

7-10 June
Sydney Opera House

MOZART'S GREAT MASS IN C MINOR



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

Simone Young

Chief Conductor

Donald Runnicles

Principal Guest Conductor

Vladimir Ashkenazy

Conductor Laureate

Andrew Haveron

Concertmaster

Chair supported by Vicki Olsson

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate

Concertmaster

Jennifer Booth

Brielle Clapson

Georges Lentz

Emily Long

Alexander Norton

Léone Ziegler

Sercan Danis*

Benjamin Tjoa*

Amanda Chen*

Sun Yi

Associate Concertmaster

Emeritus

Fiona Ziegler

Assistant

Concertmaster

Sophie Cole

Claire Herrick

Alexandra Mitchell

Anna Skálová

SECOND VIOLINS

Lerida Delbridge

Assistant

Concertmaster

Marina Marsden

Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Riikka Sintonen*

Kirsty Hilton

Principal

Marianne Edwards

Associate Principal

Emma Jezek

Assistant Principal

Emma Hayes

VIOLAS

Anne-Louise

Comerford

Associate Principal

Justin Williams

Acting Associate Principal

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Amanda Verner

Leonid Volovelsky

Tobias Breider

Principal

Rosemary Curtin

CELLOS

Catherine Hewgill

Principal

Kristy Conrau

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Miles Mullin-Chivers*

Eliza Sdraulig*

Paul Stender*

Leah Lynn

Assistant Principal

Penella Gill

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

Dylan Holly

Richard Lynn

Jaan Pallandi

Benjamin Ward

David Campbell

Steven Larson

FLUTES

Joshua Batty

Principal

Carolyn Harris

Emma Shall

Associate Principal

OBOES

Diana Doherty

Principal

Callum Hogan

Shefali Pryor

Associate Principal

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Alexander Morris

Acting Associate Principal

Christopher Tingay

Francesco Celata

Acting Principal

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Todd Gibson-Cornish

Principal

Noriko Shimada

Principal Contrabassoon

HORNS

Euan Harvey

Acting Principal

Rachel Silver

Rachel Silver

Geoffrey O'Reilly

Principal 3rd

Marnie Sebire

TRUMPETS

David Elton

Principal

Cécile Glémot

Brent Grapes

Associate Principal

Anthony Heinrichs

TROMBONES

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

Ronald Prussing

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

KEYBOARDS /

EXTRAS

David Drury*

Guest Principal Organ

Bold = Principal

Italics = Associate

Principal

***** = Guest Musician

° = Contract Musician

† = Sydney Symphony

Fellow

Grey = Permanent

Member of the Sydney

Symphony Orchestra

not appearing in this

concert

EMIRATES MASTERS SERIES

Wednesday 7 June, 8pm

Friday 9 June, 8pm

Saturday 10 June, 8pm

EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 8 June, 1.30pm

Concert Hall,
Sydney Opera House

MOZART'S GREAT MASS IN C MINOR

VISIONARY & DRAMATIC

MASAAKI SUZUKI conductor**SARA MACLIVER** soprano**RACHELLE DURKIN** soprano**NICHOLAS JONES** tenor**DAVID GRECO** baritone**SYDNEY PHILHARMONIA CHOIRS****ELIZABETH SCOTT** chorus master**WOLFGANG AMADEUS MOZART (1756–1791)***Don Giovanni*, K527 – Overture (1787)

Symphony No.36 in C, K425 'Linz' (1783)

i. *Adagio – Allegro spiritoso*ii. *Poco adagio*iii. *Menuetto*iv. *Presto*

Mass in C minor, K427 (1783)

completed and edited by Frieder Bernius and Uwe Wolf

i. *Kyrie*ii. *Gloria*iii. *Credo*iv. *Sanctus*v. *Benedictus*Pre-concert talk by
Cathy-Di Zhang in the
Northern Foyer at 7.15pm
(Wednesday, Friday, Saturday)
and 12.45pm (Thursday).**ESTIMATED DURATIONS**

Overture – 7 minutes

Symphony – 27 minutes

Interval – 20 minutes

Mass – 53 minutes

The concert will run for
approximately 2 hours.**COVER IMAGE**

Masaaki Suzuki

Photo by Marco Borggreve

PRINCIPAL PARTNER



WELCOME

Welcome to *Mozart's Great Mass in C Minor*, a concert that illuminates the genius of Wolfgang Amadeus Mozart.

Emirates and the Sydney Symphony Orchestra have enjoyed one of the longest-standing and most significant relationships in Australia's performing arts, and 2023 marks over 20 years of partnership.

As the Presenter of this Masters Series, Emirates is passionate about supporting incredible local and international talent, in particular the Sydney Symphony's Chief Conductor Simone Young AM.

Together, we share a common goal of creating journeys of the imagination for people around the globe.

Conductor Masaaki Suzuki directs the combined forces of the Orchestra, the Sydney Philharmonia Choir and outstanding soloists in this performance of the Great Mass in C.

Like all of Mozart's music, this masterwork is bursting with energy, fascinating detail, dramatic contrast and glorious moments.

This concert embodies a commitment to excellence at the highest level, a quality which the Sydney Symphony Orchestra and Emirates aspire to in equal measure.

We are delighted by our continuing partnership, and we do hope you enjoy this wonderful concert.



Barry Brown

Divisional Vice President for Australasia
Emirates

ABOUT THE ARTISTS

MASAAKI SUZUKI conductor

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles, such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque Orchestra, Suzuki is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn and Stravinsky, with orchestras such as the Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon Symphony Orchestras. This season he visits the Montreal Bach Festival, the New York Philharmonic, the San Francisco Symphony, the Mozarteumorchester Salzburg and the Lahti Symphony Orchestra.

Suzuki's impressive discography on the BIS label, featuring all Bach's major choral works as well as complete works for harpsichord, has brought him many critical plaudits – *The Times* has written, "it would take an iron bar not to be moved by his crispness, sobriety and spiritual vigour". 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete sacred and secular cantatas initiated in 1995 and comprising 65 volumes.

Suzuki combines his conducting career with his work as an organist and harpsichordist; he recently recorded Bach's solo works for these instruments. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.

In 2012 Suzuki was awarded with the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with 'Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik' from Germany.



Photo by Marco Borggreve

ABOUT THE ARTISTS

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, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

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

In 2017/18 Sara sang with Sydney Symphony Orchestra, West Australian Opera, West Australian Symphony Orchestra and Adelaide Symphony Orchestra, the Australian String Quartet, St George's Cathedral, the Auckland Philharmonic Orchestra and in several programs with the Melbourne Symphony Orchestra; she also sang with Bangalow Festival, St George's Cathedral and Collegium Musicum amongst many other projects. Sara recorded a CD of Calvin Bowman songs which was released last year.

In 2019/20 Sara sang with the West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata, ANAM, West Australian Opera, Auckland Philharmonia Orchestra and St George's Cathedral amongst other projects.

In 2022/23 Sara sings with the West Australian, Adelaide, Melbourne, Queensland and Sydney Symphony Orchestras, ANAM, St George's Cathedral, Melbourne Philharmonic and Genesis Baroque, amongst others.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing, and teaches at the Conservatorium there.



Sara Macliver
Photo by Rhydian Lewis

ABOUT THE MUSIC

RACHELLE DURKIN soprano

Australian/American soprano Rachelle Durkin began her career in Australia winning three of that country's major vocal competitions: *The Herald Sun* Aria, The Marianne Mathy Scholarship and The Metropolitan Opera Award. Immediately following her successes, she flew to New York City where she was a recipient of the prestigious Metropolitan Opera National Council Auditions and was accepted into the Lindemann Young Artist Development Program.

Rachelle subsequently became an established solo artist at The Met, singing leading roles for many years – most notably Norina in *Don Pasquale* (recorded live for Sirius Radio), Lisa in *La sonnambula*, Clorinda in *Cenerentola*, Miss Schlesen in Phillip Glass' *Satyagraha*, Frasquita in *Carmen*, *Masha* in *Pique Dame*, First Flower Maiden in *Parsifal* and Young Girl in *Moses und Aron*.

Most recently, she sang Violetta in *La traviata* for Victory Hall Opera (the subject of the documentary UNSUNG), Donna Anna in *Don Giovanni* for Pittsburgh Opera and the title role in *Tosca* for Opera Queensland. 2021/2022 engagements included Tytania in *A Midsummer Night's Dream* and The Governess (*The Turn of the Screw*) in Adelaide, Morgana (*Alcina*) in Canberra and Musetta (*La bohème*) in Perth; in 2023, she returns to Opera Australia as Mrs Schlesen, to Perth as Musetta and is soloist with the Tasmanian, West Australian and Sydney Symphony Orchestras.

A highly adept interpreter in a wide range of repertoire spanning from the Baroque to modern masterpieces, Rachelle's other noteworthy performances include: *Kumudha* in John Adams' *A Flowering Tree* for The Perth International Arts Festival; the title role in *Alcina* (conducted by Richard Hickox), Armida in *Rinaldo* (conducted by Trevor Pinnock) and Angelica in *Orlando* for Opera Australia. Rachelle received Helpmann Award nominations for all four of the aforementioned appearances. She received her fifth nomination for Haydn's *Armida* with Pinchgut Opera (conducted by Antony Walker).

Other highlights have included *Romance at the Met - Opera's Most Romantic Moments*, soprano soloist in Beethoven's *Symphony No. 9* with Detroit Symphony Orchestra (conducted by Leonard Slatkin) and West Australian Symphony Orchestra (conducted by Asher Fisch), performances with Bryn Terfel and Lisa McCune at Leeuwin Estate Winery and Gala Concerts with Plácido Domingo and José Carreras.



Rachelle Durkin

ABOUT THE ARTISTS

NICHOLAS JONES tenor

Brilliant young tenor Nicholas Jones won the Green Room Award for his portrayal of David in *Die Meistersinger von Nürnberg* for Opera Australia. He was nominated for a Helpmann Award for this same role.

A graduate of the Victorian College of the Arts and *Herald-Sun* Aria finalist, Nicholas' other roles for the national company have included Remendado in *Carmen*, Marasquin in *Two Weddings, One Bride*, Albazar in *Il Turco in Italia* and several roles in Shostokovich's *The Nose*. He also sang Tamino and Almaviva in Opera Australia's touring productions of *The Magic Flute* and *Il barbiere di Siviglia*.

In 2016, Nicholas created the role of Fish Lamb in the world premiere of Tim Winton's *Cloudstreet* – composed by George Palmer and presented by State Opera South Australia.

He sang Male Chorus in Victorian Opera's *The Rape of Lucretia*, Britten's *Canticles* and Stefan Cassomenos' *Art of Thought* for Melbourne Recital Centre, Soldier in *The Emperor of Atlantis* and Barnardo in *Erwin und Elmire* for IOpera, Britten's *Serenade for Tenor, Horn & Strings* at ANAM and Hadyn's *The Creation* for Sydney Philharmonia; Nick was also an original cast member of Deborah Cheetham's indigenous opera *Pecan Summer*.

Most recently, he sang Michael Driscoll in the world premiere of *Whiteley* and Tony in *West Side Story* for Opera Australia, Tom in *Christina's World* for State Opera South Australia and Mercury/Thespis in Pinchgut Opera's *Platée*.

In 2022, Nicholas sang Tsarevich Gvidon (*The Golden Cockerel*) and Harry (Voss) in Adelaide, Handel's *Messiah* in Sydney, Melbourne and Adelaide, Jaquino (*Fidelio*) with the Sydney Symphony and returned to Opera Australia as Almaviva.

2023 appearances include Mozart's Mass in C Minor for Sydney Symphony, Cassio (*Otello*) for West Australian Opera and Ralph Rackstraw in *HMS Pinafore* for State Opera of South Australia's inaugural Gilbert & Sullivan Festival. He also takes up a principal contract with The Paris Opera singing major roles in *Věc Makropulos*, *Turandot* and *Adriana Lecouvreur*.

Nicholas is the immediate past recipient of the Dame Heather Begg Memorial Award.



Nicholas Jones

ABOUT THE MUSIC

DAVID GRECO baritone

Internationally regarded for his interpretations of Schubert lieder and solo works of JS Bach, ARIA Award-nominated baritone David Greco has sung on some of the finest stages across Europe and appeared in celebrated opera festivals including Festival d'Aix-en-Provence and Glyndebourne Festival Opera.

In 2014 he became the first Australian appointed a position with the Sistine Chapel Choir in the Vatican, Rome.

An acclaimed interpreter of oratorio and concert work, he appears regularly with Australia's finest orchestras such as the Australian Brandenburg Orchestra, Australian Chamber Orchestra, and Sydney Symphony. Most recently he made his debut with West Australia Symphony Orchestra in Britten's *War Requiem*, and in 2023 will also debut with Melbourne Symphony Orchestra in the same work.

Equally experienced on the operatic stage, he has been a principal artist with Opera Australia in *The Eighth Wonder* and *The Love of Three Oranges*. He is a frequent artist with the celebrated Pinchgut Opera, his performance of Seneca in their production of *The Coronation of Poppea* receiving critical acclaim.

As a recording artist David has an impressive catalogue of international recordings including Jack Body's *Poems of Love & War* on the Naxos label and Solo bass cantatas of JS Bach with the Netherlands-based Luthers Bach Ensemble on the Brilliant Classics label.

David is an active researcher into historical performance of 19th-century voice and recently received his doctorate from the University of Melbourne. His PhD led to the first Australian recordings of the historically informed performance of Schubert's songs cycles *Winterreise* and *Die schöne Müllerin* with duo partner Erin Helyard on ABC Classic, the latter disc receiving an ARIA Award nomination for Best Classical Album in 2020. In 2023 Erin and David will collaborate on the Australian premiere historical recording of Schubert's *Schwanengesang* with ABC Classic.

David is a Lecturer at the Sydney Conservatorium of Music and Melbourne Conservatorium of Music.



David Greco
Photo by Amelia Dowd

SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

Brett Weymark OAM Artistic and Music Director

Dr Elizabeth Scott Associate Music Director

Tim Cunniffe Assistant Chorus Master and Principal Rehearsal Pianist

Daniel Guo, Stephen Walter Rehearsal Pianists

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House. Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own season of concerts as well as collaborating with leading conductors, soloists and orchestras.

In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Sir Simon Rattle), returning again in 2010 to celebrate the Choirs' 90th anniversary. The Choirs also perform in the Sydney Symphony Orchestra's concert season every year, as they have done for over 80 years.

2020 was Sydney Philharmonia Choirs' centenary and saw the realisation of an inspiring commissioning project – *100 Minutes of New Australian Music* – featuring works from composers including Elena Kats-Chernin, Deborah Cheetham Fraillon and Brett Dean. In 2022 the Choirs took part in the reopening of the Sydney Opera House Concert Hall, performing Mahler's *Resurrection* Symphony with the Sydney Symphony Orchestra. In 2023, Brett Weymark celebrates his 20th anniversary as Artistic Director with an exciting season including Handel's *Samson*, Verdi's Requiem and the return of ChorusOz to sing Mahler's Eighth Symphony.

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Veronica Alfano
Lucy Andrews
Francesca Bailey
Julie Bangura
Eva Berger
Georgina Bitcon
Nikki Bogard
Anita Burkart
Nicollette Burr
Anne Cooke
Anushka Coutinho
Nat Crane
Pam Cunningham
Melanie David
Madison Dring
Isabelle Epps
Rachel Evans
Susan Farrell
Ann-Louise Felton
Rebecca Fitzpatrick
Jehane Ghabrial
Stephanie Gough
Leila Harris
Jasmin Jungo
Sue Justice
Jennifer Lee
Jessica Lee
Yvette Leonard
Elena Lucio Bello
Raphaela Mazzone
Bernadette Mitchell
Stephanie Mooney
Georgia Moore
Sarah Moore
Jane Nieminska
Jayne Oishi

Ruth Jessica
Ongkowijoyo
Dympna Paterson
Karen Pearce
Judith Pickering
Elsa Rapon
Georgia Rivers
Scarlett Stockdale-Linke
Katherine Thompson
Lily Tindale
Gizem Topuz
Xia Lian Wilson
Emily Winton
Liv Wishart
Alexandra Young

ALTOS

Meaghan Backhouse
Debra Baker
Gillian Behrens
Jasmin Borsovszky
Kate Clowes
Gillian Downes-Morgan
Claire Duffy
Alison Feng
Susan Gandy
Jennifer Gillman
Jenny Harry
Kathryn Harwood
Kirsti Horst
Janina Key
Georgia Lee
Rachel Maiden
Donna McIntosh
Laura McKay
Janice McKeand
Caitlin McNamara
Allyson Moore

Jess Moore
Madi Moore
Alleyne Moss
Catherine O'Grady
Audrey Ormella
Anna Peter
Beverley Price
Lara Rogerson-Wood
Debbie Scholem
Ruby Scott-Wishart
Jan Shaw
Meg Shaw
Megan Solomon
Sheli Wallach
Jaimie Wolbers
Marianna Wong

TENORS

Matthew Allchurch
Langzi Chiu
Malcolm Day
Robert Elliott
Matthew Flood
Bryce Gonlin
Michael Gray
Tony Green
Peter Hogg
Boghos Keleshian
Michael Kertesz
Hamish Lane
James Lane
Daniel Larratt
Kevin Lee
Alex Lin
Caleb Mayo
George Panaretos
Edward Prescott
Rajah Selvarajah
Tristan Spiteri

Robert Thomson
Nicholas Tong
Chris Whitfield
Isaac Wong

BASSES

Jock Baird
Edwin Carter
Andy Clare
Paul Couvret
Robert Cunningham
James Devenish
Roderick Enriquez
Tom Forrester-Paton
Scott Hekking
Derek Hodgkins
David Jacobs
Bruce Lane
Selwyn Lemos
Jeffrey Lock
Johann Loibl
Matthew Lubowicz
Chris Masson
Mark McGoldrick
Robert Mitchell
Finnian Murphy
Eric Nelson
Brendan Nicholson
Ian Pettener
Daniel Rae
Allan Redpath
Raymond Ross
Michael Ryan
Peter Templeton
Ben Waters
Arthur Winckler
David Wood



Photo by Keith Saunders

ABOUT THE ARTISTS

ELIZABETH SCOTT chorus master

Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006 –2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is a Lecturer in Choral Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular (NSW Department of Education) since 2009.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has previously prepared choirs for Simone Young, David Robertson and Sir Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

Recent performance highlights include 2022's Mozart: *Requiem & Revelations* and *Bach Mass in B Minor*, *Berliner Messe* and *St John's Passion Reimagined* (2021), *Considering Matthew Shepherd* (2020) and *Music at the Movies* (2019).



Photo by Keith Saunders

ABOUT THE MUSIC

Sex is the common theme linking the three great operas that Mozart wrote with librettist Lorenzo da Ponte between 1785 and 1790. More precisely, perhaps, they all explore what happens when sexual desire (coupled with the exercise of power) threatens to disrupt a stable social situation. The drama of *The Marriage of Figaro* is driven by a randy count's plot to violate his wife's maid on her wedding night; the young men in *Così fan tutte* deceive their lovers and compromise the women's virtue (and, of course their own) in order to win a bet. These are comedies, so convention dictated that all should be forgiven and resolved, but it's Mozart's genius to make clear how none of these people will ever be, or feel, quite the same again.

Then there's Don Giovanni, the libertine who, we are told in his opera, has 'seduced' thousands of women. In fact, in the theatre the overture we hear tonight doesn't come to a complete close (Mozart wrote an ending for concert use some time later), but leads seamlessly into a scene dominated by a thwarted (or so we are told) rape and the murder in cold blood of the woman's father before the curtain is barely up.



Mozart by Barbara Kraft



Lorenzo da Ponte as a young man

ABOUT THE MUSIC

***Don Giovanni*, K527 – Overture**

Don Giovanni, which appeared in Prague in 1787 was billed as a *dramma giocoso* which neatly captures the ambiguity of the piece. It is in many places very funny; it is also violent. Most radically for a comic piece, though, it ends not with forgiveness and reconciliation, but with the unrepentant Don being dragged off to hell by demons as the surviving cast sing a half-hearted (and until recently often omitted) moral about just desserts.

The basic story (much elaborated by da Ponte and others) is extremely simple: Don Giovanni's attempt to force himself on Donna Anna is thwarted by her father, the Commendatore, whom Don Giovanni kills in a sword fight. Finding himself in a cemetery later on, the Don sees the statue marking the Commendatore's grave, and mockingly invites it to dinner. In due course the statue appears in Don Giovanni's dining room and urges him to repent. He adamantly refuses and is damned.

The overture, almost certainly the last music to be composed for the show, begins with a version of the baleful music that announces the statue towards the end of the opera and accompanies his exhortation to repentance. In D minor (not coincidentally the key of Mozart's Requiem, and the somewhat demonic Piano Concerto K466) it builds gradual tension through the use of repeated patterns, including scales that pull against the prevailing harmony. But it is a *giocoso* piece, so soon enough the music breaks into an *Allegro spiritoso* in D major, with the contrasting themes and keys of a symphonic first movement, lots of festive trumpets and drums and constant freewheeling energy.



The last scene of *Don Giovanni*,
painted by Alexandre-Évariste Fragonard

ABOUT THE MUSIC

Symphony No.36 in C, K425 'Linz'

Four years earlier Mozart and his new bride Constanze had travelled to his home town, Salzburg, which he had left under a cloud, preferring the precarious life of a freelance pianist and composer to life as a liveried musician in the service of the Prince-Archbishop of that city. Things had been, accordingly, tense between Mozart and the Archbishop's court, and between Mozart and his father, and it has therefore been assumed on little actual evidence that the Mozart family had shunned Constanze. In fact, Mozart's sister's diary suggests that there was a fairly ordinary pattern of church-going, concert attendance, bathing, eating and visiting over the three months of their time in Salzburg. We do know that Mozart didn't have any formal contact with the court, and no major performances except a mass, which as David Garrett details below, may have been the 'Great' C-minor work, composed in part to display Constanze's singing voice (and presumably to annoy the likes of Prince-Archbishop Colloredo and the Emperor Joseph II, who both took a dim view of elaborate church music). What we don't really know is what Mozart composed while in Salzburg beyond one or two occasional things and – perhaps – some work on the mass. He certainly doesn't seem to have written any orchestral music as evinced by the genesis of the C major Symphony.

At the end of October the Mozarts left Salzburg to return to Vienna, stopping en route in the city of Linz for three weeks. On 31 October Mozart wrote to his father in Salzburg that as they reached the gates of Linz 'we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot what kindnesses the family is showering on us.' Among these kindness was the announcement by Count Thun-Hohenstein that there would be an 'academy' or concert of Mozart's work in four days' time 'and as I have not a single symphony with me, I am writing one at breakneck speed'. And so he did.

ABOUT THE MUSIC

If *Don Giovanni* represents the demonic, or Dionysian, aspect of Mozart, the C-major Symphony can only be described as Apollonian, and truly 'classical'.



Present day view of Linz

Writing a symphony in four days is remarkable, though we need to remember that a composer in the late classical period – especially one of Mozart's brilliance and fertile imagination – had the great advantage of a commonly held idea of symphonic form and structure. This isn't the ossified textbook rules of 'sonata form' and the like, but nevertheless it was expected that there would be a certain number of movements in recognisable shapes, that certain key relationships would be explored, that the instrumental forces would be deployed in more or less familiar ways. And of course, having written symphonies in the past adds to the skill set.

But there is nothing that suggests that the work – and it is a substantive piece – was tossed off (except, as one critic notes, the literal recapitulation in the first movement, which saved Mozart the trouble he would normally have taken to elaborate his material further). And there is much that is new.

ABOUT THE MUSIC

This, for instance is the first symphony in which Mozart uses the device of the slow introduction. A relic of the French Baroque overture, which would normally begin with slow, ceremonious music – partly to quiet the audience – The slow introduction was a frequent gambit in the symphonies of Joseph Haydn, where it fulfils a similar role as the one it plays in the *Don Giovanni* Overture. That is, it creates a mood – here the ceremonious nature of the music is enhanced by the long-short ‘dotted’ rhythm that French Baroque composers used in such contexts; it also moves the music away from its home key, creating subliminal tension that is released when a return to C major signals the main fast music of the movement.

This movement is Mozart at his most energetic and high spirited; bright and heraldic, and the short first phrase we hear seems to end with a ‘hallelujah’ à la Handel. But as in most Mozart there is often melancholy just below the surface – a couple of times here he uses just the wind instruments to sound distant but striking minor-key figures, and there is gentle but pervasive chromatic harmony to prevent the music getting too sweet.

As also in much Mozart, the ‘slow’ movement isn’t all that slow but is the longest of the four. This one is cast as a *siciliana*, a gentle dance in 6/8 time, dominated by the long-short-long dotted rhythm of the first beat. Again, the simple F-major lyricism is thrown off-balance by isolated loud chords, and soon gives way to more richly inflected harmony, and the movement, like the first is in sonata design, so makes dramatic use of distant harmonic changes.

The conventional Menuetto brings back innocent C major harmony and simple dance rhythm, though only the central trio, featuring a lovely oboe solo is genuinely simple.

The finale is another eruption of Mozartian energy (also in sonata design), which occasionally alludes to the joyful ‘hallelujah’ figure from the first movement.

ABOUT THE MUSIC

Mass in C minor, K427

From the opening bars of the *Kyrie* of this Mass, it must be obvious that the imagination of the mature Mozart is at full stretch. There is gravity, and a severity laced with pathos about this music: a valid expression of the prayer for mercy of the text. The promise of the opening is fulfilled in much of what follows: Mozart is working on the grandest scale, and in passages like the weighty and expressive *Qui tollis* and the tremendous fugue on *Cum Sancto Spiritu*, he seems to join hands with the greatest masters of the Baroque, Bach and Handel. The choral idioms of Bach's Mass in B minor and Handel's *Israel in Egypt* are re-composed in the style of Viennese classicism, and Mozart does this without becoming less himself.

And yet this Mass in C minor (sometimes called 'The Great C minor' to distinguish it from Mozart's 'Little' C minor Mass, K.139) cannot be ranked unequivocally among the greatest masterpieces. It remains incomplete, like Mozart's other major choral church work of his mature years, the Requiem. Death interrupted Mozart's creation of the Requiem, which was completed, in a fairly satisfying way, by Mozart's pupil Süssmayr. Mozart's failure to complete the C minor Mass is more puzzling, and intriguing, for there is enough of it to rank the work, with the Requiem, as one of the summits of late 18th-century church music. (In 1785 Mozart re-used some of the music, adapted to new words, in the oratorio *Davidde penitente*).

The Mass in C minor has become widely known only in recent years. At the turn of our century the movements Mozart had composed were completed by Alois Schmitt, but it was the revision and reconstruction by H.C. Robbins Landon, in an edition available in 1956, which really brought the Mass back into regular performance. Its incompleteness makes it unsuitable for liturgical use, and supplying the missing movements from earlier

ABOUT THE MUSIC

Mozart masses, as has sometimes been done, is not really a solution. In any case, the torso Mozart left makes a varied and impressive concert work, with two equal, beautiful and demanding solo soprano parts.



Constanze Mozart in 1802

Once Mozart had left the service of the Prince Archbishop of Salzburg in May 1781, he was no longer obliged to compose church music. It was without external motivation that he began, in the summer of 1781, a large-scale mass. The usual explanation is the vow he made during the struggle to gain paternal approval for his marriage to Constanze Weber. Mozart wrote to his father on 4 January 1783 that he had ‘promised in his heart’ that when he brought Constanze to Salzburg as his wife he would perform a newly composed mass there, and he mentioned, ‘as proof that I really made the promise – the score of half a mass for which I still have high hopes’.

ABOUT THE MUSIC

The Mass was destined to remain incomplete. (It used to be thought that the missing movements may have disappeared.) A performance probably took place in Salzburg later in 1783, with Constanze singing both the solo soprano parts, and movements from earlier Mozart masses used for the unset part of the text. Mozart had Constanze in mind for one of the soprano solos, which has an unusually extensive range, including low notes which modern sopranos often find problematical.

But does a vow in connection with his marriage provide a satisfactory explanation of Mozart's composition of a mass on the largest scale, in a style new for him? This C minor work revives the archaic form of the Baroque cantata mass, in which choruses and solos alternate as separate movements. Haydn had used this form, (the most famous example of which is Bach's Mass in B minor) in his *St Cecilia Mass*, but Haydn went on to perfect the Classical 'symphonic' Mass, in which each part of the mass is set as a continuous movement.

There were models for a strict and searching, 'learned' style in Austrian Baroque church music, and Mozart was not the only composer to be reminded of these in the 1780s (the same tendency can be found in the church music of Joseph and Michael Haydn). But Mozart's recourse to an older form and style is perhaps a result of his encounter with the music of Bach and Handel. This came about through Baron Gottfried van Swieten, of the Imperial Court in Vienna, an enthusiast for the music of Bach and Handel, who owned the scores of their major works and performed them in his house concerts, which Mozart and Haydn attended (indeed, Swieten commissioned from Mozart extra instrumental parts for several Handel works, including *Messiah*).

ABOUT THE MUSIC

The discovery of the major works of Bach in particular, according to Mozart scholar Alfred Einstein, provoked a stylistic crisis in Mozart's music. It impelled him to deepen his understanding of contrapuntal writing, with by-products such as the Fugue for two pianos (K.426) and the transcriptions of Bach Preludes and Fugues for string trio.

The Mass in C minor is likewise marked by passages thoroughly Baroque in conception and style, and thus very different from the Italianate Rococo of Mozart's early church music. Mozart was able to imitate the style of Bach and Handel while remaining himself. For a brief period this was the dominant influence in his music, though in the remaining years of his life he reserved the Baroque idioms for movements of high seriousness, such as the chorale for the two armed men in *The Magic Flute*. The Bach-inspired crisis in Mozart's music, according to Einstein, came to an end while the C minor Mass was coming into being. Perhaps Mozart felt that the disparities in style between some of the parts of this Mass were too great to be resolved, and no longer wished to continue along the way he had set out under Baroque influence.

Lack of stylistic unity has been a common criticism of the Mass in C minor, which displays elements of Bach and Handel in the choruses, and writing of a more operatic and Italian character in the solos and ensembles. Looking at each movement in turn, we find the *Kyrie* in C minor, sombre and remarkable for consistent development of its themes; and the soprano solo *Christe* a complete contrast, tender and decorative in E flat major.

The spirited opening of the *Gloria* is suggestive of Handel's ceremonial manner. *Laudamus te* is a coloratura aria for the second soprano, very Italian in style. *Gratias agimus tibi* is a five-part chorus, full of emotional tension achieved by suspensions, and suggesting awe at the majesty of God.

ABOUT THE MUSIC

Domine Deus is a duet for the two sopranos illustrating the duality in unity of God, Father and Son. The *Qui tollis* is the mightiest and most expressive chorus of the work (G minor, with the chorus in eight parts). The ceaseless double-dotted rhythm of the orchestra and the free use here of a ground-bass or passacaglia principle derive from Handel and Bach. Einstein sees the music as a representation of the Saviour making his way under whiplashes and bearing the weight of the Cross. The *Quoniam* is a concerto-like trio for the sopranos and the tenor. A six-bar adagio introduction on the words 'Jesu Christe' leads to an *alla breve* double fugue, *Cum sancto spiritu*, with two contrasting themes, of great scope and breadth.

Mozart only finished two movements of the *Credo*, as far as *Et incarnatus est*. The *Crucifixus*, *Et Resurrexit*, *Et in Spiritum Sanctum* and *Confiteor* are missing. An almost martial pattern in the orchestra undergirds the *Credo* while the chorus in five parts alternate unified proclamation of faith with freer imitative patterns. *Et incarnatus est* is in total contrast, and has been a stumbling block for many. Its beauty is not in question, only its appropriateness. This virtuoso aria for soprano in a gently swinging 6/8 rhythm, with obbligato parts for flute, oboe and bassoon, and culminating in an elaborate cadenza, reminded one English Mozart specialist more of the Mad Scene from *Lucia di Lammermoor* than of a church service. Such misplaced organ-loft severity will not allow that a popular and pretty style could be a genuine response to the mystery of the Incarnation. Einstein is surely more perceptive in likening this aria to Italian Christmas music: a nativity song for an angel.

ABOUT THE MUSIC

The *Sanctus* is another grand double-chorus, solemn with the sound of horns and trombones. *Osanna* is a double-fugue full of brilliant running figuration for voices and strings. (The second choir's part in this eight-part chorus was missing and had to be reconstructed from the orchestral parts.) The *Benedictus* is the only place where the four solo voices sing together. The reprise of the *Osanna* concludes the work, which remains 'a magnificent torso': if not Mozart's greatest church work, as many would claim, at least the work containing his greatest choral writing.

Notes by Gordon Kerry (*Don Giovanni* Overture, Symphony in C major) and David Garrett (Mass in C minor) © 2023

TEXTS & TRANSLATIONS

Soprano and chorus

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Chorus

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

Glory be to God on high,
and on earth peace,
Goodwill to all mankind.

Soprano

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

We praise Thee,
We bless Thee,
We worship Thee,
We glorify Thee.

Chorus

Gratias agimus tibi
Propter magnam gloriam tuam.

We give thanks to Thee
For Thy great glory.

Sopranos 1 & 2

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

Lord God, heavenly King,
Almighty God and Father.
Lord, the only begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.

Chorus

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem
nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Thou that takest away the sins
of the world,
Have mercy on us.
Thou that takest away the sins
of the world,
Receive our prayer.
Thou that sittest at the right
hand of the Father,
Have mercy on us.

Sopranos 1 & 2, Tenor

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus,

For Thou only are holy,
Thou only art the Lord,
Thou only art the Most High,

TEXTS & TRANSLATIONS

Chorus

*Jesu Christe,
Cum Sancto Spiritu
In gloria Dei Patris.
Amen.*

Jesus Christ,
With the Holy Spirit
In the Glory of God the Father.
Amen.

Chorus

*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 omnium 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 caelis.*

I believe in one God,
The Father, the Almighty,
Maker of heaven and earth,
And of all things, seen and unseen;
And in one Lord Jesus Christ,
Only begotten Son of God,
And born of the Father
Before all worlds.
God from God, light from light,
True God from True God,
Begotten, not made,
Of one being with the Father,
By whom all things were made.
Who for us and for our salvation
Came down from heaven.

Soprano

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

And who was incarnate of the
Holy Spirit,
Born of the Virgin Mary,
And became human.

Chorus

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

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full
of Thy glory.
Hosanna in the highest.

All soloists

*Benedictus qui venit
In nomine Domini.*

Blessed is the one who comes
In the name of the Lord.

Chorus

Osanna in excelsis.

Hosanna in the highest.

A handwritten musical score page from Mozart's Mass in C minor, K427. The page features several staves of music with lyrics in Latin. The lyrics include "Agnus dei", "Kyrie elei", and "Kyrie elei". The notation is in brown ink on aged, stained paper.

The lyrics visible on the page are:

Agnus dei = = son elei = = son Kyrie elei =
 elei = = son Kyrie elei =
 Kyrie elei =
 Kyrie elei =

At the bottom of the page, there are some numerical markings:

6-8- 6-8- 46-48-
 5-6- 5-6- 5-6-

A page from Mozart's handwritten score of his Mass in C minor, K427. Source: Deutsche Staatsbibliothek Berlin (Berlin State Library).



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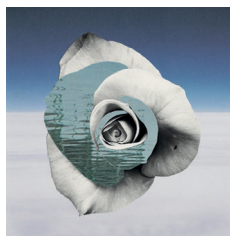
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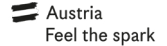
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