

# New Worlds

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2021-22

## Exile

Wednesday 9 March 2022 | 7.30pm  
West Road Concert Hall, Cambridge

Thursday 10 March 2022 | 7.30pm  
Milton Court Concert Hall, London

# NEW WORLDS

2021-22

## A New Created World

Haydn's *The Creation* with Laurence Cummings

■ 28 September 2021 | Barbican Hall, London

## The Enchanted Forest

Handel, Rameau and Geminiani with Josette Simon OBE

■ 27 October 2021 | West Road Concert Hall, Cambridge

■ 28 October 2021 | Milton Court Concert Hall, London

## South America

from Rome to Peru with VOCES8

■ 24 November 2021 | West Road Concert Hall, Cambridge

■ 25 November 2021 | Milton Court Concert Hall, London

## Travelogue

a voyage across Europe with Anna Dennis

■ 16 February 2022 | West Road Concert Hall, Cambridge

■ 18 February 2022 | Milton Court Concert Hall, London

## Exile

Haydn in London with Ann Hallenberg

■ 9 March 2022 | West Road Concert Hall, Cambridge

■ 10 March 2022 | Milton Court Concert Hall, London

## St John Passion

JS Bach's masterwork in its rarely heard 1725 version

■ 15 April 2022 | Barbican Hall, London

## La Turquie

Ottoman Empire at Versailles with Peter Whelan

■ 18 May 2022 | West Road Concert Hall, Cambridge

■ 19 May 2022 | Milton Court Concert Hall, London

## Genius

Mozartian fireworks with Richard Egarr and Robert Levin

■ 1 July 2022 | Barbican Hall, London

**Ann Hallenberg** *mezzo-soprano*

**Academy of Ancient Music**

**Laurence Cummings** *director & harpsichord*

**Wednesday 9 March 2022 | 7.30pm**  
West Road Concert Hall, Cambridge

**Thursday 10 March 2022 | 7.30pm**  
Milton Court Concert Hall, London

# Exile

**HAYDN** *Overture from L'isola disabitata*

**HAYDN** *Arianna a Naxos*

*Interval: 20 minutes*

**HAYDN** *Sinfonia Concertante in B flat major*

**HAYDN** *Scena di Berenice*

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# from John McMunn

chief executive

After decades at the Esterháza court, Haydn knew a thing or two about writing for the female voice, but it would take self-imposed exile in London in the 1790s to encourage him finally to plumb the depths of emotion more readily exploited by his contemporaries at Europe's public opera houses. Freed from the strictures of court, and responding to a public eager for affect and originality, Haydn composed some of his most imaginative and enduring works, chief amongst them the two 'mini-operas' we hear tonight, *Arianna a Naxos* and the *Scena di Berenice*.

To help us realise these works, we are delighted to welcome the acclaimed Swedish mezzo-soprano, Ann Hallenberg. Ann has made a formidable career on the opera and concert stages, fuelled in great part by her notable and characterful dramatic performances. We're thrilled to be working with her tonight and hope that it is the first of many collaborations.

Special mention too must be made of AAM's Music Director, Laurence Cummings, as well as our peerless



musicians, notably leader Bojan Čičić (violin), and principals Joseph Crouch (cello), Leo Duarte (oboe) and Ursula Leveaux (bassoon), all of whom take star turns in the *Sinfonia Concertante*.

It is a blessing to work with such artists making music for you all. Welcome, and enjoy!

A handwritten signature in black ink, which appears to read 'John McMunn' followed by a stylized flourish.



# We are AAM



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AAM is Associate Ensemble at the Barbican Centre, London and the Teatro San Cassiano, Venice; Orchestra-in-Residence at the University of Cambridge, Milton Abbey International Summer Music Festival and The Apex, Bury St Edmunds; and Research Partner to the University of Oxford. The 2021–22 season sees Laurence Cummings join the orchestra as Music Director.

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**Franz Joseph Haydn (1732-1809)**

## **Overture from *L'isola disabitata* Hob. Ia:13 (1779)**

*L'isola disabitata* means 'The Uninhabited Island', and you do have to wonder if Joseph Haydn ever smiled at that title. Haydn's aristocratic employer Prince Nicolaus Esterházy had built his great palace of Eszterháza far from any major city, on reclaimed swampland near Lake Neusiedl. For the Prince's servants, like Haydn, it could feel at times like being trapped on a remote island, although with its hundreds of staff (including Haydn's 25-piece orchestra), its stables, its gardens, its marionette theatre, concert hall and 400-seat opera house, it was anything but uninhabited. And for a creative artist, isolation had its uses: 'I was cut off from the world,' recalled Haydn, years later, 'There was no-one to confuse or torment me, and I was forced to become original'.

The castaway heroines of Haydn's 1779 opera have certainly developed an original outlook. Costanza believes that she has been abandoned on the island by her faithless husband; dressed in 'animal skins, leaves and flowers' she had raised her younger sister Silvia to fear and resent men. But this is an island, after all: and from Shakespeare's *The Tempest* (1611) to Daniel Defoe's *Robinson Crusoe* (1719) and Handel's *Alcina* (1735), desert islands had become established in Early Modern culture as spaces outside of social norms – places of magic and revelation, where individuals, cut off from society, might encounter or reveal their true selves. For Haydn, the role of the lovely and guileless Silvia was his first chance to showcase the talents of a new arrival at Eszterháza, the young Italian mezzo-soprano Luigia Polzelli. Soon afterwards, she would become his mistress: it would be the longest truly loving relationship of his life.

*L'isola disabitata* was premiered at Eszterháza on 6 December 1779, and its opening is dramatic: evoking Costanza's (initial) despair, before hurtling into a stormy evocation of the shipwreck that precedes the action – and which returns even after a graceful minuet has temporarily restored civilised order. The term '*Sturm und Drang*' (Storm and Stress) had been coined only in 1776, but Haydn was well aware of the new fashion for violent emotional expression. And what better place to experiment with dangerous new emotions – to 'become original' – than on an island?

Franz Joseph Haydn (1732-1809)

## **Arianna a Naxos, Hob. XXVlb:2 (1789)**

'But to whom am I speaking? Only echoes repeat my words. Theseus does not hear me! Theseus does not hear me, and my words are borne away by the wind and waves...' We're on another island: Naxos, to be precise, where according to Greek myth the hero Theseus deserted the Cretan princess Ariadne. The anonymously-authored words of Haydn's 1789 cantata *Arianna a Naxos* focus, with fierce intensity, on one precise moment in the story: the instant where Ariadne awakens alone, and – realising her plight – surrenders to despair. Two dramatic recitatives unfold the tragedy of her situation; two impassioned, yearning arias explore her sorrow. After decades in the Eszterháza opera house, Haydn knew exactly how to write for the female voice, and *Arianna a Naxos* makes a powerful impact, while remaining within the scope of a good amateur singer. With keyboard accompaniment, it's effectively a one-woman chamber-opera, and it became popular across Europe.

But to realise just how popular, Haydn also had to travel to an island. When in December 1790 he crossed the English Channel en route to London, near the end of a two-week journey from Vienna, it was the first time he'd ever seen the sea. 'I remained on deck the whole voyage, to gaze my fill at that mighty monster, the ocean,' he wrote to a friend back home – adding (with some pride) that he hadn't even been seasick. An unprecedented welcome awaited him in London: 'I went the round of all the newspapers for three successive days,' he noted. 'Everyone wants to know me!'

And everyone wanted to know *Arianna*, which he performed at both private and public concerts soon after arriving, with the castrato Gaspare Pacchierotti blurring gender lines in the role of Ariadne. 'Nothing is talked of – nothing sought after – but Haydn's cantata' reported the *Morning Chronicle* in February 1791, and a decade later, back in Austria, it was sung in Haydn's presence by Admiral Nelson's mistress Emma Hamilton (or as Haydn described her, 'Mylady Hameelton'). Seeing a hit on his hands, Haydn planned to orchestrate *Arianna* but never actually did so: today's string arrangement is published by Doblinger, edited by Paul Hodges, based on a version dating from Haydn's lifetime.

*Interval: 20 minutes*

## ARIANNA A NAXOS

### Recitative

Teseo mio Ben, dove sei tu?  
Vicino d'averti mi pareva, ma un  
lusinghiero sogno fallace m'ingannò.

Già sorge in ciel la rosea Aurora e l'erbe  
e i fior colora Febo uscendo dal mar col  
crine aurato.

Sposo adorato, dove guidasti il piè?

Forse le fere ad inseguir ti chiama il tuo  
nobile ardor.

Ah vieni, o caro, ed offrirò più grata preda  
a tuoi lacci.

Il cor d'Arianna amante, che t'adora  
costante, stringi con nodo più tenace  
e più bella la face splenda del nostro  
amor.

Soffrir non posso d'esser da te divisa un  
sol istante.

Ah di vederti, o caro, già mi stringe il  
desio.

Ti sospira il mio cor. Vieni, idol mio.

### Aria

Dove sei, mio bel tesoro?  
Chi t'invola a questo cor?  
Se non vieni, io già mi moro,  
Né resisto al mio dolor.

Se pietade avete, O Dei,  
Secondate i voti miei;  
A me torni il caro Ben.  
Dove sei? Teseo!

### Recitative

Ma, a chi parlo?  
Gli accenti eco ripete sol.  
Teseo non m'ode,  
Teseo non mi risponde,

Theseus my beloved, where are you?  
I seem to have you near me, but a  
flattering treacherous dream  
deceives me.

Already rose-coloured Dawn is rising in  
the sky and Phoebus colours the grass  
and flowers rising from the sea with his  
golden hair.

Adored husband, where have your  
footsteps led you?

Perhaps your noble ardour calls you to  
pursue wild beasts.

Ah come, my dearest, and I shall offer a  
more pleasing prey to your snares.

Arianna's loving heart, which adores you  
faithfully, clasps the splendid light of  
our love with a firmer knot.

I cannot bear to be apart from you for a  
single moment.

Ah beloved, I am consumed with longing  
to see you.

My heart sighs for you. Come, my idol.

Where are you, my treasure?  
Who stole you from this heart?  
If you do not come, already I die,  
nor resist my grief.

If you have pity, O Gods,  
fulfil my desires;  
return my dear beloved to me.  
Where are you? Theseus!

But to whom am I speaking?  
Only echoes repeats my word.  
Theseus does not hear me,  
Theseus does not answer me,

*Please turn the page quietly*

E portano le voci e l'aure e l'onde.

Poco da me lontano esser egli dovria.  
Salgasi quello che più d'ogni altro s'alza  
alpestro scoglio: ivi lo scoprirò.  
Che miro? O stelle! Misera me!  
Quest'è l'argivo legno, Greci son quelli.

Teseo!

Ei sulla prora! Ah, m'inganassi almen ...  
Nò nò, non m'inganno.  
Ei fugge, ei qui mi lascia in abbandono.  
Più speranza non v'è, tradita io sono.

Teseo, Teseo, m'ascolta Teseo!  
Ma oimè! Vaneggio.  
I flutti e il vento lo involano per sempre  
agli occhi miei.  
Ah, siete ingiusti, O Dei se l'empio non  
punite! Ingrato!  
Perchè ti trassi dalla morte? Dunque tu  
dovevi tradirmi?

E le promesse, e i giuramenti tuoi?  
Spergiuro! Infido! Hai cor di lasciarmi!

A chi mi volgo?  
Da chi pietà sperar?  
Già più non reggo:  
Il piè vacilla, e in così amaro istante sento  
mancarmi in sen l'alma tremante.

### **Aria**

Ah! che morir vorrei  
In sì fatal momento,  
Ma al mio crudel tormento  
Mi serba ingiusto il ciel.  
Misera abbandonata  
Non ho chi mi consola.  
Chi tanto amai s'involò,  
Barbaro ed infidel.

and my voice is borne away by the wind  
and the waves.

He must not be far from me.  
Let me climb the highest of these steep  
rocks: I shall discover him thus.  
What do I see? O heavens! Misery me!  
That is the wooden argosy, those men  
are Greeks.

Theseus!

He is on the prow! O may I at least be  
mistaken ... no, no, I am not mistaken.  
He flees, he leaves me abandoned here.  
There is no longer any hope for me, I am  
betrayed.

Theseus, listen to me Theseus!

But alas! I am raving.

The waves and wind are stealing him  
from my eyes for ever.

Ah, you are unjust, O Gods if you do not  
punish the infidel!

Ungrateful man! Why did I snatch you  
away from death? So you had to  
betray me?

And your promises and your oaths?

Perjurer! Infidel! Have you the heart to  
leave me?

To whom can I turn?

From whom can I hope for pity?

I can already bear no more:

My step falters, and in so bitter a moment  
I feel my trembling soul weaken.

Ah, how I should like to die  
in so fatal a moment,  
but the heavens unjustly keep me  
in my cruel torment.  
Wretched and abandoned  
I have no one to console me.  
He whom I loved so much has fled,  
barbarous and unfaithful.

*Translation © Misha Donat, provided  
courtesy of Oxford Lieder  
(www.oxfordlieder.co.uk)*

Franz Joseph Haydn

## **Sinfonia Concertante in B flat for violin, oboe, cello and bassoon, Hob. I:105 (1792)**

**Allegro**

**Andante**

**Allegro con spirito**

For Haydn, Britain proved to be an island both of wonders and of possibilities. His two London visits (1791-2 and 1794-5) grossed him a total of 24,000 gulden: more than Mozart's entire earnings in the last ten years of his life. Meanwhile, his sponsor and host, the impresario Johann Salomon, provided him with near-ideal creative conditions – comfortable lodgings, and an extended period of work with a superb 60-strong orchestra for a large and responsive public. Haydn always had a lively and inquisitive mind, and as he got to know his London audience, he responded, adapted and innovated to suit their taste.

He had to. Concert-giving in late 18th-century London was a fiercely competitive business, and by 1792 he had acquired a rival – his former pupil, the composer (and future piano manufacturer) Ignaz Pleyel, whose principal gimmick was the *Sinfonia Concertante* or 'symphony in concerto style': essentially a concerto with multiple soloists. On 27 February 1792 at the Hanover Square Rooms, Pleyel directed a London performance of his *Sinfonia Concertante* for six solo instruments and orchestra. Within a fortnight, Haydn had responded (the manuscript suggests that he worked at some speed, though he was on friendly terms with Pleyel, and probably knew in advance to expect something along these lines).

Haydn's *Concertante* finds a violin, a cello, an oboe and a bassoon – played this evening by AAM leader Bojan Čičić (violin), and principals Joseph Crouch (cello), Leo Duarte (oboe) and Ursula Leveaux (bassoon) – singing and dancing their way through three gracefully proportioned movements, to the accompaniment of a full orchestra. It's vintage London-period Haydn, opening with an expansive sonata *Allegro* that contains an ingenious written-out cadenza for all four soloists (since they could hardly be expected to improvise a four-way solo on the spot). There's a lilting *Andante*, in which the four soloists take the lead (any solo spot for Salomon, who directed his orchestra from the violin, was always popular with London audiences), and to finish, an ebullient rondo, decked out with celebratory drums and trumpets. Premiered at the Hanover Square Rooms on 9 March 1792 the *Sinfonia Concertante* was an immediate hit: 'profound, airy, affecting and original', in the words of the *Morning Herald's* critic.



## Franz Joseph Haydn

### Scena di Berenice, Hob. XIVa:10 (1795)

Haydn had landed in London with *Ariadne*, and he bade farewell with *Berenice* – the heroine of this short dramatic *scena*, composed for the Italian soprano Brigida Giorgia Banti and premiered at the King's Theatre, Haymarket, on 4 May 1795 in the last benefit concert of Haydn's final season in London. The words are by Pietro Metastasio (the librettist of *L'isola disabitata*) and while the Egyptian princess Berenice is not stranded on an island, exactly, she is certainly in an isolated place emotionally. Believing that her beloved Demetrius is about to commit suicide, she resolves to die with him.

As in *Arianna a Naxos*, Haydn sketches this miniature drama in two recitatives and a pair of arias, but his approach is thrillingly different. The music ebbs and flows; the vocal line (written this time for a great *prima donna* rather than a salon singer) veers from furious pride to tranquil resignation, and it's clear that Haydn is thinking in terms of an almost symphonic musical drama, scored for all the expressive colours of a full orchestra. As ever, the 63-year old composer was moving with the times. It's as if, looking to repeat the early London success of *Arianna*, he opted instead to create something tailored specially for the superb forces at his disposal – and the tastes of an audience he had come to know intimately. (Possibly – just possibly – the *Scena di Berenice* is the reason why Haydn never orchestrated the earlier cantata).

In the event, it seems that Banti's actual performance was underwhelming: 'She song [sic] very scanty,' wrote Haydn in his personal notebook after the concert, and an anonymous audience member recorded that 'her voice rather wants fullness of tone'. But Haydn had no reason to be disappointed with his reception. 'The hall was filled with a distinguished audience,' he recalled. 'The whole society was extremely pleased, and so was I. I netted four thousand florins on this evening. This one can make only in England.' Three months later, and with some reluctance, he left Britain for Austria, this time forever. His exile had been voluntary, but it had also been transformative. After a lifetime of service, he returned home laden with wealth and honour, at the height of his creative powers.

*Programme notes* © Richard Bratby

## SCENA DI BERENICE

### Recitative

Berenice, che fai? Muore il tuo bene,

Stupida, e tu non corri?

Oh Dio! Vacilla l'incerto passo;

un gelido mi scuote insolito tremor tutte  
le vene,

E a gran pena il suo peso il piè sostiene.

Dove son? Qual confusa

folla d'idee tutte funeste adombra

la mia ragion? Veggo Demetrio: il veggo  
che in atto di ferir ... Fermati! Vivi!

D'Antigono io sarò. Del core ad onta

Volo a giurargli fè: dirò che l'amo; Dirò ...

Misera me, s'oscura il giorno,

Balena il ciel! L'hanno irritato i miei  
meditati spergiuri.

Ahimè! Lasciate ch'io soccorra il mio ben,  
barbari Dei.

Voi m'impedite, e intanto forse un colpo  
improvviso ...

Ah, sarete contenti; eccolo ucciso.

Aspetta, anima bella; ombre compagne a  
Lete andrem.

Se non potei salvarti potrò fedel ...

Ma tu mi guardi, e parti?

Berenice, what are you doing? Your  
beloved is dying,

and yet you, like a fool, do not run to him?

Oh God, my uncertain footsteps falter;  
a strange, icy chill courses through my  
veins,

and only with great pain can my feet  
support their burden.

Where am I? What muddled

folly of dark thoughts clouds

my reason? I see Demetrius: I see him  
in the act of striking ... Stop! Live!

I shall marry Antigono. In spite of my true  
feelings,

I fly to swear my fidelity to him. I shall say I  
love him; I shall say ...

Wretched me! The daylight fades,  
the heavens flash with lightning! My  
intended perjury has angered them.

Alas! Let me come to the aid of my  
beloved, cruel Gods!

You block my way, and meanwhile  
perhaps some sudden blow ...

Ah, you will be content: behold him,  
killed.

Wait, my beloved soul-mate; let our  
shades go as companions to Lethe.

Though I was unable to save you, I can still  
be faithful ...

But you look at me, and leave?

**Aria**

Non partir, bell'idol mio:  
Per quell'onda  
All'altra sponda  
Voglio anch'io  
Passar con te.

**Recitative**

Me infelice!  
Che fingo? Che ragiono?

Dove rapita sono dal torrente crudel de'  
miei martiri?  
Misera Berenice, ah, tu deliri!

**Aria**

Perché, se tanti siete,  
Che delirar mi fate,  
Perché, non m'uccidete,  
Affanni del mio cor?

Crescete, oh Dio, crescete  
Finché mi porga aita  
Con togliermi di vita  
L'eccesso del dolor.

Do not go, my beloved:  
I too want to  
cross that river  
to the other side  
with you.

Unhappy me!  
What am I pretending? What am I  
thinking?  
Where am I being dragged by the cruel  
torrent of my anguish?  
Wretched Berenice, ah, you are delirious!

Why, since you are so numerous,  
you who cause me to rave,  
why do you not kill me,  
torments of my heart?

Increase, oh God, increase,  
until the surfeit of grief  
at least comes to my aid  
by taking away my life.

# Ann Hallenberg

mezzo-soprano

Swedish mezzo-soprano Ann Hallenberg regularly appears in major opera houses and festivals throughout Europe including Teatro alla Scala Milan, Teatro Real Madrid, Theater an der Wien, Opernhaus Zürich, Opéra National Paris, Bayerische Staatsoper München, Staatsoper Berlin, Salzburg Festival and Edinburgh Festival. Her operatic repertoire includes a large number of roles in operas by Rossini, Mozart, Gluck, Handel, Vivaldi, Monteverdi, Purcell, Bizet and Massenet.

She is highly sought-after as a concert singer and she frequently appear in concert halls throughout Europe and North America. She has built an unusually vast concert repertoire that spans music from the early 17th century to the 20th century. Her most performed concert repertoire, next to baroque repertoire, are Berlioz's *Les nuits d'été* and *La Damnation de Faust*, Mahler's *Rückert Lieder* and *Kindertotenlieder*, Brahms's Alto Rhapsody, and Elgar's *The Dream of Gerontius*.

She has performed with orchestras such as the Berliner Philharmoniker, Leipzig Gewandhaus Orchestra, Orchestre de Paris, Orchestre national de France and Royal Concertgebouw Orchestra, and enjoys a special close collaboration with the ensembles Les Talens Lyriques, Orchestre Révolutionnaire et Romantique and Europa Galante.

Ann Hallenberg regularly works with conductors such as Fabio Biondi, Gianluca Capuano, William Christie, Teodor Currentzis, Sir John Eliot Gardiner, Emmanuelle Haïm, Daniel Harding, Andrea Marcon, Cornelius Meister, Marc Minkowski, Riccardo Muti, Kent Nagano, Sir Roger Norrington, Sir Antonio Pappano, Evelino Pidò and Christophe Rousset.

She has recorded more than 40 CDs and DVDs. At the International Opera Awards in London in May 2016 her solo-CD *Agrippina* won the award for 'Best Operatic Recital', her second win in this category, having also won in 2014.



Photo: Öjran Jakobsson

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# JS BACH

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## ST JOHN PASSION

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**Zoe Brookshaw, Jessica Cale** *sopranos*

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# Laurence Cummings

director & harpsichord

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. Appointed AAM's Music Director from this season, he is also currently Musical Director of the London Handel Festival and Music Director of Orquestra Barroca Casa da Música in Porto.

Frequently praised for his stylish and compelling performances in the opera house, his career has taken him across Europe as well as the UK where he has been a regular at English National Opera, Glyndebourne Festival Opera and Garsington Opera, as well as conducting at the Royal Opera House's Linbury Theatre, Opera North and Buxton International Festival and for Opera GlassWorks.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern instrument orchestras worldwide, including Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Croatian Baroque Orchestra, La Scintilla Zurich, and numerous international chamber and symphony orchestras. At home he has conducted the Royal Northern Sinfonia, Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi and Ruby Hughes and the Orchestra of the Age of Enlightenment on Chandos, as well as a series of live opera and concert performances recorded at the Göttingen International Handel Festival and released on Accent. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.



Photo: Robert Workman

Violin I

**Bojan Čičić**

**Liz MacCarthy**

**Magda Loth-Hill**

**Davina Clarke**

Violin II

**Persephone Gibbs**

**George Clifford**

**Ada Witczyk**

**William Thorp**

Viola

**Jane Rogers**

**Jordan Bowron**

Cello

**Joseph Crouch**

**Imogen Seth-Smith**

Double Bass

**Judith Evans**

Flute

**Rachel Brown**

**Beth Stone**

Oboe

**Leo Duarte**

**Lars Henriksson**

Clarinet

**Katherine Spencer**

**Sarah Thurlow**

Bassoon

**Ursula Leveaux**

**Philip Turbett**

Horn

**Daniele Bolzonella**

**Ursula Monberg**

Trumpet

**David Blackadder**

**Phillip Bainbridge**

Timpani

**Benedict Hoffnung**

Keyboard Technician

**David Wright**

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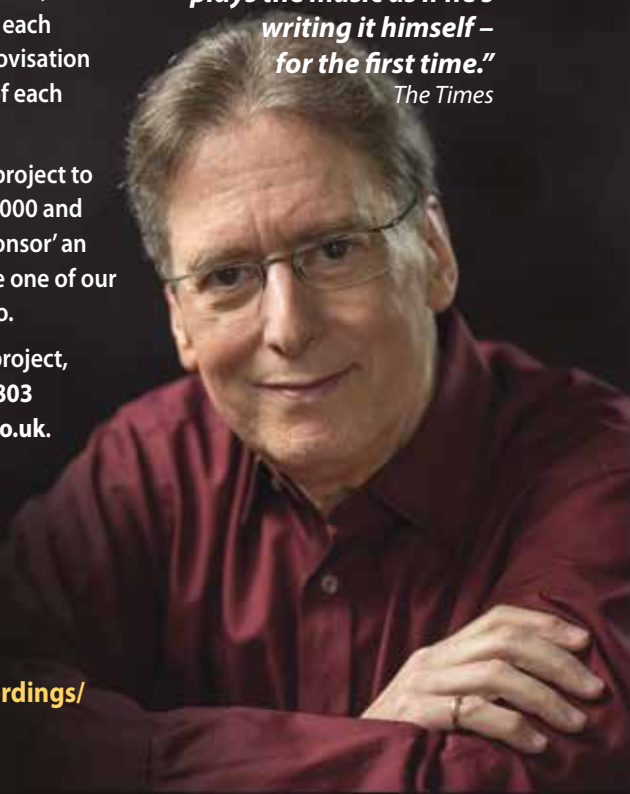
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For further information on this project, contact Liz Brinsdon 07534 997803 or by e-mail [liz.brinsdon@aam.co.uk](mailto:liz.brinsdon@aam.co.uk). Thank you for your support.

***"Levin lives Mozart throughout his entire body, and for every second of the score... he plays the music as if he's writing it himself – for the first time."***

*The Times*

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