

12th Season



THE
E L O R A
FESTIVAL

A Celebration in Song

Mozart Among Friends

Friday, August 9, 1991
St. John's Anglican Church
8:00 PM

Artists

The Aldeburgh Connection:

Monica Whicher *soprano*

Benoit Boutet *tenor*

Stephen Ralls and Bruce Ubukata *duo piano*

The Elora Festival Singers

Noel Edison *conductor*

For artists' biographies see pages 15 and 28 in the souvenir programme.

This concert is being recorded by CBC stereo for broadcast on Arts National (Monday to Friday, 8-10 p.m. on the CBC Stereo Network, 94.1

Text/Translations

Music Among Friends

Mozart: *Das Veilchen*, K476

A shy violet grew in the meadow.
It thought: Ah! if only the
beautiful shepherdess would pick
me and press me to her bosom!
But the girl carelessly trampled
the poor violet. It thought: If I
must die, at least I die at her feet!
(Goethe)

Mozart: *Deux ariettes*

***Oiseaux, si tous les ans*, K307**

Birds, if each year you fly to
other climes, it is because your
destiny lets you love only in the
season of flowers. (Ferrand)

***Dans un bois solitaire*, K308**

In a lonely, dark wood Cupid lay
sleeping. I tried not to wake him:
he looked like my faithless love.
But he awoke and, angry,
wounded me with an arrow.
"Go," he said, "languish at
Sylvie's feet; you will love her for
ever, for daring to wake me." (De
la Motte)

**Mozart: *Als Luise die Briefe
ihres ungetreuen Liebhabers
verbrannte*, K520**

On Louisa's burning her faithless
lover's letters: Born in a
rapturous, ardent hour, burn now,
children of melancholy! But the
man who wrote them burns longer
still in me. (Baumberg)

Mozart: *Das Lied der Trennung*, K519

The song of parting: The angels weep when lovers part. How shall I live without you? Perhaps, Louisa, you will forget me forever.

Forgetfulness destroys in hours what it took Love years to build. Think of our parting! My lips, so used to kisses, now tell me Louisa has forgotten me. (Schmidt)

Mozart: *Das Bandel*, K441

Constanze: Monica Whicher

Mozart: Benoit Boutet

Jacquin: John Pepper

Gotfried von Jacquin was a Viennese musician and a close friend of the Mozarts.

(Astonishingly, he actually published some of Mozart's songs, including *Ala Luise*, under his own name – a plagiarism which Mozart seems to have tolerated.)

This comic trio describes a trivial incident which apparently took place in the Mozart household. Before going out, Mozart and his wife look agitatedly for a new ribbon which Constanze wants to wear. Jacquin arrives and, after much confusion, reveals that he has the ribbon in his hand. The scene ends as all three extol the virtues of true friendship: "s'leb'n in wahrer amicitia." (text by Mozart)

Musical Ancestors

J.S. Bach (1685–1750): *Motet I: Singet dem Herrn* (Excerpt)

All that hath breath, praise ye the Lord! Alleluya!

Mozart: *Fugue in C minor*, K426

C.W. Gluck (1714–87): Excerpt from Act 2 *Orphée et Eurydice*

Orpheus is at the entrance to the underworld in search of his wife; he calms the demons and furies with his singing.

Mozart: *Idomeneo*, K355

Placido è il mar

Electra: Shores of Sidon, I bid you a happy farewell.

Chorus: The sea is calm; we will have good fortune. Let us leave at once.

Electra: Blow, gentle breezes; calm the angry north wind. Your breath spreads love everywhere.

O voto tremendo!

Chorus: O terrible vow! Death opens wide the abyss.

High Priest: O merciful heaven! The son is innocent; stay the hand of this pious father.

Mozart: *Vesperae solennes de confessore*, K339

Laudate Dominum

Praise the Lord, all ye people; for his mercy and truth endure for ever. Glory be to the Father ... Amen.

Intermission

Musical Homage

Reynaldo Hahn (1875–1947): Excerpts from *Mozart*

This "comédie musicale" (words by Sacha Guitry) was produced in 1925 as a vehicle for Yvonne Printemps (Mme Guitry). In 1778

Mozart, visiting Paris, has attracted a young ballerina, who engages in a quarrel duet with her jealous husband. Next, we hear a solo scene for Mozart himself (sung by Printemps). He muses on the attraction for him of

Molière's story of Don Juan (music from *Don Giovanni* is heard); then, he launches into a hymn of praise to Paris. He would give anything to be a success there – he would even die young, at 30 (or perhaps 35 or 36).

Mozart, arr. Edvard Grieg (1843–1907): *Sonata in C, K545*
Grieg provided second piano parts for a number of Mozart sonatas, by-products of his piano-teaching in the 1870s.

**P. I. Tchaikovsky (1840–93):
*Night***

(Words by the composer.) As well as his orchestral suite *Mozartiana*, Tchaikovsky's homage to Mozart includes this part-song written in the last years of his life. It is closely based on a section of the *Fantasia in C minor, K475*.

Two Hundred Years Ago

Mozart: *Sehnsucht nach dem Frühlinge, K596*

Longing for Spring: Come, dear

May, and make trees green again. True, Winter has many pleasures; but when the birds sing and we run on the grass, that's different. Come, May, we children beg you; bring lots of violets and nightingales, and lovely cuckoos, too! (Overbeck)

Mozart: *Ave, verum corpus, K618*

Hail, true body, born of the Virgin Mary, thou who truly suffered for man on the cross.

Mozart: *Ah grazie si rendano (La clemenza di Tito, K621)*

Chorus: Give thanks to God who preserved the throne by saving Titus.

Titus: I am not so unfortunate if there are still good wishes for me in Rome.

**Mozart: Excerpt from Act 2,
*Die Zauberflöte, K620***

Two Armed Men: Robert Dirstein and John Pepper
Pamina and Tamino are finally reunited. With the two armed men, they prepare for the trials of fire and water. These are safely accomplished with the magic flute's aid and a chorus of priests sings a hymn of thanksgiving.

The Aldeburgh Connection gratefully acknowledges the generous assistance of Peter E. Sandor in presenting this programme.