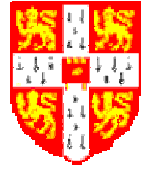




Oxford and Cambridge Musical Club



*Saturday 18th October 2003 at 6.00 pm
in the United Reform Church, Pond Square, Highgate, N6
Concert No 1889*

IDOMENEO

*Opera seria in 3 acts by Wolfgang Amadeus Mozart
first performed in 1781 in Munich*

Conducted by Alan Reddish

Cast (in order of appearance)

Narrator

Ilia, a Trojan princess, daughter of Priam

Idamante, son of Idomeneo, at first in authority in Crete

Electra, a Greek princess, daughter of Agamemnon

Idomeneo, king of Crete, returning from the Trojan War

Arbace, counsellor to Idomeneo

High Priest

The Voice of Neptune

Chorus of Trojan prisoners and Cretans, sailors, populace, priests

Colin Pinney*

Lyn Parkyns

Jo Parton

Evelyn Bercott

Alan Mayall

Mark van Ments*

Mark van Ments

Michael Crowe

** Guest
Organiser: Jo Parton*

The action takes place in 'Sidon' in Crete
(not the Sidon of the Bible, which is in the Lebanon)

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The performance will be followed by

a Party

Everyone is invited.

Drinks provided. Please bring a contribution of food.

Programme Note

Mozart was 24 when he received a commission from the Elector of Bavaria in Munich to write an *opera seria* for the forthcoming carnival season, in January 1781. It was a critical period in his life. Three years earlier he had set out with his mother on a lengthy concert tour, for the first time without his father, which had taken them to Munich, Augsburg, Mannheim, and finally to Paris. No longer a *Wunderkind*, he had not found the hoped-for regular post, and in July 1778 his mother died in Paris. He could only return to Salzburg, to increasingly bad relations with the Archbishop for three more years. He had not neglected his networking during this time however. In Mannheim he had heard the famous court orchestra and befriended several members of it; they transferred to Munich in 1778, and were no doubt influential in his obtaining the Idomeneo commission. (He had also fallen in love there with Aloysia Weber, to his father's dismay; on his return journey through Munich she had rejected him). He had dedicated 6 violin sonatas (KV 301-6), written during his journey, to the Elector's wife, and wrote an Aria (KV369) for the Elector's mistress, Countess Baumgarten, a talented singer. While in Paris he had undoubtedly been influenced by the new ideas about opera being discussed, particularly by Gluck's *Iphigénie en Aulide* (produced there in 1774); perhaps he had already met the French original *Idoménée* on which his new libretto would be based, with a story resembling that of Iphigénie in the proposed sacrifice of a hero's child. So he was well prepared for the opportunities the commission provided, not least in the incalculable psychological effects of all these experiences, and of his relationship with his own father.

The *opera seria* form could be quite arid, with a story, often of classical mythology, told mainly in *secco* recitative, punctuated by arias commenting on the action, as vehicles for vocal display. The new operatic theories sought to replace this by greater dramatic realism, and Mozart embraced them with unique insight and impact. Some aspects of the traditional form remained, but they were extended in several ways: many of the recitatives had highly expressive string accompaniments rather than the simple harpsichord; the soloists combined in poignant ensembles – duet, trio and quartet showing their conflicting feelings; nine choruses showed the popular reactions of joy, terror, horror and final rejoicing with unequalled power; vivid orchestration made maximum use of the exceptional musicians available. The French influence was also evident in the conclusion, an extended ballet after the final chorus.

As Mozart himself found it difficult to accommodate the lengthy libretto (by the Salzburg court chaplain Giambattista Varesco) without the opera being overextended, and there are variants to consider between different productions, all modern versions have to make choices. For our concert purposes, almost all of the *secco* recitative is omitted, though most of the accompanied ones are retained, some arias are cut, others omitted, as is the ballet. The story-telling is provided by a narration which should make the outlines of the action clear. In the original version, the part of the king's son Idamante was performed by a young *castrato*; here it is sung by a mezzo-soprano. (There is an authentic later version for tenor, but the higher voice was Mozart's original intention).

Act I

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|---|---|----------|
| 1 | Recit and Aria <i>Padre, germani</i> | Ilia |
| 2 | Aria <i>Non ho colpa</i> | Idamante |
| 3 | Chorus of Trojans and Cretans <i>Godiam la pace</i> | |
| 4 | Recit and Aria <i>Tutte nel cor vi sento</i> | Electra |
| 5 | Chorus of shipwrecked sailors and populace
<i>Pietà, Numi, pieta</i> | |
| 6 | Recit and Aria <i>Vedrommi intorno</i> | Idomeneo |
| 7 | Recit and Aria <i>Il padre adorato</i> | Idamante |
| 8 | March | |
| 9 | Chorus <i>Nettuno, s'onori</i> | |

Act II

- | | | |
|----|---|--------------------------------|
| 10 | Aria <i>Se il tuo duol</i> | Arbace |
| 11 | Aria <i>Se il padre perdei</i> | Ilia |
| 12 | Recit and Aria <i>Fuor del mar</i> | Idomeneo |
| 13 | Recit and Aria <i>Idol mio</i> | Electra |
| 14 | March | |
| 15 | Chorus <i>Placido è il mar, andiamo</i> | |
| 16 | Terzetto <i>Pria di partir, o Dio</i> | Idamante, Electra,
Idomeneo |
| 17 | Chorus <i>Qual nuovo terrore!</i> | |
| 18 | Chorus <i>Corriamo, fuggiamo</i> | |

INTERVAL

Act III

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|----|--|---|
| 19 | Recit and Aria <i>Zeffiretti lusinghieri</i> | Ilia |
| 20 | Recit and Duet <i>S'io non moro</i> | Idamante, Ilia |
| 21 | Recit and Quartet <i>Andrò ramingo</i> | Idamante, Ilia, Electra,
Idomeneo |
| 22 | Recit and Aria <i>Se colà ne' fati è scritto</i> | Arbace |
| 23 | Recit <i>Volgi intorno</i> | High Priest, Idomeneo |
| 24 | Chorus <i>O voto tremendo!</i> | |
| 25 | March | |
| 26 | Scene <i>Accogli, o rè del mar</i> | Idomeneo, Chorus |
| 27 | Recit <i>Padre, mio caro padre!</i> | Idamante, Idomeneo, Ilia |
| 28 | Scene <i>Ha vinto amore</i> | Voice of Neptune, Idomeneo,
Idamante, Ilia, Arbace |
| 29 | Recit and Aria <i>D'Oreste, d'Ajace</i> | Electra |
| 30 | Recit <i>Popoli! a voi l'ultima</i> | Idomeneo |
| 31 | Aria <i>Torna la pace</i> | Idomeneo |
| 32 | Chorus <i>Scenda Amor</i> | |

To all aspiring opera soloists: If you wish to be considered for a solo role in future Club Operas, please make sure that you are heard at a concert, either Open or organised. The Committee has decided that this is preferable to formal auditions.

Lyn Parkyns, Chairman and Vocal Co-ordinator

CHORUS

Soprano

Jenny Albon
Cathy Bird*
Margaret Bond
Jenny Anne Drewe*
Rachel Goodkin
Elizabeth Hunt*
Pip Kings
Myrtle Lesser
Pam Markle*
Lynne Maya
Gill Noakes
Pat Stewart

Tenor

Colin Myles
John Pearce*
Hugh Rosenbaum

Alto

Jeannie Cohen
Sue Estermann
Althea Evans*
Lucy Miller*
Norman Parkyns
Vivienne Price
Fiona Stott*

Bass

Mike Crowe
Giles de la Mare
Brian Godfrey*
Christopher Reynolds
Peter Sowerby
Richard Shaw
Eric Stevens
John Veale*
Julian Zerfahs

ORCHESTRA

Flutes

Libby Summers, Sue Morrell, Hugh Rosenbaum

Oboes

Claire Shanks, Malcolm Turner

Clarinets

Deborah Smith, John Blair-Gould

Bassoons

Glyn Williams, Joanna Rushton

1st Violins

Peter Wall (*leader*); Michael Friess; Shirley Karney; Carole Kaldor; Joe Erlanger*; Rowena Rosenbaum; Evelyn Chadwick
2nd Violins Edmund Booth; Jane McSween; John Douglas; Martin Young; George Gregory

Violas

Pam Simpson; Keith Daley; John Morrison*

'Cellos

William Randles; Aimee Flower*; Helen Braverman

Double Basses

Jan Kiernan*; Katherine Morrison*

Trumpet

Frank Burgum*; Paul Franklin*

Horn

Peter Kaldor, Adrian Rushton, Alison Turley*

Harpsichord

Norman McSween

Tympani

Andrew Westlake

* *Guest*