard heart,  
oh, take away my empire,  
or give me a different heart.

Se la fe de' regni miei  
coll'amor non assicuro:  
d'una fede non mi curo,  
che sia frutto del timor.

If the loyalty of my subjects  
cannot be secured through love,  
I will not seek a loyalty  
which is gained through fear.

## Aria “Il mio tesoro” from the opera *Don Giovanni*, K 527

Mozart's opera *The Marriage of Figaro* was such a huge success at its Prague premiere in December 1786 that Mozart and his librettist Lorenzo Da Ponte planned to premiere their next opera there. That opera was *Don Giovanni*, the story of the notorious libertine Don Juan, and it was first performed in Prague on 29th October 1787, conducted by Mozart himself. In his works catalogue, Mozart called it an *opera buffa*, or comic opera, but much of its humour is very black indeed.

# Mozart, Love & Paris

This aria comes from the second act. It has just become apparent that the perpetrator of various crimes, including the rape of Donna Anna and the murder of her father, is the aristocrat Don Giovanni. Don Ottavio, Donna Anna's fiancé, goes to inform the authorities, and asks the other characters to look after Donna Anna until he returns. When the opera was staged in Vienna the following May, Mozart took out this aria and inserted "Dalla sua pace" into the first act instead. These days, audiences expect to hear both arias.

## What to listen for ...

Perhaps Mozart cut this aria from the Vienna production because the singer could not do it justice. It is technically very demanding with its held notes followed by long melismas on the word "*tomar*" (turn), where the music is used to depict the text. The beautiful, limpid melody for the first four lines of text is accompanied by muted strings, clarinets and bassoons, but the accompaniment becomes more urgent with semiquaver flourishes when the text changes to thoughts of vengeance.

Il mio tesoro intanto  
andate a consolar;  
e del bel ciglio il pianto  
cercate di asciugar.

Ditele che i suoi torti  
a vendicar io vado;  
che sol di stragi e morti  
nunzio vogli'io tornar.

My treasure meanwhile  
go to console,  
and from her lovely eyes  
try to dry the tears.

Tell her that her wrongs  
I have gone to avenge;  
that only as the messenger of  
slaughter and death will I return.

## Divertimento for strings in F major, K138

*Allegro*  
*Andante*  
*Presto*

A *divertimento* was a diversion, a light work intended to entertain as background music at a social gathering. Mozart used the term *divertimento* fairly interchangeably with *notturmo*, *Nachtmusik*, *serenade* and *cassation*, all of which designated an instrumental work in several movements for a large or small ensemble. The performance of instrumental serenades at festive occasions or social gatherings was a popular tradition in Mozart's home town of

Salzburg, and almost all of his works in this genre were written to be performed there. This *divertimento* is one of a set of three Mozart composed in Salzburg in 1772, when he was sixteen. These were for a string quartet, but could be expanded for a larger string ensemble or even turned into symphonies by the addition of wind instruments.

**Joseph Schuster**  
(1748–1812)

## Aria "O piu tremar" from the opera *Demofonte*

Joseph Schuster was born in Dresden, the son of a court musician. A scholarship from the Elector of Saxony enabled him to travel to Italy where he studied in Bologna with the famous Padre Martini, with whom Mozart had also studied. In 1787 he became *Kapellmeister* in Dresden. Schuster was much admired as a composer for the theatre. A contemporary of Mozart, like him he composed in all genres. Some of his chamber music was even attributed to Mozart until recently.

*Demofonte* was one of five operas Schuster wrote during three years he spent in Naples, from 1774 to 1776. Like *La clemenza di Tito*, *Demofonte* was an *opera seria* set in antiquity, in this case ancient Greece. *Demofonte*, king of Thrace, has ordered that the daughter of Matusio be sacrificed to the god Apollo, not knowing that she has secretly married his son. In this aria Matusio pleads for his daughter's life.

## What to listen for ...

The complexity of Mozart's writing is absent here, in this straightforward aria composed only ten years before *Don Giovanni*. There are not as many layers of instrumental texture, nor is there a strong connection between text and music. Instead it is a vehicle for virtuosic display by the singer, with spectacular *fioriture* and the wide leaps favoured by composers of this period. Schuster was a master of what a contemporary called "fiery instrumental accompaniment", and sudden contrasts of loud and soft are dramatic devices typical of the *Sturm und Drang* (storm and stress) style then in vogue.



# Mozart, Love & Paris

O più tremar non voglio  
frà tanti affanni e tanti,  
o ancor chi preme  
il soglio  
hà da tremar con me.

Ambo siam padri amanti,  
ed il paterno affetto  
parla equalment in petto  
del suddito, del Re.

Oh, I will tremble no more  
in the midst of all these troubles,  
Otherwise he who occupies  
the throne  
Will also tremble with me.

We are both loving fathers,  
and paternal affection  
speaks equally in the breast  
of the subject, as of the king.

## Overture from the Singspiel *Der Schauspieldirektor*, K 486

*Der Schauspieldirektor* (*The Impresario*) was commissioned by the Austrian Emperor Joseph II to honour his sister and her husband who were joint rulers of the Austrian Netherlands. It was performed at Schönbrunn, the Emperor's summer palace just outside Vienna, in February 1786 (shortly before the premiere of *The Marriage of Figaro*). Only one act long, it was a Singspiel, a form of popular opera with comic elements, performed in German with spoken dialogue. Mozart used this form for a number of his operas – *Die Zauberflöte* (*The Magic Flute*) is the supreme example.

### What to listen for ...

That *Der Schauspieldirektor* was a comedy is apparent from the spirited and energetic start to the overture. A sudden change of key into the minor is reminiscent of the *Don Giovanni* overture, until bumbling comical bassoons bring the music back to the original key.

## Aria “Wenn der Freude Thränen fließen”, from *Die Entführung aus dem Serail*, K 384

*Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) was first performed on 16th July 1782 in Vienna. Only a year before, Mozart had been literally kicked out of the Archbishop of Salzburg's service (with a boot to the backside). He had chosen to stay in Vienna and try to make his way as a freelance composer and performer. Five years after the Paris disaster, he had grown up, and striking out on his own had a completely different outcome.

*Die Entführung*, conducted by Mozart himself, was a huge success, with forty performances. A *Singspiel*, its plot centred around the rescue of a virtuous European woman from a fate worse than death in a Turkish harem, the exoticism of the story and Mozart's “Turkish” music struck a chord with popular taste. In his letters to his father Mozart mentions “the loud shouts of Bravo during the arias”, and that “people are quite crazy about the opera. – It really feels good to have this kind of applause.” He also mentions how much he got paid!

### What to listen for ...

It was about *Die Entführung* that the Emperor Joseph II was alleged by Mozart's first biographer to have said, “Too beautiful for our ears, my dear Mozart, and vastly too many notes”. Mozart is supposed to have replied, “Just as many as are necessary, your Majesty.”

“Wenn der Freude Thränen fließen” (When tears of joy flow) is sung by the lead tenor, Belmonte, in Act II, just before he attempts to rescue the heroine Konstanze from the harem. The deeply romantic aria is in two parts, the first a gavotte, the second a minuet. The vocal part is marked by extravagant leaps which suggest Belmonte's ardour, and the falling figures in the melody represent Konstanze's tears. Mozart had another Konstanze in mind at this time – Konstanze Weber, whom he would marry a month later in August 1782.

Wenn der Freude Thränen  
fliessen, lächelt Liebe dem  
Geliebten hold,  
von den Wangen sie zu  
küssen ist der Liebe schönster,  
grösster Sold.

When tears of joy are flowing,  
love smiles sweetly on the  
beloved;  
to kiss them from her cheeks  
is love's most beautiful,  
greatest reward.

Ach, Konstanze! dich zu sehen,  
dich voll Wonne, voll Entzücken  
an mein treues Herz zu  
drücken,  
lohnt fürwahr nicht Crösus  
Pracht!

Ah Constanze, to see you,  
full of joy, full of delight  
to hold you close to my  
faithful heart  
is a prize not even Croesus'  
splendour could match!

Dass wir uns niemals  
wiederfinden  
so dürfen wir  
nicht erst empfinden,  
welchen Schmerz die  
Trennung macht.

To contemplate what it would  
be like if we never  
find each other again -  
we cannot even afford to sense  
the pain that parting brings.

# Mozart, Love & Paris

## Symphony No 31 in D major, “Paris”, K 297

*Allegro assai*

*Andante*

*Allegro*

*Mourn with me, my friend! – This was the  
Saddest Day of my life – I am writing at  
2 o'clock in the morning – and I must tell you  
that my Mother, my dear Mother, is no more!*

Mozart and his mother had been in Paris three months when Maria Anna became seriously ill. Mistrusting French doctors, they used remedies they had brought with them from Salzburg: “Antispasmodic Powder; we would have liked to use black powder as well, but we had none left, and we couldn’t get any; it is not known here.” The “black powder” was a strong laxative, a mixture of ground charcoal and desiccated earthworms. Finally a doctor was called, but it was too late. Shortly after his mother’s death, with her body lying in the next room, Mozart wrote a letter to the family priest in Salzburg, asking him to prepare his father and sister for the news. He also wrote to his father, saying only that Maria Anna was gravely ill. He would follow this a week later with another letter, describing her death.

*“But now for something else; let’s leave these mournful thoughts, let’s turn to hope, although not too much ...”* Turning his thoughts to something more cheerful, he wrote about the enthusiastic reception of this symphony, which had been performed that week at the Concert Spirituel, the most prestigious concert venue in Paris.

### What to listen for ...

Three weeks earlier Mozart had written to Leopold about the symphony, which he had just finished.

*I, too, am very happy with it, but whether others like it, I don’t know – and to tell you the truth, it doesn’t matter much to me, for who, after all, are these people who wouldn’t like it? – I can vouch for a few perceptive French listeners who will be there; but the dumb ones, well, it won’t be a big misfortune if they don’t find it to their liking – but I do hope that even the stupid asses*

*find something they can like; after all, I made sure to include the Premier Coup d’archet, and that’s enough to please them ...*

The “Coup d’archet” (literally, stroke of the bow) was a strong start to a symphony, with all instruments playing together. Parisian audiences were notoriously chatty and inattentive and this was a ruse composers used to silence them. It was also something Parisians liked and expected, although it was not to Mozart’s taste.

*What a row the oxen here make of this business! – What the devil, I don’t see any difference! They all begin together, just as in other places.*

This is what Mozart thought you should listen for, from the letter he wrote on the night of his mother’s death.

*Right in the middle of the First Allegro [first movement] came a passage that I knew would please, and the entire audience was sent into raptures – there was a big applaudissement – and as I knew, when I wrote the passage, what good effect it would make, I brought it once more at the end of the movement ... The Andante was well received as well, but the final Allegro [last movement] pleased especially – because I had heard that here the final Allegros begin like the first Allegros, namely with all instruments playing and mostly unisono; therefore, I began the movement with just two violins playing softly for eight bars – then suddenly comes a forte – but the audience had, because of the quiet beginning, shushed each other, as I expected they would, and then came the forte – well, hearing it and clapping was one and the same.*

# Mozart, Love & Paris

## Melologue and Aria “Zaide entflohen! ... Der stolze Löw’ lässt sich zwar zähmen” from the Singspiel *Zaide*, K 344

Mozart started working on *Zaide* in 1779, probably hoping it would be performed by the newly formed national *Singspiel* company in Vienna. He had thoughts of resurrecting it after he moved to Vienna but gave away the idea, writing to his father: *“the work, with the exception of the long dialogues (which can easily be altered) is really very good; but it’s not suitable for Vienna; here they prefer comedies.”*

*Zaide* was never performed in Mozart’s lifetime. He did not give it a title; *Zaide* is the name of the principal female character and the work was given its title by the first publisher in 1838. The story is remarkably similar to that of *Entführung*: *Zaide*, held captive by a Turkish sultan, is rescued by a young European man.

### What to listen for ...

Instead of sung recitative or dialogue, this aria is preceded by a melologue, in which the character speaks during pauses in the musical accompaniment. While travelling home from Paris in November 1778, Mozart had heard this style of composition in a dramatic work by the German composer Georg Benda and was enthused by it.

*I saw a piece of this kind performed twice and was absolutely delighted. Indeed, nothing has ever surprised me so much, for I had always imagined that such a piece would be quite ineffective! You know, of course, that there is no singing in it, only recitation, to which the music is like a sort of obbligato accompaniment to a recitative. Now and then words are spoken while the music goes on, and this produces the finest effect. ... Do you know what I think? I think that most operatic recitatives should be treated in this way – and only sung occasionally, when the words can be perfectly expressed by the music.*

Other composers since have used this technique, for example Beethoven in the dungeon scene in *Fidelio* and Weber in the Wolf’s Glen scene in *Der Freischütz*.

In this aria Soliman, the Sultan, finds that *Zaide* has escaped. Full of rage, he compares himself to a vengeful lion.

### Melologue

Zaide entflohen!  
Kann ich den entsetzlichen  
Schimpf überleben?

*Zaide has escaped!  
Can I survive  
the appalling insult?*

Von einem Christenhunde,  
von einem Sklaven  
lässt sich sich verführen! ...

*By a Christian dog,  
by a slave  
she lets herself be seduced! ...*

Die Schlange,  
die sich mit so vieler  
Sprödigkeit gegen die heftige  
Liebe eines Sultans  
geweigert hat!

*The snake,  
who with so much  
prudishness rejected  
the ardent love of a sultan!*

Warum habe ich sie  
nicht verachtet,  
diese undankbare Sprödigkeit?

*Why did I not condemn  
this thankless prudishness?*

Fort also, weg mit der  
schandvollen Dienstbarkeit!

*Away then, away  
with shameful servitude!*

Und es soll mir nicht  
genug sein,  
die Fessel zu zerreißen!

*And it will not be enough  
for me,  
to tear off the shackles!*

Grausam, grausam  
will ich auch  
ihre gefühlte Bürde rächen!

*Fiercely I want to take revenge  
on the burden she has taken  
on in loving another!*

### Aria

Der stolze Löw’ lässt sich  
zwar zähmen,  
er nimmt von Schmeichler  
Fessel an.  
Doch will man sklavisch  
ihn beschämen,  
steigt seine Wut bis  
zum Tyrann.  
Er brüllet mit furchtbarer Stimme,  
und schleudert im  
wütenden Grimme,  
die Ketten in Trümmern  
zur Erd’.  
Und was ihm entgegen,  
wird von seinen Schlägen  
zum Tode verheert.

*The proud lion allows himself  
to be tamed,  
he accepts the chains  
of the flatterer.  
But if you try to humiliate him  
as if he were a slave,  
his rage rises up to that  
of a tyrant.  
He roars with a terrifying voice,  
and hurls  
with savage rage  
the chains in pieces  
to the ground.  
And whatever opposes him,  
will from his blows  
be laid waste in death.*

# Mozart, Love & Paris

Timeline of musical and contemporary events		
	Significant events in Mozart's life	Contemporary events
1756	Born in Salzburg	Haydn is 23
1762	First concert tour with father Leopold and sister Nannerl	Last witch burnt at the stake in Salzburg
1763	Mozart and his family set off on a 3-year tour of Europe	
1764	Plays for Louis XIV of France and George III of England; composes first symphonies	French composer Jean-Philippe Rameau dies; London introduces the practice of numbering houses
1772	Employed as Konzertmeister by the Archbishop of Salzburg	
1777	Sacked by the Archbishop; travels with his mother to Paris via Munich and Augsburg; arrives in Mannheim in October and falls in love with Aloysia Weber	
1778	Finally leaves Mannheim in March; arrives Paris; his mother dies in July; leaves in September	
1779	Arrives in Salzburg in January; Archbishop re-hires him; begins <i>Zaide</i>	Cook killed in Hawaii; Sir Joseph Banks recommends New South Wales as British penal colony; Louis XVI abolishes serfdom
1781	Permanently dismissed by the Archbishop of Salzburg; begins life as freelance musician alone in Vienna	Planet Uranus discovered
1782	Marries Constanze Weber; premiere of <i>Die Entführung aus dem Serail</i>	Paganini, Italian violinist and composer, born

# Mozart, Love & Paris

## Timeline of musical and contemporary events

	Significant events in Mozart's life	Contemporary events
<b>1783</b>	First child, Raimund Leopold, born, living only two months	Beethoven's first works printed; American Revolution ends and Great Britain recognises US independence
<b>1787</b>	<i>Don Giovanni</i> premieres in Prague	
<b>1786</b>	<i>Der Schauspieldirektor</i> performed in February; premiere of <i>Le nozze di Figaro</i> in May	Uranium discovered; threshing machine invented; Mt Blanc first climbed
<b>1788</b>	Three "great" symphonies: E flat, G minor and <i>Jupiter</i> (No's 39, 40 and 41) composed	Captain Arthur Phillip and the First Fleet reach Australia; George III's first attack of mental illness; rules of cricket codified
<b>1789</b>	Composes <i>Così fan tutte</i> ; fifth child, Anna, born, living just one day	Storming of the Bastille prison – the French Revolution begins; George Washington becomes first US president
<b>1791</b>	<ul style="list-style-type: none"> <li>• Mid-July: receives commission to compose <i>La clemenza di Tito</i></li> <li>• 26 July: sixth child Franz Xaver born</li> <li>• 28 August: Mozart, Constanze and Süßmayr leave for Prague</li> <li>• 5 September: finishes <i>La clemenza di Tito</i></li> <li>• 6 September: conducts premiere of <i>La clemenza di Tito</i></li> <li>• mid-September: leaves Prague and returns to Vienna; works on <i>Die Zauberflöte</i></li> <li>• 30 September: conducts premiere of <i>Die Zauberflöte</i></li> <li>• 20 November: becomes ill</li> <li>• 5 December: dies at 12.55 am</li> </ul>	Haydn aged 59; in June Louis XVI and his family escape from prison but are intercepted at Varennes; guillotine introduced in France



# Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra is Australia's finest period instrument orchestra, made up of leading specialists in the performance of Baroque and Classical music. The Orchestra is committed to energetic and lively programming, combining popular Baroque and Classical favourites with première Australian performances of seldom heard masterpieces.

The musicians play from original edition scores and on instruments of the period. These have been restored or faithfully reproduced to recreate an eighteenth century orchestral sound and differ significantly from their modern equivalents – softer and more articulated with an often raw and earthy timbre.

The Orchestra's name pays tribute to the Brandenburg Concertos of JS Bach, whose musical genius was central to the Baroque and Classical periods.

## Our history

Flying home from Europe in 1989, Artistic Director Paul Dyer had the bold vision of forming Australia's first period instrument orchestra. Paul brought together a team of hand-picked musicians for debut performances at the Sydney Opera House for its 1990 Mostly Mozart Festival.

The success of those first concerts still rings true to this day – the Australian Brandenburg Orchestra combines historical integrity with a distinctly fresh Australian style.

Since the beginning, the Orchestra has been popular with both audiences and critics. In 1998 *The Age* proclaimed the Orchestra had "reached the ranks of the world's best period instrument orchestras". In 2001 *The Guardian* exclaimed the Orchestra's sold-out London Proms performance at the Royal Albert Hall was "an event that just seemed to stop the audience in its tracks – and had everyone roaring for more.

The whole concert was just bliss, every single stupendous second of it." And recently *The Sydney Morning Herald* described the Orchestra as "decidedly rapturous and deserving of every bit of the foot-stamping, cheering ovation".

## Concert performance

The Australian Brandenburg Orchestra makes regular appearances in the major concert halls and historic cultural venues of Australia, and has performed with guest artists such as Andreas Scholl, Emma Kirkby, Christoph Prégardien, Andreas Staier, Cyndia Sieden, Marc Destrubé, Elizabeth Wallfisch, Hidemi Suzuki, Andrew Manze and Derek Lee Ragin.

The Orchestra has appeared at both Sydney and Melbourne Festivals, performed Monteverdi's *L'incoronazione di Poppea* with Opera Australia in 1993, and from 1994 established a sell-out annual series of "salon style" concerts at the Art Gallery of NSW.

In March 1998 the Orchestra made its Tokyo debut with countertenor Derek Lee Ragin. Moving from strength to strength, the Orchestra accompanied "the world's leading countertenor of our time", Andreas Scholl, in a concert tour to Europe in August 2001, finishing at the London Proms.

The year 2000 brought two major developments: the use of the newly built City Recital Hall Angel Place as the Orchestra's major concert venue and the highly successful launch of the Orchestra's first subscription season. Since then the Orchestra has developed into a significant player in the Australian music scene and was admitted into the Major Performing Arts Group of the Australia Council in 2003.

## Recordings

The Australian Brandenburg Orchestra has released fifteen compact discs, of which four have won ARIA awards for Best Classical Recording.

**Baroque Favourites** A collection of Brandenburg favourites chosen by our audience to celebrate our 21st Birthday

### Baroque Tapes

Paul Dyer, artistic director  
Spicy 17th Century baroque flavours from Southern Europe

### Handel Concerti Grossi

Paul Dyer, artistic director  
The complete Opus 6 Concerto Grossi  
2009 ARIA: Best Classical Album

### Great Vivaldi Concertos

Paul Dyer, artistic director  
Genevieve Lacey, Elizabeth Wallfisch, Hidemi Suzuki, Lucinda Moon and many more

### Sanctuary

Kirsten Barry, baroque oboe  
Lucinda Moon, baroque violin  
Jamie Hey, baroque cello  
2005 ARIA: Best Classical Recording

### Mozart Clarinet Concerto and Arias

Craig Hill, basset clarinet  
Cyndia Sieden, soprano

### Noël! Noël!

Christmas with the Australian Brandenburg Orchestra

### Il Flauto Dolce

Genevieve Lacey, recorder  
2001 ARIA: Best Classical Recording

### Vivaldi – Andreas Scholl

Andreas Scholl, countertenor

### The Australian Brandenburg Orchestra Collection

Paul Dyer, artistic director

### Handel Arias

Yvonne Kenny, soprano  
1998 ARIA: Best Classical Recording

### The Four Seasons

Elizabeth Wallfisch, baroque violin  
1997 24 Hours Magazine  
Listener's Choice Award

### If Love's a Sweet Passion

Sara MacLiver, soprano

### Handel Arias

Graham Pushee, countertenor  
1995 ABC Classic FM  
Best Recording of the Year  
1995 24 Hours Magazine  
Listener's Choice Award

### Brandenburg Favourites

Vivaldi, Bach, Handel and Gluck

CDs available online at  
[www.brandenburg.com.au](http://www.brandenburg.com.au)