

"The... writer has heard much more cruel things than Serge Prokofiev's compositions... It is the same old story: 'When you having nothing new to say, camouflage your inability by pelting the hearer's ears with cacophonies'". – *New York World*, November 21, 1918.



PURELY Mozart

FEATURING **REQUIEM K626** AND **VESPERS K339**

SUNDAY 18 SEPTEMBER | 2PM

Eloise Rowland – Soprano
Rosemary Saunders – Mezzo-Soprano
Paul Morris – Tenor
Joshua Salter – Bass
and
The Christ Church Camerata

Adults \$30 Concession \$25 Students \$15

Tickets at Lathams Music Kotara & Greenhills
Music Solutions Warners Bay
Online: Stickytickets
Or at the door

*It may be that when the angels
go about their task praising God,
they play only Bach.*

*I am sure, however, that when
they are together en famille they
play Mozart.*

– (Karl Barth)

What makes Mozart's music unique? Today it is beyond our comprehension that *The Marriage of Figaro* could have been greeted with indifference in Vienna, that a relatively sophisticated musical public could fail to appreciate and cherish such talent. Mozart worked with the commonplace musical fabric of his time, the prescribed structures, instrumental combinations, harmonic progressions and melodic formulae that he had absorbed as a child, and from which a Salieri and hundreds like him fashioned polite, two-dimensional drawing-room music suitable for the delectation or titillation of many a jaded aristocratic ear. In Mozart's hands this universal galant language emerged transmuted into structures of awesome perfection, clothed in phrases of searing beauty, and invested with an expressive power capable of illuminating the entire range of human emotions. Quite simply, it surpassed any requirements... Like the secret of Stradivari's varnish, this extra dimension defies analysis. We can only call it genius.

– From *Mozart*, by Wendy Thompson

"Mozart is the greatest composer of all. Beethoven created his music, but the music of Mozart is of such purity and beauty that one feels he merely found it—that it has always existed as part of the inner beauty of the universe waiting to be revealed."

– Albert Einstein



Meet our soloists

The soprano soloist in *Purely Mozart* is Eloise Rowland. Many of you will remember her debut as a principal soloist in the choir's *Choral Masterpieces* earlier this year.

Eloise comes from a very musical family. Her mother Evelyn Probyn-Lee was a talented musician. She graduated from Newcastle Conservatorium of Music, and gained her B.A. from the University of New England. In 1986 Evelyn won the Doris Smith Scholarship for Singing, and studied with Marion Studholme at the Royal College of Music in London.

When she sang two arias from Mozart's *Marriage of Figaro* with the Hunter Orchestra in 1986, critic T.H. Naisby wrote "She has tonal expression which is a rare skill... Her phrasing is consummately judged. She is even beginning to show a hint of imperiousness, without which no singer reaches the top", and of a later performance: "Here is a voice with a distinct personality".

On December 31, 1991, Evelyn died from cancer, at the age of 34. Her last major public performance was in 1989 with the Conservatorium Orchestra and Chorus, as soprano soloist in Mozart's *Requiem*. To follow in her footsteps will make this a very special occasion for Eloise.

Rose Saunders, our mezzo-soprano soloist, is Eloise's godmother. That's them pictured above.

Eloise began singing lessons from the age of 14 with Rose, and then classical/musical theatre singing with Jennifer Barnes. Jennifer, of course, was our musical director last year. Now Eloise is in her last year at the Con, studying under the tutelage of Christopher Allan, our current musical director.

In the 70s, Chris, Rose and Evelyn sang in a group called the Newcastle Waytes, led by the late Margaret Lloyd.

Eloise's father, Bruce will be singing in the bass section of the choir. I'm sure this will be a very proud moment for him.

Just as Newcastle can be very proud of the wealth of musical talent in this city.

Kiss a grandchild today

Anna Maria Mozart was Wolfgang's grandmother. She was not on speaking terms with her son, Leopold, who may have been a bit of a lad in his youth, having been expelled from university. Certainly she opposed his career in music, and cut him off from his family inheritance.

Anna Maria refused to attend concerts given by her seven-year-old grandson when he performed in her home town, Augsburg, in 1763. She died in 1766, and never heard her grandson perform!

Anna Maria wasn't the only person to fail to recognize his talent. When Mozart applied for a job at the court of Archduke Ferdinand, Ferdie's mother warned him not to employ 'useless creatures who travel around all over the place, like beggars'.

In 1781, Mozart was in the employ of Archbishop Colloredo, and was highly dissatisfied with the status accorded him – 'above the cooks but below the valets'. After several acrimonious meetings with the Archbishop he was literally thrown down the stairs 'with a kick on the arse, by order of our worthy Prince Archbishop'.

What's in a name?

Johnny Mozart. Wouldn't sound quite right, would it? But Mozart's full name, according to the baptismal records, was Joannes Chrysostomus Wolfgangus Theophilus Mozart.

Where, then, did Amadeus come from? It's the Latin version (*amare* "to love" and *Deus* "God") of Theophilus.

The German version of the name is Gottlieb, and is often found in references to Mozart.

So which version would Mozart have used?

The answer is "None of the above".

He never signed his name as any of these. Here's his signature:

"Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius."

- Mozart