



Mozarteum Hellas~Review

01 # 2019



■ MOZARTEUM HELLAS BECOME
MEMBER of the Association
International Stiftung Mozarteum

■ MOZART'S COSTA VIOLIN COME TO
GREECE for the first time exclusively
for Mozarteum Hellas members

■ STIFTUNG
MOZARTEUM
SALZBURG
MANAGING
DIRECTOR and
the DIRECTOR
OF THE MOZART
MUSEUMS OF
SALZBURG are
honored from
Mozarteum Hellas

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Evgenia Votanopoulou

President

Mozarteum - Hellas

Dear Mozarteum Hellas members, Happy New Year!

Mozarteum Hellas is launching a new way of communication with its members with the Mozarteum Hellas - Review

2019 marks the birth of Mozarteum Hellas and the connection with Stiftung Mozarteum Salzburg.

In May 2019 we had the honour to welcome Costa Violin in our inaugural event and in July we participated in the 2019 Summer Music Academy concert held in Ecali Club.

For 2020 we are planning a series of cultural events, which we hope will fulfill your expectations and we call you to actively participate.

Enjoy reading!

Inaugural Mozarteum Hellas Reception & Mozart's Costa Violin

For the occasion of the Inaugural Mozarteum Hellas Reception, held together with the 2019 Hermes AGM & Leaders Forum welcome reception, in Ekali Club on 2nd May, Mrs Gabriele Ramsauer, Director Museums, Mozarteum presented exclusively to Mozarteum Hellas members the Costa Violin who had the opportunity to have a close look.

Mrs Evgenia Votanopoulou, President of Mozarteum Hellas, welcomed the participants and presented the goals and plans of Mozarteum Hellas, to raise awareness about Mozart music and to advance classical music among others. At the end of her address, she presented two plaques to Dr Tobias Debusch, General Manager of Salzburg Mozarteum Foundation and Mrs Gabriele Ramsauer, Director Museums, Mozarteum to honour and thank them for their contribution to classical music.

Mozart's Costa violin is named for its builder, Pietro Antonio dalla Costa and, according to an original label on the inside, was made in Treviso in 1764. Dalla Costa modelled his violins on those of Amati, and they are highly prized as concert instruments nowadays on account of their warm and powerful tone. Mozart probably acquired and played this violin in Vienna. Following several changes of ownership, it was acquired by Dr Nicola Leibinger-Kammüller in 2013 with the intention of donating it to the Mozarteum Foundation.



Mozart's Costa violin has only traveled to eight countries and for the first time came in Greece.



Inaugural Mozarteum Hellas Reception & Mozart's Costa Violin



17/06/2019

Mozarteum Hellas become Member of the Association International Stiftung Mozarteum

On 17 June Mozarteum Hellas has become Member of the Association International Stiftung Mozarteum.

Approximately 80 Mozart communities worldwide have as their common goal the cultivation and dissemination of Mozart's musical heritage. The goal is supported through a variety of activities as well as artistic and scholarly collaborations relating to the life and works of Mozart, whether in a concert setting or fostering one of the numerous Mozart sites.

The Salzburg Mozarteum Foundation networks with the activities of these groups as special members of the Mozarteum Foundation and all efforts culminate in the annual meeting of Mozart communities in Salzburg.



INTERNATIONAL
MOZART
COMMUNITIES

- ASSOCIAZIONE MOZART ITALIA SEDE DI MILANO
- ASSOCIAZIONE MOZART ITALIA SEDE DI ROVERETO
- ASSOCIAZIONE MOZART ITALIA SEDE DI SESSA AURUNCA
- ASSOCIAZIONE MOZART ITALIA SEDE DI PARMA
- ASSOCIAZIONE MOZART ITALIA SEDE DI TERNI
- ASSOCIAZIONE MOZART ITALIA SEDE DI TORINO
- ASSOCIAZIONE MOZART ITALIA SEDE DI TRIESTE
- DEUTSCHE MOZART-GESELLSCHAFT
- JAPAN MOZART SOCIETY
- MOZARTEUM HELLAS
- MOZART SOCIETY OF AMERICA
- MOZARTEUM DE FRANCE
- MOZARTGEMEINDE NIEDERÖSTERREICH
- MOZARTGEMEINDE WIEN
- MOZART-GESELLSCHAFT DORTMUND
- MOZART-GESELLSCHAFT HAMBURG
- MOZART-GESELLSCHAFT KURPFALZ

05/08/2019

Visit of Mozarteum Hellas President and Secretary General in Salzburg Mozarteum Foundation

On the occasion of the concert organised by Mozarteum Foundation and the Salzburg Festival on Monday 5 August the President of Mozarteum Hellas, Mrs Evgenia Votanopoulou and the Secretary General of Mozarteum Hellas, Dr Kostas Iatrou participated and had the opportunity to meet with Mozarteum Foundation CEO, Dr Tobias Debuch, CMO, Dipl.Kfm. Rainer Heneis, Director of the Research Department, Dr Ulrich Leisinger, and Mingled des Präsidiiums, Dr Thomas Bodmer, and presented Mozarteum Hellas and its activities.



02/09/2019

Final Concert of the “Austrian-Greek Music Summer”

The closing concert of the Austrian-Greek Music Summer took place on the 2nd of September at the Byzantine & Christian Museum in collaboration with the Byzantine & Christian Museum and with the support of the “SCHWARZ FOUNDATION”. The program included works by I. Tzanakos P. I. Tchaikovsky, I. W.A. Mozart and N. Rota.

The concert took place with the support of Mrs. Martha Walther-Bauer, Mrs. Ariane Condellis and the Schwarz Foundation as well as Mrs. Ingeborg Bläuel.

The President of Mozarteum Hellas, Mrs Evgenia Votanopoulou, and the Secretary General of Mozarteum Hellas, Dr Kostas Iatrou, participated in the concert and had the opportunity to meet with the new Ambassador of Austria in Greece, HE Hermine Poppeller and Mrs Martina Hermann, Deputy Head of Mission.



29/11/2019

Mozarteum Hellas Participates in the Mozarttag

The President, Mrs Evgenia Votanopoulou, and the Secretary General, Dr Kostas Iatrou, of Mozarteum Hellas participated in the Mozarttag, the Stiftung Mozarteum Salzburg (SMF) Annual Assembly on Friday 29 November in Salzburg. During their visit they had the chance to discuss with SMF areas of cooperation for 2020.



15 /07/ 2019

Summer Music Academy Concert

On the occasion of the completion of the pilot programme 2019 Summer Music Academy of the Hellenic American College a concert was held on Monday 15 July at Ecali Club. The event was attended by the Ambassadors of Chile and Mexico and the representative of the Archbishop of Athens and Greece. The Children Youth Symphony Orchestra 'Nina Patrikidou' was conducted by Nina Patrikidou and was crowned with success.



The concert was in cooperation with the Children and Youth Orchestra ΠΝΣΟ «Ν.Π.» and the support of Mozarteum Hellas.



15 /07/ 2019

Summer Music Academy Concert (cont'd)



Mozart Week: Salzburg's Mozart Festival *par excellence* from 23 January to 2 February 2020

Salzburg has a uniquely magical atmosphere in winter. The Mozart Week adds extra lustre to the beautiful Old Town, enticing music lovers from all of the world to Mozart's birthplace every January. The Salzburg Mozarteum Foundation is celebrating Wolfgang Amadé Mozart with this outstanding festival since 1956.

In each and every lovingly programmed event artistic director Rolando Villazon, in his second Mozart Week, does full justice to the festival's credo: "Pure Mozart". This year the music that Wolfgang Amadé composed specifically for brass and woodwind moves centre stage. "We're taking a closer look at Mozart's special friendships that brought forth these masterpieces",

Villazon explains. "We'll be journeying together and plunging into the Mozart universe. There are magnificent gems to be discovered, as I know from personal experience". The festival will celebrate the great composer with some 60 events, including three stage projects, a concertante opera performance, orchestra concerts, chamber music, theatre, dance and much more. The centrepiece of the 2020 Mozart Week is a lavish theatre project mounted for Mozart by Robert Wilson. The celebrated director, playwright, painter, set designer and video artist will stage *The Messiah* (K. 572), Mozart's arrangement of Handel's like-named oratorio. Marc Minkowski will conduct the piece with his *Musiciens du Louvre* and a choice selection of solo singers.



Festival artistic director Rolando Villazon.

Other theatre projects include *Pùnkittititi!*, a work specially created for the Salzburg Marionette Theatre by artist Doug Fitch, and *Mozart Moves!*, a piece consisting of seven "dramolettes" by such writers as Martha Batiz, John von Düffel, Shlomo Moskovitz and Éric-Emmanuel Schmitt, staged by artistic director Villazon in a co-production with the Salzburg State Theatre. Sir Andras Schiff and his Cappella Andrea Barca will present a concert performance of *The Marriage of Figaro* in the *Felsenreitschule*, joined by a sterling ensemble of singers.

Salzburg will also host several outstanding Mozart conductors: Kristiina Poska with the Salzburg Mozarteum Orchestra, Andrew Manze with the Chamber Orchestra of Europe, Daniel Barenboim with the Vienna Philharmonic, and Daniel Harding with the Mahler Chamber Orchestra. Among the renowned artists who will pay tribute to Mozart are Mitsuko Uchida, François Leleux, Mojca Erdmann, Radek Baborak, Andreas Ottensamer, Emmanuel Pahud, Giulia Semenzato, Mathilde Calderini, Robert Levin and Kristian Bezuidenhout.

Nor will the Mozart Week lack unusual formats, such as *Letters and Music* with Florian Teichtmeister, *Mozart in the Wind* with Florian Willeitner and his ensemble *Pool of Invention*, the sparkling wind artistry of *Les Sours-Doués*, and *Loteria Mozartiana*.

Tickets for the Mozart Week are available at the box office of the Salzburg Mozarteum Foundation, Theatergasse 2, 5020 Salzburg, Austria. We are open Monday to Friday from 10 am to 3 pm. You can reach us by phone at +43(0)662 873 154, by e-mail at tickets@mozarteum.at, or online at <https://mozarteum.at/en/mozartweek2020-start/>

A Spanish Version of Mozart's "The Magic Flute" Receives its World Premiere in Argentina

“**L**a Flauta Magica” was produced in close cooperation with the Mozarteum Foundation.

“Imagen embelesadora, como nadie nunca u ha visto.”

This was what Tamino’s famously lovelorn lines about Pamina’s enchantingly beautiful portrait sounded like recently in San Juan in Argentina. A Spanish translation of Mozart’s *Die Zauberflöte* K 620 received its acclaimed premiere as *La Flauta Magica* in the city’s Teatro del Bicentenario 228 years after the work’s first performance in Vienna on 30 September 1791. This Spanish version of the piece was lavishly staged by the Academy Award-winning director Eugenio Zanetti and performed by a hand-picked cast.

The translation of Emanuel Schikaneder’s libretto was undertaken in close association with the Mozarteum Foundation’s director of research, Ulrich Leisinger, who was assisted by Rita Mascaros Ferrer and Thomas Carrión-Carrera from the Foundation’s Artistic Administration. “It is almost tragic”, says Mozart expert Ulrich Leisinger, “that *Die Zauberflöte* – this masterpiece from the final year of Mozart’s life – is far less known outside the German-speaking world than his Italian operas. It was a particular challenge for us to help our friends at the Teatro del Bicentenario combine textual fidelity with singability in order to appeal directly to listeners in Latin America and Spain, a challenge, moreover, that lifted us out of the rut of our everyday tasks.”

Die Zauberflöte was first performed in Latin America in Italian in Buenos Aires on 16 May 1923 but since then has rarely been staged there. It is hoped that *La Flauta Magica* will change all this and captivate hearts and conquer stages throughout the whole of the Spanish-speaking world of music.

The president of the Mozarteum Foundation, Johannes Honsig-Erlenburg, attended the first night in San Juan: “Mozart’s *Magic Flute* in Spanish? This is a magnificent way of making Mozart’s unique opera more accessible to more than 500 million Spanish speakers. I am delighted that the Mozarteum Foundation has produced the first authentic Spanish version of the libretto in collaboration with the Teatro del Bicentenario in San Juan. The first performances of this very special *Magic Flute* in a production by the Oscar-winning director Eugenio Zanetti was enthusiastically received by the audience. We wish *La Flauta Magica* all the best – *mucha suerte* – on its continuing journey through the Spanish-speaking world!”

Further Spanish translations of Mozart’s great operatic works are being planned.

For further information, please visit the website of the. Follow the Teatro del Bicentenario San Juan on Facebook.



Mozart's Mass in C Minor –

A new approach to a grand work, starting from the place where it had been performed for the very first time

A new edition and reconstruction in cooperation between the Salzburg Mozarteum Foundation and Bärenreiter-Verlag Kassel

The C-minor Mass K. 427 by Wolfgang Amadé Mozart, one of the most fascinating and popular works in the history of music, is surrounded by the aura of the unfinished and the mysterious. The exact circumstances of the genesis as a votive mass, the reasons for abandoning the composition as well as many details of the premiere performance, which – as far as we know – took place on 26 October 1783 in St. Peter in Salzburg, are still unclear. It is remarkable that the Mass, although it was never completed, was performed at all during Mozart's last visit to Salzburg.

The Mass in C minor is a fragment in more than one respect: Mozart has not set to music all parts of the ordinarius missae; it lacks large parts of the Credo and the entire Agnus Dei. In addition, parts of Mozart's original manuscript were lost early.

As a cooperation between the Salzburg Mozarteum Foundation and Bärenreiter-Verlag (the publisher of the Neue Mozart-Ausgabe), Dr. Ulrich Leisinger, Director of Research of the Mozarteum Foundation, presents a new edition that takes into account the current state of research and – unlike a scholarly complete-works edition – also the needs of musical practice. The new version contains all parts set by Mozart, but, out of respect for the ingenious composer, refrains from inventing new music for the missing sections of the Credo and Agnus Dei. It is expected that sale copies of the full score, parts, piano-vocal score, and choral score will be available from Bärenreiter-Verlag from December 2019 on.

While Kyrie and Gloria have been preserved entirely in Mozart's own handwriting, his partial score containing the two choirs and the strings parts for the Sanctus (with "Hosanna") and the Benedictus have been lost. The vocal parts have survived only in an arrangement for four-part choir dating from the period around 1800; it was necessary to restore the seemingly missing choral parts by recourse to the instrumental parts. For the first two sections of the Credo, Mozart had drafted his score with all vocal parts, the instrumental bass and the most important instrumental parts. These two movements were scrupulously orchestrated by comparison with vocal works from the period around 1780-85, taking into account the compass and style of playing of period instruments.