



## Welcome to the 2022 BBC Proms



Welcome to the BBC Proms 2022. I am delighted that, in this centenary year of the BBC, we can return to the first full eight-week season since 2019, and to the scale and ambition for which the Proms is famous. We see the return of big orchestral and choral repertoire,

visits from some of the world's finest symphony orchestras, family concerts with big screens, and Relaxed Proms in a more informal environment. This is the Proms as we know and love them, and we hope you will find much to enjoy.

When in 1927 the BBC, just five years into its existence, took over the running of the Proms, the introduction of broadcasts – first on radio and then also on TV – enabled our founder-conductor, Henry Wood, to reach the widest audiences that were so central to his vision. In 2022 that partnership is stronger than ever. The BBC's own orchestras and choirs play a central role in our programme, and other BBC collaborations include the return of our hugely popular CBeebies Proms and a celebration of the remarkable work of the Natural History Unit. We also have a special new commission from the band Public Service Broadcasting that draws together material from the BBC archive to create a new work reflecting the origins of the organisation.

Mixing the familiar with the lesser-known is one of the cornerstones of the Proms. There will always be a place for the central pillars of the repertoire, but I hope you will also want to know more about Ethel Smyth, George Walker and Doreen Carwithen – composers less frequently heard on the concert platform. They sit alongside a huge range of contemporary work that embraces Oscar-winning composer Hildur Guðnadóttir, composer-performer Jennifer Walshe and Minimalist icon Philip Glass. This summer also features our first ever Gaming Prom, as well as celebrations of the legendary Aretha Franklin, singer and actress Cynthia Erivo and distinguished sarod player Amjad Ali Khan.

This year our concerts venture into all corners of the UK, as well as to other London venues. But our home remains here at the Royal Albert Hall, where so many extraordinary Proms events have taken place. Here's to a memorable summer of shared musical exploration!

**David Pickard**  
Director, BBC Proms



# BBC Proms

THE BBC PRESENTS THE 128TH SEASON OF HENRY WOOD PROMENADE CONCERTS

## Tonight at the Proms

Leif Ove Andsnes and the Mahler Chamber Orchestra return for the second of their three Mozart Momentum Proms, performing music written in 1786, a year during which the composer must have imagined his popularity in his adopted hometown of Vienna would last for ever. The miraculous series of piano concertos he composed to perform himself continued with the louring work in C minor – a sound-world echoed in the dark-hued *Masonic Funeral Music*. *The Marriage of Figaro*, too, was an estimable success – and, for the opera's first Susanna, Mozart composed the priceless parting gift of the concert aria 'Ch'io mi scordi di te?'

Song also featured in Mozart's output during the mid-1780s, and tonight soprano Christiane Karg performs three of these little-known jewels. The concert opens, though, with a symphony composed for performance in Prague, a city where Mozart was lionised even more than in Vienna. The 'Prague' Symphony showcases every facet of his mature musical genius, from the contrapuntal complexity of its opening movement to the *opera buffa* high jinks of the finale, via the mellifluous singing lines of the beautiful central Andante.



Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices. Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.



### Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music. There is no requirement to wear a face covering, but please feel free to wear one for your protection and the safety of others.



Please do not take photos, or record any audio or video during the performance





For an online exhibition  
relating to the 2022  
BBC Proms season, scan here



PROM 29 • SUNDAY 7 AUGUST 7.30pm–c9.35pm

---

**Wolfgang Amadeus Mozart** Symphony No. 38 in D major, 'Prague' 26'

Three Songs: Die Zufriedenheit; Der Zauberer; Das Veilchen *first performances at the Proms* 8'

Concert Aria 'Ch'io mi scordi di te?' 10'

**INTERVAL: 20 minutes**

Masonic Funeral Music 5'

Piano Concerto No. 24 in C minor 31'

**Christiane Karg** *soprano*

**Mahler Chamber Orchestra** Matthew Truscott *concertmaster*

**Leif Ove Andsnes** *piano/director*



**RADIO 3 SOUNDS**

This concert is broadcast live by BBC Radio 3 (repeated on Friday 19 August at 2.00pm). You can listen on BBC Sounds until Monday 10 October. Visit [bbc.co.uk/proms](http://bbc.co.uk/proms) for all the latest Proms information.





## Mozart at Close Quarters

As Leif Ove Andsnes and the Mahler Chamber Orchestra bring their Mozart Momentum series to the Proms, exploring key works written in the years 1785 and 1786, **Nicholas Baragwanath** talks to the pianist about this especially fruitful period in Mozart's output

In 2015 Norwegian star pianist Leif Ove Andsnes and the Mahler Chamber Orchestra concluded their four-year Beethoven Journey, exploring all five of Beethoven's piano concertos on an international tour, including at the Proms. Their latest multi-year project, again with Andsnes featuring as both soloist and director, centres on Mozart and the years 1785–6, in which, at the height of his powers, he pushed the boundaries of both dramatic and intimate expression.

Aptly enough, the first concerto to be heard in this week's three Mozart Momentum Proms (two orchestral today, one chamber tomorrow) was the D minor Concerto (No. 20) earlier this afternoon. This was the work with which Andsnes made his public concerto debut, at the age of 14. He remembers the sound of the orchestra swirling around him 'like a roaring animal' and, he says, 'I've been hooked ever since!' But this concerto is special for another reason. For Andsnes, it marks the beginning of a new creative phase for Mozart. 'It introduces a previously unheard level of musical storytelling.' In these concerts, his aim is to bring these stories to life.

Mozart wrote the D minor Concerto in 1785 for that year's Lenten concert season in Vienna. From the start, the audience must have realised they were being treated to something special. The orchestra begins with a dark, stormy theme, full of sobbing syncopation and chromatic



Helge Hansen Sony Music Entertainment





pathos. It builds up to a forceful outburst of dotted martial rhythms, ready for the hero – the soloist – to make an entrance with an impressive flourish or an embellished retelling of the story. But, in an extraordinary gesture, Mozart began the solo arrival with completely new material. ‘That’s totally radical,’ says Andsnes. By convention, the soloist would begin by elaborating on the music the orchestra had played in the introduction.’ This opening piano melody aches with quiet despair. It comes across as an individual’s reflection on what has gone before. It’s a ‘lonely subject’, Andsnes says, standing apart from nature and society, of a type that was to become a standard trope in later, Romantic works. It perhaps helps to explain why this was one of Beethoven’s favourite concertos.

This afternoon, in the first of his three Proms with the MCO, Andsnes paired this brooding D minor Concerto with a brighter work, the Piano Concerto No. 22 in E flat major, with which Mozart opened the following Lenten season in 1786. ‘Like many of Mozart’s works from that year,’ Andsnes comments, ‘there’s so much theatre, so much opera. You can feel the different characters from the beginning.’ In fact, there are so many contrasting voices that at times it is difficult to identify one as more prominent than the others: ‘The web of themes is so complex that it leads one to ask: Is this the melody, or is that?’ Andsnes praises not only the cleverness of this music, but also its warmth, charm and generosity. Speaking of the concerto’s beautiful slow movement, he describes how it seems ‘so full of soul, in a way that only Mozart can create; it plays with light and darkness and at the same time seems to caress you’. The ebullient final movement, by contrast, invites us to revel in the interplay of hunting horns, country jigs and echoing bird calls.

Although Mozart did not invent the piano concerto, he made it his own. He used it as a vehicle both for his

dramatic talent and his virtuosity – in the original sense of possessing the ‘virtues’ of knowledge and inventive skill, as opposed to just technical facility. Andsnes emphasises that each concerto should be heard as a kind of mini opera, with the pianist as the main character in dialogue with a host of orchestral voices. In Mozart’s hands, the concerto had by now become a profound social drama, in which the soloist and orchestra enacted a metaphorical play on the individual’s relationship to society. This was boosted by the concerto’s ambiguous position, falling between public and private spheres and possessing attributes both of the large-scale concert and of the more intimate salon, albeit for paying subscribers. True to the ideals of the Enlightenment, the archetypal trajectory of the individual movements runs from competition and disagreement through dramatic dialogue to eventual cooperation and reconciliation.

This strategy can be heard in the work that Andsnes has chosen to end tonight’s second Mozart Momentum concert, the Piano Concerto No. 24 in C minor. It opens with a forceful orchestral statement, at once proud and portentous, that draws its strength from hints of ancient fugue and French overture. When the soloist enters with a completely new theme – ‘so simple, genuine and heartfelt,’ Andsnes says – it dissipates the might of the social (orchestral) order and replaces its bombast with the voice of the individual (soloist).

The C minor Concerto, now thought to have been performed at the academy held at Vienna’s Kärntnertor Theatre in April 1786, marked the end of Mozart’s run as a performer-impresario. His thoughts had already begun to turn to opera and, in particular, to *The Marriage of Figaro*. Some speculate that he may have wanted to move away from his public image as a virtuoso performer and to be regarded more as a



Kapellmeister (court composer), on an equal footing with the Italian maestros such as Salieri and Paisiello, whose works dominated Vienna's opera theatres. Others suggest that he may have been forced to limit his performing career after suffering injury to his hands from overuse. Whatever the reason, in *Figaro* he achieved the goal he had set himself in the piano concertos: to create music of supreme quality that was at the same time genuinely popular.

The overture to *The Marriage of Figaro* (heard at the start of this afternoon's concert) testifies to his success. It encapsulates the entire drama. From the opening flurry of notes, it depicts the bawdy, boisterous action that will entangle servants and masters, plotters and accomplices in a series of intrigues that eventually result in reconciliation and shared humanity. The music portrays the many characters of the drama, from the rustic dances and chromatic innuendos of lowly peasants to the formal minuets of the aristocracy, and undergoes as many twists and turns as the plot. It bears witness to Andsnes's claim that Mozart's music of these years creates a new kind of storytelling.

As well as being warmly received in Vienna, *The Marriage of Figaro*, which opens tonight's concert, was a huge hit in Prague. Alert as ever for opportunities to make a profit, Mozart decided to capitalise on the interest by embarking on a tour to the Bohemian capital. He wrote his celebrated 'Prague' Symphony (No. 38) in late 1786, specially for an academy to be held at the National Theatre, at which he would also play three piano improvisations. The symphony is one of Mozart's grandest creations, a hymn of thanks to the Czech people for their support and understanding. Its slow introduction frames the heroic action of the first movement, while the slow movement offers nostalgic reminiscences of a lost idyll, intensified with expressions

of painful memories in minor-key outbursts. The finale dispels the tension with bustling activity.

In Vienna, Mozart was in high demand among the wealthy, leisured classes as performer, composer and teacher. His work rate was incredible. Yet he found time to join the Freemasons, quickly rising to the highest rank of Master Mason. He was an active and enthusiastic participant and composed much music for the order. *The Masonic Funeral Music* was composed in late 1785 for memorial services at the 'Crowned Hope' Lodge for two brothers, Duke Georg von Mecklenburg and Count Franz Esterházy. Mozart received a eulogy at this same Lodge on his passing. The funeral music suggests a wealth of number symbolism and hidden meaning, as embodied in the mysterious four pairs of opening chords, which establish a suitably solemn mood.

As he approached his 30th birthday in 1786, Mozart was at the peak of his fame and creative powers. His decision to quit a secure but servile position in Salzburg for a freelance career in Vienna had been proved right. After several anxious years winning over aristocratic patrons and gaining favour with the Viennese court, he could finally start to relax and to indulge his creativity to the full. This new sense of confidence can be heard in the works composed in 1785 and 1786, which rank among his greatest achievements.

Nicholas Baragwanath is a pianist and academic who studied piano at the Royal Academy of Music and Royal Northern College of Music. He is a professor at Nottingham University, with research interests spanning the Renaissance to the present day. He appears regularly on BBC Radio 3, Radio 4 and the World Service.

## Mozart from the Inside

Matthew Truscott, concert-master of the Mahler Chamber Orchestra, offers a player's view of getting to grips with Mozart and working with Leif Ove Andsnes

Our Beethoven Journey collaboration with Leif Ove Andsnes culminated at the Proms in 2015 and it redefined how we felt about ourselves as an orchestra. This was the first project of its kind for the Mahler Chamber Orchestra, the idea being to develop an artistic relationship over a number of years and to focus on particular repertoire. The fruits of this project have been rich and lasting: not only the inspiration for a new artistic structure for the orchestra but also our deep and precious relationship with Leif Ove.

The planning for Mozart Momentum started almost as soon as the Beethoven Journey had ended. Leif Ove's concept of focusing on 1785–6 as a particularly prolific period in Mozart's life was irresistible for what it offered in terms of exploring the increasingly radical piano music of this period and also the wider context of Mozart's orchestral writing.

Living with this music for the past couple of years has allowed the time to reflect on not only its startling brilliance but also its consistent invention and variety. In every moment Mozart seems to create and recreate with total command, manipulating his material and his elusively wonderful orchestral textures in ways that can suddenly undo you with their power, their delicacy or their emotional resonance. The overture to *The Marriage of Figaro* and the *Masonic Funeral Music* couldn't be any more different, for instance, but they both refer in a heartfelt and direct way to the human condition.



There's a special individual responsibility in Classical-period repertoire to play with clarity and to listen hard. This is something the orchestra prides itself on – and it is particularly satisfying as an orchestral musician that these practical requirements are also the means by which this music is rendered at its most crystalline and luminous.

Leif Ove makes the ideal partner in this endeavour, producing playing and inspiration that is at all times not only clear and striking, but which has humility and generosity at its core. He encourages the easy exchange among all the musicians on stage, among whom, miraculously, he considers himself an equal partner.

The project has coincided with the Covid pandemic in a way that has stymied some of our aspirations but at the same time increased the potency of what we have managed to achieve. Often over the past couple of years there have been moments where it has felt like an extraordinary, wide-eyed privilege to be in a room with these dear colleagues and this repertoire. Better still are the occasions when the presence of an audience completes the wonderful communion that is live music-making.

*This article first appeared in the BBC Proms Festival Guide 2022*

**WOLFGANG AMADEUS MOZART** (1756–91)

# Symphony No. 38 in D major, K504 ‘Prague’ (1786)

- 1 Adagio – Allegro
- 2 Andante
- 3 Presto

Because it was not one of the three great symphonies (Nos. 39–41) that Mozart composed in the summer of 1788, the ‘Prague’ has not always received its due share of praise, yet it is a symphony fully worthy of comparison with those more famous early masterpieces of the genre, and one no less Mozartian or advanced for its time. Indeed, its level of sophistication is outstanding for a work that predates the first of his old friend Joseph Haydn’s great ‘London’ symphonies by five years and may well have been composed in ignorance of the older composer’s recent, state-of-the-art ‘Paris’ set as well.

Mozart completed it in Vienna in December 1786 for a series of Advent concerts, but took it with him on a New Year visit to Prague, a city where, according to his early biographer Franz Xaver Niemetschek, ‘all the connoisseurs and artists ... were Mozart’s staunch admirers, the most ardent ambassadors of his fame ... Mozart had experienced how much the Bohemians appreciated his music and how well they executed it. This he often mentioned to his acquaintances in Prague, where a hero-worshipping, responsive public and real friends carried him, so to speak, on their shoulders.’ In Prague Mozart would direct highly successful

performances of *The Marriage of Figaro* and receive a commission for *Don Giovanni* for later in the year, but the new symphony too was a hit, and remained so; in 1798 Niemetschek was describing it as ‘always a favourite in Prague, though it has no doubt been heard a hundred times’.

In this three-movement work we find examples of so many of the things Mozart had learnt since his permanent move to Vienna from Salzburg in 1781. Among them are the hauntingly imaginative use of woodwind colours already demonstrated in the dozen piano concertos (Nos. 14–25) of 1784–6; and the telling but thoroughly integrated and almost nonchalant use of counterpoint (multiple simultaneous voices), long an element in his style but recently heightened by a growing acquaintance with the music of Bach. There is also the easy assimilation into orchestral writing of intimate ‘chamber’ textures whose mysteries he had conquered in, among other works, the six string quartets that he warmly dedicated to his friend Haydn; an example in the ‘Prague’ is the way the syncopated repeated notes in the opening bars of the first movement’s Allegro section switch seamlessly from accompaniment to melody. At the same time, there are clear links with Mozart’s operatic world: the shadow of the soon-to-be-created Commendatore, Don Giovanni’s nemesis, falls over the slow introduction’s minor-key outbursts; the chattering counterpoint of the Allegro looks forwards to the overture to *The Magic Flute*; and the finale recalls the versatile atmosphere of *Figaro*, premiered in Vienna seven months earlier.

...

The first movement is the real marvel of the ‘Prague’, the longest of any of Mozart’s symphonic movements and one of the most intellectually forceful too. The effort such





an extended yet firmly woven motivic structure demanded of its normally fluent composer is attested by the survival of an unusual number of sketches, but this is a movement in which a triumphant mixture of grandeur and lyricism casts out any suggestion that thematic material is being overworked. Everything seems natural

and right, even in the tough contrapuntal battleground of the central development section. And, as so often in mature Mozart, there is emotional complexity and ambiguity too, apparent in the major-minor shadings of the Adagio introduction and the Allegro's second group of themes.



Set design by Georg Jilovsky (1884–1958) for a 1930 production of *The Marriage of Figaro* in Prague – a city whose music-lovers were more appreciative of Mozart than their counterparts in Vienna, where the composer lived for the last decade of his life. The success of *Figaro* in the Bohemian capital led to the commission for *Don Giovanni*





## PROGRAMME NOTES

The relaxed Andante may not at first strike the listener as being as profound as some other movements by Mozart, but again it is tinted with the subtlest of wind-colourings, and there are times when its almost pastoral air achieves a strain of Schubertian poetry.

In the finale dynamic contrast, lightness and quick-wittedness are the essential ingredients, allowing the symphony to go out in a burst of jovial energy.

*Programme note* © Lindsay Kemp

Lindsay Kemp was for 30 years a producer for BBC Radio 3. He is Artistic Director of the Baroque at the Edge Festival and a regular contributor to *Gramophone*.

## PREVIOUSLY AT THE PROMS

While Mozart's 40th reached the Proms halfway through the fourth season of these concerts in 1898 and the 41st had to wait only three weeks more, it was a different story for many of the earlier symphonies considered canonical today. The 'Prague' went unheard until 1925 and, surprisingly, was not programmed between 2006 (then the last scheduled item in an all-Mozart evening from Ivor Bolton and the Salzburg Mozarteum Orchestra) and 2017 (when it opened Bernard Haitink's evening of Mozart and Schumann with the Chamber Orchestra of Europe). Statistically speaking, it was most popular in the 1950s with six performances and the 1990s with five. Other notable renderings must include that of 1984, in which Claudio Abbado conducted the Vienna Philharmonic on the occasion of its first visit to the Proms; the remaining work was Bruckner's Seventh. In 2004 the Mozart was given by another ensemble with appropriate geographical connections, Jiří Bělohlávek's Prague Philharmonia.

© David Gutman

David Gutman is a writer and critic who since 1996 has contributed extensively to the BBC Proms programmes; his books cover subjects as wide-ranging as Prokofiev and David Bowie, and he reviews for *Gramophone* and *The Stage*.

Delve into Proms history for yourself by searching the online database of all Proms performances at [bbc.co.uk/proms/archive](http://bbc.co.uk/proms/archive).

## WOLFGANG AMADEUS MOZART

Born in Salzburg on 27 January 1756, Mozart displayed prodigious musical talents that were quickly nurtured by his father Leopold, a distinguished court musician, composer and writer. The family made a grand tour of northern and central Europe from 1763 to 1766 (including a 15-month stay in London), during which Mozart and his gifted elder sister Nannerl played to great acclaim for royalty, nobility and the musical public. Having already written three operas in the late 1760s, Mozart composed three more – *Mitridate*, *Ascanio in Alba* and *Lucio Silla* – for the Teatro Regio in Milan in connection with visits to Italy with his father in 1769–73.

Mozart's enthusiasm for life as Konzertmeister at the Salzburg court began to wane from the mid-1770s onwards. He travelled to Munich, Mannheim and Paris in 1777–9 in an ultimately unsuccessful pursuit of a permanent position abroad; the trip was overshadowed in any case by the death in 1778 of his mother Maria Anna, who had accompanied him.

Working conditions under the Prince-Archbishop of Salzburg, Hieronymus Colloredo, had become intolerable for Mozart by the end of the decade. Following a summons to Vienna from Colloredo in spring 1781, when Mozart was in Munich for the premiere of his opera *Idomeneo*, the composer opted to remain in the Habsburg capital as an independent musician. After testy exchanges with Colloredo, his resignation from court service was accepted.

Mozart wrote his greatest works in Vienna in the final decade of his life (1781–91). An operatic hit with *The Abduction from the Seraglio* shortly before he married Constanze Weber in summer 1782 was followed by a



four-year period as the darling of the Viennese musical establishment; the 15 newly written piano concertos that appeared during this period became the primary vehicles for him to promote his talents as a performer-composer. His reputation was further enhanced by *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte* for the National Court Theatre in Vienna – *Don Giovanni* having met with great approbation at its premiere in Prague – and numerous chamber works for publication.

After enduring financial difficulties in the late 1780s, Mozart saw his problems begin to ease during the highly productive year of 1791, which included the premieres of *The Magic Flute* at a popular Viennese theatre and *La clemenza di Tito* in Prague, as well as the composition of the unfinished *Requiem*. Mozart's stock rose dramatically after his death on 5 December 1791; by the mid-1790s he had secured a position alongside Joseph Haydn as one of the greatest musicians of all time. He has remained a totemic musical figure, and cultural icon, ever since.

*Profile* © Simon P. Keefe

Simon P. Keefe is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of 10 books on Mozart, including *Mozart in Vienna: The Final Decade* and *Mozart's Requiem: Reception, Work, Completion* (both CUP).

## MORE MOZART AT THE PROMS

**TOMORROW, 1.00pm • PROMS AT BATTERSEA\***  
**Piano Trio in B flat major; Piano Quartet in E flat major**

*\* Battersea Arts Centre, London, as part of the 'Proms at' series  
For full Proms listings, and to book tickets, visit [bbc.co.uk/proms](http://bbc.co.uk/proms).*



**WOLFGANG AMADEUS MOZART**

# Three Songs

*first performances at the Proms*

- 1 **Die Zufriedenheit** [Contentment], **K473 (1785)**
- 2 **Der Zauberer** [The Sorcerer], **K472 (1785)**
- 3 **Das Veilchen** [The Violet], **K476 (1785)**

**Christiane Karg** *soprano*

**Leif Ove Andsnes** *piano*

For texts, see overleaf

recounting the unsettling effect a handsome swain has on a young girl, with disaster only averted by the timely arrival of her mother. Composed almost exactly a month later on 8 June, ‘Das Veilchen’ sets words by Goethe. A violet longing to be pressed to the bosom of the young shepherdess who walks through the meadow is instead crushed heedlessly under her feet, yet even this is contact enough for the flower to die happy. For this mocking mini-scene Mozart provides a through-composed setting with appropriate minor-key moments and dramatic pauses.

*Programme note © Lindsay Kemp*

Mozart the song-composer is a relatively little-known figure, yet he first engaged with the form when he was 12 and wrote his last song in the year of his death. The German lied had yet to develop into the mighty art form it would be in the 19th century at the hands of Schubert, Schumann and Wolf – in the late 18th century it was often little more than a simple, sometimes folk-like strophic composition for the parlour – but, while Mozart’s total of 30 or so songs with piano shows that he had little sustained interest in the genre himself, as one of the greatest of all composers for the voice he was certain to produce examples of lasting value.

The three songs in tonight’s concert were all composed in 1785, the first two of them on the same day (7 May) to verses by Christian Felix Weisse, a Leipzig-based poet, playwright and publisher who among other things established the first-ever German magazine for children. ‘Die Zufriedenheit’ hymns the pleasures of the simple life in the country, far away from the city and its raging demigods, in a place where even the tears of love can cause no pain. ‘Der Zauberer’ is more humorous in tone,



TEXT

WOLFGANG AMADEUS MOZART

## Die Zufriedenheit, K473

Wie sanft, wie ruhig fühl' ich hier  
Des Lebens Freuden ohne Sorgen!  
Und sonder Ahnung leuchtet mir  
Willkommen jeder Morgen.

Mein frohes, mein zufried'nes Herz  
Tanzt nach der Melodie der Haine,  
Und angenehm ist selbst mein Schmerz,  
Wenn ich vor Liebe weine.

Wie sehr lach' ich die Grossen aus,  
Die Blutvergiesser, Helden, Prinzen!  
Denn mich beglückt ein kleines Haus,  
Sie nicht einmal Provinzen.

Wie wüten sie nicht wider sich,  
Die göttergleichen Herr'n der Erden!  
Doch brauchen sie mehr Raum als ich,  
Wenn sie begraben werden?

*Christian Felix Weisse (1726–1804)*

How calm and gentle here do seem  
the joys of life without a care.  
And fearlessly I greet  
each shining morning.

My glad, contented heart  
dances to the song of the woodlands,  
and even grief is pleasant,  
if I weep from tears of love.

How often I laugh at the mighty,  
the bloodthirsty heroes and princes!  
For I am content with a tiny house,  
but they not with several provinces.

How much they rage against each other,  
those godlike lords of the earth;  
but will they need more room than I,  
when they too come to be buried?



TEXT

WOLFGANG AMADEUS MOZART

## Der Zauberer, K472

Ihr Mädchen, flieht Damöten ja!  
Als ich zum erstenmal ihn sah,  
Da fühlt' ich, so was fühlt' ich nie,  
Mir ward, mir ward, ich weiss nicht wie,  
Ich seufzte, zitterte, und schien mich doch zu freu'n;  
Glaubt mir, er muss ein Zaub'rer sein.

Sah ich ihn an, so ward mir heiss,  
Bald ward ich rot, bald ward ich weiss,  
Zuletzt nahm er mich bei der Hand;  
Wer sagt mir, was ich da empfand?  
Ich sah, ich hörte nichts, sprach nichts als ja und nein;  
Glaubt mir, er muss ein Zaub'rer sein.

Er führte mich in dies Gesträuch,  
Ich wollt' ihm flieh'n und folgt' ihm gleich;  
Er setzte sich, ich setzte mich;  
Er sprach, nur Sylben stammelt' ich;  
Die Augen starrten ihm, die meinen wurden klein;  
Glaubt mir, er muss ein Zaub'rer sein.

Entbrannt drückt' er mich an sein Herz,  
Was fühlt' ich! Welch ein süsser Schmerz!  
Ich schluchzt', ich atmete sehr schwer,  
Da kam zum Glück die Mutter her;  
Was würd', o Götter, sonst nach so viel Zauberei'n,  
Aus mir zuletzt geworden sein!

*Christian Felix Weisse*

You maidens, flee from Damon!  
When I first saw him,  
I felt as never once before,  
it happened, I know not how!  
I sighed and trembled, yet seemed to rejoice:  
believe me, he must be a sorcerer.

As I gazed on him, so I was roused;  
soon I was red, soon I was white;  
finally he took my hand;  
who can tell me what I then felt?  
I saw nor heard nothing, saying only Yes and No –  
believe me, he must be a sorcerer!

He led me into this glade.  
I wanted to flee him, but followed him directly;  
he sat down, so I sat down.  
He spoke – I stammered only syllables;  
his eyes stared, mine contracted;  
believe me, he must be a sorcerer!

Aroused, he clasped me to his heart.  
What I felt! What sweet pain!  
I sobbed, I breathed so heavily!  
Then by chance my mother came by;  
O gods, what would so much sorcery  
have otherwise done to me!







TEXT

WOLFGANG AMADEUS MOZART

## Das Veilchen, K476

Ein Veilchen auf der Wiese stand,  
Gebückt in sich und unbekannt;  
Es war ein herzig's Veilchen!  
Da kam ein junge Schäferin  
Mit leichtem Schritt und munterm Sinn  
Daher, daher, die Wiese her und sang.

Ach, denkt das Veilchen, wär ich nur  
Die schönste Blume der Natur,  
Ach, nur ein kleines Veilchen,  
Bis mich das Liebchen abgepflückt  
Und an dem Busen matt gedrückt,  
Ach nur, ach nur ein Viertelstündchen lang!

Ach, aber ach! das Mädchen kam  
Und nicht in acht das Veilchen nahm,  
Ertrat das arme Veilchen.  
Es sank und starb und freut' sich noch:  
Und sterb ich denn, so sterb ich doch  
Durch sie, durch sie, zu ihren Füßen doch.

Das arme Veilchen!  
Es war ein herzig's Veilchen.

*Johann Wolfgang von Goethe (1749–1832)*

A violet stood in the meadow,  
lowly and unknown;  
it was a pretty violet.  
There came a young shepherdess  
with gentle step and cheerful heart,  
into the meadow and sang.

Ah! thought the violet, were I only  
nature's most beautiful flower,  
just for a little while,  
until the darling plucked me  
and pressed me to her bosom!  
If only for a quarter of an hour!

Ah, but oh! The maiden came,  
and failing to notice the violet,  
she stepped on the poor thing.  
It sank and died, but still rejoiced:  
And so I die, but yet I die  
through her, through her, at her feet.

The poor violet!  
It was a pretty violet.

*English translations © Hyperion Records; reprinted with kind permission*



## PROMS Q&A

# Christiane Karg

## soprano

**Mozart is a composer whose music you've sung extensively, both in the opera house and in the concert hall. What do you enjoy about it?**

For every moment in my life, I can find a piece in Mozart's output that fits. It's never-ending. He composed for so many different kinds of voices – I don't think there's any other composer where a singer can find arias they're able to perform throughout their life and career. For instance, you could start with Barbarina, continue with Susanna, develop into the Countess and end with Marcellina. And that's just in a single opera, *The Marriage of Figaro*! Mozart obviously loved female voices, and his passion is clear in all his pieces for them.

**The three Mozart songs you're performing tonight have arguably been somewhat overlooked, certainly compared with the better-known lieder by Schubert, or even with Mozart's own symphonies or operas, for example. Why?**

Mozart was only 35 when he died. What more can we expect? He wrote for the musical style of his time. The art song, which we know well from Schubert, is a different world. Schubert simply concentrated more on his songs than he did on opera. In Mozart's songs, though, we can find out a lot about Mozart the person. They're often very funny, dramatic, honest and also cheeky. There's no need to compare them with his operas or symphonies – in general, song repertoire should never be compared with bigger musical forms anyway.

**You've performed extensively in opera houses. How does giving a concert performance, like tonight's, compare?**

The 'problem' in opera is the number of people involved. In order to have a perfect evening, so many different elements have to come together. These include your fellow singers, the director, conductor, all the people in the costume, wig and make-up departments, the



chorus, orchestra, stage crew – and, let's not forget, the company management too. If this all comes together, there's nothing better! But that only happens a few times in your entire life. I enjoy singing in concerts a lot, though. Mostly, I feel like there's less ego involved, and it's more honest. I can often choose my repertoire and partners. There's also no mask to hide behind, so it becomes very personal.

**You've already toured and recorded with the Mahler Chamber Orchestra and Leif Ove Andsnes in the Mozart Momentum project. How important are those longer-term musical relationships for performances like tonight's?**

This has been an incredible experience and partnership for me. And being on tour allows us to become closer. It means there's time for a little chat or a tea during a break. The better you know your colleagues, the more risks you can take in a concert – and that's when really special moments can happen. We know the pieces better, and we can trust and listen to each other more. It's definitely more fun on stage that way – for us, and hopefully for the audience!

*Interview by David Kettle*

Gisela Schenker

**WOLFGANG AMADEUS MOZART**

# Concert Aria 'Ch'io mi scordi di te?' (1786)

Christiane Karg *soprano*

For text, see page 20

Of the numerous female musicians who passed through Mozart's life – from singers to violinists and from pianists to glass harmonica players – few seem to have inspired in him the same level of affection and professional respect as the soprano Nancy Storace. Born in London nine years after Mozart, she began her operatic career in Italy before coming to Vienna in 1783. Within a year Mozart was composing a role for her in his unfinished comic opera *Lo sposo deluso* ('The Deluded Bridegroom') and, when in 1786 he came to write *The Marriage of Figaro*, her lively acting skills and simple good looks made her an ideal choice as the first Susanna.

Early in 1787 she left Vienna for London, but not before Mozart had given her a parting gift in the shape of an unusual aria with orchestra – unusual, because it contained a part for himself to play on the piano. Much has been made of this. Was Mozart, four years into his marriage, in love with Nancy? Certainly the piano's dialogue with the voice is an intimate and tender one, while the text, borrowed from an aria Mozart had inserted into a revival of *Idomeneo* earlier that year, takes a strong affirmation of love as its subject. But there the evidence runs out. Though there were plans for him to visit London, Mozart never saw Nancy again, and all that remains of their relationship is one of the greatest female

comic roles in the operatic repertoire, and this warm and charming musical tribute.

Programme note © Lindsay Kemp



Nancy Storace (1765–1817), the first Susanna in *The Marriage of Figaro*, for whom Mozart composed the concert aria 'Ch'io mi scordi di te?': portrait by Michael William Sharp (?1776–1840)



TEXT

**WOLFGANG AMADEUS MOZART**

## Concert Aria ‘Ch’io mi scordi di te?’

### **RECITATIVE**

Ch’io mi scordi di te?  
Che a lui mi doni puoi consigliarmi?  
E puoi voler che in vita ... Ah no.  
Sarebbe il viver mio di morte assai peggior.  
Venga la morte, intrepida l’attendo.  
Ma, ch’io possa struggermi ad altra face,  
Ad altr’oggetto donar gl’affetti miei,  
Come tentarlo?  
Ah! di dolor, ah! di dolor morrei.

Should I forget you?  
You advise me to give myself to him?  
Can you think that while I live ... Ah, no.  
Such a life would be much worse than death.  
As for death, I can face it without fear.  
But that I should be inflamed by a new passion,  
transfer my affections to another,  
how could I attempt it?  
Ah, I would die of grief!

### **RONDO**

*Andante*

Non temer, amato bene,  
Per te sempre il cor sarà.  
Più non reggo a tante pene,  
L’alma mia mancando va.  
Tu sospiri? o duol funesto!  
Pensa almen, che istante è questo!  
Non mi posso, oh Dio! spiegar, no, ah no!  
Non temer, amato bene,  
Per te sempre il cor sarà.  
Stelle barbare, stelle spietate!  
Perche mai tanto rigor?

Fear not, my beloved,  
my heart will always be yours.  
These sorrows are too much to bear,  
my spirit faints.  
You sigh? O grievous pain!  
Think what this moment means!  
I cannot, dear God, do justice to my emotions.  
Fear not, my beloved,  
my heart will always be yours.  
Cruel, pitiless fate!  
Why do you use me so harshly?



TEXT

*Allegretto*

Alme belle, che vedete  
Le mie pene in tal momento,  
Dite voi, s'egual tormento  
Può soffrir un fido cor?  
Stelle barbare, stelle spietate,  
Perche mai tanto rigor? perchè? perchè?

Non temer, amato bene, *etc.*

*Giovanni Battista Varesco (1735–1805)*

Souls in heaven, who can see  
my present suffering,  
say, can such torment  
be borne by a faithful heart?  
Cruel, pitiless fate,  
why do you use me so harshly? Why? Why?

Fear not, my beloved, *etc.*

*Translation © Estate of Avril Bardoni*

---

## INTERVAL: 20 MINUTES

### *Now playing on BBC Radio 3...*

Radio 3's Tom Service is joined by Mozart specialist Tim Jones to discuss why 1786 was a momentous year in Mozart's creative output.  
*Available on BBC Sounds until 10 October*







## WOLFGANG AMADEUS MOZART

Masonic Funeral Music,  
K477 (1785)

In December 1784 Mozart was admitted to the ‘Zur Wohlthätigkeit’ (‘Beneficence’) lodge of Freemasons in Vienna, having deliberated for more than a year over whether to join. At that time the spreading Masonic movement stood as a genteel reaction against religious intolerance and political absolutism, inspired by Enlightenment ideals of reason and universal brotherhood. Despite the exclusion of women and the lower classes, its emphasis on symbols and rituals derived from the medieval trade guilds had the effect of bringing together men from different social backgrounds in an air of egalitarian conviviality that must have appealed to Mozart, brought up as he was to take a pride in his own professional standing.

Inevitably he began to compose music for the ceremonies and formal occasions of his and other Viennese lodges, including two cantatas (one unfinished) and several smaller compositions for winds. These Masonic pieces, and indeed many of Mozart’s other subsequent compositions, are rife with musical symbols identified with Freemasonry; but perhaps more significant is a new-found tone of sombre nobility that would later find its way into pieces such as the *Requiem* and the ‘Masonic’ opera *The Magic Flute*, as well as leaving an imprint on Beethoven.

Another of these Masonic works was a short piece known to have been performed at a memorial service for two fellow Masons at the ‘Zur gekrönten Hoffnung’ (‘Crowned

Hope’) lodge on 17 November 1785. There is a theory that this *Masonic Funeral Music* was originally a work for smaller instrumental forces and male-voice choir, written for an initiation ceremony earlier in 1785 (a reconstruction of this ‘Meistermusik’ was performed at the 2006 Proms), and that only after that was it recast into the funerary form we now know for two oboes, clarinet, three basset-horns (a type of low clarinet), contrabassoon, two horns and strings. How that might affect perception of it lies with the individual listener; but what is certain is that the proportionately large wind choir of the surviving version gives it a particularly dark hue, while fitting solemnity also resides in its grief-laden march and, after two notes have tolled ominously in the winds, the mournful appearance on oboes and clarinet of a chorale (or hymn-tune) based on plainchant melodies traditionally associated with Holy Week and the requiem ceremony.

Programme note © Lindsay Kemp

A 1789 oil painting by Ignaz Unterberger (1748–97) of an initiation ceremony at a Viennese Masonic lodge, once thought to be Mozart’s own lodge, with the composer reputed to be the figure seated far right









## WOLFGANG AMADEUS MOZART

Piano Concerto No. 24  
in C minor, K491 (1786)

- 1 Allegro (cadenza: anonymous, c1890, Vienna)
- 2 Larghetto
- 3 Allegretto

Leif Ove Andsnes *piano*

Mozart's music is so generally admired in our day that it is easy to overlook the fact that there are areas in which his genius shines with greater brilliance than others, and in which his influence touched his successors with more pressing force. In the front rank of these is the piano concerto, a genre that he found in a state barely developed in formal and expressive terms from the keyboard concertos of the Baroque age and which he lifted to new heights of compositional sophistication and emotional eloquence.

At the core of this achievement were the group of 12 concertos he produced during the period from February 1784 to December 1786. Mostly written for himself to perform at the Viennese subscription concerts that briefly provided him with some of his greatest public successes, they not only supplanted the symphony as the focus of his orchestral activities at this time but also formed one of the most important contributions made by any composer to a single genre.

The Piano Concerto No. 24 in C minor, K491, is the penultimate in this marvellous group of works, completed on 24 March 1786 and first performed

the following month. That spring was a busy time for the composer: work had begun on *The Marriage of Figaro*; another, shorter opera, *Der Schauspieldirektor* ('The Impresario'), was also on the stocks; and his five-year-old opera *Idomeneo* was being revived in Vienna, necessitating a plethora of changes and rewrites. Yet, in the midst of this, he conjured up in K491 one of his greatest piano concertos. Its emotional subtlety and range are perhaps to be expected from the creator of *Figaro* but they also remind us that in the concerto, no less than in opera, he was the complete master of his chosen form.

K491 is one of only two concertos Mozart composed in a minor key, the other being No. 20 in D minor, K466, written just over a year earlier (and performed by these musicians in this afternoon's Prom). Both works reveal a vein of deep sadness not to be found in any other contemporary concerto; but, whereas K466 had been a work of theatrical tragedy, full of angry outbursts, in K491 the mood is more complex, seemingly expressive of a more intimate and unnameable sorrow. The scoring is generous – oboes and clarinets together for the only time in a Mozart piano concerto, trumpets and drums added to the mix, and even two separate viola parts in places – yet these potentially opulent resources are used with restraint to create a sound-world whose richness has a predominantly sombre cast.

...

The mood is set at the beginning, as strings and bassoon give out a quiet, questioningly chromatic theme. Unsure of itself, it turns inwards before being met with a forceful restatement, but it is the former temper that prevails, and many of the themes that follow in the course of this first movement – cleverly ordered and allocated between soloist and orchestra, as ever in Mozart – have a similar melancholy contour, often expressed in a general



downward orientation. The end of the movement, too, is troubled and uncertain, with the piano shadowing the orchestra in ghostly accompaniment.

The slow central movement lifts the clouds for a while. The gentle, nursery-rhyme-like main theme is introduced by the piano and answered by the orchestra, and further appearances of it are separated by serenade-style passages for the winds, this time with decorated responses from the piano and strings. The coda brings piano, strings and winds together in warm celebration of what has gone before.

The finale is a set of variations on a theme which, while relatively straightforward in design, nevertheless suggests a feeling of restlessness and disquiet. The variations take us through virtuosic and chromatic elaboration, a march, a couple of major-key twists (one in the form of another outbreak of serenade music) and, to lead us to the finish, an extended, tripping transformation. The end, however, when it comes, is abrupt and impatient.

*Programme note © Lindsay Kemp*



The Burgtheater in Vienna's St Michaelsplatz, the venue for the premieres of numerous works by Mozart including three operas, and thought until recently to have been the location of the first performance of the C minor Piano Concerto





# The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting a range of this summer's Proms themes, presenter **Tom Service** takes a wide-angle view of each theme in this weekly column



## Week 4 What is it about Mozart?

Mozart wasn't the composer he appears to us now in classical music culture. At this distance from his time and place, with the mountainous patina of the years between us and 18th-century Vienna, weighed down by all those who have claimed him as their own – performers, politicians, purveyors of chocolate balls – any attempt to find a different Mozart, the Wolfgang Amadé who lived and worked in the late 18th century rather than the monumentalised Amadeus into which posterity has turned him, is a melancholy endeavour.

And a pointless one. Spoiler alert: I haven't found the 'real' Mozart, and I can tell you as little about him as anyone else. My Mozart, whose virtuosity of empathy collapses the abyss between his time and ours, is yet another personally made Mozart to add to the infinite palimpsest of Mozarts that have been created in the hearts of everyone who loves his music.

One thing, however, I'm certain of. Which is that he wasn't a composer. Or rather, that his personality in the crucible of 1780s Vienna put his performances, his improvisation and his spontaneity centre stage, not his creation of fixed-for-all-time works written on manuscript paper.

His piano concertos are the best possible expression of Mozart the living musician. These concertos – his performances of them and his improvisations around them – were the centrepieces of the subscription concerts he sold as a freelance musician, someone who dared to make his living outside the church, without the support of the court.

As he left them to us, his concertos are radically incomplete. They were made for him alone to play in their first incarnations, vehicles to display his virtuosity of musical feeling and technical innovation. Which means that any soloist putting themselves in Mozart's position when they play these pieces, as Leif Ove Andsnes is doing in his two Proms this week with the Mahler Chamber Orchestra, requires an essential hubris. Andsnes has to believe he has as much to offer as Mozart did, otherwise he, and everyone else who plays these pieces, shouldn't bother with them.

Any keyboard player tackling what Mozart did leave us has to improvise as freely as he did, to make every performance an urgent moment of creation instead of a routine rehearsal of the printed notes. That's a performance practice that Mozart would not have countenanced for these pieces. The concertos are a call for freedom both to the musicians – most obviously in their cadenzas, the solos that Mozart would always have improvised, and pianists today should too – and to us in the audience – the freedom to feel.

So there's another image of Mozart to add to the palimpsest of history: Mozart, harbinger of freedom. Better, at least, than a chocolate ball.

*Mozart features this week at the Proms at the Royal Albert Hall on Sunday 7 August at 3.00pm and 7.30pm, and at Battersea Arts Centre on Monday 8 August at 1.00pm.*

→ Next week: **What's the point of the conductor?**

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 200-plus editions of the series on BBC Sounds. Tom's book based on the series is now available, published by Faber.







## Leif Ove Andsnes

*piano/director*

With his commanding technique and searching interpretations, Norwegian pianist Leif Ove Andsnes has won acclaim worldwide, playing concertos and recitals in the world's leading concert halls and with its foremost orchestras,

while building a prize-winning discography. He is the founding director of the Rosendal Chamber Music Festival, was co-artistic director of the Risør Festival of Chamber Music for nearly two decades, and has served as music director of California's Ojai Music Festival. A *Gramophone* Hall of Fame inductee, he holds honorary doctorates from Norway's University of Bergen and New York's Juilliard School.

He is currently partnered with the Mahler Chamber Orchestra for Mozart Momentum 1785/86, in which they explore one of the most creative and seminal periods of the composer's career at major international venues, besides recording them. This project marks his second artistic partnership with the orchestra, following The Beethoven Journey. He has an exclusive recording contract and has received 11 Grammy nominations and six *Gramophone* Awards. His accolades include the Royal Philharmonic Society's Instrumentalist Award, the Gilmore Artist Award, and Norway's Peer Gynt Prize and Commander of the Royal Norwegian Order of St Olav. He was the first Scandinavian to curate Carnegie Hall's 'Perspectives' series and has been Pianist-in-Residence with the Berlin Philharmonic and Artist-in-Residence with the New York Philharmonic.

Leif Ove Andsnes was born in Karmøy, Norway in 1970, and studied at the Bergen Music Conservatory.



## Christiane Karg *soprano*

Born into a family of confectioners in Bavaria, Christiane Karg studied at the Salzburg Mozarteum and the International Opera Studio in Hamburg before joining the ensemble of Frankfurt Opera. Her operatic repertoire includes *Mélisande* (*Pelléas and Mélisande*),

*Blanche* (*Dialogues of the Carmelites*), *Pamina* (*The Magic Flute*), *Susanna* and *Countess* (*The Marriage of Figaro*), *Fiordiligi* (*Così fan tutte*), *Sophie* (*Der Rosenkavalier*), *Zdenka* (*Arabella*), *Micaëla* (*Carmen*) and the title-role in *Daphne*, under conductors such as Daniel Harding, Nikolaus Harnoncourt, Mariss Jansons, Yannick Nézet-Séguin and Christian Thielemann.

Highlights this season include touring with Leif Ove Andsnes and the Mahler Chamber Orchestra, Beethoven's Ninth Symphony with the Leipzig Gewandhaus Orchestra under Andris Nelsons, Mahler's Fourth Symphony and concert performances of *Das Rheingold* on tour with the Rotterdam Philharmonic Orchestra under Nézet-Séguin, songs from Mahler's *Des Knaben Wunderhorn* with the Basel Symphony Orchestra under Krzysztof Urbanski, and Brahms's *A German Requiem* with the London Philharmonic Orchestra under Edward Gardner. Next season she sings *Pamina* with the Paris Opéra and makes her role debut as *Rosalinde* (*Die Fledermaus*) in Graz.

Christiane Karg has appeared in recital at the Edinburgh Festival and Carnegie Hall, New York, and is a regular guest at the Schwarzenberg Schubertiade, Salzburg Mozarteum, Vienna Musikverein and Wigmore Hall in London. Her award-winning recordings include *Erinnerung*, featuring songs by Mahler, and a Christmas collection, *Licht der Welt*.



## Mahler Chamber Orchestra

The Mahler Chamber Orchestra is an international ensemble that was founded by its musicians in 1997, and they still govern it today. The MCO's founding mentor Claudio Abbado inspired a philosophy in the orchestra which allowed it to create captivating performances but to work with, learn from and listen to visionary artists.

The MCO's Artistic Partners – pianists Dame Mitsuko Uchida and Leif Ove Andsnes, violinist Pekka Kuusisto – together with its Conductor Laureate Daniel Harding – and Artistic Advisor Daniele Gatti inspire and give shape to the orchestra. These mutual relationships have also been the catalyst for close collaborations with Sir George Benjamin, Gustavo Dudamel, Patricia Kopatschinskaja and Yuja Wang.

The MCO brings together 27 different nationalities, with every musician living in different parts of the world, to reach live audiences across 40 countries on five continents. It has undertaken residencies at New York's Carnegie Hall, London's Southbank Centre, Berlin's Philharmonie and the Lucerne, Heidelberg Spring, Salzburg Mozartwoche, Saint-Denis and Beijing festivals.

The MCO also works to expand its community through diverse education and outreach initiatives. These include the MCO Academy, Unboxing Mozart and Feel the Music.

Current highlights include the finale of the Mozart Momentum 1785/1786 project with Leif Ove Andsnes, a concert programme with Mitsuko Uchida that combines works from the two Viennese schools, and collaborations with Pekka Kuusisto, Daniel Harding, George Benjamin and Andris Nelsons, as well as with rising star conductor Joana Mallwitz.

### Artistic Advisor

Daniele Gatti

### Conductor

#### Laureate

Daniel Harding

### Artistic Partners

Leif Ove Andsnes  
Pekka Kuusisto  
Henrik Oppermann  
Mitsuko Uchida

### Violins

Matthew Truscott  
*concertmaster*  
*United Kingdom*  
Cindy Albracht  
*The Netherlands*  
Elvira van  
Groningen  
*The Netherlands*  
Hildegard Niebuhr  
*Germany*  
Hwa-Won Rimmer  
*Germany*  
Timothy Summers  
*USA*  
May Kunstovny  
*Austria*  
Nicola Bruzzo *Italy*  
Johannes Lörstad \*  
*Sweden*  
Christian Heubes  
*Germany*  
Fjodor Selzer  
*Germany*  
Katarzyna  
Wozniakowska  
*Poland*  
Mette Tjaerby  
Korneliusen  
*Denmark*  
Sornitza Riess  
*Germany*  
Won-Hee Lee  
*Sweden*

### Violas

Rachel Roberts \*  
*United Kingdom*  
Alexandre Razera  
*Brazil*  
Benjamin Newton  
*United Kingdom*  
Maite Abasolo  
*Candamio Spain*  
Yannick  
Dondelinger  
*United Kingdom*

### Cellos

Frank-Michael  
Guthmann \*  
*Germany*  
Jonas Vischi  
*Germany*  
Moritz Weigert  
*Germany*  
Stefan Faludi  
*Germany*

### Double Basses

David  
Desimpelaere \*  
*Belgium*  
Johane Gonzalez  
Seijas *Spain*



**Flutes**

Cecilie Løken  
Hesselberg  
*Norway*  
Paco Varoch *Spain*

**Oboes**

Johannes Grosso  
*France*  
Julian Scott  
*United Kingdom*

**Clarinets**

László Kuti  
*Hungary*  
Jaan Bossier  
*Belgium*  
Johannes  
Peitz-Tiemann  
*Germany*  
Daniel González  
Penas *Spain*

**Bassoons**

Guilhaume  
Santana *France*  
Giorgio Bellò *Italy*

**Horns**

Eirik Haaland  
*Norway*  
Jonathan Wegloop  
*The Netherlands*

**Trumpets**

Matthew Sadler  
*United Kingdom*  
Florian Kirner  
*Germany*

**Timpani/  
Percussion**

Martin Piechotta  
*Germany*

*\* Section leader*

*The list of players  
was correct at  
the time of going  
to press*

**Managing Director**

Michael Adick

**Directors of  
Artistic Planning**

Maggie Coe  
Séverine Peter

**Senior Project  
Manager**

Hélène Delanglez

**Project Manager**

Martina Kamnikar

**Stage Manager  
and Digital Project  
Coordinator**

Matthias Mayr

**Business  
Development  
Manager**

Annette zu Castell

**Development  
Manager**

Janina Rinck

**Development  
Assistant**

Ohoude Khadr

**Education and  
Outreach Manager**

Valentina  
Georgouloupoulos

**Communications  
Manager**

Rik Willebrords

**Administration  
Manager**

Lilly Stachelhaus

**Accountant**

Mika Heggemann



# WNO

WELSH  
NATIONAL  
**OPERA**  
CENEDLAETHOL  
CYMRU



## The Magic Flute

Mozart

**Spring 2023 Season**

Touring to Cardiff, Llandudno, Liverpool, Milton Keynes,  
Bristol, Birmingham, Southampton, Plymouth

**Book now at [wno.org.uk](http://wno.org.uk)**

**[wno.org.uk/operas](http://wno.org.uk/operas)**

Sponsored by  
The National Lottery Y Loteri Genedlaethol

Registered Charity No 221538

Sponsored by  
Cymdeithas Cymru Arts Council of Wales

Sponsored by  
Arts Council of Wales

Sponsored by  
Arts Council of England