

# Mozart's Women

*Celebrating the Maestro's Muses*

**LONDON MOZART PLAYERS**

Jane Glover *Conductor*  
with

Jennifer France *Soprano*

Lauren Zhang *Piano*

**Thursday 11th April 2019,  
7.30pm**



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LONDON MOZART PLAYERS 1949-2019

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Thursday 15th August  
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**LONDON MOZART PLAYERS**

**Ruth Rogers**  
Director/Soloist

Join the LMP at London's iconic church for a selection  
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**MOZART:** Serenade No.13 in G major, K.525 (Eine Kleine Nachtmusik)

**VAUGHAN WILLIAMS:** The Lark Ascending

**ELGAR:** Serenade for Strings in E minor, Op.20,

**TCHAIKOVSKY:** Serenade for Strings in C major, Op.48



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**LMP** 70 YEARS  
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# Mozart's Women

*Celebrating the Maestro's Muses*

Thursday 11th April, 7.30pm

## PROGRAMME

### MOZART

Overture *Così fan tutte*, K.588

'Vorrei spiegarvi, oh Dio', K.418

Piano Concerto No.9 in E flat, K.271

### INTERVAL

'Et incarnatus est' from Mass in C minor, K.427

'Ch'io mi scordi di te', K.505

Symphony No.31 in D, K.297

### LONDON MOZART PLAYERS

Leader: Ruth Rogers

Jane Glover: *Conductor*

Jennifer France: *Soprano*

Lauren Zhang: *Piano*



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# London Mozart Players

The London Mozart Players, the UK's longest established chamber orchestra, is thrilled to be celebrating its 70th birthday in 2019. Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, the orchestra is known for its unmistakable British roots. Over the last seventy years, the LMP has developed an outstanding reputation for adventurous, ambitious programming from Baroque through to genre-crossing contemporary music, and continues to build on its long history of association with many of the world's finest artists including Sir James Galway, Dame Felicity Lott, Jane Glover, Howard Shelley, Nicola Benedetti, John Suchet and Simon Callow. The orchestra enjoys an international reputation, touring extensively throughout Europe and the Far East, most recently Dubai and Hong Kong, and records frequently for Naxos, Chandos and Hyperion Records.

The London Mozart Players regularly performs on London's premier concert platforms, including the Royal Festival Hall, St John's Smith Square and Cadogan Hall as well as cathedrals and other concert venues across the UK. LMP is the resident orchestra at Croydon's Fairfield Halls and will celebrate this venue's reopening after refurbishment in September 2019 with a gala concert which will also celebrate the orchestra's 70th birthday. The orchestra's anniversary year sees a wide range of concerts in the capital's top concert venues including performances at King's Place, Conway Hall and a return to Southbank's Queen Elizabeth Hall.

As resident orchestra of Croydon for nearly 30 years, the ensemble has shown an invigorated and growing commitment to the borough's cultural life. In 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood, undertaking a rich programme of initiatives within the local community. The orchestra has brought classical music stars Nicola Benedetti, Michael Collins, Sheku Kanneh-Mason and Thomas Trotter to Upper Norwood in world-class performances, and has implemented a tailored calendar of events including specialist family concerts and inclusive collaborations with local community groups and schools.

As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK (and recently in Dubai and Hong Kong), working with many teachers and heads of music to inspire the next generation of musicians and music lovers. As well as working with schools, LMP continues its 70-year tradition of promoting young up-and-coming musicians. Nicola Benedetti, Jacqueline du Pré and Jan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by the orchestra.

The orchestra's award-winning 2017 series #LMPOnTheMove saw the ensemble pushing the perceived boundaries of classical music performance in Croydon, welcoming new audiences and partnerships. Including a live film score played

on top of a shopping mall car park and a house music set at Boxpark with young DJ/producer Shift K3Y, #LMPOnTheMove was commended for its innovative outlook and success in reaching the diverse communities of the borough. #LMPOnTheMove 2018 proved to be an equally popular mix of fun and unexpected events, and the 2019 series looks like being the most exciting yet!

The LMP enjoys a special relationship with its audience and has thriving Friends and Sponsors programmes. The orchestra always tries to break down the 'fourth' wall between musicians and audience, and this is achieved in part as the orchestra is self-directed. Many concerts, such as it's acclaimed 'Piano Explored' series, involves a 'deconstruction' of the works performed, allowing greater understanding and engagement with the music and with the musicians themselves.

LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.



<b>1st Violins</b> Ruth Rogers h (ANON) Sijie Chen h (JOHN & EVELYN WRIGHT) Nicoline Kraamwinkel Ann Criscuolo h (CHRISTINE ROBSON) Nikki Gleed Thea Spires	<b>Violas</b> Sascha Bota Sophie Renshaw h (GILL COX) Richard Cookson Christopher Beckett	<b>Flutes</b> Michael Cox Rebecca Larsen	<b>Horns</b> Peter Francomb Martin Grainger h (JULIA JAMES)
<b>2nd Violins</b> Jenny Godson h (GEOFFREY SHAW) Antonia Kesel Jayne Spencer Stephen Rouse Anna Harpham	<b>Cellos</b> Sebastian Comberti h (ANON) Julia Desbruslais h (GORDON & JEANNE LEES) Sarah Butcher h (GILLIAN NOBLE)	<b>Oboes</b> Christopher O'Neal h (SEAN ROURKE) Katie Clemmow h (GEOFFREY & JOY LAWRENCE)	<b>Trumpets</b> Bruce Nockles Peter Wright h (CYNTHIA HARROD-EAGLES)
	<b>Basses</b> Stacey Watton h (SANDRA & ANTHONY LINGER) Cathy Elliott h (THE BRISTOW FAMILY)	<b>Clarinets</b> Marie Lloyd Emma Canavan h (EDVALDO HUDSON PEREIRA)	<b>Timps</b> Matthew Farthing h <b>Chair Sponsors</b> For as little as £20 a month, you can sponsor an LMP chair and enjoy a special connection with the orchestra. Find out more about the chairs available by getting in touch with Brian Willetts via <a href="mailto:Brian@Imp.org">Brian@Imp.org</a>





# Jane **GLOVER** CBE Conductor

British conductor Jane Glover has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons, she has appeared with the, New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the San Francisco, Houston, Minnesota Orchestra, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, the Belgrade Philharmonic, Bamberg Symphony Orchestra, Orchestre Nationale de Bordeaux et Aquitaine and BBC Concert Orchestra including performances at the BBC Proms. She also works with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal

Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten.

Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *L'Elisir d'amore* for Houston Grand Opera, *The Turn of the Screw*, *Jephtha* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, and *Così fan tutte* and *La Clemenza di Tito* at the Aspen Music Festival, Alcina with the Washington Opera; the US premiere of Alma Deutscher's *Cinderella* with Opera San Jose; *Medea* with Opera Omaha; Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *Così fan Tutte* with Lyric Opera of Kansas City, *Le Nozze di*

*Figaro* for Aspen Music Festival, *Die Zauberflöte* for Houston Grand Opera, her continuing seasons with Music of the Baroque in Chicago; and concert appearances with Oregon Bach Festival, London Mozart Players, Malaysian Philharmonic, Bremen Philharmonic, Winnipeg Symphony, Detroit Symphony, Helsinki Philharmonic, Philadelphia Orchestra and Bamberg Symphony.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* was published in 2005. Her new book, *Handel in London*, was published in September 2018.

Jane Glover studied at St. Hugh's College, Oxford, where after graduation she did her D.Phil on seventeenth-century Venetian opera. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. Since 2015-16 she has been Visiting Professor of Opera at the University of Oxford. She was created a Commander of the British Empire in the 2003 New Year's Honours.



# Jennifer FRANCE

Soprano

Winner of the 2018 Critics' Circle Emerging Talent (Voice) Award, **Jennifer France** made her debut with London's Royal Opera in the premiere of George Benjamin's *Lessons in Love and Violence*. Elsewhere, she has performed with companies including the Dutch National Opera, the Nederlandse Reisopera, the Badisches Staatstheater Karlsruhe, the Staatstheater Wiesbaden, Garsington Opera at Wormsley, Glyndebourne On Tour, Opera Holland Park, Music Theatre Wales, Opera North and Scottish Opera, where she was an Emerging Artist.

She made her BBC Proms debut in 2017, and her concert engagements have included performances with Classical Opera, the London Handel Orchestra, the BBC Symphony Orchestra, La Nuova Musica, the Orchestra of Opera North, the Orchestre de Chambre de Paris, the Philharmonia Orchestra and the Royal Scottish National Orchestra and the Israel Camerata. Her recordings include Debussy *Mélodies* (Hyperion CD) and Elgar *Une Voix dans le désert* (Hallé CD).

Her current engagements include her Salzburg Festival debut singing Pascal Dusapin's *Medeamaterial*, creating Ice in Stuart MacRae's *Anthropocene* for Scottish Opera, Princess Elspeth *Fantasia* for Garsington Opera at Wormsley and concerts with the Academy of Ancient Music, the Britten Sinfonia, the City of Birmingham Symphony Orchestra, the Hallé and the Swedish Chamber Orchestra.



# Lauren ZHANG

Piano

In 2018, **Lauren Zhang** won the BBC Young Musician competition in her hometown of Birmingham. Her performance of Prokofiev's Second Piano Concerto with the City of Birmingham Symphony Orchestra conducted by Mark Wigglesworth was broadcast live on BBC4 and BBC Radio 3 to widespread critical acclaim.

Following her success in the competition, Lauren has been invited to perform at the BBC Proms with the BBC Concert Orchestra, Proms in the Park with the BBC National Orchestra of Wales, and is in demand as soloist throughout the UK and further afield.

Future highlights include concerto performances with the European Union Chamber Orchestra and Brno Philharmonic. She gives recitals at Nottingham Royal Concert Hall, the Herkulesaal in Munich, and as part of the Ryedale, Wooburn and Lichfield Festivals, among many others.

In 2016, Lauren won first prize at the 15th Ettlingen International Piano Competition in Germany. Among other achievements, she was a prize-winner at the Wales International Piano Festival (2016) and the Young Pianist of the North International Competition (2015), and was awarded first prize in the EPTA-UK (18 and under) competition (2015), and first prize in the Emanuel Piano Trophy competition (2015).

Lauren studies piano with Dr Robert Markham in the Junior Department at the Royal Birmingham Conservatoire. She began piano lessons with Madeline



Ignazito in the USA at the age of four, later moving to Birmingham where she is a pupil at the King Edward VI High School for Girls. In 2018, she achieved the top category in all of her eleven GCSEs.

Lauren has participated in masterclasses with Fabio Bidini, Peter Donohoe, Kalman Drafi, Pascal

Nemirovski, Kenneth Hamilton and John Thwaites. She also receives guidance from Professor Christopher Elton. A keen chamber musician as pianist and violinist, Lauren has participated in and organised numerous charity concerts. Lauren is grateful for the support of YCAT through their aftercare scheme for BBC Young Musician finalists.





Wolfgang  
Amadeus  
Mozart  
(1756–1791)

Overture to *Così fan tutte*

The Austrian Emperor Joseph II personally commissioned Mozart to compose the music, and Da Ponte to write the text, for *Così fan tutte*. During the nineteenth century the opera was widely condemned, notably by Wagner, for its absurd plot and negative effect of this plot on the music. The original audience was not so critical: the first performance in Vienna on 26 January 1790 was a success that augured well for the future. However, when the Emperor died a few weeks later, the opera season was interrupted and *Così fan tutte* – badly affected by this event and later by Wagner’s criticism – did not recover its reputation as one of Mozart’s major operas for well over a century.

Da Ponte’s libretto is indeed absurd but that is precisely why it is perfect. *Così fan tutte* is, above all, an opera buffa, a comic opera, in the spirit of the *commedia dell’arte* with all of its masquerades and crazy situations. They appealed to Mozart’s sense of humour and inspired his composition,

while Wagner was quite incapable of appreciating this kind of charm and irony. The plot is developed from a silly bet for or against the assumption that all women, even so far faithful ones, would fall into the arms of an expert seducer – hence *così fan tutte* (‘they are all like that’), but there is also a rarely quoted cautionary subtitle *La scuola degli amanti* (‘School for lovers’).

As might be expected, the composer’s sympathy is with the women. There are moments in the opera when emotions are expressed in the music with astonishing eloquence and subtlety, without ever encroaching on the spirit of the comedy, and Mozart’s intentions are clearly stated in the Overture: the main part is a spirited *Presto* but it has a short *Andante* introduction with a musical quotation of the words *così fan tutte*. This theme ends with a dark and questioning minor chord before it is stated again more vigorously. Both forms of the theme are repeated towards the end of the Overture.

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‘Vorrei spiegarvi, oh Dio!’ K.418

Aloysia Weber (1760–1839) was Mozart’s first love. They first met in Mannheim in winter 1777/8 while Mozart was on his last youthful tour of Europe in search of fame, fortune and new employment, accompanied by his mother. Aloysia was the daughter of a professional singer at the Mannheim court and had unusual gifts as a singer. Mozart fell for her but by the time he saw her again a few months later, she had changed her mind. He was heart-broken. Some years later, after Mozart had married Constanze, Aloysia’s sister, there was a rapprochement. Aloysia became one of the leading sopranos of the day and Mozart wrote several parts especially for her – she was the first to sing Donna Anna in *Don Giovanni* in 1787.

‘*Vorrei spiegarvi, oh Dio*’ was written specially for Aloysia in 1783; it was to be inserted into a performance of Pasquale Anfossi’s opera *Il curioso indiscreto* (this was not unusual at the time). It goes astonishingly high – up to a top E, way above what most sopranos regard as reasonable – which is undoubtedly because of Aloysia’s unique vocal range; and also exploits her ability to sing very long slow lines. She must have been exceptionally gifted.



Aloysia Weber as Zemire

Vorrei spiegarvi, oh Dio!  
Qual è l'affanno mio;  
ma mi condanna il fato  
a piangere e tacer.

Arder non può il mio core  
per chi vorrebbe amore  
e fa che cruda io sembri,  
un barbaro dover.

Ah conte, partite,  
correte, fuggite  
lontano da me;  
la vostra diletta  
Emilia v’aspetta,  
languir non la fate,  
è degna d’amor.

Ah stelle spietate!  
nemiche mi siete.  
Mi perdo s’ei resta.

Partite, correte,  
D’amor non parlate,  
è vostro il suo cor.

Let me explain, oh God,  
What my grief is!  
But fate has condemned me  
To weep and stay silent.

My heart may not pine  
For the one I would like to love  
Making me seem hard-hearted  
And cruel.

Ah, Count, part from me,  
Run, flee  
Far away from me;  
Your beloved  
Emilia awaits you,  
Don’t let her languish,  
She is worthy of love.

Ah, pitiless stars!  
You are hostile to me.  
I am lost when he stays.

Part from me, run,  
Speak not of love,  
Her heart is yours.

Piano Concerto No.9  
in E flat major, K.271

- I *Allegro*
- II *Andantino*
- III *Rondo: Presto*

The Piano Concerto in E flat has been known, incorrectly, for nearly a century as the *Jeunehomme* Concerto, but musicologist Michael Lorenz recently discovered the identity of the pianist for whom Mozart wrote this beloved concerto: it was written for Victoire Jenamy, the daughter of one of Mozart’s friends, and is therefore the *Jenamy* Concerto. Victoire was a French piano virtuoso who visited Salzburg in 1776/7. Her father was Swiss/French choreographer Vincent Noverre with whom Mozart was planning to collaborate on a ballet production. Not much else is known about Victoire, except that she was an exceptional pianist who inspired Mozart’s first great piano concerto. Most of his concerti

were of course written for himself to play, but he did write a few for other performers, all of them women.

Mozart wrote this concerto in Salzburg in January 1777, the month of his 21st birthday. Nothing in his previous piano concertos prepares us for the sheer brilliance and invention of the Concerto in E flat. In all three movements he expands the form and breaks the constraints of the pre-classical concerto, and bubbling along throughout is the energy and inspiration of his new maturity as a composer.

Innovation is apparent from the very beginning, when the piano interrupts the orchestra immediately with a fanfare figure. This sets the tone for constant spirited exchange between the orchestra and piano. Another startling aspect of the first movement is that the themes are not only used throughout the movement but that they develop from naïve orchestral tunes to highly pianistic and virtuoso-sounding melodies. The development section holds an astounding passage in

which the oboes and piano are entirely unsupported and the horns have a chance to display their mellowest register in the recapitulation.

This Concerto has a grandeur that belies the small forces – two oboes, two horns and strings – that Mozart employs and nowhere is this more evident than in the *Andantino*, which has its roots in opera. Through muted strings and contrapuntal imitation between the violins, Mozart sets the stage for the soloist’s impassioned aria. The key of C minor suffuses the movement with a profound pathos, in contrast to the freshness of the outer two movements.

Although the *Rondo* seems to owe much to Haydn, it is ground-breaking in its invention and virtuosity. The biggest surprise is the *menuetto cantabile* in the middle of the movement, although in every way Mozart develops this minuet much further than standard dance form. The originality continues to the end as the orchestra gets quieter and quieter before the final loud chords.



## ‘Et incarnatus est’ from Mass in C Minor, K.427

In 1782, Mozart married Constanze Weber. Like her sisters Aloysia (his ex-girlfriend) and Josefa (who was to be Mozart's first Queen of the Night) Constanze was a coloratura soprano of quite remarkable ability who had been taught well by their singing-teacher father Fridolin.

Constanze and her sisters were brought up in Mannheim, a centre of musical excellence. She was intelligent and spoke excellent Italian and French as well as her native German: she was an ideal wife for a composer, and the marriage was a success. As Mozart wrote in a careful letter to his father, Leopold (they had married without his consent): ‘I must make you better acquainted with the character of my dear Constanze. Her whole beauty consists in two little black eyes and a pretty figure. She likes to be neatly and cleanly dressed, but not smartly; and most things that a woman needs she is able to make for herself; and she dresses her own hair every day. I love her and she loves me with all her heart. Tell me whether I could wish for a better wife.’

‘Et incarnatus est’ forms part of Mozart's unfinished Mass in C minor which is perhaps Mozart's greatest choral composition. He had begun composing it as a celebration of his marriage to Constanze and partly also in thanks for her safe recovery from the birth of their first child. Mozart wrote to his father on 4 January 1783 to say that he had vowed to write the work in her honour. He did indeed perform the unfinished mass in Salzburg Cathedral on 26 October 1783, with Constanze performing the sublime but challenging soprano solos.

‘Et incarnatus est’ is the vocal centrepiece of this mass. Eight minutes long, it is extraordinarily beautiful, with coloratura passages ingeniously interwoven with three solo woodwind instruments – flute, oboe, and bassoon – over a discrete string and organ accompaniment.



Et incarnatus est de spiritu sancto ex Maria virgine et homo factus est.

Constanze Mozart by Lange 1782

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

## ‘Ch’io mi scordi di te?’, K.505



Nancy Storace

Nancy Storace was an English soprano, the daughter of an Italian double bass player who had come to London by way of Dublin; she was a huge hit in Vienna, captivating audiences as Susanna in the première of Mozart's *Le nozze di Figaro* as well as in operas by Salieri, Cimarosa, Sarti, Paisiello, and her brother Stephen Storace. ‘Storace, the beautiful singer, delighted the eye, the ear and the soul’, wrote one commentator. She certainly delighted Mozart, and there were rumours – almost certainly unfounded – of a romantic liaison.

At the end of 1786, Nancy announced her intention of leaving Vienna; her farewell was marked by a concert in the Kärntnertor Theatre on 23 February 1787, at which she sang Mozart's *Scena con Rondò*, ‘Ch’io mi scordi di te?’, with the composer playing

the piano *obbligato*. According to Mozart's catalogue of his own works, he had written the piece in December 1786 (‘for Mlle. Storace and me’); it is a unique composition for voice and orchestra with a substantial piano part, almost as much a miniature piano concerto with *obbligato* vocal solo as an aria with *obbligato* piano. Mozart's tender feelings for Nancy – even if purely professional rather than romantic – are evident not only in the vocal line he wrote for her, but also in the intricate and sensitive keyboard part he wrote for himself.

The words may be by the Abbé Giovanni Battista Varesco, Mozart's librettist for *Idomeneo*. They derive from the text of an additional aria Mozart had written for the character of Idamante at the beginning of Act II of the opera, but adapted in this case

# A MOZART EVENING

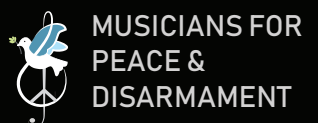
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St James's Church, 197 Piccadilly London W1 9LL



*MPD Chamber Orchestra*  
*Conductor Jane Glover CBE*

Serenade in B♭ (*Gran Partita*) K361  
Divertimento in D K136  
Symphony No.35 in D (*Haffner*) K385



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## Programme Notes

to suit a female protagonist; Mozart evidently considered it appropriate for Nancy Storace's leave-taking. In order to escape the vicissitudes of the plot, the singer has had to agree to sail away with another man, leaving her lover behind. Swallowing his own feelings, her lover has advised her to go, with his blessing. She replies that, although she is not permitted to explain her situation, her love will always be his; she would rather die than love another.

Ch'io mi scordi di te?  
Che a lui mi doni puoi consigliarmi?  
E puoi voler ch'io viva?  
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 l'affetti miei,  
come tentarlo? Ah! di dolor morrei!

Non temer, amato bene,  
Per te sempre il cuor 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.  
Stelle barabare, stelle spietate,  
Perchè mai tanto rigor?  
Alme belle, che vedete  
Le mie pene in tal momento,  
Dite voi, s'egual tormento  
Può soffrir un fido cuor.

*That I should forget you,  
that I should give myself to him: is this  
what you are advising me to do?  
And yet you want me to live?  
Ah no, staying alive would be far worse  
for me than death!  
Let death come! I wait for it fearlessly;  
but that I could be consumed by  
another fire,*

*could give my affections to another  
man –  
how could I even think of it? Ah, I shall  
die of sorrow!*

*Have no fear, my dear beloved,  
my heart will always belong to you.  
I can no longer bear such pain,  
my soul is fainting away.  
Do you sigh? Oh mortal grief!  
At least consider what an important  
moment this is!  
Oh God! – I cannot explain.  
Cruel stars, pitiless stars,  
why such harshness?  
Fair spirits, who look down  
on my agonies at this moment,  
tell me if a faithful heart  
can bear such torture as this.*

Programme note and translation by  
Jonathan Burton © 2009

### Symphony No.31 in D, K.297 *Paris*

- I *Allegro assai*
- II *Andante*
- III *Allegro*



Anna Maria Mozart

In March 1778, Mozart visited Paris for the third time in his life. On his arrival he found that he was no longer received with open arms. The reason was that he had evidently ceased to be the delightful infant prodigy of the past. He began to despise the Parisians who had formerly adored him, and he was shocked by the futile quarrels between the supporters of the two composers Gluck and Piccinni. Having visited Mannheim on his way to Paris, where he had heard the excellent resident orchestra, he found the standard of musicianship in Paris deplorable. More serious was the fact that his former patrons had lost interest in him, and that his hopes of securing a permanent employment in the city were unfounded. But the worst blow was that his mother, who had always been a great comfort to him, was no longer able to give him the support he needed. She fell ill soon after his arrival in Paris and died there on 3 July 1778.

Mozart made desperate efforts to overcome these adversities, though Baron Grimm, who had been his principal protector in the past, did not think so: 'He is too naïve, too inactive, too easily taken in, too little concerned with working for the future,' he wrote to Leopold Mozart, Wolfgang's father.

How wrong Grimm was (at least as regards Mozart's efforts to achieve success), was proved by the *Paris* Symphony. The work was deliberately conceived to have the elegant style and the kind of brilliance which were all the rage in Paris at the time. The *Allegro* movements were, in fact, very well received at the first performance on 12 June 1778, but the gentle *Andante* (originally *Andantino*) was not appreciated. In order to show how eager he was to please, Mozart composed another *Andante* for a performance of the same work two months later.

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'[Shelley] is outstanding in this music, synthesising the classical and romantic elements perfectly.'  
*Gramophone*



## Howard Shelley London Mozart Players

### MOZART, HUMMEL, BEETHOVEN: Masters Loved & Lost

**MOZART**  
Symphony No. 34 in C, K.338

**HUMMEL**  
Piano Concerto in F

**BEETHOVEN**  
Symphony No. 4 in B flat, Op.60

**Sunday 9 June 2019**  
**3pm**

**Queen Elizabeth Hall**  
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Mozart Piano Concerto No.25 in C, K.503

**Wednesday 6th November, 2019**

Mendelssohn Piano Concerto No.2 in D minor

**Wednesday 4th December, 2019**

Cramer Piano Concerto No.4 in C, Op.38

**Wednesday 5th February, 2020**

Chopin Piano Concerto No. 1 in E minor, Op. 11

**Wednesday 1st April, 2020**

Franz Xaver Mozart Piano Concerto No.2 in E flat

**All performances begin at 1.05pm**



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- Exclusive updates via the Friends' newsletter

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## Remembering the London Mozart Players

**You can help secure the artistic and financial strength of the London Mozart Players for the next century. When planning your financial future, why not make a gift to help share great music for generations to come?**

LMP is always hugely touched when friends leave us a legacy that enables us to continue to share the discovery, excitement and pleasure of live orchestral music with future generations. We value that you are on a journey with us and you can continue support of the orchestra by leaving a donation in your will.

All donations are crucial to keeping the orchestra alive and are greatly appreciated. Leaving a gift to the orchestra is very simple and also tax efficient as the LMP is a registered charity (No 290833), so no inheritance tax is payable on your legacy.

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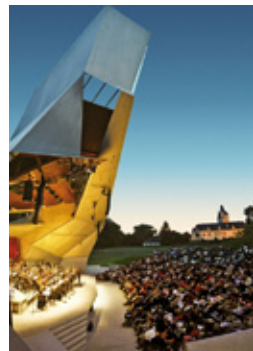
*We also host a series of exclusive chamber music festivals throughout Europe & the UK, featuring highly acclaimed musicians in elegant surroundings.*

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*Grafenegg's celebrated festival in Lower Austria, just one hour from Vienna, runs throughout the summer and always closes with a feast of music-making. Concerts are held in the architecturally dramatic, and acoustically excellent, Wolkenturm, on the Metternich estate.*

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*Price from £2,767 per person (single supp. £198) for five nights including flights, transfers, accommodation with breakfast, one lunch, five dinners, tickets for five concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.*

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Alongside the three concerts, Simon Rowland-Jones will give two musically illustrated talks at Deans Place Hotel in the heart of this historic and picturesque Sussex village, with superb views of the South Downs. You can enjoy gentle walks along the banks of the River Cuckmere, visit the 14th century Clergy House, and in nearby Berwick you can see the once controversial church murals by Duncan Grant.



*Price from £968 (single supp. £129) for three nights including accommodation with breakfast, three dinners, three concerts, two talks, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.*

### THE KIRKER ISCHIA MUSIC FESTIVAL

A SEVEN NIGHT HOLIDAY | 11 OCTOBER 2019

*For our fourteenth exclusive Kirker Music Festival in the Bay of Naples we will be joined by the Carducci Quartet; James Gilchrist, tenor; Tim Horton, piano and Simon Rowland-Jones, viola.*

We shall enjoy six exclusive concerts in the lovely concert hall overlooking the garden at La Mortella, the former home of Sir William & Lady Walton. Our base for the duration will be the 4\* Albergo San Montano in the small resort of Lacco Ameno, with spectacular views of the Bay of Naples. We include a guided tour of the garden at La Mortella and a half-day sightseeing tour of Ischia. There are three optional tours; one to Herculaneum and the Villa Oplontis, one to Naples; and the third is a half-day exploration of the Ischia countryside.



*Price from £2,489 (single supp. £350) for seven nights including flights, transfers, accommodation with breakfast, seven dinners, seven concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.*

### THE KIRKER MUSIC FESTIVAL ON LAKE COMO

A SEVEN NIGHT HOLIDAY | 23 SEPTEMBER 2019

*The destination for our autumn Music Festival is one of the most beautiful corners of Italy. Lined with villas, cypress trees and low-arching mountains, Lake Como has a peaceful timelessness like no other.*

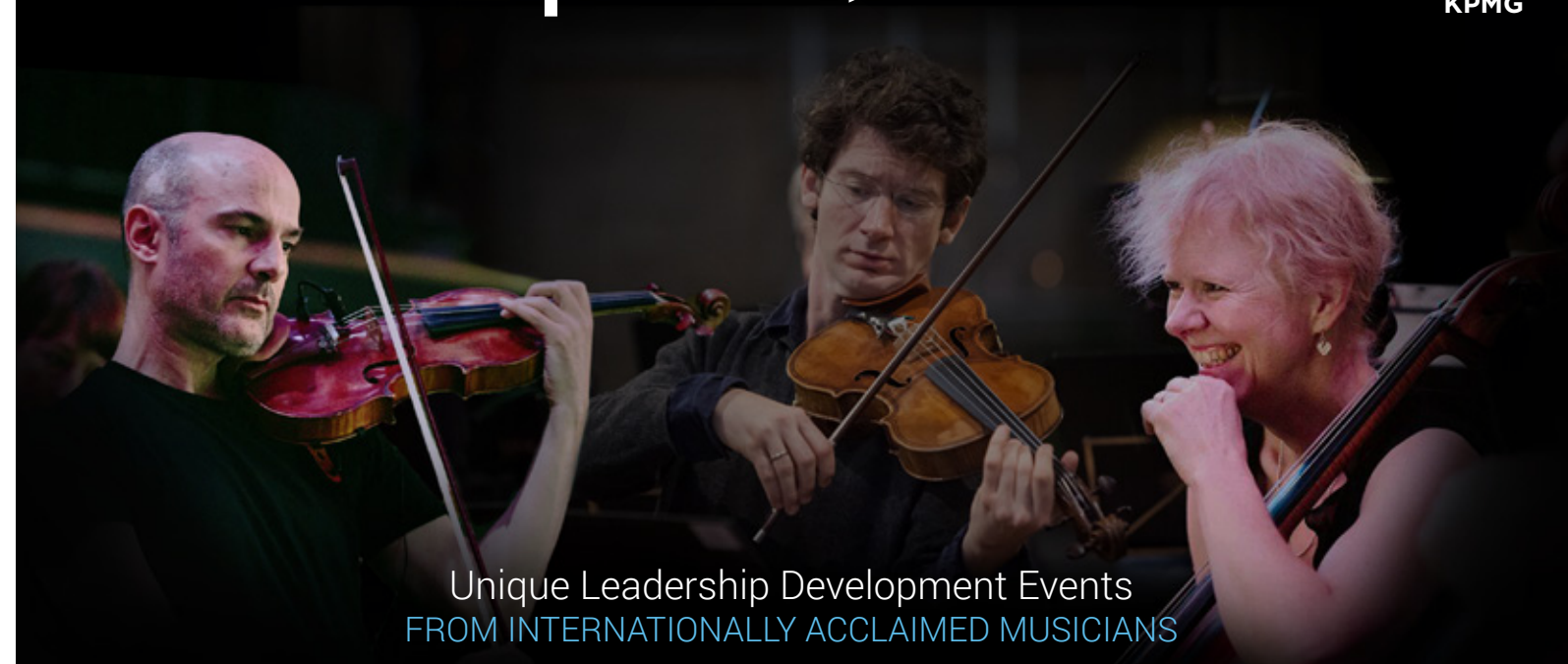
The lake has inspired many composers, and we will enjoy performances by a renowned group of international soloists, including pianists Melvyn Tan and Iain Burnside, tenor Luis Gomes, violinist Elisabeth Perry and violist Simon Rowland-Jones. There will be an optional performance of L'elisir d'amore by Donizetti at La Scala in Milan. We stay at the 4\* Imperiale in the village of Moltrasio, the hotel has a lakeside restaurant and a spa with an indoor pool.



*Price from £2,947 per person (single supp. £580) for seven nights including flights, transfers, accommodation with breakfast, five dinners, one lunch, five concerts, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.*

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\*The LMP were left legacies by four friends and supporters of the orchestra, William Barber, John East, Derek Waite and Pat Botley, and have recently received a donation from Major-General and Mrs E.W. Barton. These donations have enabled the orchestra to plan ahead with greater artistic ambition and confidence, and we are extremely grateful to them.

If you are considering leaving the LMP a gift or would like to speak to someone about how you can help support the LMP, please get in touch with us by emailing [info@lmp.org](mailto:info@lmp.org) or calling us on 020 8686 1996.

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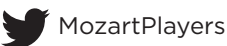
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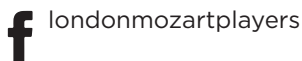
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