



Ian Page and The Mozartists launch 1772, the year Mozart turned 16, with two concerts, as landmark MOZART 250 project enters its eighth year

[27 January, Cadogan Hall – ‘1772 – A Retrospective’](#)

[15 March, Cadogan Hall – Haydn’s ‘Farewell’](#)

Ian Page and The Mozartists continue their ground-breaking Mozart 250 project – a 27-year mission to explore the music written by Mozart and his contemporaries exactly 250 years ago, year by year – with two concerts at Cadogan Hall this winter which focus on music from 1772, the year Mozart turned 16.

On 27th January, Mozart’s 266th birthday, The Mozartists will perform work by the young Mozart and his contemporaries Jommelli, Traetta, J.C. Bach, Gassmann and Haydn, at Cadogan Hall. They are joined by two dazzling sopranos, both company Associate Artists: Jessica Cale, who won the prestigious Kathleen Ferrier Award in 2020, and Chiara Skerath, who made her London debut with The Mozartists and has since debuted at the Salzburg Festival and Paris Opera.

This concert will also be a rare chance to hear the music of Tommaso Traetta, an Italian of the Neapolitan School, whose work has been generally neglected since the 18th century. After securing a job at the court of Catherine the Great in St Petersburg, Traetta composed *Antigona*, which was amongst his most forward looking operas, approaching the progressive ideals of his contemporaries such as Gluck. The January concert will include an aria from this opera.

1772 was also the year in which the first Society of Musicians (Tonkünstler-Societät) concert in Vienna took place. This Society had been founded the previous year to support retired musicians and their families, and it continued until the mid-20th century. The first work performed by the Society was Florian Gassmann’s oratorio *La Betulia liberata*, an aria from which will be performed in The Mozartists’ January concert.

For the second concert on 15th March, Page and The Mozartists will focus exclusively on Haydn. After a pre-concert talk by Richard Wigmore, they will perform his 47th, 46th and 45th symphonies, written in 1772 during the *Sturm und Drang* period. This era in German literature and music was characterised by subjectivity and emotional extremes, as opposed to the formal artistic codes that had hitherto prevailed in the 18th century.

Haydn’s Symphony No. 47, with its rousing opening horn-calls, was particularly admired by Mozart, who subsequently conducted the work in Vienna in the 1780s, and its palindromic minuet and trio – marked to be played firstly as written and then completely backwards – is an outrageous feat of musical engineering. Symphony No. 46, meanwhile, is in the distant key of B major, and is full of quirky invention and ‘Sturm und Drang’ turbulence. The concert culminates with the superb

'Farewell' Symphony, its thrillingly iconoclastic opening movement and infinitely soulful adagio leading to the celebrated *coup de théâtre* of its ending. The story of this ending is a famous one. In the summer of 1772, Prince Esterházy had kept his court musicians away from their families for too long. They appealed to their Kapellmeister, Haydn, for help, and he memorably incorporated his entreaty into the final movement of this symphony. The ruse was clearly successful, for the court returned home the day after the performance.

Ian Page comments: *"Our first two concerts of 2022 both explore the music being written and performed 250 years ago in 1772. Mozart's own musical voice – as expressed in his Symphony No. 15 and the first of his rarely performed Epistle Sonatas – was rapidly approaching maturity, and the music of his contemporaries included some outstanding works. These include rarely performed operas by Jommelli and Traetta, arias from which will be featured in our January concert, but nowhere is this more apparent than in the astonishing triptych of symphonies that Haydn wrote in 1772, Nos. 45-47, which we will present in our March concert. It is always an exciting privilege to be able to bring such works to life, especially with such outstanding collaborators, and I am greatly looking forward to these concerts. I suspect that Haydn's 'Farewell' Symphony, with its unique combination of wit and pathos, will be particularly moving in the context of events over the past two years."*

"It is hard to think of a more valuable or ambitious long term musical project than Ian Page and Classical Opera's MOZART 250." - EARLY MUSIC REVIEW

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About The Mozartists

The Mozartists, formerly known as Classical Opera, was founded in 1997 under the direction of Ian Page, and is one of the world's leading exponents of the works of Mozart and his contemporaries. It is renowned for its vibrant, fresh and stylish performances, for its ability to discover and nurture outstanding young artists, and for its imaginative and illuminating programming.

About Mozart 250

The Mozartists' MOZART 250 is an epic project which travels 250 years back in time to follow the chronological trajectory of Mozart's life, works and influences. From January 2015, the 250th anniversary of Mozart's childhood visit to London, during which he composed his first significant works, MOZART 250 follows Mozart's journey, culminating in the year 2041, the 250th anniversary of his death.

Concert listings and booking information

Thursday 27 January, 6.15pm, Cadogan Hall
Pre-concert talk presented by Ian Page: 1772 – A Retrospective

Thursday 27 January, 7.30pm, Cadogan Hall

1772 – A Retrospective

The Mozartists

Ian Page, conductor

Chiara Skerath, soprano

Jessica Cale, soprano

Wolfgang Amadeus Mozart: *Symphony No. 15 in G major, K. 124*

Niccolò Jommelli: “E Alfeo m’inganno?... Barbari, ah! non ferite” from *Cerere placata*

Tommaso Traetta: “Ombra cara... lo resto sempre a piangere” from *Antigona*

Wolfgang Amadeus Mozart: *Epistle Sonatas in E flat major, K.67 and B flat major, K.68*

Johann Christoph Bach: “Oh Dei! Qual freddo... Se tiranni, oh Dei, non siete” from *Endimione*

Florian Gassmann: “Quel nocchier che in gran procella” from *La Betulia liberata*

Wolfgang Amadeus Mozart: “Ah, perché cercar degg’io” (second version) from *Il sogno di Scipione*

Joseph Haydn: *Symphony No. 52 in C minor, Hob. I:52*

Tuesday 15 March, 6.15pm, Cadogan Hall

Pre-concert talk by leading Haydn scholar Richard Wigmore: Haydn’s ‘Farewell’

Tuesday 15 March, 7.30pm, Cadogan Hall

Haydn’s ‘Farewell’

The Mozartists

Ian Page, conductor

Joseph Haydn: *Symphony No. 47 in G major, Hob. I:47*

Joseph Haydn: *Symphony No. 46 in B major, Hob. I:46*

Joseph Haydn: *Symphony No. 45 in F# minor, Hob. I:45 “Farewell”*

All booking information can be found here:

<https://www.mozartists.com/whats-on/>