

La Trivagia



Lux ex tenebris

Mozart and his last years



Introduction

Mozart was initiated in the loggia Zur Wohltätigkeit (the Beneficencia) on 14 December 1784, seven years before his death.

At the end of his life, Mozart composed two master works: The Magic Flute and the Requiem. The Magic Flute samples the ideals of the masonry and the Requiem faces an idea of death totally distinct to the one of his Music for a masonry funeral, since the Requiem is approached from a catholic point of view.

The first masonic opera in the History of the Music was called Osiris. The libretto was written by Mozart's librettist, Lorenzo da Ponte, and with the help of Mazzolà, another famous Italian librettist. Da Ponte elaborated a text whose composer was the mason brother Johann Gottlieb Naumann. Schikaneder, who has the authorship of the libretto of the Magic Flute, was also the producer and besides he was the first interpreter of the paper of Papageno. He was not just a friend and a collaborator of Mozart, but also an active member of masonry. Born in Regensburg, south Germany, requested his access to the masonry in 1788, affirming "not being guided by the curiosity, neither the selfishness".

The line of investigation that supports the authorship of Schikaneder explains that the author decided to participate in a contest of the theatre Marinelli of Vienna in 1789. At that time, the theatre management advocated for erotic and magical content opera, very fashionable in Vienna at the end of the 18th century.

Examples of this tendency were The Chineses of Gluck and the same Kidnapping of the Serrallo of Mozart. Schikaneder Investigated the works of Hensler and Perinet, that were previously written for the theatre Marinelli. So, in 1790 he wrote the libretto of The Stone of the Knowledge or The magic island, whose music was composed by several composers, among them Mozart. For the preparation of the text, Schikaneder used material of a tale of Martin Wieland, included in the collection of Dschinnisdan tales. The Stone of the Knowledge can be considered the antecedent of the Flute as we can observe a lot of elements that will also be developed in the famous work of Mozart, such as: the narration of the vicissitudes of a couple of innocent lovers who go through many obstacles, the comic papers and the characters from the hereafter.

In 1791, Schikaneder proposes to Mozart the composition of a work that uses the history of "Lulu or the magic flute", also taken from Dschinnisdan. The libretto of The Flute of Schikaneder and Mozart will have a lot of influence of the works of Perinet -who did his own version of this tale- and, as I already have said, of the Stone of the Knowledge of Wieland that already exposes subjects such as the initiation. Besides, it is under the influence of the operas of Hensler and Gebler, but it is crucial the influence of Osiris of Naumann. Naumann was a mason composer, well known for the large number of masonic songs he produced. He wrote Osiris to be his big testimony about the Masonry. There are numerous parallelisms between his characters and the ones of The Flute: Horus, just like Tamino, he likes to go through danger situations to get the love of Aretea, and personifies virtue. Aretea, just like Pamina, is a victim of the wickedness of a sorcerer

Even Horus sings to a portrait of Aretea in the same way as Tamino does. It is obvious that both authors knew the work and took ideas of it. His choirs have explicit masonic contents and his aria "Du heilige Quelle reiner Seelen", sister of "Oh, Isis und Osiris" has even similar orchestral details. Osiris was very popular in his period, especially after his publication fixed for piano (1780) by the son of Neumann, who was very fellow of Mozart.

The magic Flute is not an opera, but a singspiel, that is a brief work with many spoken parts. We have to take into account that Mozart and Schikaneder, apart from composing it, produced its interpretation. It was done in a very short time and with few means because both were in a very precarious situation. In fact, Mozart died in little more than two months, deteriorated by constant privations.

After the composition of the Flute, the last complete work of Mozart was his Small masonic cantata (K. 623) and it is, probably, one of the most representative in his production for the institution. Previously he had done several vocal pieces for interpretation in the lodge. The cantata was described as "a song of fraternity joined for the work" and expresses the joy of life, the unity at work and the hope of building a future. In Nettl's work it is well documented that in his last years, in spite of personal misfortune and debts, Mozart exercised the idea of fraternity and help of neighbor in an admirable way, giving classes of composition; for example, to the children of the widows of the masons who could not afford them. We have to take into account that when a child was left without a father, he lost the possibility of educating himself and gaining access to the guild system. In the same way he was aided by his brothers in the payment of his debts and of the expenses of the production of The Flute.

Mozart was positioned as antijacobino, rationalist and little given to mysticism and occultism. In politics he always knew that the universal culture was above any type of border or folkloric-stylistic ankylosis. he faced the archbishop Coloredo for his Italianate compositions, spoke and composed in several languages, lived in a lot of countries and reneged on his native Salzburg to live in Vienna that was a hive of influences from around the world. Likewise, works such as "Weddings of Figaro", based on the work of also the mason Beaumarchais, were considered progressive. By the treatment of his characters and his personal example, we know that his status as a worker did not result him dishonorable. Mozart felt pride and happiness composing and doing it for others only was a problem as his masters restricted his freedom. As I have already said, Mozart debuted in 1784 and premiered The Stone of the Knowledge in 1790. After several years realizing different masonic compositions, he premiered The Magic Flute in September 1791 and died two months and a half later. Do not look who is Mozart in the Requiem. The Requiem was a commission subordinated to a master that could not finish. In his last years, when Mozart was free and no one paid him, he wrote music to give voice to his illustrated ideas.



Content

Our concert program *Lux ex tenebris* tries to outline the figure of Mozart in his last years. The first part is constituted by lieder and compound works that refer to the idea of Universal Brotherhood. The second part is composed by several numbers of *The Magic Flute*, among which it would be necessary to emphasize the duet of Pamina and Papageno "Bei Männern, welche Liebe fühlen".

Next we will expose you the current program of concert, that could undergo some justified modification, without changing at all the profile of the works or the objectives to fulfill in its configuration.

First Part

Der welcher wandert diese Strasse, dúo de la *Flauta Mágica*

1. Zerfliesset heut', geliebte Brüder

2. Gesellenreise

Pieza pianística por determinar

3. Zum Schluss der Freimaurerloge

4. An die Freude

5. Abendemfindung

6. Bundeslied. Maurerlied

Segunda Parte

7. Aria "Der Vogelfänger bin ich ja"

Diálogo entre Papageno y Pamina

8. Dúo "Bei Männer, welche Liebe fühlen"

Pieza pianística por determinar

9. Aria "Ach ich fühl's, es ist verschwunden!"

10. Aria "Ein Mädchen oder Weibchen wünscht Papageno sich!"

11. Dúo "Pa, Pa, Pa, Papagena! Papageno!"

About us

La Trivagia is a vocal and instrumental group specialized in baroque and classical music. With an impeccable training and extensive experience, we seek to make our programs not mere musical amalgams, but trying respond to a demand for well-formed knowledge around a subject of our interest. Behind our programs there is a solid historical research and we try to reach the public with an honest and simple execution.



Vega Escribano, soprano

She had studied in Superior Conservatory of Music, Joaquin Rodrigo, in Valencia, under the guidance of Professor Charo Vallés. Actually, she has perfected the vocal technique with the baritone David Menendez. She take part in masterclasses with W. Rieger, A. L. Chova, D. Menéndez, E. López Banzo, N. Argenta, G. Türk, C. Miatello, J. A. Carril, D. Mason y R. Levitt. For seven years recived scholarship from the Academy of Ancient Music of the University of Salamanca. She sang in the Chorus and Chamber Chorus of the University of Salamanca, under the direction of B. García-Bernalt, J. Ogg, G. Garrido, etc. and take part in several historical recordings (Verso, RNE).

She sang in the Palau de la Música of Valencia, Ateneo of Valencia, Teatro Calderón of Valladolid, University of Salamanca Auditory and Teatro Liceo of Salamanca, repertory since Renaissance until XX century chamber music.

Graduated in History from the University of Salamanca, recived a postgraduate degree (DEA) in Ancient History. She was scholarsip from the DAAD in the University of Bonn (Germany). Actually, she combines her musical activity with teaching.



Valentín Petrovici, barítono

He has studied as baritone the career of Canto in the Superior Conservatory of Music, Joaquin Rodrigo, in Valencia, under the guidance of Professor Charo Valles and the repertoire performers: Diego Sanchez, Elizabete Sirante and Vicente David Martin, finishing his higher degree in 2016. From the period in the Conservatory until today, he has perfected the vocal technique with the baritone David Menendez and Estrella Estevez and has extended his training

assisting on master classes with Ana Luisa Chova and Evghenia Dudenkova.

He has been awarded scholarship between 2011-2012 at the " Centre de Perfeccionament Placido Domingo "in Valencia, at Palau de les Arts " Reina Sofia" where he has participated in " Le nozze di Figaro", "Dido and Aeneas" and "Operame , under the leadership of Juan Luis Martinez, Ruggero Raimondi, Jean Louis Grinda and Philipp Himmelmann. In the professional field is remarkable his participation and collaboration in opera production such as : "Fidelio" in the Teatro Real in Madrid, "Simon Boccanegra" in the Teatro Liceu Barcelona", "Don Carlo" in the Opera National de Bordeaux, "Faust", in the Teatro Campoamor in Oviedo , "Aida" in the Palau de les Arts Reina Sofia etc. It is also important to mention his recent activity as a soloist, which includes the performance of Faure's Requiem, also Carl Orff's Carmina Burana and the role of Giorgio Germont in Traviata , in the Palau de la Musica in Valencia. He participated In the premiere of the contemporary opera "Mare dels peixos", in Palau de les Arts "Reina Sofia" in Valencia, interpreting the role of Jaume. Since 2003 he has been a member of the cathedral choir of Valencia, participating both in liturgical masses and concerts organized by the Palau de la Musica in Valencia and the Auditorio of Castellon, under the direction of Michel Plasson, Cristobal Soler or Fabio Biondi among others. He has been studying Gregorian music since 2010 in the Real Colegio Seminario del Patriarca, participating in the daily Lauds and Vespers.

In 2002 he obtained a degree in Orthodox Theology, in his native country, Romania, and he is currently studying Psychology at the U.N.E.D.





Atsuko Takano, pianist

Born in Akita, Japan, Atsuko Takano studied piano and organ at the Ferris University in Japan and obtained a Bachelor of Arts degree with the award Prix d'Excellence.

While at the Ferris she studied at the Hochschule für Künste Bremen under the exchange program where she got her first opportunity to play historical organs from the 16th to the 18th century. During 2007-2009 she studied at the same

institute specializing in the historical performance of organ, harpsichord and clavichord with H. Vogel, H. Davidsson, E. Bellotti, B. Röllecke and U. Davidsson.

In 2009 she continued her further study at the Conservatorium van Amsterdam with J. van Oortmerssen, being awarded the prestigious Huygens Scholarship offered by the Dutch Minister for Education, Culture and Science. Takano obtained a master's degree in music with the highest marks "Cum Laude" performing her master final recital at the famous Christian Müller Organ of the St. Bavokerk in Haarlem.

Takano is a prize winner of the International Arp Schnitger Organ Competition (Germany) in 2010 and the Westfield International Organ Competition (New York, USA) in 2013.

She has performed numerous concerts as a soloist as well as an ensemble player in Japan, Europe and the USA, and also collaborated with many orchestral projects and recordings such as the national radios in Germany, the Netherlands and Spanish Radio and Television Symphony Orchestra.

Atsuko Takano currently combines her musical activity with her doctoral studies at the University of Valencia, researching about the German organ-building in Spain during the 19th and 20th century.



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