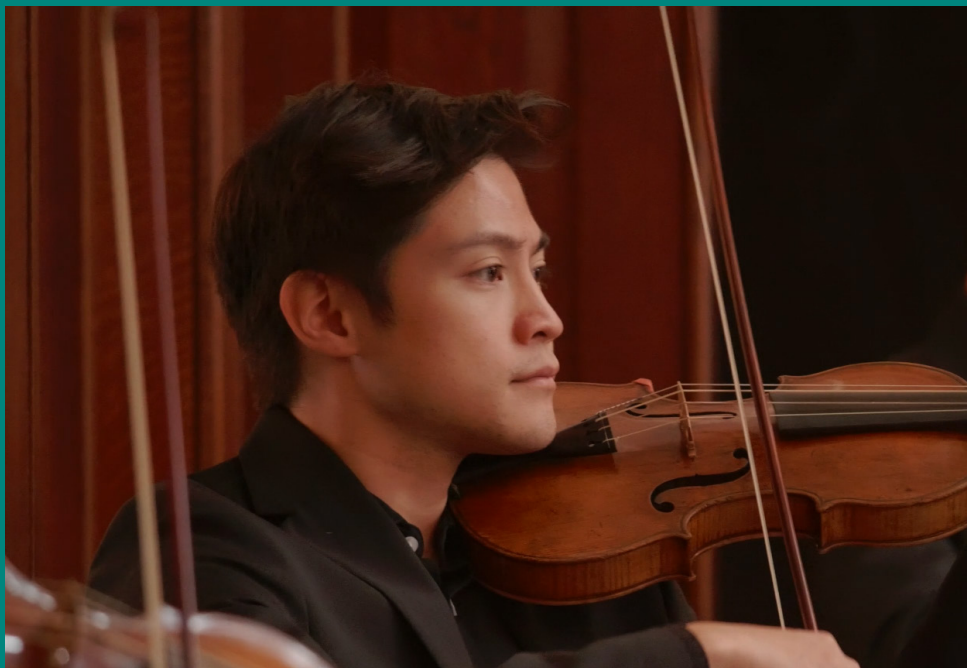


GLYNDEBOURNE

OAE concerts – 27 May; 5, 18 and 26 August

LPO concerts: 10 and 15 June; 2 July



Festival 2021
Concert Series

Concert Programme

OAE CONCERT 1: BRAHMS 1
27 MAY AND 26 AUGUST

Schools of the Romantic Heart

ORCHESTRA OF THE AGE OF
ENLIGHTENMENT

ROBIN TICCIATI Conductor

KAREN CARGILL Mezzo-Soprano

Curtain up: 5.20pm

Interval 6.20pm

Curtain down 8.50pm

LPO CONCERT 2: DVOŘÁK 8
2 JULY

Out of Chaos

LONDON PHILHARMONIC
ORCHESTRA

ROBIN TICCIATI Conductor

JOHANNES KAMMLER Baritone

Curtain up: 5.20pm

Interval 6.30pm

Curtain down 9.25pm

LPO CONCERT 1: MAHLER 4
10 JUNE AND 15 JUNE

Rites of Passage

LONDON PHILHARMONIC
ORCHESTRA

ROBIN TICCIATI Conductor

ELIZABETH WATTS Soprano

Curtain up: 5.20pm

Interval 6.15pm

Curtain down 8.55pm

OAE CONCERT 2: MOZART JUPITER
5 AUGUST AND 18 AUGUST

*Ceremonies and the Quest
for Light*

ORCHESTRA OF THE AGE OF
ENLIGHTENMENT

BERNARD LABADIE Conductor

SIOBHAN STAGG Soprano

Curtain up: 5.20pm

Interval 6.20pm

Curtain down 8.45pm

Front cover

Top: the OAE's violinist Henry Tong

Bottom: (L-R) the LPO's double bassists Kevin Rundell, Laurence Lovelle and Hugh Kluger

Design

Fenton+Partners

Symphonic firsts

Alexandra Coghlan talks to Music Director **Robin Ticciati** about the Festival's first concert series, which he has intricately planned.

Composer Brett Dean once compared the experience of hearing music in the Glyndebourne opera house to sitting inside a giant cello: seeing the curved wood on every side, feeling the resonance surround you, hearing every detail in absolute clarity. It's a perfect acoustic not just for opera, but also orchestral music, and this summer we'll be performing four great symphonies on our stage for the very first time.

Mozart's 'Jupiter', Brahms 1, Dvořák 8 and Mahler 4 will each be at the centre of a different concert programme from the Festival's two resident orchestras: the Orchestra of the Age of Enlightenment and the London Philharmonic Orchestra. The word 'symphony' has its origins in the idea of voices 'sounding together', and it's this togetherness – a return to shared music-making and listening after so much time in silence and isolation – that Glyndebourne's Music Director Robin Ticciati is keen to celebrate in these performances.

The first programme – *Schools of the Romantic Heart* – puts the 19th-century preoccupation with love 'under the microscope', says Ticciati. Brahms' 1st

Symphony may be absolute music, but running right through the work and its history is Clara Schumann, to whom the composer once wrote, 'I can do nothing but think of you'. Mathilde Wesendonck, wife of Wagner's patron and inspiration for *Tristan und Isolde*, sits similarly in the background of the composer's sensuous *Wesendonck Lieder*, with their echoes of the opera's rapturous love music. In Berlioz's *Roméo et Juliette* – a work whose musical passion, and poison, runs directly into the veins of Wagner's *Tristan und Isolde* – and in Weber's *Der Freischütz* we see love in the opera house in all its drama and intensity.

Schools of the Romantic Heart offers a rare opportunity to hear this 19th-century music performed on period instruments. 'It's a totally different soundworld,' says Ticciati. 'As instruments get more technically assured, safer, louder and more practical, you could question whether they lose something of that human spirit, that fragility, that really brings you close to nature.'

Rites of Passage teases out the connections between orchestral music and opera in a musical exploration of

Symphonic firsts *continued*

rituals and rites. Lighting and spatial choreography will be used to bring Purcell's sombre *March from the Music for the Funeral of Queen Mary* together in a dramatic sequence. Birtwistle's virtuosic *Cortege*, a work led from a ceremonial bass drum, sees each player step to the front of the stage to offer 'their own flower' – virtuosic, wildly improvised musical gestures upon a tomb. It will lead directly into the musical consolation of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, and the programme reaches its climax in Mahler's 4th Symphony – a work in which the hellish devil-dance of the re-tuned violin in the second movement ultimately gives way to a vision of heaven, seen through the eyes of an innocent. As Ticciati explains, it's a work that feels like a microcosm of the whole concert series.

'There's this journey from the total, scream-like abyss out into the heavens that's mirrored again and again through the Festival – in the blazing light at the end of Brahms 1, the fanfares that close Dvořák 8, and Mozart's fugal fireworks in the 'Jupiter' Symphony. I think there's a little echo of all of our experiences over the past year and our arrival at this point. I love the idea of music opening up new horizons of hopefulness for us.'

Out of Chaos opens with one of the most extraordinary beginnings in all of music – an 18th-century representation of chaos Ticciati describes as 'shattering',

but which soon opens out into dance and birdsong. Rebel's *Les Éléments* is the overture to a programme drawing on nature and natural forces – a musical echo of Glyndebourne's own gardens and the Sussex Downs all around.

Nature is at its darkest and most brutal in Adámek's *Sinuous Voices*, a piece shot through with wailing prayers and gentle lullabies, before the landscape opens out in the sumptuous nature-music of Dvořák's 8th Symphony and the rough-hewn traveller's songs of Mahler's autobiographical *Lieder eines fahrenden Gesellen*.

The final programme ***Ceremonies and the Quest for Light*** takes Mozart's 'Jupiter' Symphony – the last he would write – as its focus. Building outwards from the symphony's bold architectural lines, the concert also includes the Overture to *Die Zauberflöte*, with its sonic symbolism and strong sense of classical order, as well as concert arias by the composer and the graceful Symphony No 17 in G major – embodiment of youthful elegance. Mozart's *Masonic Funeral Music* offers a less familiar interlude: four minutes of what Ticciati describes as 'intense darkness' drawing on Gregorian chant, scored for unusually low forces including three evocative basset horns and a contrabassoon.

Alexandra Coghlan is Glyndebourne's opera content specialist

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Programme 1 (ROBIN TICCIATI)

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OBOE

Daniel Bates

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Programme 2 (BERNARD LABADIE)

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OAE CONCERT 1: BRAHMS 1
27 MAY AND 26 AUGUST

Schools of the Romantic Heart

Robin Ticciati conducts the OAE in a programme that balances music by Weber, Berlioz and Wagner with Brahms' 1st Symphony, a work that Ticciati has made his own.



© Zen Grisdale

ORCHESTRA OF THE AGE
OF ENLIGHTENMENT

ROBIN TICCIA TI
Conductor

KAREN CARGILL
Mezzo-Soprano

CARL MARIA VON WEBER *Der Freischütz* – Overture
HECTOR BERLIOZ *Roméo et Juliette*, Op 17 – Scène d'amour
RICHARD WAGNER *Wesendonck Lieder*

KAREN CARGILL Mezzo-soprano

- INTERVAL -

JOHANNES BRAHMS *Symphony N° 1 in C minor*, Op 68

Curtain up: 5.20pm

Interval 6.20pm

Curtain down 8.50pm

Schools of the Romantic Heart

Programme note by Alexandra Coghlan

Wagner – whose *Tristan und Isolde* returns to the Glyndebourne stage this summer – is the keystone of a concert tracing an intricate web of musical influence from Beethoven and Weber to Berlioz and ultimately Wagner himself.

CARL MARIA VON WEBER:
Der Freischütz – Overture

Weber's *Der Freischütz* (1821) was the turning point in German opera, a work whose influence on both Berlioz and Wagner was profound. The drama of magic bullets and haunted forests, scheming villains and virtuous heroines delighted audiences, but what captured the imagination of composers was a score that steered away from Italian opera and pioneered a truly German form of musical Romanticism. We hear the stirrings of it in the atmospheric Overture – not just a collage of big tunes (though it has those too) but also a dramatic prelude to the supernatural and emotional forces to come.

HECTOR BERLIOZ:
Roméo et Juliette Op. 17
Scène d'amour

In 1827 the 24-year-old Berlioz attended a performance of *Roméo and Juliet* in Paris. He spoke no English, but was swept up in the drama. 'The play of expression and voice and gesture, told me more and gave me a far richer awareness of the ideas and passions of the original than the words of my pale and garbled translation could do.' Twelve years later, Wagner sat in the audience as Berlioz premiered his

own *Roméo et Juliette* – the ambitious *symphonie dramatique* for choir and orchestra that attempted to capture in music all the composer had felt that night in the theatre. Later in his *Memoirs*, Berlioz would pick out the love-scene as his own favourite among his works.

While voices are central to the work, the 'sublimity of this love' could only be expressed wordlessly through the orchestra. And so, in this rapturous scene, voices die away and the lovers' breathless passion, awkwardness, fears and desire are all woven through night-time music that veils and conceals as much as it reveals to our prying ears.

RICHARD WAGNER:
Wesendonck Lieder

All that is widescreen, epic, public in *Tristan und Isolde* is echoed in intimate miniature in Wagner's rapturous *Wesendonck Lieder*. Forced to flee Germany after his role in the Dresden Uprising of 1849, Wagner found safe haven in Switzerland where wealthy silk merchant Otto Wesendock and his wife Mathilde offered him both an income and a home on their estate. But proximity to Mathilde and creative intoxication with the legend of Tristan and Isolde together fuelled a passionate mutual affection.

Schools of the Romantic Heart *continued*

Mathilde wrote a set of five poems that Wagner immediately set to music – an act of ‘supreme transfiguration and consecration’. Wagner described two of them – ‘Im Treibhaus’ and ‘Träume’ – as ‘studies for *Tristan und Isolde*’.

The opening song, ‘Der Engel’, is based on music from *Das Rheingold*, and its rooted harmonies offer a point of departure for the chromaticism to come. There’s a musical nostalgia to this quasi-liturgical setting that contemplates both heaven and earth. ‘Stehe still’ pleads urgently with the ‘rushing wheel of time’ time to stop, while ‘Im Treibhaus’, whose music anticipates the Prelude to Act III of *Tristan*, contemplates the nullity of existence and isolation.

The symbolism of light and darkness explored so minutely in *Tristan* finds expression in ‘Schmerzen’ with its music intermingling joy and sorrow, day and night. The cycle ends with ‘Träume’ – a song Wagner himself thought ‘finer than all I have made’. This ecstatic anticipation of the Act II love-duet is heavy with yearning – a desire that can only truly be fulfilled in oblivion.

JOHANNES BRAHMS:

Symphony No. 1 in C minor, Op.68

‘I wish I could always write to you from my heart, to tell how deeply I love you, and can only beg of you to believe it without further proof...’ So Brahms declared to Clara Schumann – wife of his friend and mentor Robert Schumann, an unattainable romantic dream. But where Brahms could not speak his love, he could express it in music, and there’s as much of Clara in

his hard-won First Symphony as there is of the composer himself.

From the glorious horn melody that leads into the hymn-like finale of the symphony (sent in a letter to Clara with the words ‘High on the mountain, deep in the valley – I greet you a thousand times’) to the first movement, sent to Clara before anyone else had heard it, the composer’s passion – for Clara, for nature and life itself – is embedded right through the work.

The shadow of Beethoven and his symphonic legacy weighed heavy on Brahms, and this first foray into the genre was over 20 years in the making. But the result shows little of this struggle. A solemn introduction, underpinned by resonant timpani-strokes, sets us up for the scope of the work to come. Violence and ominous threat surge through this first movement, but a radiant chorale offers hope, looking ahead to the final movement. Brahms shows a softer face in the bittersweet lyricism of the Andante, its melting oboe theme eventually transformed into the closing violin solo. The Allegretto that follows provides a moment of pause, a bucolic intermezzo in which the clarinet leads the orchestra into a dance, before the music surges into a finale that returns to the world of the opening. After a muted introduction, darkness and anguish gather and swirl. But just as it seems as though despair will overcome, Clara’s horn theme summons hope in the form of a radiant chorale. A theme nodding clearly to Beethoven’s Ninth Symphony heralds a triumphant conclusion, blazing with light.

LPO CONCERT 1: MAHLER 4
10 JUNE AND 15 JUNE

Rites of Passage

Robin Ticciati and the London Philharmonic Orchestra present an evening that explores ancient and modern English music before the Glyndebourne premiere of Mahler's 4th Symphony.



© Benjamin Ealovega

LONDON PHILHARMONIC
ORCHESTRA

ROBIN TICCIA TI
Conductor

ELIZABETH WATTS
Soprano

HENRY PURCELL *Music for the Funeral of Queen Mary – March*

HARRISON BIRTWISTLE *Cortege*

RALPH VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis*

- INTERVAL -

GUSTAV MAHLER *Symphony N° 4*

ELIZABETH WATTS Soprano

Curtain up: 5.20pm

Interval 6.15pm

Curtain down 8.55pm

Rites of Passage

Programme note by Alexandra Coghlan

HENRY PURCELL:

Music for the Funeral of Queen Mary – March

On 28 December 1694 Queen Mary II died of smallpox. Her funeral the following March was a magnificent state occasion, whose solemn spectacle cost a startling £50,000. Laid in state in the Banqueting House at Whitehall, the Queen's cortege processed to Westminster Abbey to the strains of music by Henry Purcell.

The March that opens the composer's sequence of Funeral Music is a sombre affair, whose brilliant trumpets are deliberately dulled by the C minor key. A stately pace is established in brass and timpani, whose dialogue grows from muted melancholy to a full-throated musical shout of grief as the music repeats and returns.

Just months later the March would be heard in the Abbey once again – at Purcell's own funeral.

HARRISON BIRTWISTLE:

Cortege

The same drum that sets the pace for Purcell's March turns musical high-priest in Harrison Birtwistle's *Cortege*. It's a piece based on Birtwistle's earlier *Ritual Fragment*, and that original title gives us a crucial clue to this strange musical rite in which 14 virtuoso instrumentalists arrange themselves in a silent circle.

Summoned into life by the drum,

ten of these players take it in turn to step into the centre and offer up their intricate, wild solos, passing the song to another musician before returning to their vacated place in the circle. It's a hypnotic visual and sonic ritual, which nods both to Christian burial traditions (Birtwistle describes each solo as a 'flower' presented by the musicians) and to older Pagan ceremonies, creating a mesmerising piece of true musical theatre that both describes and enacts something beyond words.

RALPH VAUGHAN WILLIAMS:

Fantasia on a Theme by Thomas Tallis

Old and new meet once again in dialogue in Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. The act of musical homage is embedded in the structures and genres of Renaissance music – from the parody masses that weave borrowed tunes into their polyphony, to the rich seam of 'In Nomines' – consort works that all share a single plainchant fragment.

In his *Fantasia* Vaughan Williams stretches the same tribute over centuries. Taking Thomas Tallis's solemn, modal melody *Why Fum'th in Fight?* – one of nine Tallis composed for Archbishop Parker's psalter in 1567 – Vaughan Williams blurs its stern outline, softening and bending it into something both larger and less earth-bound.

Intricately layered orchestration – string orchestra, a smaller ensemble of nine strings and a solo quartet – doesn't

Rites of Passage *continued*

just mirror the call-and-response of a cathedral choir in its facing pair of stalls, it creates the illusion of haze, a shimmering halo of sound that seems to suspend the music in mid-air. Metre that shifts fluidly between time-signatures adds to this illusion of expansion and compression, generating a sequence of radiant variations on Tallis's melody that swell organically, imperceptibly out of one another.

GUSTAV MAHLER:
Symphony No. 4

After the three titanic early symphonies, Mahler's Symphony No. 4 represents something new. Gone are the vast statements, the battering musical force and scope, the tubas and trombones. In their place emerges something sligher, fresher, more innocent – a musical journey from earth to heaven, as seen through the eyes of a child.

Despite its traditional formal underpinnings, the first movement seems to unfold in a continuous rush of themes, a kaleidoscopic blur compared by the composer to 'a dewdrop on a flower that, suddenly illuminated by the sun, bursts into a thousand lights and colours'. Sleigh bells draw us into a nostalgic wintery landscape, whose snows soon melt, giving way to music teeming with birdsong, voiced with captivating variety by the large woodwind section. A march is heard – the seed for the funeral march that opens the Fifth Symphony – but here there's no menace, only the crisp tread of toy soldiers.

The second movement introduces a more macabre note into the wholesome fantasy. A solo violin is tuned up a tone, leading the orchestra in a pallid, unsettling sort of dance – a fiddler from beyond the grave whose wiry, spectral music promises to play the listeners 'up to heaven', but also contains the implicit threat of hell.

But consolation is at hand in the slow movement, where we first glimpse the celestial world the symphony is reaching towards. We're gently enveloped in a radiant, slow-building theme in the strings, presented over a steady pizzicato heartbeat of a bass line. The oboe introduces a second, more melancholy melody – a musical foil which alternates with the original theme in a sequence of variations that climax in a blazing moment of brass and timpani, before we find ourselves back in the musical world of the start – unsure exactly where we have been.

The revelation comes in the final movement, where the symphony's secret – a song, 'The Heavenly Life' – that has been hidden in the musical detail up until this point, now emerges clearly, sung in full by a soprano. The jangling bells and graceful woodwind all return to embellish this innocent vision of heaven. The child imagines a blissful life of feasting, dancing and delight, and the music willingly follows his imagination, soaring upwards into E major light, leaving behind both the world and the tonality of the start.

LPO CONCERT 2: DVOŘÁK 8
2 JULY

Out of Chaos

Robin Ticciati and the London Philharmonic Orchestra present a concert that pairs songs by Mahler and music by French Baroque composer Rebel with Dvořák's glorious 8th Symphony.



James Bellorini

Robin Ticciati in rehearsals at Glyndebourne with the LPO, Festival 2021

LONDON PHILHARMONIC
ORCHESTRA

ROBIN TICCIATI
Conductor

JOHANNES KAMMLER
Baritone

JEAN-FÉRY REBEL *Les Éléments*

GUSTAV MAHLER *Lieder eines fahrenden Gesellen*

JOHANNES KAMMLER Baritone

- INTERVAL -

ONDŘEJ ADÁMEK *Sinuous Voices*

ANTONÍN DVOŘÁK *Symphony No 8 in G major, Op 88*

Curtain up: 5.20pm

Interval 6.30pm

Curtain down 9.25pm

Out of Chaos

Programme note by Alexandra Coghlan

JEAN-FÉRY REBEL:

Les Éléments

'I have risked opening with all the notes sounding together, or rather, all the notes in an octave played as a single sound...'

The dissonant opening of Rebel's 'choreographed symphony' *Lés Éléments* is as arresting as any ever composed: an arm-on-the-keyboard cluster of tones that comes as close to musical chaos as the French composer dared in 1738.

After this vivid picture of primordial confusion however, baroque order is soon re-established in a sequence of contemporaries admired for its 'wisdom, taste and tenderness' combining the traditional French dances – a graceful chaconne, a bucolic rondeau, a strutting loure – with programmatic touches suggesting the different elements. Fire burns (decorously) while birds sing in the open air and rivulets of water flow.

GUSTAV MAHLER:

Lieder eines fahrenden Gesellen

Nature – raw and elemental in the Rebel – is a more consoling force in Mahler's orchestral song-cycle *Lieder eines fahrenden Gesellen*, present in the broad musical vistas and birdsong of 'Ging heut' Morgen übers feld' (I went over the fields this morning), and the Linden tree of 'Die zwei blauen Augen' (The two blue eyes) where Mahler's narrator – like the narrator of Schubert's *Winterreise* before him – rests and finds comfort.

There are many parallels between the two disappointed lovers, but where

Schubert's hero succumbs to bitterness, desperation and possibly even suicide on his cold, nighttime wanderings, Mahler's young journeyman is travelling in a spring landscape full of life and renewal. By the end of the final song pain, if not fully abated, seems to have ebbed, giving way gradually to the realisation that, 'All was well once more'.

The cycle opens with the hero at odds with his environment. He imagines his beloved marrying another man, while orchestral interventions insist on breaking into his lament with a sprightly little theme. Birdsong briefly distracts the speaker, but soon the sadness returns. Walking song 'Ging heut' Morgen' strides out in a surging folksong-like melody, urged on by rustling, inviting strings. All is beautiful and blooming; only the lover cannot share in its joys.

Grief turns to violence in the stormy song that follows, pain transformed into a hot knife that cuts deep into the lover's heart. His emotional 'death' is picked up in the funeral march that opens the final song, but the minor key is gradually tinged with major, and like the snowy Linden blossom covering the traveller, it conceals – even if it cannot erase – what lies beneath.

ONDŘEJ ADÁMEK:

Sinuuous Voices

Echoing the unearthly sounds that open the Rebel, Czech composer Ondřej Adámek's *Sinuuous Voices* also grows out of the unfamiliar. Unlike the earlier work, however, it refuses to

Out of Chaos *continued*

leave this sonic no man's land, using its instrumental forces to generate striking new textures and effects – a cluster of voices and human outpourings without a single singer.

An ensemble including harp, piano, bass flute, percussion and strings takes us from a thrumming near-silence into a frenzied, battering maelstrom of sound that reaches a series of convulsive climaxes before we're returned once again to silence.

It's an arc full of sensation, translating both an old Bohemian prayer and a New Caledonian lullaby into instrumental writing, amplifying not only the original melodies and utterances but also their atmosphere, acoustic and emotion. The effect is disorienting, as you struggle to relate sound to its source, but also cathartic – a primal, pre-verbal release that sweeps you up in its ferocious energy.

ANTONÍN DVOŘÁK: *Symphony No.8 in G major, Op. 88*

If the Fourth Symphony is Mahler's 'Pastoral', then the Eighth is Dvořák's – a work teeming with new creative life and the colours of the Bohemian countryside. As the composer's biographer Hanz-Hubert Schonzeler writes: 'When one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music.'

With this work – the first symphony after a gap of several years – Dvořák

was determined to produce a piece 'different from the other symphonies, with individual thoughts worked out in a new way.' This new way was noticeably freer, more pictorial than the earlier symphonies, anticipating the tone poems of his later career – symphonies overflowing with melodic invention. As Janáček expressed it, 'You've scarcely got to know one figure before a second one beckons with a friendly nod, so you're in a state of constant but pleasurable excitement.'

The symphony opens, unexpectedly, not in the home key of G major but the cooler G minor. A cheeky flute solo soon interrupts the sober chorale, and while it returns again through the movement, there's no stopping the giddy momentum of this Allegro con brio.

The musical drama continues to pivot around major and minor in the Adagio – a serene, bucolic scene troubled by occasional squalls – a light shower? A gust of wind? – but always returning to sunshine, glowing in moments of glorious brass intervention.

There's a folk-flavoured colour to the third movement – not a scherzo but a waltzing Allegretto grazioso. Its bittersweet quality is balanced by a trio drawing on a theme from Dvořák's comic opera *The Stubborn Lovers*.

A trumpet fanfare signals that we've turned for home at the start of the finale. A warm theme introduced by the cellos becomes the germ of the whole movement, transformed into a series of variations that show off all the colours of Dvořák's orchestra, before the symphony closes with an irrepressible coda.

OAE CONCERT 2: MOZART 'JUPITER'
5 AUGUST AND 18 AUGUST

Ceremonies and the Quest for Light

The Orchestra of the Age of Enlightenment presents an all-Mozart programme including concert arias and ending with his 41st Symphony, 'Jupiter'.



© Zen Grisdale

ORCHESTRA OF THE AGE OF
ENLIGHTENMENT

BERNARD LABADIE
Conductor

SIOBHAN STAGG
Soprano

WOLFGANG AMADEUS MOZART

Die Zauberflöte – Overture

Vado, ma dove? Oh Dei!, K583

Misera, dove son!, K369

SIOBHAN STAGG Soprano

Symphony N° 17 in G major, K129

Bella mia fiamma, addio!, K525

SIOBHAN STAGG Soprano

- INTERVAL -

Masonic Funeral Music

Symphony N° 41 in C major K551, 'Jupiter'

Curtain up: 5.20pm

Interval 6.20pm

Curtain down 8.45pm

Ceremonies and the Quest for Light

Programme note by Alexandra Coghlan

ALL WORKS BY
WOLFGANG AMADEUS MOZART

Die Zauberflöte – Overture

Masonic Funeral March

Light and darkness are the two duelling forces running through this all-Mozart concert. It's an opposition felt keenly in this contrasting pair of orchestral works. While the Overture to Mozart's *Die Zauberflöte* blazes with energy from its arresting opening chords, through the fizzing Allegro and the radiant, mathematical order of a fugue, the composer's *Masonic Funeral March* is an altogether darker work – relishing the evocative gloom of its unusual instrumental forces.

Freemasonry is the thread uniting two pieces that both owe much to the brotherhood of which Mozart was a prominent member. The order's symbolism is embedded throughout *Die Zauberflöte*, heard here in the insistence on the significant number three – emphasised in the Eb major key signature and the opening chords. While the Funeral Music, composed after the deaths of two of his lodge brothers, sees the composer at his most dignified and sombre. Basses and a throaty contra-bassoon add a cavernous depth to the march, chorale and consoling finale of this elegant miniature.

Vado, ma Dove? Oh Dei! K583

Misera, dove son! K369

Bella mia fiamma, addio! K525

If Mozart's operas offer a measure of the composer's evolving genius, then his concert and insertion arias provide an even more vivid picture of the practical realities of life as a jobbing 18th-century composer. Requests from patrons or particular singers, arias produced for salon recital or to embellish an opera by a rival – the contexts are as varied as the pieces themselves.

Premiered in the same year as *Le nozze di Figaro*, Martin y Soler's opera *Il burbero di buon core* (The Kind-Hearted Curmudgeon) may have disappeared from the repertoire, but the additional aria Mozart composed for its revival remains. 'Vado, ma Dove?' takes Lorenzo da Ponte's text – the confusion of a woman unsure whether to follow her heart or not – and gives it a quietly tragic dignity in striking contrast to its essentially comic musical surroundings.

The early 'Misera! Dove son' was composed for the Countess Josepha von Paumgarten – a 19-year-old amateur singer, whose skills must have been impressive if this elegant aria is anything to go by. Borrowing text from Metastasio's *Ezio*, the aria introduces us to Fulvia who believes that her lover has been murdered with the collusion of her father. The tone of both recitative and aria is anguished but always controlled – we feel Fulvia's desperation, but also her sense of duty and propriety even in extremis.

While composing and premiering *Don Giovanni* in Prague, Mozart stayed with friends Franz Xaver and Josepha Duschek. As a parting gift for his hostess

Ceremonies and the Quest for Light *continued*

he composed 'Bella fiamma, addio!' – a recitative and aria that share the opera's chromatic intensity. Titano loves Proserpina, but her goddess mother Ceres orders Titano's death. The hero laments his fate with dignity that always threatens to spill over into despair.

Symphony No. 17 in G major K129

16 years and a world of experience divide Mozart's Symphonies No. 16 and 41. The G major Symphony No. 16 was one of three he composed during a short span in 1772, aged just 16. Newly returned from an Italian tour, with the opera *Mitridate, re di Ponto* under his belt, he turned his attention once again to orchestral music.

Scored for pairs of oboes, horns and strings, the symphony is a graceful, classical affair. A forthright opening theme is answered by a gentler motif in the violins. The contrast between the two animates the concise Allegro. The C major slow movement is song-like and self-consciously simple, while the final movement is propelled by the horns, who introduce a rollicking hunting theme, which canters along pleasingly, often pursued by flurries of strings.

Symphony No. 41 in C major K551 – 'Jupiter'

But if the G major symphony fulfils all classical expectations of structure and balance, Mozart's final example of the genre throws them once again into question.

A glance at the C major key signature might suggest an uncomplicatedly sunny work. But the reality is far from it. The symphony's first four bars, with their contrasting military and gently coaxing themes serve as a microcosm for a work that embraces as much breadth and depth and contradiction as possible in its broad and powerful reach. Not for nothing did 19th-century listeners nickname the work 'Jupiter'.

The heroism of the brisk opening Allegro is tempered (not to say punctured) by a second subject taken from a pre-existing comic aria by Mozart – just when you think you have the measure of this music it wrong-foots you. The slow movement is also surprising – an orchestral song of startling ambiguity and range. The Minuet that follows sees the baroque ballroom invaded by a turbulent Romantic spirit, dance often forgotten or briefly abandoned when emotions become overpowering.

It's a precursor to the final movement, where Mozart lands his most devastating blow on his predecessors. Baroque counterpoint offers what seems at first like a dignified, self-consciously 'learned' framework for a movement that proceeds at once to subvert and out-do tradition in its monumental complexity and throwaway bravura, climaxing in a coda combining no fewer than five motifs in dazzling musical unity.

Biographies



© Nadine Boyd

Karen Cargill

Mezzo-Soprano

Previously for Glyndebourne

Geneviève/Pelléas et Mélisande (GF); LPO Garden Concert (summer 2020)

Recent engagements

Judith/Bluebeard's Castle (ON; SO; LSO); Fricka/Die Walküre (EIF); Mère Marie/Dialogues des Carmélites (Met); Waltraute/Götterdämmerung (ROH); Brangäne/Tristan und Isolde (Montpellier)

Future engagements

Brangäne/Tristan und Isolde (DSO-Berlin); Mahler's Kindertotenlieder (Orchestre Symphonique de Montréal); Mahler's Symphony No 2 (Orquesta y Coro Nacionales de España; Philharmonia); Judith/Bluebeard's Castle (DSO-Berlin); Fricka/Das Rheingold (Rotterdam Philharmonic)

The 2002 winner of the Kathleen Ferrier Award studied at RCS, the University of Toronto and NOS in London. She regularly sings with the Boston, Chicago and London Symphony, Berlin, Rotterdam and London Philharmonic, Cleveland, Philadelphia and Royal Concertgebouw orchestras and the Dresden Staatskapelle. She has worked with conductors such as Donald Runnicles, Yannick Nézet-Séguin, Sir Simon Rattle, Esa-Pekka Salonen and Robin Ticciati. Her opera highlights have included appearances at ROH, Met and Berlin.



© Besim Mazhiq

Johannes Kammler

Baritone

Glyndebourne debut

Recent engagements

Guglielmo/Così fan tutte (COC); Bregenz Festival

Future engagements

Salzburg; Future assignments at Stuttgart include his role debut as Ford/Falstaff, Figaro/Il barbiere di Siviglia; Recitals (Wigmore Hall); Orff's Carmina Burana, Mendelssohn's Walpurgisnacht (Duisburg Philharmonic)

Born in Augsburg, Germany, he received his first musical training from Augsburg Cathedral Choir and later studied singing in Freiburg im Breisgau, Toronto and at GSMD. He spent several years as a member of Bayerische Staatsoper's Opera Studio and was subsequently taken on by its ensemble, and has been a member of Staatsoper Stuttgart ensemble since 2018, performing roles including Malatesta/Don Pasquale, Guglielmo/Così fan tutte, Marcello/La bohème and Papageno/Die Zauberflöte. A finalist and winner of the Neue Stimmen and Operalia international singing competitions, he also gives recitals with his wife, the soprano Anna El-Khashem.



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Bernard Labadie

Conductor

Glyndebourne debut

Recent engagements

Così fan tutte (COC); L'Orfeo (EIF); Philadelphia Orchestra; Montreal Symphony; Orchestre National de Bordeaux-Aquitaine; Orchestre National de Lyon; Orchestre Philharmonique de Radio France; Rundfunk Sinfonieorchester Berlin

Forthcoming engagements

Chicago Symphony; Cleveland Orchestra; Dallas Symphony; New World Symphony; Orchestre Philharmonique de Monte-Carlo; National Arts Centre Orchestra (Ottawa)

Born in Québec, he is an internationally recognised specialist in 17th, 18th and early 19th century repertoire. He is the Founding Conductor of Les Violons du Roy where he was Music Director from 1984 to 2014 and is founder and Music Director of La Chapelle de Québec. Since 2018 he has been Principal Conductor of the Orchestra of St Luke's in New York, with whom he presented the inaugural New York Bach Festival in 2019. Formerly Artistic Director of Opéra de Québec and Opéra de Montréal, he has conducted at the Canadian Opera Company, Met, Cincinnati Opera, Santa Fe Opera and Glimmerglass Opera. He has received Paris's Samuel de Champlain award and the Canadian government's Officer of the Order of Canada, and his home province named him Chevalier de l'Ordre national du Québec. The most recent addition to his extensive discography is Telemann's *Mirriways* with the Akademie für Alte Musik Berlin for Pentatone, released in 2020.

KEY		Montpellier	Opéra national de Montpellier
Berlin	Deutsche Oper Berlin	Munich	Bayerische Staatsoper, Munich
Chicago	Lyric Opera of Chicago	NOS	National Opera Studio, London
COC	Canadian Opera Company	OAE	Orchestra of the Age of Enlightenment
DSO-Berlin	Deutsches Symphonie-Orchester, Berlin	ON	Opera North
EIF	Edinburgh International Festival	Opéra	
ENO	English National Opera	-Comique	Théâtre national de l'Opéra-Comique, Paris
GF	Glyndebourne Festival	RAM	Royal Academy of Music, London
GSMD	Guildhall School of Music and Drama	RCS	Royal Conservatoire of Scotland
GT	Glyndebourne Tour	ROH	Royal Opera House, London
Hamburg	Staatsoper Hamburg	SO	Scottish Opera
LPO	London Philharmonic Orchestra	Zürich	Opernhaus Zürich
LSO	London Symphony Orchestra		
Met	Metropolitan Opera, New York		

Biographies



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Siobhan Stagg

Soprano

Glyndebourne debut

Recent engagements

Pamina/*Die Zauberflöte* (ROH); Title role/*Cendrillon* (Chicago); Sophie/*Der Rosenkavalier* (Zürich); Gilda/*Rigoletto* (Hamburg); Gilda/*Rigoletto*, Pamina/*Die Zauberflöte*, Sophie/*Der Rosenkavalier*, Tytania/*A Midsummer Night's Dream* (Berlin); Mélisande/*Pelléas et Mélisande* (Opéra de Dijon); Naiad/*Ariadne auf Naxos* (Munich)

Future engagements

Mozart's Mass in C minor (Staatskapelle Berlin); Brett Dean's *In This Brief Moment: An Evolution Cantata* world premiere (Orchestre national de Lyon); Mozart's Requiem (Sydney Symphony Orchestra); Sophie/*Der Rosenkavalier* (Staatsoper Berlin); Leonore/*Fidelio* (Opéra-Comique); *Elettra/Idomeneo* (Aix); return to ROH and Zürich

After graduating from the University of Melbourne, she began her career in the Salzburger Festspiele's Young Singer Project and as a soloist at Deutsche Oper Berlin. She joined the board of directors at the Melba Opera Trust in November 2020, their first scholarship alumna to be appointed, and the first international director.



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Robin Ticciati

Conductor

Robin will conduct *Káťa Kabanová* and *Tristan und Isolde* during Festival 2021

Previously for Glyndebourne

In the Market for Love (autumn 2020); *Pelléas et Mélisande*, *Der Rosenkavalier*, *La clemenza di Tito*, *L'heure espagnole*, *L'enfant et les sortilèges*, *Die Entführung aus dem Serail*, *La finta giardiniera*, *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *La damnation de Faust*, *Rusalka* (GF); *Jenůfa*, *Macbeth*, *Die Fledermaus* (GT); *Hänsel und Gretel* (GF, GT)

Recent engagements

Budapest Festival Orchestra; Chamber Orchestra of Europe; DSO-Berlin; LPO; Symphonieorchester des Bayerischen Rundfunks

Future engagements

Chamber Orchestra of Europe; DSO-Berlin; LPO; Symphonieorchester des Bayerischen Rundfunks; OAE; Wiener Philharmoniker/ Salzburg Mozartwoche

Born in London, he is a violinist, pianist and percussionist by training. He was a member of the National Youth Orchestra of Great Britain when, aged 15, he turned to conducting under the guidance of Sir Colin Davis and Sir Simon Rattle. He was recently appointed 'Sir Colin Davis Fellow of Conducting' by RAM. He has been Music Director of the Deutsches Symphonie-Orchester Berlin since 2017 and Music Director of the Glyndebourne Festival since 2014. He was Principal Conductor of the Scottish Chamber Orchestra from 2009 to 2018. His highly acclaimed discography includes Berlioz with the Swedish Radio Symphony Orchestra; Haydn, Schumann, Berlioz and Brahms with the SCO; and Dvořák, Bruckner and Brahms with the Bamberg Symphony Orchestra. His latest recordings with DSO-Berlin feature works by Debussy and Duruflé and the violin concertos of Beethoven and Sibelius.

Robin Ticciati is supported by Louise and Donald MacDonald.



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Elizabeth Watts

Soprano

Previously for Glyndebourne

Almirena/Rinaldo (GT)

Recent engagements

Iphigénie/Iphigénie en Tauride (Orquesta y Coro Nacionales de España); Countess/*The Marriage of Figaro* (ENO); Donna Elvira/*Don Giovanni* (WNO); Amanda/*Le Grand Macabre* (LSO, NDR Elbphilharmonie Orchester); Mahler's Symphony No 4 (Orchestre National de Lille); Elgar's *The Apostles* (LPO); Handel's *Messiah* (Handel and Haydn Society, Boston)

Future engagements

Recital (EIF); Mozart arias (Philharmonia Baroque Orchestra, San Francisco); Bach's *St Matthew Passion* (Antwerp Symphony Orchestra); Beethoven's Symphony No 9, Mahler's Symphony No 2 (RPO)

She was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying at RCM. She was made an Honorary Doctor of Music by Sheffield in 2013 and became a Fellow of the RCM in 2017. Her most recent recording is a highly-acclaimed CD of Handel's *Brookes Passion* with the Academy of Ancient Music.

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