

MOZART THE GREAT AUSTRALIAN BRANDENBURG ORCHESTRA

SYDNEY AND MELBOURNE, MAY 2013

PAUL DYER AO Artistic Director and conductor

SARA MACLIVER soprano

FIONA CAMPBELL mezzo soprano

RICHARD BUTLER tenor

BRANDENBURG CHOIR

AUSTRALIAN BRANDENBURG ORCHESTRA

PROGRAM

Mozart *Allegro* from Twelve Duets for Basses and Horns K 487

Mozart Eine kleine Nachtmusik K 525 1st movement *Allegro*

Mozart *Rondo (Allegro)* from Twenty-five Pieces for Three Basses and Horns K 439b

Mozart Violin and Piano Sonata No. 17 K 296 2nd movement *Andante sostenuto*

Mozart Canon *Difficile lectu mihi mars* K 559

Mozart *Adagio* from Serenade in B flat major "Gran Partita" K 361

Mozart Motet *Ave verum corpus* K 618

INTERVAL

Mozart Mass in C minor "The Great" K 427

Sydney City Recital Hall Angel Place

Wednesday 8 May, Friday 10 May, Saturday 11 May, Wednesday 15 May,
Friday 17 May all at 7pm, Saturday 11 May at 2pm

Melbourne Melbourne Recital Centre

Saturday 18 May at 7pm, Sunday 19 May at 5pm

This concert will last approximately 2 hours including interval.

We kindly request that you switch off all electronic devices during the performance.

Concert broadcast

This concert will be broadcast on ABC Classic FM on Thursday 23rd May at 1pm.



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



Trade &
Investment
Arts NSW

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



MACQUARIE

PRINCIPAL PARTNER

CELEBRATING EXCELLENCE

Macquarie Group and the Macquarie Group Foundation are again proud to be the principal partners of the Australian Brandenburg Orchestra.

The Brandenburg is one of Australia's great cultural treasures and the Brandenburg experience is the culmination of years of dedication, deep specialist expertise and an unfailing pursuit of excellence.

Macquarie recognises that dedication, expertise and excellence can deliver powerful outcomes. Inspiring audiences is an outcome worthy of celebration and it is a privilege to support the Brandenburg in their commitment to bring fresh perspective to well-loved and lesser-known masterpieces. And by ensuring the music of centuries past resonates with audiences today, the Brandenburg is making an enduring contribution to the legacy of baroque and classical composers.

Congratulations again to Artistic Director Paul Dyer for creating a wonderful year of concerts. As always, this year's program brings together the talented musicians of the Australian Brandenburg Orchestra, the Brandenburg Choir and stellar international guests. It is a diverse and exciting program and one we hope you enjoy.

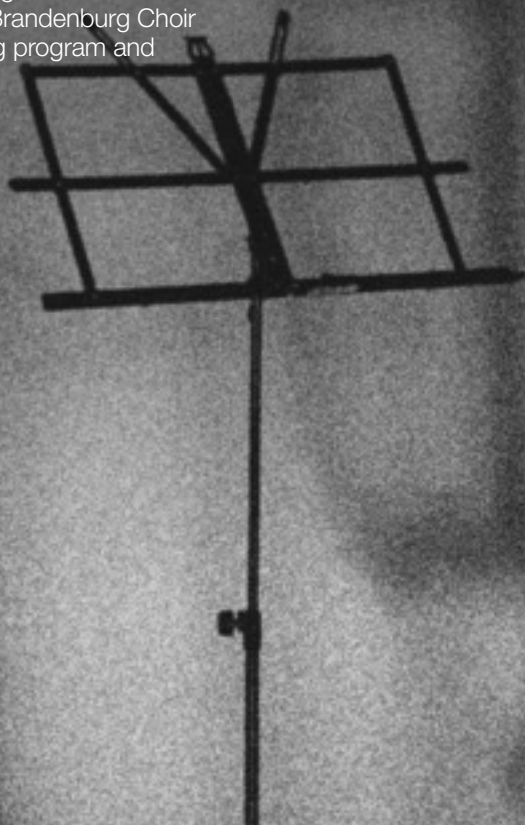


Richard Sheppard
Chairman, Macquarie Group Foundation



MACQUARIE

PRINCIPAL PARTNER



ARTISTIC DIRECTOR'S MESSAGE



I've always had a thing for Mozart! A genius, a poet, an extraordinary personality, child prodigy and accomplished performer as well as a prolific writer and composer.

Tonight I have chosen to put two themes and two aspects of Mozart's life and work side by side. The 'Mass in C minor' – known as *The Great* – is one of the most spectacular choral/orchestral pieces in the Classical repertoire. There's something incredibly exciting and thrilling about having an enormous number of performers on stage. *The Great* is perhaps not performed as often as it should be – it is Mozart's last complete choral work and it is truly wonderful.

Alongside this masterwork I wanted to show the intimate side of Mozart's music. Tonight you will see and hear various combinations of singers and instrumentalists, including a work for three basset horns and the iconic 'Eine Kleine Nachtmusik', but you can be always assured of one thing – the charisma and personality of Mozart shines above everything.

Paul Dyer AO
Artistic Director

AUSTRALIAN BRANDENBURG ORCHESTRA MOZART THE GREAT

Paul Dyer AO Artistic Director and conductor

Sara MacIver soprano

Fiona Campbell mezzo soprano

Richard Butler tenor

Brandenburg Choir

Australian Brandenburg Orchestra

THE MUSICIANS ON PERIOD INSTRUMENTS

Period Violin 1

Brendan Joyce, Brisbane
(Concertmaster)
Matt Bruce, Sydney
(Resident Concertmaster)*
Catherine Shugg, Melbourne
Erin Chen, Perth
Skye McIntosh, Sydney

Period Violin 2

Ben Dollman, Adelaide**
Matt Greco, The Hague,
The Netherlands
Sarah Dunn, Sydney
Lorraine Moxey,¹ Orange
Tim Willis, Melbourne

Period Viola

Shelley Sörensen, Sydney*
Stefan Duwe, Sydney
Heather Lloyd, Melbourne
Christian Read, Melbourne

Period Cello

Jamie Hey, Melbourne**
Anthea Cottee, Sydney
Rosemary Quinn, Sydney
Alexander Nicholls, Sydney

Period Double Bass

Kirsty McCahon, Sydney**
Rhiannon Oakhill, Sydney

Period Flute

Melissa Farrow, Sydney**

Period Oboe

Kirsten Barry, Melbourne**
Adam Masters, Melbourne

Period Clarinet/Bassett Horn

Craig Hill, Melbourne*
Ashley Sutherland, Melbourne

Bassett Horn

Nicole van Bruggen, Brisbane*
Melanie Piddocke, Cooktown

Period Bassoon

Peter Moore, Perth*
Joanne Littlely, Perth

Period Horn

Darryl Poulsen, Armidale*²
Dorée Dixon, Perth

Period Trumpet

Leanne Sullivan, Sydney*
Rosie Baldwin, Sydney

Trombone

Roslyn Jorgensen (Alto),
Sydney*
Nigel Crocker (Tenor), Sydney*
Brett Page (Bass), Sydney*

Period Timpani

Richard Gleeson, Sydney*

Organ

Heidi Jones, Sydney*

Fortepiano/Conductor

Paul Dyer, Sydney*

BRANDENBURG CHOIR

Soprano

Sarah Ampil
Samantha Ellis
Julia Golding
Wei Jiang
Belinda Montgomery
Jennifer Rollins
Josie Ryan
Anna Sandström
Ellen Winhall
Hester Wright

Alto

Tim Chung
David Crowden
Janine Harris
Chris Hopkins
Alison Keene
Timothy Payne
Natalie Shea
Jenny Ward

Tenor

Spencer Darby
Miguel Iglesias
Brendan McMullan
Bruce Munro
Brendon Oliver
Edmond Park
Richard Sanchez

Bass

Nick Gilbert
Ashley Giles³
Denis Lee
Simon Masterton
Sébastien Maury
Philip Murray
Rodney Smith

+ Denotes Brandenburg
Core Musician

* Section Leader

¹ Lorraine Moxey appears
courtesy of Kinross Wolaroi
School, Orange (staff)

² Darryl Poulsen appears
courtesy of the University of
New England, Armidale NSW

³ Bass solo Mozart's Mass
in C Minor

Fortepiano preparation by
Geoffrey Pollard in Sydney and
Gary Beadell in Melbourne
Organ preparation by Peter
Jewkes in Sydney and
Ken Falconer in Melbourne

AUSTRALIAN BRANDENBURG ORCHESTRA

"...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there's a warmth and sense of fun not often associated with classical performance."

Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy. Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer's pen.

The Orchestra's name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Andreas Scholl, Fiona Campbell, Philippe Jaroussky, Kristian Bezuidenhout, Emma Kirkby, Andreas Staier, Elizabeth Wallfisch, Genevieve Lacey, Andrew Manze and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 30,000 people, and hundreds of thousands more

through national broadcasts on ABC Classic FM. The Brandenburg also has a regular commitment to performing in regional Australia. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998 The Age proclaimed the Brandenburg "had reached the ranks of the world's best period instrument orchestras". In 2010 the UK's Gramophone Magazine declared "the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty."

Last year The Australian proclaimed that "a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect baroque and classical works with reverence and authority."

The Brandenburg's sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

We invite you to discover more at
brandenburg.com.au.

PAUL DYER

In January 2013 Paul Dyer was awarded the Officer of the Order of Australia (AO) for his 'distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists' in recognition of his achievements as co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir.

Paul Dyer is one of Australia's leading specialists in period performance styles. He founded the ABO in 1990 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.

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

Paul appears as a soloist, continuo player and conductor with many major ensembles including the Sydney Symphony Orchestra, West Australian Symphony Orchestra, Queensland Orchestra, Australia Ensemble, Australian Chamber Orchestra, Opera Australia, Australian Youth Orchestra, Victorian State Opera, 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, 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 soloists, and in August 2001 Paul toured the orchestra

to Europe with guest soloist Andreas Scholl. As a recitalist, he has toured Germany, France, Belgium, the Netherlands and the United States.

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 he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical album. Paul is 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. In 2010 Paul was awarded the Sydney University Alumni Medal for Professional Achievement and in 2013 was made an Officer of The Order of Australia (AO).



THE BRANDENBURG CHOIR

The Brandenburg Choir is renowned for its astonishing vocal blend and technical virtuosity. Established by Artistic Director Paul Dyer in 1999 to perform in the first-ever *Noël! Noël!* Brandenburg Christmas concert, the Choir has become a regular part of the Brandenburg year. The first *Noël! Noël!* concert combined medieval chant and polyphony as well as carols from around the world in their original settings and languages.

"Music from earlier centuries often requires the sound of the human voice. I wanted to put a group of excellent singers together adding a rich complement to our period instruments. Our Choir is a ravishing blend of radiant Sydney singers", says Paul Dyer.

Originally 13 voices, the Choir joined our Orchestra and wowed audiences with truly beautiful renditions of both familiar Christmas favourites and rarely-heard sacred works, performing music from the eleventh century to the baroque. It was an instant success, combining musical, literary and scholarly performances that thrilled audiences and critics alike.

"There was vigour and passion in this performance just as there was great subtlety and finely shaded nuances of feeling and colour."
Sydney Morning Herald

So popular was the Brandenburg's *Noël! Noël!* concert series, that in 2001 a CD was recorded live at City Recital Hall Angel Place. This beautiful collection of festive music is available in leading music stores. In addition to the annual *Noël! Noël!* concerts, the Choir now regularly performs as part of the Brandenburg's annual subscription season. Bach Cantatas, Handel Coronation Anthems, and Mozart's great *Requiem* and *Coronation Mass* are among the best loved performances of the Choir. Their performance of Handel's *Ode for St Cecilia's Day* received critical acclaim, with the Sydney Morning Herald declaring: *"[The Brandenburg Choir is] one of the finest choruses one could put together in this town."*

The current members of the Brandenburg Choir are all professional singers, many of whom also hold music degrees, but they do not all sing full time. From music teachers to lawyers, business managers to medical doctors and nurses, each member looks forward to the opportunity to perform with the Brandenburg throughout the year.

"The Brandenburg Choir was polished and responsive, powerfully conveying the work's celebratory magnificence in their full-voiced climaxes sung in unison." The Australian

SARA MACLIVER

SOPRANO

Sara MacLiver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, Musica Viva, the Australian Chamber Orchestra, the Australian String Quartet, West Australian Opera and the Australian Brandenburg Orchestra among others, as well as a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

Recent engagements include *Creation* with the Sydney Symphony and New Zealand Symphony Orchestra, Susanna in *The Marriage of Figaro* with West Australian Opera, *Elijah* with the Tasmanian Symphony Orchestra, a concert of Haydn with Steve Davislim for the Australian National Academy of Music, a national tour with the Australian Chamber Orchestra, Mahler with the Adelaide, Sydney, West Australia and New Zealand Symphony orchestras, a national tour with the Australian String Quartet, *Songs of the Auvergne* in Auckland, *Creation* with the Academy of Ancient Music and excerpts from *Rosenkavalier* in Perth.

In 2012 Sara sang with St John's Camerata, performed a French program with ANAM, sang in Monteverdi's *Orfeo* with the Australian Brandenburg Orchestra to great acclaim, sang in Bach's Mass in B minor with the Auckland Philharmonic Orchestra, performed several concerts with Festival Baroque Australia, and the Monteverdi *Vespers* with St George's Cathedral, amongst many engagements.

In 2013 engagements include a national tour with the Academy of Ancient Music for Musica Viva, Mozart's Mass in C minor with the Australian Brandenburg Orchestra, Beethoven 9 with the Adelaide Symphony, the *St Matthew Passion* for Opera Queensland, *Messiah* with the Melbourne and Queensland Symphony Orchestras, the Poulenc *Stabat Mater* with WASO and Mozart's *Exsultate Jubilate* with the TSO.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.

A black and white portrait of Fiona Campbell, a mezzo soprano. She is looking directly at the camera with a slight smile. Her hair is blonde and styled in loose waves. She is wearing large, ornate earrings. The background is dark and out of focus.

FIONA CAMPBELL

MEZZO SOPRANO

Fiona Campbell is one of Australia's most versatile and beloved classical singers. A mother, producer and ABC presenter, accomplished international performer, recitalist and recording artist. Winner of the national Limelight Award for Best Solo Performance 2011, with the ABO in their *Haunting Handel* concert series, vocal winner of the ABC Young Performer of the Year Award and the Opera Awards, in the prestigious Australian Singing Competition, Fiona has consistently received wide critical acclaim for her powerful performances and exquisite musicianship.

Fiona sings regularly as a principal artist with all of the major ensembles and orchestras in Australia and has also appeared with the Brodsky Quartet, Tokyo Philharmonic, Soloists of Royal Opera House Orchestra, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic, Euro-Asian Philharmonic, Glyndebourne Festival Opera, Opera North, Opera Australia and Pinchgut Opera.

Career highlights include singing several concerts with the legendary tenor José Carreras in Japan and Korea and as his special guest artist in Australia. Fiona has also been a touring favourite with Barbara Bonney, making her debut at Suntory Hall in Tokyo and Cadogan Hall in London with renowned international Soprano.

Fiona has recorded many recitals with national broadcasts including her solo album *Love & Loss, Baroque Duets*, which features a world premiere recording of Handel (*Vexations* 840), Classic 100 Opera, Mozart's *Idomeneo*, Vivaldi's *Juditha Triumphans*, *Early French Cantata's* and *Just Classics 2* (ABC Classics).

Great critical acclaim has been received for her portrayals of favourite operatic roles, such as Olga *Eugene Onegin*, Hansel *Hansel and Gretel*, Dorabella *Così fan Tutte*, Siebel *Faust*, Rosina *Il Barbiere di Siviglia*, Venus *Tannhäuser*, Ruggiero *Alcina*, Idamante *Idomeneo*, Vagaus *Juditha Triumphans*, Erisbe *L'Ormindo* and she was nominated for a Helpmann Award for her portrayal of Cherubino in *Le Nozze di Figaro*.

Her busy concert schedule has included works as varied as Schoenberg's *Pierrot Lunaire* with the Australia Ensemble and directing a special program on newly commissioned arrangements with the Australian String Quartet. Fiona was a feature artist in Musica Viva's Huntingdon Festival late last year and in 2013 is thrilled to continue performing an exciting array of roles and repertoire with the best ensembles in the country, including; Dido for Sydney Philharmonia, Cinderella for Opera Queensland, Les Nuits d'été with WASO and Haydn and Mozart for the MSO and TSO.

Fiona is once again thrilled to be performing with her dear friend Paul Dyer and one of her favourite ensembles in the world the Australian Brandenburg Orchestra.



RICHARD BUTLER TENOR


Richard Butler began singing as a boy at Newcastle and Durham Cathedrals, England, and was awarded a choral scholarship at King's College, Cambridge under the direction of Stephen Cleobury CBE.

Richard has performed soloist and leading roles with the Gabrieli Consort, Beaune International Music Festival, the Early Opera Company, Parley of Instruments and the English Baroque Choir. His performances have led him across England, Amsterdam, Poland, Madrid and Australia, performing in beautiful spaces from Wigmore Hall and St John's Smith Square in England, to the Amsterdam Concertgebouw, St Georges Cathedral in Perth and the magnificent Melbourne Recital Centre and City Recital Hall Angel Place.

The *St John* and *St Matthew Passions* by J.S Bach are favourite roles for Richard, having sung the role of the evangelist multiple times, performing the *St Matthew* in Llandaff Cathedral, and the *St John* for the Sagittarian Consort under the directorship of David Hill and in Antwerp for Bart Van Reyn.

Richard has performed the principal tenor role in Purcell's *Dioclesian* for Pinchgut Opera. In 2012, as well as performing the titular role of Ruggiero in *La Liberazione di Ruggiero dall'isola di Alcina* by Francesca Caccini, he was Pastore in Monteverdi's *Orfeo* with the Australian Brandenburg Orchestra and principal soloist in the Vespers of *Orfeo* for St George's Cathedral, Perth.

2013 will see Richard performing with the Sydney Philharmonia, UNSW, the Sydney University Grad Choir, Hallelujah Junction and the St Mary's Cathedral Choir, Sydney.



ASHLEY GILES BASS BARITONE

Ashley Giles graduated from Newcastle Conservatorium in 2001 with a Bachelor of Music, and the Victorian College of the Arts Opera Studio in 2004 from the Graduate Diploma program.

Ashley has performed as soloist as The Vicar *Albert Herring*, Antonio *Il Viaggio a Reims*, The Pirate King *The Pirates of Penzance*, Pluto *Orpheus in the Underworld*, Svengali in the world premiere of *Trilby*, Papageno *The Magic Flute*, Nick Shadow *The Rakes Progress*, Purcell's *Dioclesian*, Publio *La Clemenza di Tito*, Papageno *Die Zauberflöte*, Count Danilo *The Merry Widow*, Figaro *The Barber of Seville* and Badger/Parson in *The Cunning Little Vixen*.

Recently Ashley has performed as a soloist in Purcell's *Come ye sons of Art: Ode to Queen Mary*, Faure's *Requiem* and Bach *Cantata no. 201*.

For the last eight years, Ashley has been touring as a Principle Artist with Opera Australia's Oz Opera and performs regularly with Opera Australia Chorus, Australian Brandenburg Orchestra, Cantillation, Sydney Symphony, Sydney Chamber Opera, Pinchgut Opera, Sydney Philharmonia and Festival Opera.

In 2014 Ashley will be singing Finzi's *In Terra Pax* and Vaughn William's *Serenade to Music*.

MOZART THE GREAT

WOLFGANG AMADEUS MOZART (1756-1791)

I tell you before God, as an honest man, your son is the greatest composer known to me in person and by name.

Joseph Haydn, to Leopold Mozart, February 1785

When we think of Mozart we think of the big works, the operas, symphonies, and piano concertos – complex, sophisticated works which pushed the boundaries of classical music composition. Yet many of his more than six hundred compositions are much smaller pieces, some dashed off to amuse friends at a party, or to fill a gap in a concert, or like the miniature masterpiece *Ave verum corpus*, to thank someone for a favour. This concert features one of the big works, the “Great” C minor Mass, set against the less well known Mozart.

Allegro from Twelve Duets for Basset Horn K 487

Mozart composed twelve horn duets in Vienna in the summer of 1786, probably for the amusement of the players themselves. “While playing at skittles” is written on the autograph (Mozart’s original score), although not in Mozart’s handwriting. His doctor had told him that he needed to do more exercise and for him that meant billiards and skittles, a game similar to ten pin bowling. Neither game was particularly taxing, and he was known to compose while playing both.

WHAT TO LISTEN FOR

The duets could have been intended to be played by horns or basset horns, as the instrument is not shown on the autograph we do not know for certain. The use of chromatic notes (movement in semitones) and the very high range make them a challenge to play on either instrument.

The basset horn was primarily used in wind ensembles in the eighteenth century. Despite the name it is a woodwind instrument similar to a clarinet but with an additional piece of tubing ending in an elaborate bell, which enabled it to play notes lower than a clarinet. Mozart was particularly fond of the distinctive timbre of the basset horn, and was one of the few composers who used it as a solo instrument.

Eine kleine Nachtmusik K 525 1st movement *Allegro*

Mozart composed *Eine kleine Nachtmusik* in Vienna in August 1787, in the same period in which he was working on the opera *Don Giovanni*. He entered it into his catalogue simply as “a short piece of music for night” which would have been intended not as a title but as a description, as it is an orchestral serenade, a popular form of music in the eighteenth century and typically performed outdoors in the evening. Most of Mozart’s serenades were for Salzburg, where they were played as part of celebrations to mark the end of the university academic year, or to honour members of the aristocracy.

Statistically, the first movement of *Eine kleine Nachtmusik* is the fourth most played of all Mozart’s works (the others in order are the first movement of Symphony No 40, the second movement of Piano Concerto No 21 (“Elvira Madigan”), and “Rondo alla turca” from piano sonata K331). Mozart wrote many much more complex pieces than this serenade, which was probably intended as background music at a party, not for serious listening in a concert hall. Yet as Mozart’s father Leopold wrote, “what is slight can still be great ... [if it] bears the marks of sound composition.”

MOZART THE GREAT

WHAT TO LISTEN FOR

Eine kleine Nachtmusik is scored for five string instruments, but it is unclear whether Mozart intended it to be played by solo strings or an ensemble. It is in four movements, of which we hear only the first fast movement in this concert series. It begins emphatically, with ascending and descending fanfares based on just two chords played by all instruments in unison. The strong forward momentum of the following section is achieved by speeding up the frequency of changes in harmony.

Even in quite a straightforward piece like this one, Mozart's musical genius sets out a variety of engaging melodic ideas within a structure of balance and unity, the hallmarks of the classical period.

Rondo (Allegro) from Twenty five Pieces for Three Basset Horns K 439b

We know very little about the composition of these pieces. As a freelance composer Mozart provided music for all sorts of occasions and these were probably written to help friends earn some money through performing. They could have been composed either for Mozart's friend Anton Stadler and his brother in 1782, or for two itinerant basset horn players who spent some time in Vienna in 1785.

The twenty five short pieces divide into five *divertimenti*, which, like serenades, provided light entertainment at a social function.

Violin and Piano Sonata No. 17 K 296 2nd movement Andante sostenuto

In 1778 Mozart and his mother stopped in Mannheim on the way from Salzburg to Paris. It was a very musical city – home of the great Mannheim orchestra – but once it became clear that there was no well paid job there for Mozart they should have continued on their travels. Instead they stayed on for five months, because Mozart had fallen in love with the singer Aloysia Weber who lived there with her family (he would later marry her younger sister Constanze). He did some teaching and composing, including of this sonata which was for a pupil, the daughter of a local councillor in whose house he stayed.

WHAT TO LISTEN FOR

Mozart wrote twenty four sonatas for violin and piano over the course of his life. The early sonatas were described as piano sonatas "with violin accompaniment", as the piano was the dominant instrument. In this second slow movement there is only one section where the violin has the prominent part.

Canon Difficile lectu mihi mars K 559

Mozart wrote the words and music for this little canon in 1788 (the same year that *Don Giovanni* premiered in Vienna). A canon is a round, in which voices enter one after another singing the same melody. When he was young Mozart wrote canons as part of the study of the rules of composition, and continued the practice as an adult, either for fun at a party, like this one, or for the intellectual challenge.

WHAT (NOT) TO LISTEN FOR

We know from his letters that Mozart loved jokes at other people's expense, and that he had a very coarse sense of humour (one shared by the rest of his family including his mother), so this canon making fun of the heavy Bavarian accent of the singer Johann Nepomuk Peyerl must have been satisfying to him on both counts. It is for three singers or groups of singers, and when sung in a round the words (in nonsense mock Latin) run together so that the first part sounds like German for "kiss my arse", while the second section sounds like an obscene Italian word for testicles. The serious sounding music would have made the joke all the funnier.



Adagio from Serenade in B flat major “Gran Partita” K 361

We know nothing about the circumstances of composition of this unusual serenade. Usually a serenade was for six to eight players and had four movements, whereas this one has twelve wind instruments plus double bass and seven movements. The first performance of it seems to have been in Vienna in 1784, at a concert mounted by Mozart's billiards partner, the clarinetist Anton Stadler. It is often known as the “Gran Partita” as these words were added some time later by an unknown hand (not Mozart's) to the title page of the autograph. A *partita* at this time was a general term used to describe a suite containing a number of movements.

WHAT TO LISTEN FOR

The *Adagio* that we hear tonight is the third movement. It is essentially a trio for three solo instruments, oboe, clarinet and basset horn, which enter in turn accompanied by the rest of the ensemble.

Motet Ave verum corpus K 618

Mozart's wife Constanze spent most of the summer of 1791 in the spa town of Baden thirty five kilometres south of Vienna with their six year old son Carl, awaiting the birth of their sixth child. While Mozart was in Vienna she was supported by the local priest, Anton Stoll, and to thank him Mozart wrote *Ave verum corpus* for his choir.

WHAT TO LISTEN FOR

The setting is very simple: four vocal parts mostly moving together, and unobtrusive orchestra of strings and organ. The text, based on a fourteenth century manuscript from Switzerland, is a meditation on the sacrament of Holy Communion and the Roman Catholic belief in redemption through suffering. Straightforward and devotional, an unusual key change on “*cujus latus*” and canonic entries on “*in mortis*” underline the significance of these words. Despite its brevity - it consists of only forty six bars – its overall effect is profoundly moving, and particularly poignant when one considers that barely six months later, in December 1791, Mozart was dead.

*Ave, ave verum corpus,
natum ex Maria Virgine,
vere passum, immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit et sanguine;
esto nobis praegustatum
in mortis examine.*

Hail true body [of Christ],
born of the Virgin Mary,
truly suffered, sacrificed
upon the cross for mankind,
whose pierced side
flowed with water and blood;
be for us a foretaste [of the banquet of heaven]
in the trial of our own death.

INTERVAL

Mass in C minor “The Great” K 427

Mozart married the soprano Constanze Weber on 4 August 1782 at St Stephens Cathedral in Vienna. This was very much against the advice of his father Leopold, who suspected that Mozart had been tricked into marriage by Constanze's mother and guardian and expressed the view that they should be paraded through the streets in chains, wearing a sign saying “seducers of youth”. Mozart played up the practical benefits of the marriage to convince his father - “from youth onwards unaccustomed to attend to things like laundry, clothing, etc. ... I am outright convinced that with a wife I should get on better” - but he was clearly in love with Constanze, and remained so for the rest of his life.

MOZART THE GREAT

Their first child, Raimund, was born on 17 June in the following year. Six weeks later his parents left him with a nurse and travelled to Salzburg so that Leopold and Nannerl, Mozart's older sister, could meet Constanze. They expected to be away about a month but ended up staying in Salzburg until the end of October. The visit included a performance of the Mass in C minor, with Constanze singing the soprano solo.

When they finally returned to pick up their child (only four months late), they found that their "poor, round, fat, and darling little boy" who looked so much like his father had died of dysentery. Leopold commented that "birth is halfway to death", and indeed only about fifty per cent of children born at this time survived infancy. A general mistrust of breastfeeding, which Mozart shared, did not help. Determined that Constanze should not breastfeed, he wrote, "I wanted the child to be brought up on water like my sister and myself." [Actually they had been fed gruel]. He was finally convinced to use a wet nurse, "for I should not like to have anything to reproach myself with." Of the Mozarts' six children only two lived to adulthood, Carl and Franz, who was born in July 1791.

WHAT TO LISTEN FOR

The Mass is an ancient ritual as old as Christianity itself and is the most important liturgy in the Christian church. Central to the Mass is the rite of Holy Communion, in which believers reaffirm their faith, and it is considered the highest form of prayer. The Latin text of the Mass was already in place by the eighth century, and the same words continue to be used in the Catholic church (although not in Latin) and in a somewhat altered form in Protestant services. The sung Latin Mass is one of the most important genres in European art music.

During the twelve years that Mozart was employed by the Roman Catholic Archbishop of Salzburg he composed fifteen complete settings of the Mass. These were for regular Sunday services as well as more elaborate settings for high feast days or days when the Archbishop presided. After he left the Archbishop's service, in 1781, he composed only two more Mass settings – the Requiem, which was a commission, and this Mass in C minor. Mozart's reasons for writing the Mass are unclear. He wrote to Leopold in January 1783 that he had "the score of half a Mass" waiting to be finished, and hinted at an unfulfilled promise, but whether he meant the visit to Salzburg or the completion of the Mass is unclear.

In the end it was never completed. Mozart appears to have started it towards the end of 1782, but presumably it was set aside in favour of paid work, for by the time it was performed at the end of October 1783 it contained only four of the usual seven sections of the Mass. He had set about half of the Credo liturgy, but as the vital section relating to the death and resurrection of Christ was missing, performance as part of an actual service must have been problematic.

The Masses that Mozart composed in Salzburg had to conform to the Archbishop's edicts relating to brevity and simplicity, but with this one he could do what he liked, and so it is the grandest and longest of all his church music. It has the largest orchestra of any of Mozart's sacred music and despite being incomplete it has thirteen movements, compared to the more usual Mass settings which have seven movements, one for each of the sections of the liturgy.

Mozart had studied the oratorios of Handel, and the Mass in C minor includes a number of Baroque characteristics. Two of the movements, "Jesu Christe" and "Sanctus", are in the French overture style much favoured by Handel, beginning with a slow first section followed by sprightly and extended fugues. The double chorus in "Qui tollis" was modelled on a double chorus from Handel's oratorio *Israel in Egypt*.

We can gain some idea of the type of singer that Constanze was through the arias which Mozart wrote for her. Their wide range and extended vocal melismas (long ornamental passages) are in the Italian operatic style, and were clearly intended to show off her abilities to his family and friends.



KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

GLORIA

*Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.*

LAUDAMUS TE (soprano solo)

*Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

GRATIAS

*Gratias agimus tibi propter
magnam gloriam tuam.*

DOMINE DEUS (duet)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,*

*Domine Deus, Agnus Dei,
Filius Patris.*

QUI TOLLIS

*Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

QUONIAM (trio)

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.*

KYRIE

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

GLORIA

*Glory to God in the highest
and on earth peace
to men of good will.*

LAUDAMUS TE

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

GRATIAS

*We give thanks to you
for your great glory.*

DOMINE DEUS

*Lord God, heavenly king,
God the Father almighty.
Lord Jesus Christ, the only begotten son*

*Lord God, Lamb of God,
Son of the Father.*

QUI TOLLIS

*You who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.*

QUONIAM

*For you alone are holy,
you alone are the Lord,
you only are most high.*

MOZART

JESU CHRISTE

*Jesu Christe cum Sancto Spiritu:
in gloria Dei Patris.
Amen.*

CREDO

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de coelis.*

ET INCARNATUS EST (solo)

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.*

SANCTUS

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

BENEDICTUS

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

JESU CHRISTE

*Jesus Christ with the Holy Spirit:
in the glory of God the Father.
Amen.*

CREDO

*I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all the ages.
God of God, Light of Light,
true God of true God,
begotten, not made,
being of one substance with the Father;
by whom all things were made.
Who for us men and for our salvation
came down from heaven.*

ET INCARNATUS EST

*And was incarnate by the Holy Spirit
of the Virgin Mary,
and was made man.*

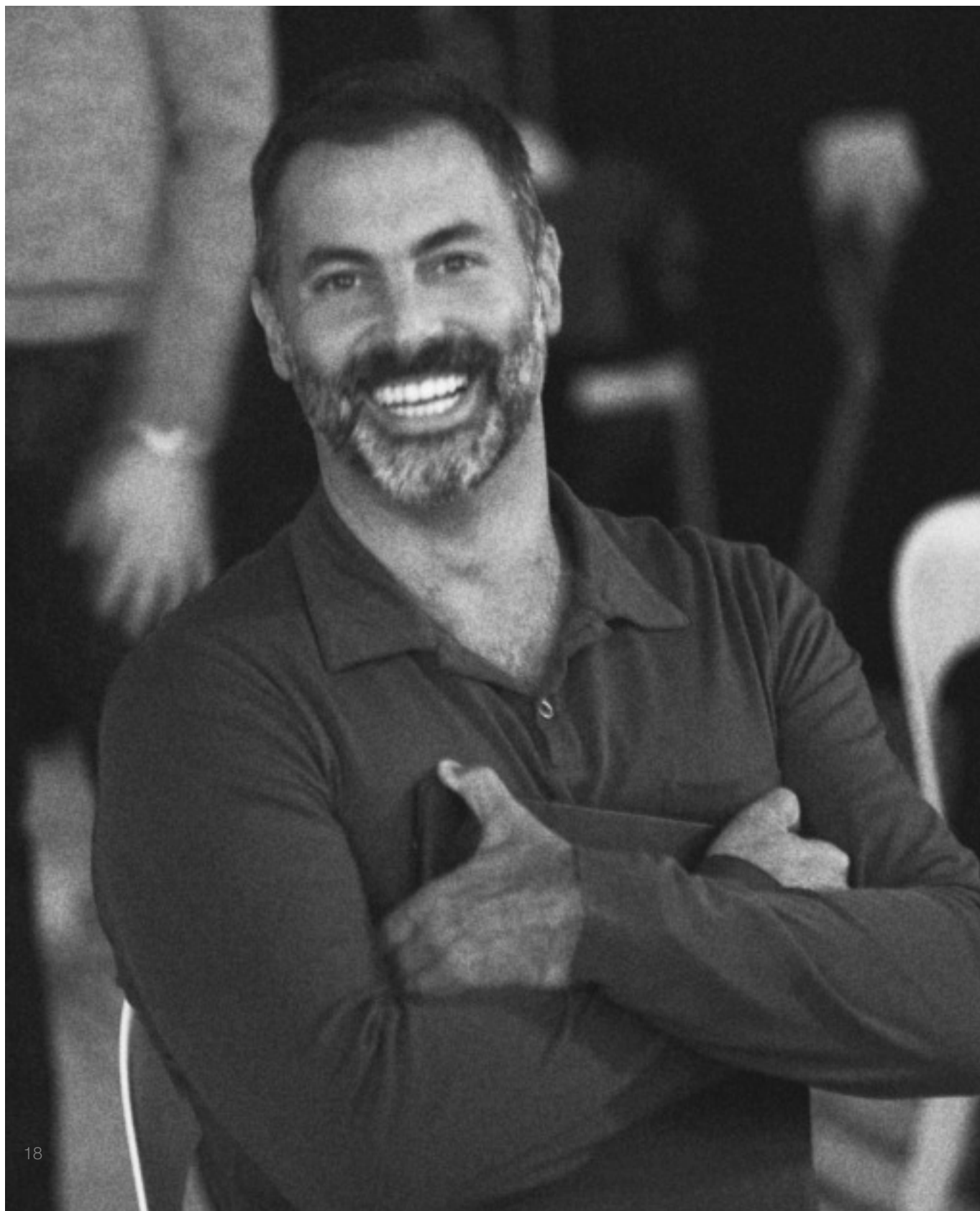
SANCTUS

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

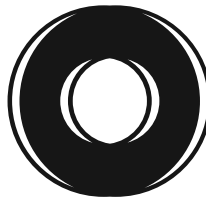
BENEDICTUS

*Blessed is he that comes in the name of the Lord.
Hosanna in the highest.*

SIGNIFICANT EVENTS IN MOZART'S LIFE		CONTEMPORARY EVENTS
1756	Born in Salzburg	Haydn is 23
1762	First concert tour at age of six with father and sister Nannerl	Britain declares war on Spain
1763	With his family sets off on a three year tour of Europe	France cedes Canada to Britain
1768	Begins working at the court of the Archbishop of Salzburg	Captain James Cook leaves England on a voyage of discovery
1770	First of three visits to Italy with Leopold	Beethoven born; Captain Cook sails up the east coast of Australia
1778	Travels to Mannheim and Paris where his mother dies. Composes Piano & Violin Sonata K296	Captain Cook visits Hawaii
1781	Dismissed by the Archbishop of Salzburg; begins life as freelance musician alone in Vienna	Los Angeles founded by Spanish settlers
1782	Marries Constanze Weber; composes <i>Die Entführung aus dem Serail</i>	The Montgolfier brothers test-fly a hot air balloon
1783	Composes <i>Mass in C minor</i> ; first child, Raimund born, lives only two months	Great Britain recognises American independence
1784	First performance of Serenade K361	Benjamin Franklin invents bifocal glasses
1786	Premiere of <i>Le nozze di Figaro</i> ; composes Twelve Duets for Basses Horn K 487	Britain decides to establish penal colony at Botany Bay
1787	Composes Eine kleine Nachtmusik; premiere of <i>Don Giovanni</i> in Prague.	Riots in Paris. Capital punishment abolished in Austria.
1788	Composes canon <i>Difficile lectu mihi mars</i> and his three "great" symphonies, No's 39, 40 and 41	First Fleet arrives at Botany Bay
1791	Composes <i>Ave verum corpus</i> , <i>Die Zauberflöte</i> , and the <i>Requiem</i> ; dies on 5 December	Haydn makes first concert tour to England; guillotine introduced in France



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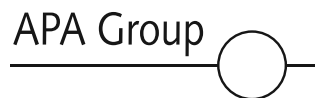
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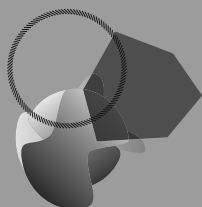
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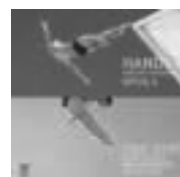
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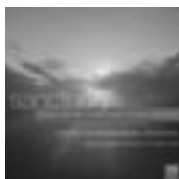
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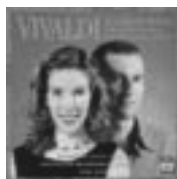
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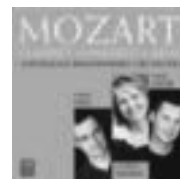
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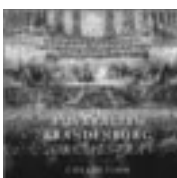
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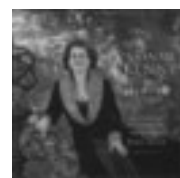
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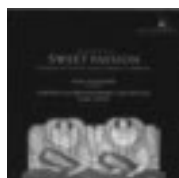
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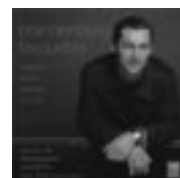
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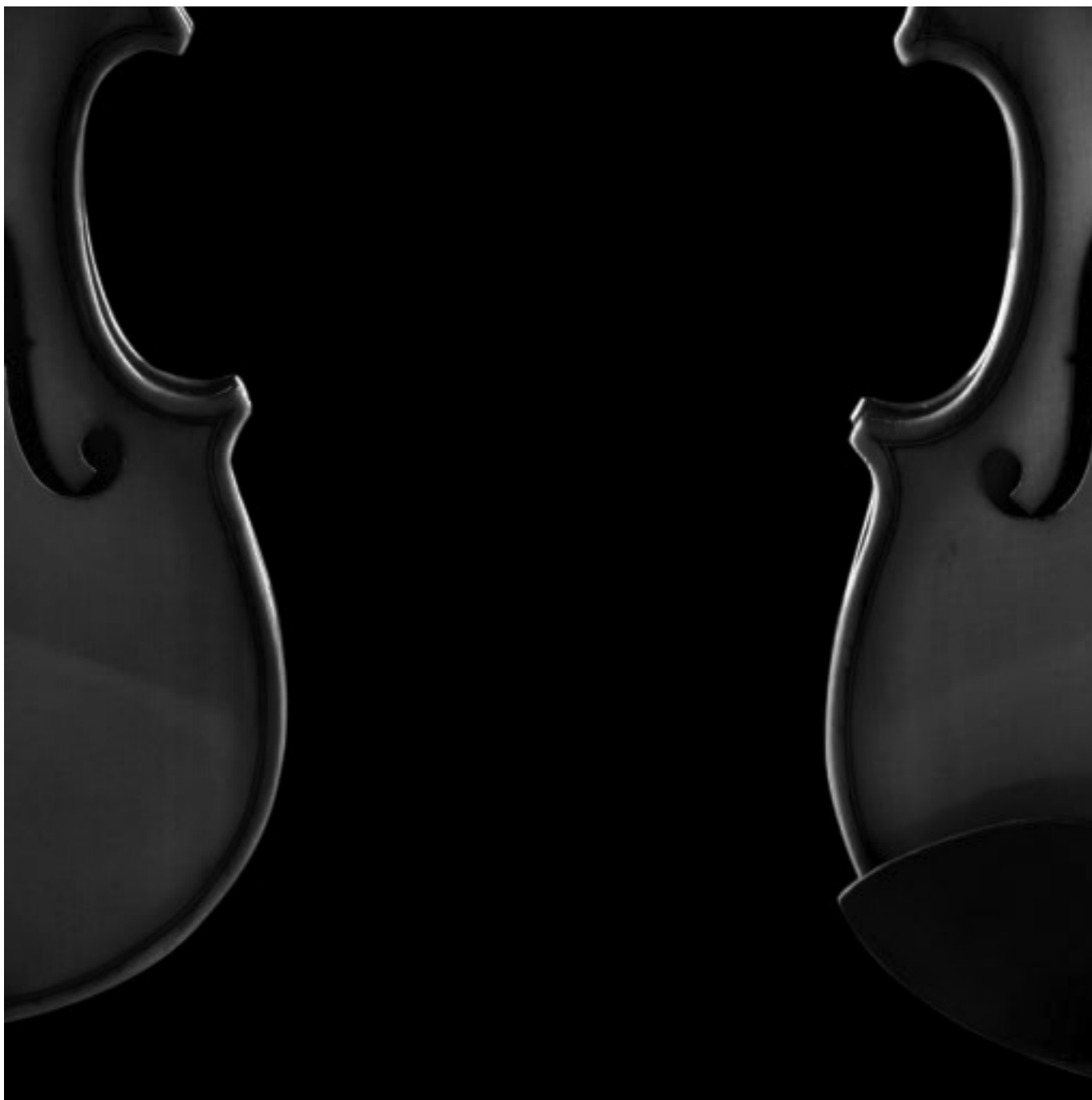
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