



Mozart Day 2022
April 3, 2022, Sunday
Liszt Academy

“Eternal serenity, fickle passion, / majestic composure: Mozart speaks” These are the lines written by a young Dezső Kosztolányi in his verse prologue dedicated to the opening of a concert in Subotica, and these lines would be equally apt to usher in this year’s Concerto Budapest concert series marking Mozart Day, a tradition with the ensemble since 2018. Our immortal favourite speaks to us in the morning, afternoon and evening on the first Sunday in April: in the Grand Hall, Solti Hall and Cupola Hall of Liszt Academy.

“The purpose of Mozart Day is ‘only’ to make us all happy using this marvellous, inexhaustible musical source,” is how in an earlier interview András Keller expressed the modest and yet most promising intent of the event, and realization of this objective is being served by such brilliant musicians as Evgeni Koroliov, Gábor Takács-Nagy, György Vashegyi, Andrea Rost, Kristóf Baráti and Izabella Simon, who promises once again a ‘Magic Class’ for the children’s matinee. A symphony and piano quartet, arias and concertos, string quartets and sonatas, indeed the Mass in C minor, perfect even in its unfinished state, are all on the programmes of concerts that follow one after the other throughout the day.

Artistic director: **András Keller**

Mozart Day 1 - Opening concert
april 3, 2022 sunday 11:00
Liszt Academy - Grand Hall

MOZART: Bassoon Concerto in B-flat major, K.191

MOZART: “Voi che sapete...” – Cherubino’s aria from The Marriage of Figaro

MOZART: „Or sai chi l’onore” – Donna Anna's aria from Don Giovanni

MOZART: "Porgi, amor" – The Countess Almaviva's aria from The Marriage of Figaro

MOZART: Symphony in G minor, K. 183

Bálint Mohai bassoon, **Andrea Rost** soprano

Concerto Budapest

Conductor: **Gábor Takács-Nagy**

All musicians are, without exaggeration, eternally beholden to Mozart, bassoonists in particular, since they owe a debt of thanks to him for the most popular concerto composed for their woodwind instrument. Bálint Mohai, principal instrumentalist of Concerto Budapest and an artist with a whole series of concert wins and festival appearances on his CV, is soloist for the Bassoon Concerto in B-flat major written by the 18-year-old genius in early summer 1774. There is no doubt that the second movement of the concerto anticipates one of the melodies of The Marriage of Figaro, which was written a decade later: the aria beginning “Porgi, Amor” introducing the countess. The programme of

the opening concert continues with an excerpt from *The Marriage of Figaro*, only this time with the gem of Cherubino's aria performed on stage to the Countess and Susanna, that is, with the "Voi che sapete" almost like an attraction within the plot of the opera. Then, after the stormy adolescent confession of the count's page (breeches role), Andrea Rost, Kossuth and Prima Primiissima Prize-winner, prepares to sing an aria projecting a different tone: the agitated song of Donna Anna from the first act of *Don Giovanni*, so that as the third aria of the night, the melancholy entree of the countess, the afore-mentioned "Porgi, Amor", may also feature on stage. In the closing stage of the concert, Gábor Takács-Nagy – who was awarded the Prima Primiissima Prize just a few months ago – conducts the *Symphony in G minor*, number 25, which bears the sobriquet 'little' to facilitate differentiation of Mozart's No. 40 symphony in the same key: after all, both compositions enjoy considerable popularity and a near-cult following. In the case of the 'little' *Symphony in G minor* composed in October 1773 when the genius was just 17, this fact is fully on show in that an excerpt of the work's first movement can be heard in the opening moments of Miloš Forman's film *Amadeus*.

Mozart Day 2 - Concert for Kids

april 3, 2022 sunday 11:00

Liszt Academy - Cupole Hall

Hosted by **Izabella Simon**, pianist, pedagogue

Mozart Day 3 - String Quartets

april 3, 2022 sunday 12:15

Liszt Academy - Solti Hall

MOZART: String Quartet in G major, K.387 ("Spring")

Performed by **Quartetto Speranza** (László G. Horváth, Tamás Szabó, Gergő Fajd, Péter Hány)

MOZART: String Quartet in C major, K.465 ("Dissonant")

Performed by **Pulzus String Quartet** (Eszter Lesták-Bedő, Roman Mikola, István Rajncsák, Mahdi Kousay)

'Father of the string quartet'. This mark of respect has been regularly appended not to Mozart but instead Haydn, more with the intent to exalt than in an unquestionably correct way because, to quote László Somfai, "the string quartet is such a natural 'invention' that it does not have an inventor." The respect for "Father" and the founder's recognition extended to the genre of string quartet is still justified in having a part to play here because, after all, the two quartets featured on the programme of the chamber recital are from that series embracing six compositions in all which Mozart had published with a friendly and affectionate dedication to Joseph Haydn in 1785. And proof that collegial recognition and sympathy were mutual comes in the form of Haydn's words as recounted by the proud father Leopold Mozart in the very year of the publication of the series: "I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute."

The name (Dissonance quartet) derives from its famous and unusually slow introduction. Performers of this series-closing quartet are Pulzus String Quartet, formed in Lisbon in 1999, a chamber formation that are the pride of Hungarian classical music life. The fact is, Eszter Lesták-Bedő and István Rajncsák as well as the other two members, Mikola Roman and cellist Mahdi Kousay, all play in Hungarian orchestras. The concert's other quartet, which according to the evidence of the author's manuscript

was completed on New Year's Eve 1782, and still by tradition bears the sobriquet 'Spring', is performed by Quartetto Speranza formed in 2018: first violinist László G. Horváth and his fellow artists (Tamás Szabó, Gergő Fajd and Péter Hány) regularly come together from different ensembles of Hungarian symphony and chamber orchestral life to play masterpieces of the string quartet literature.

Mozart Day 4 - Violin Concerto and Symphony

april 3, 2022sunday 14:00

Liszt Academy - Grand Hall

MOZART: Violin Concerto No.1 in B-flat major, K.207

MOZART: Symphony No.33 in B-flat major, K.319

Performed by **Kristóf Baráti** violin, **Anima Musicae Chamber Orchestra**

Mozart transformed his lifestyle from spring 1773: whereas he had spent two-thirds of the previous decade or more on the road in various parts of Europe, touring as a triumphant wunderkind-marvel teenager, he spent the remaining years of the 1770s largely in Salzburg. Later, Mozart himself painted this period in somewhat grey tones, notwithstanding the scandalous breakup with the prince-archbishop and retrospective resentment, implying that the life of the young man in Salzburg, if not actually captivity, was severely restricted by the small-town environment. But actually, as Maynard Solomon writes in his Mozart biography: "At Salzburg in the 1770s, to judge only by the evidence of the works he composed there and his widespread performance opportunities, Mozart was understood, encouraged, and given extraordinary leeway to exhibit his abilities as a virtuoso and to develop his powers as a composer." The programme of Anima Musicae Chamber Orchestra – founded in 2010, named after the "soul of music", and holding the title of National Youth Orchestra since 2018 – represents this period of the composer's career. It is dominated by the key B-flat major frequently associated with the adjective masculine. Thus to start we have Mozart's first violin concerto, with solo by no less an artist than Kossuth Prize laureate Kristóf Baráti. Despite the captivatingly dynamic finale also bringing the performer's virtuosity into motion, this composition is generally not as frequently performed as the concertos with a higher catalogue and Köchel number. Albeit more frequently heard, still the B-flat major symphony, No. 33, originally composed in a three-movement form in 1779, similarly cannot be considered the most known piece of the Mozart repertoire, to which the composer inserted the third, Menuetto movement, only later, at some point in the first half of the 1780s.

Mozart Day 5 - Sonatas and Piano Quartet

april 3, 2022 sunday 15:30

Liszt Academy - Solti Hall

MOZART: Sonata in E minor, K.304.

MOZART: Sonata for Four Hands in F major, K.497

MOZART: Piano Quartet in E-flat major, K.493

Performed by **András Keller** violin, **Evgeni Koroliiov** pinao, **Ljupka Hadzigeorgieva** piano, **Máté Szűcs** violon, **Dóra Kokas** cello

"I have very painful and sad news to give you [...]. My dearest mother is very ill [...] She is very weak, and still feverish and delirious. They do give me some hope, but I have not much. I hoped and feared alternately day and night for long, but I am quite reconciled to the will of God, and hope that you and my sister will be the same..." These are the words of Mozart writing from Paris in a letter to his father in Salzburg on 3 July 1778. Sadly, the 'hope' mentioned in the text on multiple occasions proved to be in vain: the composer's mother died the same day. It is customary to hear in the Sonata for Violin and Piano in E minor dating from this period (Mozart's only instrumental encounter with this key) this tragic loss of the composer. The following two compositions date from the year 1786, rich in works, when according to his Autobiography, Dittersdorf, Mozart's older colleague who held him in great esteem, conducted the following dialogue with Emperor Joseph II: "Me: There is great art and profundity in Clementi's playing; we find the same two qualities in Mozart, and in addition, a great deal of taste. Emperor: That is my opinion. I am glad to find I agree with you about Mozart's playing. Now tell me what you think of his compositions! Me: He is, without doubt, an original genius, and I know no other composer in whom new ideas gush forth so abundantly; one might almost say he has too many. He does not give his hearers time to breathe. Scarcely have you been entranced at some beautiful creation, before suddenly another rises up, and so on."

Contributors to this Mozart Day chamber music concert are particularly illustrious. Máté Szűcs and Dóra Kokas, along with András Keller, holder of the Kossuth Prize, artistic director of Concerto Budapest and here appearing as violinist, take to the stage in the company of Evgeni Koroliov, one of the celebrated and regularly returning guest artists of the orchestra, and Ljupka Hadzigeorgieva, his wife and at the same time the other half of his piano duo.

Mozart Day 6 - Mass

april 3, 2022 sunday 17:00

Liszt Academy - Grand Hall

MOZART: Mass in C minor, K. 427

Performed by **Chantal Santon-Jeffery**, **Katalin Szutrély** soprano, **Zoltán Megyesi** tenor, **Lóránt Najbauer** baritone

Purcell Choir

Concerto Budapest

Conductor: **György Vashegyi**

"In late July 1783, Mozart and his wife paid a visit to his father in Salzburg. [...] How did he use this short time there? He completed his mass, which he dedicated for his wife, assuming the birth was successful, and half of which mass was already completed in January." Georg Nikolaus von Nissen, one of Mozart's very first biographers and, moreover, the second husband of the composer's widow, wrote this in his biography and although it would be easy to misunderstand the above quotation in relation to one of the most important characteristics of the mass in C minor, that is, the fact that it remained incomplete, still this text appropriately conveys the supplicatory nature of the work and the role Constanze and Salzburg played in its creation. Since as Mozart himself wrote to his father in relation to this mass in January 1783, before the family reunion of reconciliation in Salzburg, and the birth of his first son, who died in infancy: "I made the promise firmly in my heart and I hope I keep it. [...] but as proof of my promise I have the score of half a mass that is lying here waiting to be finished." In addition to the family aspects, and the splendid glory of the soprano part dedicated to Constanze, the Mass in C minor links both the past and the future. It links to the past of music history because the

acquaintance with the art of Bach and Handel left a mark in this work of Mozart; and a link to the art ideal of Romanticism and (post)modernity still then lying dormant, in the womb of the future, in which especially great attention and a favoured place went to unfinished compositions.

Once again, soloists of the Mass in C minor performed with the participation of Concerto Budapest and Purcell Choir are vocalists who regularly appear at period-oriented concerts conducted by György Vashegyi. Thus, we come across Chantal Santon-Jeffery, the French soprano most celebrated in Budapest as well, in the company of Katalin Szutrély, Zoltán Megyesi and Lóránt Najbauer.

Mozart Day 7 - Closing concert

april 3, 2022 sunday 20:00

Liszt Academy - Grand Hall

MOZART: Horn Concerto in D major, K. 412

MOZART: Deh, vieni, non tardar - Susanna's aria from The Marriage of Figaro

MOZART: Concerto for Flute and Harp in C major, K. 299

-intermission-

MOZART: Ch'io mi scordi di te?, K. 505

MOZART: Piano Concerto in C minor, K. 491

Performed by **Orsolya Kaczander** flute, **Lenka Petrovic** harp, **Andrea Rost** soprano, **Izabella Simon** piano, **Evgeni Koroliiov** piano, **Bálint Tóth** horn

Concerto Budapest

Conductor: **András Keller**

Three, and at the same time three types of concerto, plus two different kinds of aria feature in the closing concert of Mozart Day conducted by András Keller, which given its intense programme and quality performers could well serve as the perfect way of summing up the entire day. Of the three concertos, there is no doubt that the Piano Concerto in C minor with solo by Evgeni Koroliiov enjoys the greatest renown and at the same time a cult status. It dates from that six months (from October 1785 to April 1786) considered to be the composer's most fertile period of his career. Analysts generally characterize the basic mood of the Mozart piano concerto intended for his own academy of composers and performers in the Burgtheater with the adjectives 'tragic' and 'upsetting', indeed 'demonical' or indeed 'sombre'. The rose aria from The Marriage of Figaro also represents this period although recalling a totally different atmosphere, which in the performance by Andrea Rost certainly creates the sense of love's ability to uplift from the everyday. "Storazzi [=Nancy Storace], the beautiful singer, entranced my eyes, my ears, my soul. Mozart directed the orchestra, hammering his piano. Yet it is not permitted to speak of those non-physical pleasures such as those music gives. Where is the word that describes that?" This is how Ferenc Kazinczy recalled the first Susanna in opera history and the performance in Vienna of The Marriage of Figaro, and after the intermission our brilliant soprano prepares for another performance of a (concert)aria, "Ch'io mi scordi di te?", which was specifically written for Storace in December 1786.

In addition, the closing concert has room for the Concerto for Flute and Harp in C major composed during a trip to Paris in 1778 for the Comte de Guines and his daughter, today with solos by Orsolya Kaczander and Lenka Petrovic. Similarly, the Horn Concerto in D major allows Bálint Tóth to shine. In the autograph score there is a humorous aside directed at Leutgeb, a good friend of Mozart, which undeservedly mocks, at length, the excellent horn player, referring to him as 'Mr. Donkey'.

István Várdai, András Keller and Concerto Budapest

April 26, 2022 Tuesday 19:30

Müpa Budapest

SHOSTAKOVICH: Jazz Suite No. 1, Op. 38

SHOSTAKOVICH: Suite Varieté for Orchestra ('Jazz Suite No. 2') – Second waltz

SHOSTAKOVICH: Cello Concerto No. 2, Op. 126

STRAVINSKY: The Firebird – ballet

István Várdai cello

Concerto Budapest

Conductor: **András Keller**

Shostakovich and Stravinsky – two giants of 20th century Soviet and Russian music. Their art lies at the heart of the András Keller and Concerto Budapest concert in April, exactly on the 36th anniversary of the Chernobyl catastrophe. Although one frequently perceives a bitter tone in the work of Shostakovich due to the oppressive nature of the Soviet system, delirious joy is never far away. This concert reveals both sides of the composer. The programme also has The Firebird, moreover the entire ballet, one of the most famous early works of Stravinsky who moulded his stylistic phases in a chameleon-like way.

The music of Shostakovich has over the past several decades enjoyed a renaissance. The domestic audience has much to thank András Keller and Concerto Budapest for since they include works by the composer on their programme each year. Today's occasion is exceptional because we can hear not only two of the composer's light, jazz-inspired pieces (also used as film music), but the occasionally sombre, occasionally grotesque, and at other times festive or folk-toned late concerto. Shostakovich's scintillating humour is evident in the first jazz suite and the famous waltz of the Suite Varieté need no introduction, nor does István Várdai, soloist of the Cello Concerto No. 2. The globetrotting musician has been teaching at the Vienna music academy for several years but he often makes appearances in his homeland, too. The orchestral version of The Firebird, the story of the evil sorcerer Koschei and Prince Ivan, comes after the intermission; this ballet was the first collaboration between Stravinsky and Diaghilev in 1910. It proved massively successful.