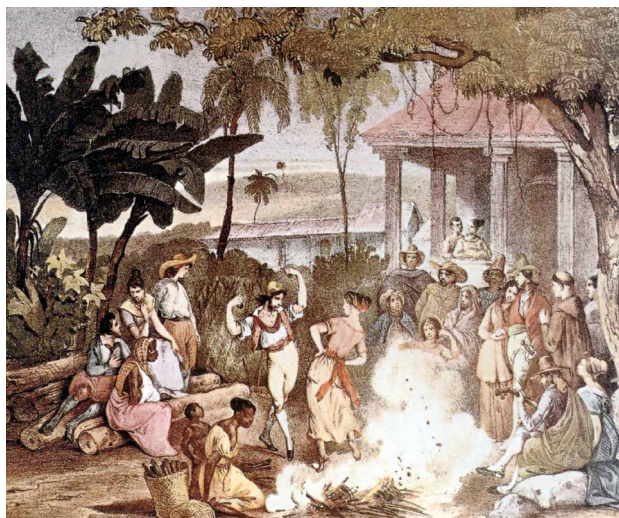




# SIGISMUND NEUKOMM IN BRAZIL

20 SEPTEMBER 2021 | 20:00  
DON JUAN ARCHIV WIEN



A CONCERT  
COMMEMORATING THE BICENTENARY  
OF THE FIRST PERFORMANCE OF  
*DON GIOVANNI*  
OUT OF EUROPE  
IN RIO DE JANEIRO  
ON 20 SEPTEMBER 1821

## PROGRAM

### MUSIC AND THEATRE IN BRAZIL IN THE EARLY 19TH CENTURY

Don Juan  
*Don Giovanni* in Rio  
Prelude in Turbulent Times  
Dona Leopoldina  
Brazil in Austria  
Sigismund Neukomm  
Court Theatre in Rio  
Independência  
Dom Pedro  
Neukomm's  
    Preparations for Rio  
Neukomm's  
    Documents on Rio  
Neukomm –  
    The Rio Works  
Brazil's First Book on Music  
Neukomm Remembers  
*Don Giovanni*  
    in the Rio Press

## PROJECT PARTNERS

Don Juan Archiv Wien  
– Academic Publication  
    Series  
Mozarteum  
University Salzburg  
– Stefan David Hummel  
Divino Sospino  
– Centro de Estudos  
Musica Brasilis

## ARTISTS

Salzburg  
– Jörn Hinnerk Andresen  
– Franz Obermair  
– Bettina Meiners  
– Tamara Obermayr  
– Konstantin Igl  
– Benjamin Sattlecker  
– Aleksei Grots  
Lisbon  
– Divino Sospino  
– Massimo Mazzeo  
– Iskrena Yordanova  
– Americantiga  
– Ricardo Bernardes  
Rio de Janeiro  
– Rosana Lanzelotte  
– Tomaz Soares  
– Marcus Ribeiro  
– Adam Lee  
Vienna  
– Hannah Eisendle  
– Rodrigo Sámano  
Albarrán

## FURTHER PROJECTS

A Rio Conference  
Brasiliensia  
Richard Strauss in Rio

## LIVESTREAM ON 20 SEPTEMBER 2021

On the “Rio Don-Giovanni-Day”, 20 September 2021, a concert is dedicated to the works of Sigismund Neukomm composed in and for Brazil.

The programme also includes a composition by the Brazilian composer José Maurício Nunes Garcia (Rio 1767–1858), highly esteemed by Neukomm and occasionally described as “the Brazilian Mozart”. He conducted the first performance of Mozart’s *Requiem* with Neukomm’s “Libera me” in the Igreja Nossa Senhora do Parto on 19 December 1819.

The concert is a cooperation of DON JUAN ARCHIV WIEN with partners in Austria, Portugal, and Brazil: the MOZARTEUM UNIVERSITY SALZBURG, DIVINO SOSPIRO – CENTRO DE ESTUDOS MUSICAIS SETECEN- TISTAS DE PORTUGAL, and MUSICA BRASILIS.

Accordingly, the music will be performed in four locations: Vienna, Salzburg, Queluz/Lisbon, and Rio de Janeiro. While the partnering institutions’ concerts with commentaries are recorded especially for this occasion, the performances in Vienna will be broadcast live.



## PROGRAM

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### Welcome Greetings

**Matthias J. Pernerstorfer**

Don Juan Archiv Wien

**David Schriff**

Austria Foreign Ministry,  
Department of International Cultural Affairs

**H. E. Ambassador**

**José Antônio Marcondes de Carvalho**

Embassy of Brazil in Austria

**H. E. Ambassador**

**António de Almeida Ribeiro**

Embassy of Portugal in Austria

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### Introductory Words

**Reinhard Eisendle**

Don Juan Archiv Wien

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### Moderation of the Concert

**Suna Suner**

Don Juan Archiv Wien

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**Sigismund Neukomm**

*Theme de Kozeluch varié pour le Piano forte*

*avec accompagnement de Violoncello*

dedié à

S. A. R. Madame la Princesse Carolina-Leopoldina

Rio de Janeiro 1817

Piano

Hannah Eisendle

Cello

Rodrigo Sámano Albarrán

Live at

Parlour, Don Juan Archiv, Wien

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**Sigismund Neukomm**

*Missa Sancti Johannis*

written in Paris 1816

for Rio de Janeiro

World Premiere

Conductor

Ricardo Bernardes

Soloists and Choir of

Ensemble Americantiga

Orchestra

Divino Sospiro

Recorded at the

Throne Room, Palácio Real, Queluz

**Wolfgang Amadeus Mozart**

*Missa brevis in F-major*

KV 192

*Credo*

Salzburg 1774

Conductor	Massimo Mazzeo
Soloists and Choir of	Ensemble Americantiga
Orchestra	Divino Sospiro

Recorded at the  
Throne Room, Palácio Real, Queluz

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**Sigismund Neukomm**

*O Amor Brasileiro*

Caprice pour Pianoforte sur un lundu Brésilien  
dedié à

Mademoiselle Donna Maria Joanna de Almeida  
Rio de Janeiro 1819

Piano	Hannah Eisendle
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Live at  
Parlour, Don Juan Archiv, Wien

**José Maurício Nunes Garcia**

*Laudate Dominum*

Rio de Janeiro 1813

Conductor	Franz Obermair
Soprano	Bettina Meiners
Alto	Tamara Obermayr
Tenor	Konstantin Igl
Bass	Benjamin Sattlecker
Organ	Aleksei Grots
Canto	Mozarteum vokalEnsemble
Supervision	Jörn Hinnerk Andresen
Coordination	Stefan David Hummel

Recorded at the  
Augustinian Friars' Church in Mülln, Salzburg

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**Sigismund Neukomm**

*Nocturne*

for piano, violin and cello  
(also arranged for piano, oboe and horn)  
dedié à  
Mme. Marie Thérèse, Princesse de Beira  
Rio de Janeiro 1817

Piano	Rosana Lanzelotte
Violin	Tomaz Soares
Cello	Marcus Ribeiro

Recorded at the  
Church of the Ordem Terceira  
de São Francisco da Penitência,  
Rio de Janeiro

**Sigismund Neukomm***Sonate pour le Pianoforte*

avec accompagnement de Violon

dedié à

S.A.R. Mme la Comtesse Marie Therèse

Rio de Janeiro 1819

Piano

Rosana Lanzelotte

Violin

Tomaz Soares

Percussion

Adam Lee

Recorded at the

Church of the Ordem Terceira

de São Francisco da Penitência,

Rio de Janeiro

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**Sigismund Neukomm***Räthsel-Canon für 8 Stimmen*

Rio de Janeiro 1821

Conductor

Franz Obermair

Soprano

Bettina Meiners

Alto

Tamara Obermayr

Tenor

Konstantin Igl

Bass

Benjamin Sattlecker

Organ

Aleksei Grots

Canto

Mozarteum vokalEnsemble

Supervision

Jörn Hinnerk Andresen

Coordination

Stefan David Hummel

Recorded at the

Augustinian Friars' Church in Mülln, Salzburg

**Hannah Eisendle**

*O Amor Brasileiro II*

Composition for piano and electronics

Vienna 2021

World premiere

Piano

Hannah Eisendle

Live at

Parlour, Don Juan Archiv, Wien

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**Hannah Eisendle &  
Rodrigo Sámano Albarrán**

*Improvisation on Neukomm's Kozeluch-Variations*

Vienna 2021

Piano

Hannah Eisendle

Cello

Rodrigo Sámano Albarrán

Live at

Parlour, Don Juan Archiv, Wien

## DON JUAN

Along with Faust, Hamlet and Don Quixote, Don Juan is one of the great modern “mythical” figures, yet is the one who enjoys incomparable worldwide dissemination. The Don Juan catalogue by the American literary scholar Armand E. Singer (third edition 1993) lists 3,081 versions of the subject.



*Il Dissoluto Punito ossia Il Don Giovanni.*

*Dramma giocoso in due Atti posto in Musica da W. A. Mozart.*

*Leipzig, Breitkopf & Härtel [1801]*

Piano score, title copperplate (Vienna, Don Juan Archiv)

Since the early 17th century in Spain (*El burlador de Sevilla y combidado de piedra*), theatre has concerned itself with Don Juan, his women and the Stone Guest, his nemesis. Social and moral boundaries do not apply to him; social rules are not recognised by him, the conquest of forbidden terrain is his métier, and even at the supernatural that confronts him, he throws his “No!” – sealing his own downfall.

A Spanish theatre company introduced him to Italy (Naples 1625), while one Italian company brought him to France (Paris 1658), and another Italian one to the Holy Roman Empire (Vienna 1660). The list grows, including Molière (Paris 1665), Shadwell (London 1675), and Goldoni (Venice 1736), as well as the ballet-pantomime by Angiolini & Gluck (Vienna 1761). All the authors on the subject are conscious to belong to this special tradition, which reached its climax in the “opera of all operas”, *Don Giovanni* by Lorenzo da Ponte and Wolfgang Amadé Mozart (Prague 1787; Vienna 1788); here, the hero’s 2065 conquests fill up a “non picciol libro”. From Lisbon, in Molière’s guise, he reached South America (Rio de Janeiro, 1770s); in the form of a London pantomime he came to North America (Philadelphia 1792; New York 1793); and in the 19th century he landed in Africa (Cape Town 1814; pantomime), Asia (Calcutta 1820; Lord Byron), and Australia (Sydney 1834; Moncrieff).

In the 19th and 20th centuries he appeared in almost all artistic genres, associated with a register of resounding names: Schiller, Hoffmann, Berlioz, Grabbe, Lortzing, Platen, Chopin, Pacini, Pushkin, Balzac, Musset, Mérimée, Dumas the Elder, Liszt, Kierkegaard, Zorilla, Lenau, Baudelaire, Flaubert, Hebbel, Tchaikovsky, R. Strauss, Mahler, Verlaine, Shaw, Altenberg, Sternheim, Trakl, Busoni, Rilke, Zweig, Kästner, Hesse, Horvath, Camus, Broch, Frisch, Brecht, Anouilh, Auden, Escobar, Ustinov, and Vidal – to name but a few.

As for 21st-century authors, one thinks of the Nobel laureates Handke (Paris 2004) and Saramago (Lanzarote 2005); the most recent dramatic version comes from Brazil: *Don Juan-Don Giovanni*, “Peça em dez jornadas” by Marcus Accioly – the poet’s last work (Ilha de Itamaracá, 2017).

## DON GIOVANNI IN RIO

On 20 September 1821, Don Giovanni was performed for the first time in Rio de Janeiro. This performance at the Real Theatro de São João, by the “Companhia italiana” with Pablo Rosquellas in the title role, hitherto known only to historians of Brazilian theatre, was the first performance of the work outside of Europe – five years before the New York evening of 25 May 1826 at the Park Theatre under the direction of Manuel García, with the involvement of Lorenzo da Ponte. This was followed by Buenos Aires (8 February 1827; Rosquellas) and Ciudad de México (23 June 1828; García), with both impresarios taking the title role.



*The claim that Don Giovanni was performed in New York as early as 1817 must be corrected. This was a Don-Juan-play with twelve numbers of Mozart's music (arranged by Henry R. Bishop): The Libertine by Isaac Pocock (EA Park Theatre, 7 November 1817; premiere London, Covent Garden, 20 May 1817) – a mixture of Thomas Shadwell's tragedy of the same name (London 1675), the London Don-Juan pantomimes of the 1780s, and of Da Ponte's Don Giovanni, written shortly after the great success of the latter's first stage production in London (King's Theatre, 12 April 1817, in the Italian language). In The Libertine, Don Juan and Donna Elvira are speaking parts while the statue of the Commendatore remains silent. The hero's "Champagne Aria" with Zerlina's duet "Là ci darem la mano" is performed by Masetto, and the serenade by Don Octavio. A new duet by Zerlina–Don Octavio is based on that of Pamina–Papageno from The Magic Flute ("Bei Männern, welche Liebe fühlen").*

## PRELUDE IN TURBULENT TIMES

The performance of *Don Giovanni*, the bicentennial of which will be celebrated in 2021, is part of a historical constellation that connects Brazil with Austria through Portugal.

As of 1792 Portugal's affairs of state were in the hands of João, the Prince Regent, after his mother, Queen Maria I was declared unfit to rule.

On 29 November 1807, the evening before the occupation of Lisbon by Napoleon's army, the Court left the capital on course for Brazil. Rio de Janeiro – having replaced São Salvador de Bahia as the capital of the Viceroyalty on 27 January 1763 (W. A. Mozart's seventh birthday) – became the capital of the *Império Português* on 8 March 1808. This new situation brought about essential changes in the political and cultural infrastructure of the city and the colony.

As the result of a decision by the Congress of Vienna on 16 December 1815, the colony of Brazil was put on a par with the mother country and elevated to the status of a kingdom. With the death of Maria I on 20 March 1816, the united crowns devolved upon the Prince Regent, thenceforth King João VI of Portugal, Brazil, and the Algarves.

For his eldest son and successor Dom Pedro de Alcântara (Queluz 1798–1834) a marriage was arranged with a daughter of Emperor Francis I of Austria, the Archduchess Leopoldina (Vienna 1797–1826 Rio de Janeiro); her older sister Marie Louise was married to Napoleon Bonaparte, Emperor of the French. The wedding *by proxy* took place on 13 May 1817 in the Augustinian Church in Vienna. Archduke Karl, the victor of Napoleon at Aspern and Eßling (1809), appeared for the bridegroom.

## DONA LEOPOLDINA

Leopoldina learned French, Italian, and later Portuguese in Vienna, as well as drawing and horse riding. Her passions were mineralogy and botany. A comprehensive musical education made her a good pianist. She took musicians from the court with her on her long-distance travel, along with a considerable stock of scores, including works by Mozart.



*Archduchess Leopoldine.*

Joseph Kreutzinger, Oil on canvas (around 1815)  
Vienna, Kunsthistorisches Museum, Portrait gallery

On this journey she was accompanied by a replica of the Madonna of Maria Zell, the Magna Mater Austriæ favoured by the Habsburgs. Leopoldina later donated it to the Igrjea da Nossa Senhora da Glória de Outeiro, her favourite church in Rio de Janeiro with the baptistry of her seven children (and all the other descendants of the Brazilian imperial family).

## BRAZIL IN AUSTRIA

Three months after the wedding – on 15 August 1817, the Feast of the Assumption – the Archduchess set sail from Livorno on one of two Portuguese frigates (*D. João VI* and *São Sebastião*). The ships were accompanied by two imperial frigates (the *Austria* and *Augusta*), and her fellow passengers included renowned scholars of mineralogy, botany, and zoology from Austria, Bavaria, and Tuscany, and young Austrian artists, all of whom had set out on the most important European expedition to Brazil of the 19th century.



*Rio de Janeiro, Igreja de Nossa Senhora da Glória do Outeiro.*

Thomas Ender, Sepia on paper (1817)

Vienna. Academy of Fine Art, Copper engraving cabinet

More than 100,000 objects (minerals, plants, taxidermy, ethnographica) were sent to Vienna, a good three quarters of which were exhibited from 1821 in the *Brasilianum*, the first museum in Europe dedicated to a non-European country (closed in 1836); parts of the collection are still on display in Vienna today (Natural History Museum; World Museum).

SIGISMUND NEUKOMM



August Grahl  
(Poppentin/Mecklenburg 1791–1868 Dresden)  
Sigismund Neukomm  
Miniature painted on ivory, Rome 1826  
photographed by Joseph Albert  
(Munich 1825–1886)  
Munich 1860

At the time of Leopoldina's arrival on 5 November 1817 (the wedding took place on the following day in the chapel of the Paço Real) Sigismund Neukomm was residing in Rio de Janeiro. The composer and pianist (Salzburg 1778–1858 Paris) studied with Michael Haydn in his hometown, and with Joseph Haydn in Vienna, and was the piano teacher of Mozart's sons. In 1804–1805 he was the conductor of the German opera in St. Petersburg (*Don Giovanni*, 1804), and from 1809 he was in the service of the Prince de Benevent (1806–1815) who became as of 1815 Duc de Talleyrand, in Paris.

In 1816 Neukomm traveled to Rio with a French embassy delegation. Received by Count Barca, formerly the Portuguese envoy in Paris, Neukomm was recommended by him to the King, who hired him “sans portefeuille”. In return, he gave Dom Pedro and Dona Leopoldina lessons in music and French.

Neukomm stayed until 1821. He wrote chamber music, for example for the joint music-making of Dona Leopoldina (piano) and Dom Pedro (cello, flute), orchestral pieces, masses (one commissioned by Dona Leopoldina, which she sent to her father the Emperor Franz in Vienna in February 1821. He liturgically completed Mozart's *Requiem*, performed in Rio in 1819, with a “Libera me”. In his chamber music he occasionally used motifs from Brazilian dances (*lundu*); in Paris he published a collection of songs (*modinhas*) by Joaquim Manoel da Câmara (Rio c. 1780–1840 c). The first Brazilian book on music, printed in 1820 by the *Impressão Regia* in Rio, *Notícia histórica da vida e das obras de José Haydn por Joaquim Le Breton ... traduzida em portuguez por hum amador* (original Paris 1810), is developed in Neukomm's collaboration and dedicated to him.

## COURT THEATRE IN RIO

The arrival of the Portuguese court on 8th March 1808 has significant consequences for theatre and cultural life in Rio de Janeiro. A new theatre house was built in the style of the Teatro São Carlos in Lisbon: the Real Theatro de São João, named after the Prince Regent, inaugurated on 12 October 1813, on the 15th birthday of the later Emperor Dom Pedro I.

The “resident composers” for dramatic music were Marcos António Portugal (Lisbon 1762–1830 Rio), Bernardo José de Sousa Queirós (Lisbon 1765–1837 Rio), and Padre José Maurício Nunes Garcia (Rio 1767–1830).



*Real Theatro de São João, Juramento de Dom Pedro  
em nome do rei seu pai a constituição portuguesa o 26 fevereiro 1821.*

Félix-Émile Taunay, Watercolour on paper (1821)

Rio de Janeiro, Museu Histórico Nacional

On the 80th birthday of Queen Maria I on 17 December 1814, *Axur re di Ormus* by Da Ponte and Salieri (the first ‘Viennese’ opera outside of Europe) was performed in this house, as was *Don Giovanni* on 20 September 1821.

## INDEPENDÊNCIA

On 26 April 1821, five months prior to *Don Giovanni*'s premiere, the Portuguese court left Brazil and resided in Lisbon again from July. Dom Pedro and Dona Leopoldina remained in the country. The years 1821/1822 were turbulent with mutinies and revolts, which tested the political manoeuvrability of the new twenty-three-year-old *Príncipe regente*.

He shared a love of music with his wife, who was twenty-four-years old at the time; he played several instruments, also composed music (his composition teachers were Portugal and Neukomm) whose works were also performed in Europe. He spoke Latin and French, read English, and understood German. Studying Voltaire, Constant, Filangieri, and Burke made him a convinced liberal and an advocate of constitutional monarchy.

Leopoldina supported her husband, and encouraged him to refuse the order of the Portuguese Cortes to return to Portugal ("Dia do Fico," 9 January 1822). On 13 August 1822 Dom Pedro entrusted her with the leadership of the Council of State during the course of his journey to São Paulo. When the instructions of the Cortes for the annulment of all decisions by the Brazilian authorities, combined with a renewed order for Dom Pedro's return, arrived in Rio, Leopoldina convoked the Council of State on 2 September 1822, which in this very assembly decided on the secession of Brazil from the motherland.

The news reached Dom Pedro on 7 September – located with his troops on the Ipiranga River near São Paulo, where he proclaimed Brazil's independence with the legendary *Grito de Ipiranga*: "Independência ou Morte!"

## DOM PEDRO

On the evening of this historic day, the Prince Regent visited the theatre of São Paulo. Acclaimed by the audience, he entered the stage and played a hymn of his own composition (the *Hino de Independência*), which became Brazil's first national anthem during his reign as emperor (1822–1831).



*Príncipe regente Dom Pedro em São Paulo em agosto 1822.*

Simplicio Rodrigues de Sá, Oil on canvas (1822)

Rio de Janeiro, Museu Imperial

As the centerpiece of that evening, the Portuguese adaptation of Molière's *Dom Juan ou Le festin de pierre* was performed: *O convidado de pedra*, written by an unknown author at the end of the 1760s in Lisbon. First performed in Rio de Janeiro in the 1770s, this was the first Don Juan-play on stages outside of Europe. Hence, bringing us to the anniversary programme.

## NEUKOMM'S PREPARATIONS FOR RIO

The *Missa sub titulo S.ti Johannis*  
by Sigismund Neukomm in the Context of  
the Royal Chapel of Rio de Janeiro in 1816

**Ricardo Bernardes**

On the eve of the imminent Napoleonic invasion of Portugal led by Marshal Junot's troops, the Portuguese court and administration were transferred to the city of Rio de Janeiro in the then colony of Brazil, where they remained from 1808 to 1821. Following the definitive defeat of Napoleon and the Congress of Vienna a year later, in 1814 Brazil was elevated to the category of United Kingdom with Portugal. In 1816, the Prince Regent of Portugal, D. João de Bragança, welcomed a diplomatic mission led by the extraordinary ambassador of Louis XVIII, the Duke of Luxembourg. This mission aimed to resolve the conflict between Portugal and France over the possession of Guyana, and to promote the strengthening of peace between the two nations. In preparation for this mission, the renowned composer Sigismund Ritter von Neukomm (1778–1858), who was based in Paris and was one of Joseph Haydn's favorite disciples in his last years, was among the artists invited to join the French Artistic Mission, but he traveled only later in the ambassador's own entourage.

Born in Salzburg in 1778, Neukomm was trained by Franz Xaver Weissauer and Michael Haydn. In 1797 he moved to Vienna and became one of Joseph Haydn's closest disciples. After a period as director of the German Theater in St. Petersburg and a long trip to Italy, Neukomm became a pianist and com-

poser for the Prince de Talleyrand, in Paris. In these functions, and as early as 1814, he became responsible for the musical programming of the French delegation at the Congress of Vienna, and musically celebrated the Restoration of the French monarchy. For this occasion, Neukomm composed a *Requiem Mass* in honor of the memory of Louis XVI, who had died at the guillotine in 1793; it was directed by the prestigious court composer Antonio Salieri. Neukomm enjoyed a very particular life and musical career. In his youth he lived and performed in very stimulating musical circles, such as Salzburg and Vienna. Later he was in Paris, where he had his base or residence for most of his life. However, he lived for five years in Rio de Janeiro, Brazil, an intense experience followed by a life of travelling stimulated by invitations and commissions that led to his performing in England, Italy, Switzerland, and Algeria.

Despite this very extensive and varied career, Neukomm was an extremely well-organized composer who was aware of the value of his artistic work. In fact, he compiled a catalog which contains almost 2000 compositions, where he identified the dates and places where the compositions were finished and inserted each piece's first bars, which would facilitate their identification. This can be considered the first thematic catalog in the history of music. It was presented in two volumes, and is currently deposited, together with almost all of his work, in the National Library of France in Paris.

Sacred vocal music stands out in his productions due to the wide variety of forms and genres he composed, including motets for small groups, masses with two voices and organ, and large works for choir, soloists,

and orchestra, as well as important oratorios in the German language. By focusing on his sacred Latin productions, it is possible to observe that Neukomm had an extensive musical culture combined with a talent for emulating many different musical styles. His music demonstrates his great capacity to adapt to the various musical environments he was in and the specific needs of each occasion. Although it is not possible to study in depth a great number of his sacred works, due to the lack of performances or recordings, access to several of his scores deposited in Paris, in the National Library of France, and in Brazilian archives makes it possible to observe the many facets of his writing. Apparently his ability to write in different styles was such that, without any demerit, many of his works could be attributed to different composers or musical milieus. It is possible to exemplify this characteristic when we observe that while, in his *Requiem Mass* written for the Congress of Vienna in 1815, the composer aligns with the homophonic musical discourse of the great choral works written in Paris by Grétry, Gossec, and Cherubini, other major later sacred works, like the impressive *Missa pro Die Acclamationis Johannis VI* composed in 1818 for the Acclamation of King John VI, resemble stylistically the late works of Joseph Haydn.

This remarkable mimetic ability turns out to be the premise for reading the work that we premiered in its orchestral version in this concert. It is a mass written in Paris, in February 1816, shortly before his trip to Rio de Janeiro. The dedication can clearly be interpreted as an onomastic homage to Prince Regent D. João of Portugal, with his court based in Brazil. The *Missa sub titulo Sancti Johannis / Messe de St. Jean*, as indicated on the frontispiece of the

score, was written for only four voices (soli and tutti), two violins, and figured bass, *basso continuo*. The vocal and instrumental writing of this mass is very similar to the Salzburg masses of the 1770s and 80s. Even closer to the best style of his teacher, Michael Haydn, the use of harmonic procedures is characteristic of the first decades of the 19th century. The choice of a reduced instrumentation and vocal writing without prominent solos suggests that Neukomm did not have much information about the musical milieu that awaited him in Rio de Janeiro, nor the musical taste of the Portuguese court. He composed for the minimal forces that he thought should be part of a musical chapel, and with a more conservative and safe choral writing. Although it uses some imitative procedures, as in the fugatos of *Christe eleison* and *Cum sancto spiritu*, the work is eminently homophonic and the solos are quite discrete. However, as a master of a great *métier*, Neukomm demonstrated in this work an impressive melodic capacity and a harmonic interest that make it worthy of appearing among the best examples of this style. As with many of his other works composed during his five-year stay in Brazil, Neukomm had a voice and organ version of this mass published in Paris by Nicou-Choron & Canaux under the title *Messe solennelle de Saint Jean*.

Regarding the musical language, it can be said that the *Missa Sancti Johannis* was almost diametrically opposed to the musical taste of the Portuguese court in Rio de Janeiro, which prized the grandiloquent Italian operatic style, with castrati responsible for solos of great technical difficulty. Likewise, and contrary to what Neukomm predicted, the musical chapel of Prince D. João de Portugal boasted a large ensem-

ble of more than a hundred gathered from among the best musicians available in Europe and who, being at his service in Lisbon, also traveled with the entire Portuguese administration and nobility to Brazil between 1808 and 1811. It is very unlikely that, on that occasion, the *Missa Sancti Johannis* was performed in the version presented today. Once, just after his arrival in Rio de Janeiro, Neukomm wrote another work under the same title, which came to be found among the works of the Brazilian period deposited in the National Library of France, entitled *Gloria in missam sub titulo Sancti Johannis*, with an indication of Rio de Janeiro, July 1816. This work was written in a completely different language, and was structured for a large orchestra, choir, and soloists, in an aesthetic trend more suited to the Italian taste of the court. It is in fact a completely new piece written in a greatly expanded style with a vocal and instrumental formation distinct from the first version, in a clear concession to the more theatrical and Italian taste characteristic of sacred music intended for the celebrations of the Portuguese court. Neukomm's choice, when moving from the simplicity of the first version to the search for a theatrical grandiloquence in the second, demonstrates a true "negotiation" of styles, carried out to please an audience that "considered his sacred compositions sad," as the composer himself lamented in his accounts of his Brazilian period. While in Brazil, Neukomm composed several chamber, symphonic, and sacred works. Of these, the first Symphony written in Brazil in 1820 stands out, as well as the *Missa Sancti Francisci* of the same year, written under the commission of the wife of the future D. Pedro I of Brazil and IV of Portugal, Princess Leopoldina of Habsburg. The work was dedicated to her father, the Austrian Emperor Francis I, having

two great fugues, known to be one of the musical forms best preferred by the Emperor.

Neukomm was also responsible for introducing Mozart's music in Brazil, and especially for encouraging the performance of Mozart's *Requiem Mass*, conducted by the Brazilian composer José Maurício Nunes Garcia, at Igreja do Parto on December 19, 1819. In his collaboration with the journal *Allgemeine Musikalische Zeitung* of July 20, 1820, Neukomm provided precious information about the event and drew attention to Nunes Garcia's talent and the quality of the performance. It was for this same occasion that Neukomm composed a *Libera me* for grand orchestra to follow up on Mozart's *Requiem*, a work he so admired. This concert was, therefore, an opportunity to hear for the first time the original version of the *Missa sub titulo Sancti Johannis / Messe de Saint Jean* which had the journey to Brazil as its motivation and which, in a way, inaugurated the presence of Viennese classicism in the Americas. This was an unforgettable presence that had as its highlights the aforementioned performance of Mozart's *Requiem* in 1819 and also the opera *Don Giovanni* in 1821.

## NEUKOMM'S DOCUMENTS ON RIO

Following the presentation of the concert programme and the follow-up projects planned by Don Juan Archive, the present brochure will contain three sections relating to Neukomm's artistic engagements in Rio de Janeiro.

The first (pp. 26–32) is the list of works written in Brazil (1816–1821), taken from the composer's autograph catalogue, initiated in 1804, at the end of his Vienna years. Neukomm followed Mozart's example, pursuing it until his death (a total of 1256 entries).

The second document (pp. 33–34) is an excerpt from the first Brazilian book on the history of music: *Notícia histórica da vida e das obras de José Haydn por Joaquim Le Breton ... traduzida em portuguez por hum amado* (printed by the Impressão Regia in Rio in 1820; first edition Paris 1810). It was dedicated to Sigismund Neukomm; he met its author and the translator in Rio and contributed corrections and additions to the new edition. The last paragraph of the *prologue* is reproduced, describing this cooperation in greater detail. From the two editions' comparison Neukomm's share could be reconstructed.

Finally (pp. 35–38), the artist's personal reminiscence of his years in Rio, written some four decades later, are contained in his *Esquisse Biographique de Sigismond Neukomm, Écrit par lui-même*, completed in Paris in March 1858, one month before his death (Paris, Bibliothèque Nationale de France [BNF], Coll. Tolbiac, MP 3523).

## NEUKOMM – THE RIO WORKS

The list of works written by Sigismund Neukomm in Rio de Janeiro is based on the autograph catalogue of his compositions, begun in Vienna in 1804. The works are entered here with their main subject and date of completion. As proved by research, the composer by no means enlisted all his works.

The autograph of the catalogue is not preserved – a copy probably written by Neukomm's brother Anton (1783–1873) is kept in the Bibliothèque Nationale de France (Paris, Ms. 8328), as well as the majority of Neukomm's compositions, be it in autograph, transcript, or printed version.

The basis of this “Rio List” is the study by Adriano de Castro Meyer: “O catálogo temático de Neukomm e as obras compostas no Brasil”, in: *Revista Eletrônica de Musicologia*, Vol. 5, no. 1 (Junho de 2000), pp. 2-4.

## 1816 ON THE WAY TO BRAZIL

## IV–IX Various Pieces

for the military band  
( in numbers unspecified  
( on board the fregate *Hermione*  
( *without specific records in the BNF*

V-VI    Motets and antiphones  
          ( of the same style

## 1816 RIO DE JANEIRO (5)

IX 27 Religious and chivalric march  
to serve as an introduction  
to the Mass on the feast day  
of the Order of Christ  
( with versions for piano  
( 2 and 4 hands

XI 06 Fantasy  
for grand orchestra  
on a short waltz by  
H.R.H. the Royal Prince Dom Pedro  
by order  
( *missing in the BNF*

XI 13 “Quell'alma severa che amor non intende”  
Nocturne for 2 voices and pianoforte

XI 16 6 Waltzes composed by  
H.R.H. the Royal Prince Dom Pedro  
instrumented for orchestra  
with added trios  
( *missing in the BNF*

XI 26 “Se son lontano”  
Canzonetta for voice and pianoforte

*The works of chamber music  
are the first ones of the genre in Brazil.*

- II 07 “Blume auf Elisens Grab”  
for voice and pianoforte
- III 18 “L’Allegresse publique”  
March for grand orchestra  
by the Acclamation of  
His Majesty Dom João VI.  
( with version for 4-hand piano
- IV 03 Solemn Mass  
by the Acclamation of  
His Majesty Dom João VI
- IV 25 “Valorosos Lusitanos”  
Martial hymn/anthem  
for military orchestra
- IV 29 Canon for 4 voices  
for the birthday of  
H.R.H. the Princess Maria Teresa  
( *missing in the BNF*
- VI 10 Andante for organ or harpsichord  
( *missing in the Catálogo temático*
- VI 22 Funeral March for orchestra  
on the death of Count da Barca
- VII 03 Nocturne for oboe, horn and pianoforte  
( with version for violin,  
( cello and pianoforte
- IX 19 Ouverture in C major
- XI 06 Solemn Mass São Leopoldo
- XI 23 6 Variations on a theme by “Kozeluch”  
for pianoforte and cello for  
H.R.H. the Royal Princess  
by order

- 1818      RIO DE JANEIRO      ( 6 )**
- I 19      March for grand military orchestra  
for the feast of  
H.R.H. the Royal Princess  
( with a 4-hand piano version
- V 13      Missa brevis for 2 voices and organ
- VI 18      12 Variations for pianoforte
- VI 24      12 Variations for pianoforte  
on the theme “sul margine”
- VIII 16      Mass  
for 2 male voices  
and grand military orchestra  
with an introduction in march form
- XII 29      “Te Deum”
- 1819      RIO DE JANEIRO      ( 16 )**
- I s.d.      13 Pieces for grand military orchestra  
for H.M. the King of Prussia  
( the first in religious character  
( the last as funeral march,  
( all others in a various character  
( 10 records in the BNF
- III s.d.      Waltz for pianoforte  
( missing in the *Catálogo temático*
- III 01      “Tantun ergo”  
for soprano solo and organ
- III 02      “Ave verum corpus”  
for soprano solo and organ
- III 10      Overture in D Major  
dedicated to Luigi Cherubini
- III 17      “A Adoração do Santo Sepulcro”  
Fantasy for wind instruments  
for Good Friday, by order

- IV 12 “L’amoureux”  
Fantasy for pianoforte and flute  
dedicated to his friends  
Sir and Lady von Langsdorff
- V 08 Ouverture in C Major  
dedicated to  
Duke of Luxembourg  
( *without record in the Catálogo temático*)
- V 03 “O Amor Brasileiro”  
Capriccio for pianoforte  
on a Brazilian lundu  
dedicated to  
Dona Maria Joanna de Almeida
- VI 09 Sonata  
for 4 hands for  
H.R.H. the Infanta Dona Isabela Maria
- VII-IX Mass by David Perez of 1778  
instrumented by order  
(*missing in the BNF*)
- VII 10 «Le retour à la vie»  
Grand Sonata característica  
for pianoforte
- IX 10 Sonata for pianoforte  
with non-obligatory violin  
accompaniment for  
H.R.H. the Princess Maria Teresa
- IX 13 6 Variations for pianoforte  
on an English contradance  
at the request of  
H.R.H. the Royal Princess
- IX 27 Capriccio  
for pianoforte by  
H. R.H. the Infanta Dona Isabela Maria
- XI 20 Elegy  
for pianoforte  
on the death of Sophie Gail

1820      RIO DE JANEIRO      ( 7 )

- II 22      Solemn Mass Santo Ernesto
- III 23      Duet  
             for flute and pianoforte
- VI 12      Andante grazioso with 4 variations  
             for pianoforte for  
             H.R.H. the Infanta Dona Isabela Maria
- VII 01      “L’amitié et l’amour”,  
             two sketches for pianoforte
- XI 18      Solemn Mass São Francisco  
             for H.M. Francis I  
             the Emperor of Austria  
             by order of his august daughter  
             the Royal Princess
- XII 21      Symphony in E flat major  
             for grand orchestra  
             ( probably the first work  
             ( composed in Brazil with the  
             ( formal strucure of a symphony ;  
             ( according to  
             ( Luiz Heitor Corrêa de Azevedo  
             ( it was first performed  
             ( in London,  
             ( by the Philharmonic Orchestra,  
             ( on 21 March 1831

**1821 RIO DE JANEIRO ( 6-7 )**

- 1821 ? 20 *modinhas* by  
*Joaquim Manuel da Câmara*  
*harmonisation*  
*( missing in the Catálogo temático*  
*( the autograph in the BNF not dated*
- I 24 “Libera me Domine”  
for grand orchestra  
This *Libera me* was composed  
for the performance of Mozart’s *Requiem*  
in the December of 1819  
in Rio de Janeiro at the Igreja do Parto,  
conducted by Father José Maurício.
- II 16 Overture in E flat major
- III 19 Overture “O Herói”  
commissioned by Dom Pedro
- III 25 Enigmatic Canon  
for 8 voices
- IV 07 “Les adieux de Neukomm à ses amis  
à Rio de Janeiro”  
for pianoforte
- IV 14 “Addio!”  
for 3 voices and harpsichord

**1821 ON THE WAY BACK TO EUROPE**

- IV 15-X German Arias and Bagatelles in Italian  
( in the days prior to departure  
( and during the return journey

BRAZIL'S FIRST BOOK ON MUSIC

NOTICIA HISTORICA

DA VIDA E DAS OBRAS

DE

**JOSÉ HAYDN ,**

DOCTOR EM MUSICA ,

MEMBRO ASSOCIADO DO INSTITUTO DA FRANÇA

E DE MUITAS ACADEMIAS.

LIDA NA SESSÃO PUBLICA DE 6 DE OUTUBRO DE 1810

POR

**JOAQUIM LE BRETON ,**

Secretario Perpetuo da Classe das Bellas Artes ,

*Membro da de Historia e Literatura antiga ,*

*e da Legião de Honra.*

TRADUZIDA EM PORTUGUEZ

POR HUM AMADOR ,

E DEDICADA AO SENHOR

**SEGISMUNDO NEUKOMM ,**

*Cavalleiro da Legião de Honra ,*

*Membro da Sociedade | Real de Musica da Suecia ,*

*da Sociedade Imperial | Philharmonica de S. Petersburgo ,*

*da Academia | Real das Sciencias de Paris ,*

*&c.*

RIO DE JANEIRO, NA IMPRESSÃO REGIA.

M. DCCC. XX.

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*Com Licença da Meza do Desembargo do Paço.*

PROLOGO.

( pp. VIII-IX )

“Havendo este Panegyrista [Joaquim Le Breton] de Haydn feito, por vezes, menção com honra do

nome do Senhor *Neukomm*, recorrendo ao seu informe na exposição dos factos da vida daquelle thaumaturgo Melodista, não he possivel preterir a satisfação do fôro devido ao merito reconhecido, e excellente character, desse *Discipulo amado*, hum dos Compositores do seculo de profundo saber, e apurado gosto ( que já também entrou no dito Diccionario ) valendo-me da sua boa authoridade, como de fiel testemunha, e juiz competente, para rectificar algumas passagens da Memoria [p. IX] de Mr. Le Breton; ajuntando as *Notas* que teve a bondade de communicar á quem lhe pedio o obsequio de acceitar a dedicatoria desta traducção. Espera-se que sejam agradaveis aos Leitores que se interessão em solemnisar a Memoria do grande Preceptor, que formou o gênio daquelle seu Alumno, que ora tem nobres titulos ao respeito e affecto dos habitantes deste Reino ; porque, em gratidão publica, e piedade filial, não podendo erguer altar á seu Mestre, como fez Aristoteles á Platão, levantou-lhe sobre o tumulo decoroso *Monumento*, com o simples Nome == *José Haydn* ==, e o classico epitaphio == *Non omnis moriar* == ; e tambem porque deixou aos Amadores de todos os Paizes o *Memorial da Imagem do Espirito* d'aquelle que intitula *Pay*, no classico Arranjo com que adaptou ao Piano as Partituras da dita insigne Composição, e dos Oratorios das *Sette Palavras na Cruz*, e das *Quatro Estações*; a fim de generalizar o gôzo desses ( por assim dizer ) presentes do Ceo, ainda nos gabinetes dos curiosos ; dando accesso aos Cravistas de mão destra, para se formar idéa da majestade de taes obras; bem que [p. X] não se podem executar com plena enlevação sem a inteira Orchestra, cuja Cantoria exige a observancia do preceito do Rey Psalmista. == *Psallite sapienter* == Ps. XLVI v. 8.”

## NEUKOMM REMEMBERS

Après le congrès [de Vienne] et après les Cent Jours [de Napoléon], au mois de septembre 1815, je revins à Paris avec le prince de Talleyrand.

En 1816, je profitai de l'offre avantageuse que me fit le duc de Luxembourg, de l'accompagner à Rio-Janeiro, où il se rendait en qualité d'ambassadeur extraordinaire, chargé de féliciter Jean VI sur son avènement au trône, devenu vacant par la mort de sa mère.

Nous nous embarquâmes à Brest, le 2 avril 1816, sur la frégate l' *Hermione* ; nous touchâmes, le 7, à Lisbonne, et après quelques jours de repos, nous reprîmes notre route par Madère et Ténériffe. Nous nous arrê tâmes quelques jours à Funchal et à Sainte-Croix. Pendant la traversée, j'ai composé plusieurs motets et autres morceaux pour l'Église, ainsi que plusieurs marches et morceaux pour la musique militaire de la frégate.

Le prince de Talleyrand m'avait remis une lettre de recommandation pour le comte de Barca, qui, précédemment ambassadeur portugais à Paris, avait été en relation intime avec le prince. Cette recommandation me fut, dans la suite, d'une grande utilité. M. le comte de Barca était un homme d'un esprit éclairé et avait de grandes connaissances. Il me reçut avec une remarquable bienveillance, et lorsque, quelques semaines après notre arrivée, le duc de Luxembourg repartit pour la France, le comte me proposa de rester à Rio-Janeiro, et m'offrit la table et le logement chez lui. « Nous avons l'espoir », me dit-il, « de fonder un nouvel empire dans ce Nouveau-Monde, et ce sera pour vous d'un grand intérêt d'être témoin de cette

période de développement. » J'acceptai avec empressement son offre bienveillante. Il était comme moi, non marié, et n'avait pour toute compagnie, auprès de lui, qu'un ami âgé, le docteur Carvalho, homme très-distingué, médecin de l'infante Dona Isabella, future régente du Portugal.

Le Roi m'accorda, sur la demande du comte de Barca, un traitement plus que suffisant pour mes dépenses, et sans me charger d'aucune fonction. Mais je fus heureux d'offrir de donner des leçons de musique à l'infante Dona Maria, ainsi qu'au prince héréditaire, S. A. R. Dom Pedro, et à sa future épouse Léopoldine, archiduchesse d'Autriche ; j'offris, de plus, de faire de la musique avec eux, et de leur procurer en même temps l'occasion de s'exercer dans la langue française.

Ainsi je vécus pendant tout le temps de mon séjour à Rio-Janeiro, de 1816 à 1821, au milieu de la famille royale, qui me combla de bontés ; mais sans dépendre personnellement ni de la Cour, ni de l'État.

Il y avait à peine deux ans que j'étais à Rio-Janeiro, lorsque j'eus le malheur de perdre mon protecteur, le comte de Barca. Le chagrin causé par la prévision des événements politiques qui obligèrent le Roi, plus tard, de quitter le Brésil pour toujours, ainsi que les efforts qu'il fit pour conjurer la révolution, détruisit sa santé déjà si affaiblie.

Après sa mort, j'acceptai l'offre hospitalière d'une famille qui m'était devenue bien chère, celle du baron de Saint-Amaro, que je revis par la suite à Paris où il vint en qualité d'ambassadeur du Brésil.

Une attaque de phtisie pulmonaire m'ayant fait craindre des suites dangereuses pour ma santé, je résolu, d'après l'avis des médecins, de revenir en Europe.

Je m'étais occupé beaucoup dans ce pays féerique, où tout est merveilleusement beau et grandiose, d'entomologie et d'horticulture, et cependant mon catalogue s'était augmenté de quarante-cinq morceaux de musique composés à Rio-Janeiro. J'ai composé un de ces morceaux, la grand'messe (Sancti Francisci), à la demande expresse de la femme de Dom Pedro, pour son père, François Ier, empereur d'Autriche. J'ai entendu dans la suite, en 1842, dans la chapelle particulière de l'Empereur à Vienne, exécuter cette messe, avec la plus grande perfection.

Je quittai donc Rio-Janeiro, le 15 avril 1821. Les vents contraires nous retinrent pendant plus de huit jours en vue des côtes ; et au bout de vingt-deux jours, nous fûmes obligés de relâcher à Pernambouc pour prendre des vivres. Notre navire était en si mauvais état, que sur la demande réitérée des matelots, le commissaire de la marine déclara qu'il était incapable de tenir la mer. Le capitaine soutint que le navire pouvait encore terminer le présent voyage, et il partit. Mon ami Meroni et moi, confiants dans la Providence, nous continuâmes notre route pour Lisbonne, où se rendait notre capitaine. Nous y arrivâmes au bout de quatre-vingt-douze jours, après une traversée non interrompue et ennuyeuse. Je souffris pendant tout ce temps de la fièvre, suite d'un coup de soleil que j'avais gagné à Pernambouc dans une promenade à cheval que j'avais faite avec le général-gouverneur de ce pays. Un repos de quelques semaines, à Lisbonne, me mit en état de continuer ma route, et je m'embar-

quai le 6 septembre pour le Havre, où je n'arrivai que le 22, les tempêtes de l'équinoxe ayant poussé notre frêle embarcation jusqu'aux Açores. Nous n'étions que cinq personnes à bord : le capitaine, les mousses et moi, qui étais le seul voyageur.

Le roi du Brésil, que j'avais revu à Lisbonne où il était déjà arrivé avec sa famille, me fit la grâce de m'accorder l'ordre Portugais du Christ, lors de ma visite d'adieu ; et il m'envoya plus tard à Paris l'ordre de la Conception (o Ordem da Concreção) qu'il avait institué.

J'arrivai le 23 octobre [1821] à Paris.

From:

*Esquisse Biographique de Sigismond Neukomm,*

*Écrit par lui même, in:*

“L'autobiographie de Sigismund Neukomm”

[www.musicologie.org/theses/neukomm\\_01.html](http://www.musicologie.org/theses/neukomm_01.html).

DIARIO DO RIO DE JANEIRO

N. 11. Sexta feira 14 de Setembro,  
E 257 do Anno 1821, pp. 87-88.

Theatro de S. João.

Segunda feira 17 do corrente a Beneficio de Paulo Rosquellas, se ha de representar o excellente novo Drama, jocoserio, em musica intitulado *Dom João ou o Convidado de Pedra*. Esta Peça, he huma dos chefes d'obra do Celebre Mozart, tendo sido representada em todas as Capitaes da Europa com geral acceitação, não só pela grande Musica de que he composta, como pelas interes- [p. 88] santes Scenas de que he adornada, diversificando em algumas daquela que se tem representado no idioma Portuguez : Finalizando o primeiro Acto com hum Dançado de mascaras, e o sengundo [sic] com a scena do Inferno, onde se vê Dom João Tenorio, castigado e submergido pelas furias com huma chuva de fogo : seguindo se a Dança a *Recrutamento na Aldea*, Finalizando o Divertimento com o segundo Acto da Peça.

[http://memoria.bn.br/pdf/094170/pero94170\\_1821\\_900011.pdf](http://memoria.bn.br/pdf/094170/pero94170_1821_900011.pdf)

**N. 14. Terça feira 18 de Setembro,  
E 261 do Anno 1821, p. 111:**

Theatro de S. João.

Hoje no Theatro de S. João a Beneficio de Estela Joaquina de Moraes, se representa o Novo Drama em 3 actos = O Prodigio do amor Filial; = seguindo-se hum Elogio de Gratidão em Dialogo pella Beneficiada, e Marianna Torres, que no Drama Fará a parte de primeiro Galan, Mudo por accidente. Haverá a Dança = O saboiardo recrutado, e o Entremez do Calotismo

O Beneficio de Paulo Rosquellas, que estava anunciado para hontem 17 do corrente, não pôde hir á Scena por continuação da doença de Madame Facciotti, e fica transferido para Quinta feira 20 do corrente.

[http://memoria.bn.br/pdf/094170/pero94170\\_1821\\_900014.pdf](http://memoria.bn.br/pdf/094170/pero94170_1821_900014.pdf)

**N. 16. Quinta feira, 20 de Setembro,  
E 263 do Anno 1821, p. 128:**

Theatro de S. João.

Hoje he o Beneficio de Paulo Rosquellas, já anunciado,

[http://memoria.bn.br/pdf/094170/pero94170\\_1821\\_900016.pdf](http://memoria.bn.br/pdf/094170/pero94170_1821_900016.pdf)

# PARTNER INSTITUTIONS

## DON JUAN ARCHIV WIEN

### PROJECT INITIATOR & HOLDER

Dedicated to Don Juan, a leading icon of European culture, the archive – founded by Hans Ernst Weidinger in 1987 – is open to the public since 2007, and conducts research projects on the history of culture, especially of music and theatre.



Don Juan Archiv Wien  
© Matthias J. Pernerstorfer

Through Don-Juan-Days, symposia, research talks, workshops, scenic performances and concerts, the archive promotes science and arts on the local, regional, and international levels. It also maintains cooperation with institutions in the fields of research and industry in Austria and abroad, and realises various academic publication series.

[www.donjuanarchiv.at](http://www.donjuanarchiv.at)



## ACADEMIC PUBLICATION SERIES

### DON JUAN

*“hombre sin nombre”*

- O. Don Juan Studies

### BIBLIOGRAPHICA

*“il catalogo è questo”*

- I. Bibliographica  
II. Theatralia  
III. Summa Summarum  
IV. Topographie und Repertoire  
des Theaters (1750–1918)  
V. Documenta dramatica

### TRANSLATIONES

*“lontano andò”*

- VI. Ottomania  
VII. Ottoman Empire & European Theatre  
VIII. Brasiliensia  
IX. Plantatio Operæ

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*“Ambasciatore di V. M.”*

- X. Diplomatica  
XI. Fasti Imperiali

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XVI. TheMA (Theatre, Music, Arts)  
Open Access Research Journal

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- i.a. *Jedermann* – Regiebuch Max Reinhardt  
for the Salzburg Festival’s 100th anniversary

# MOZARTEUM UNIVERSITY SALZBURG

## PARTNER IN AUSTRIA

The history of the Mozarteum began in 1841. Outstanding personalities such as Bernhard Paumgartner, Clemens Krauss, Paul Hindemith, Carl Orff, and Nikolaus Harnoncourt have shaped the profile of this institution.



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The Mozarteum University Salzburg – The University of the Arts – stands for quality, openness, and a historically close connection with Salzburg; incorporates music, performing arts and fine arts. The creation, interpretation, reflection, and facilitation of art and artistic practice are the central concerns of this highly international and networked institution.

[www.moz.ac.at](http://www.moz.ac.at)



## STEFAN DAVID HUMMEL

On the side of Mozarteum Salzburg, Stefan David Hummel is the coordinator of the cooperation within this project. He is artistic director of the European project BELLA MUSICA, realized in cooperation with Don Juan Archiv Wien.



Stefan David Hummel

© Johanna Hummel

He received his musical education in Würzburg, Salzburg, Cologne and Luxembourg; viola with Peter Langgartner, chamber music (Pro Arte Quartet Salzburg, Hagen Quartet, Amadeus Quartet), early music with Nikolaus Harnoncourt, composition with Bertold Hummel and Alexander Müllenbach, conducting with Karl-Heinz Bloemeke and Constantin Alex. He is personal assistant to the Rector Prof. Elisabeth Gutjahr of the University Mozarteum Salzburg. There, he is a lecturer for Music Education and head of Pre-College Salzburg. He is responsible for the coordination of the International Mozart Competition Salzburg.

## DIVINO SOSPIRO

### PARTNER IN PORTUGAL

Divino Sospiro is a project founded on the quality and fidelity of musical interpretation, which approaches the old repertoire without ever abdicating its own creative instinct, with the aim of awakening a new aesthetic taste, a new passion for “listening”, a reflection on the purpose of music and musicians.



Ensemble of Divino Sospiro

© Luís Duarte – PSML

Since its founding, it has participated in some of the most prestigious festivals and has performed in some of the most important venues in Portugal, including the Calouste Gulbenkian Foundation, CCB, Casa da Música, CNB, São Carlos National Theatre, and having also participated in some of the most prestigious festivals abroad. Among them are Folle Journée de Nantes (France), Folle Journée au Japon (Tokyo), Varna Festival (Bulgaria), Musikfest Bremen (Germany), Mozartiana Festival in Gdansk (Poland), Spanish National Auditorium in Madrid (Spain), La

Valletta Early Music Festival (Malta), Halle Festspiele (Germany) and the Festival d'Ambronay (France).

In the meantime they made many records and recordings, the highlights of which are those made by Radio France, Antena 2 and RAI. The recording of the first CD for the Japanese label Nichion, with repertoire by W. A. Mozart, was awarded the prize of bestseller in Japan. The latest recording (*Passio Iberica*, 2019 Panclassics), dedicated to works by Portuguese and Spanish composers, focusing on the celebration of Easter in the Iberian Peninsula, has received high prominence in 2019 with the 5 stars of the Italian magazine *Musica*.

“Os Divino”, as the musicians of the group are affectionately known, today occupy an unavoidable place in the musical life of Portugal, being recognised for their commitment, curiosity and the lively and intense way in which they approach the challenge of historically informed musical interpretation. Over the years these factors have become the group's trademark.

Currently, the orchestra's repertoire is not restricted to the baroque period but has also extended to the classical and romantic periods, with some incursions into contemporary music.

Under the artistic direction of Massimo Mazzeo, and in collaboration with renowned artists, Divino Sospiro is proud to see its repertoire increase over the years, in a diversity of formations ranging from chamber ensemble to an opera orchestra, performing not only in Portugal but also on tours around the world.



## CENTRO DE ESTUDOS

Divino Sospiro – Centro de Estudos Musicais Setecentistas de Portugal (DS-CEMSP) was established in 2014 and is headquartered at the National Palace of Queluz, near Lisbon. The Centre collaborates with Parques de Sintra, the public entity that manages the royal palaces in Sintra and Queluz, part of the UNESCO World Heritage, as well as the National Palace of Ajuda in Lisbon (Portuguese Ministry of Culture).



Palácio Real de Queluz  
[Wikipedia-Commons](#)

DS-CEMSP organizes every year international conferences in the splendid venue of Queluz Royal Palace, promoting an interdisciplinary dialogue between researchers from different fields such as musicologists, theatre specialists, architects, and historians, focusing on topics connected to the 17th and 18th- century performing arts.

During these years the Centre established long lasting collaborations with several international institutions such as Don Juan Archiv, the Austrian Academy of Sciences (Vienna), Fondazione Cini (Venice), Istituto Italiano per la Storia della Musica (Rome), Centre de Musique Baroque de Versailles, Fondazione Pietà de Turchini (Naples), as well as several universities in Germany, Italy and Spain. Since 2018 the Centre edits the book series *Cadernos de Queluz* in fruitful cooperation with the Austrian publishing house Hollitzer Verlag. The volumes are dedicated to the 18th century Serenata and Festa Teatrale (2018), the “Diplomacy and the Aristocracy as patrons of music and theatre in the Europe of *ancien régime*” (2019), the Theatre spaces in 18th-century Europe (2020), and the Letters about music and stage (2021).

Another main project is dedicated to research and promotion of the Portuguese 18th century music, editing and performing regularly Serenatas and other works written for the Queluz Royal Palace, elaborating critical editions of the scores. The interconnection between research and performance is very important and the Centre organizes 3 different music series in the palaces of Sintra and Queluz, specifically connected to the history of each palace.

On Massimo Mazzeo, see also pp. 60–61

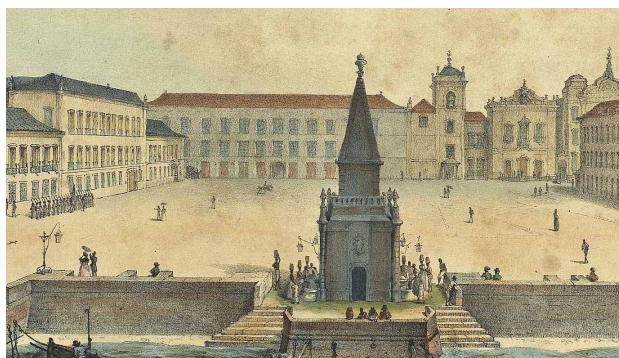
On Iskrena Yordanova, see also pp. 62–63



## MUSICA BRASILIS

### PARTNER IN BRAZIL

Musica Brasilis initiative has been created in 2009 by Dr. Rosana Lancelotte to provide web access to Brazilian music repertoires, mostly inaccessible due to the lack of paper editions.



*Vue de la Place du Palais, à Rio de Janeiro. Thierry Frères (1839)*  
© Biblioteca Nacional Brasil

Monthly accessed by 60,000 users, the portal makes available 1,700 free scores by 300 Brazilian composers of all times and genres, with performances available through the YouTube Channel. Since 2017, the Institute cooperates with UNESCO and is accredited by Google for non-profits and United Nations Volunteers.

[www.musicabrasilis.com](http://www.musicabrasilis.com)

On Rosana Lancelotte, see also pp. 68–69.



# ARTISTS

## JÖRN HINNERK ANDRESEN



Jörn Hinnerk Andresen  
© Johannes G. Schmidt

Jörn Hinnerk Andresen comes from Schleswig-Holstein. He studied conducting, piano and chamber music in Dresden and Amsterdam with Hans Christof Rademann, Siegfried Kurz and Daniel Reuss.

After working in Zwickau and Koblenz as choral director and kapellmeister, he joined Munich's Gärtnerplatztheater in 2008 in the same capacity. From 2015 to 2019, he was choral director of the Saxon State Opera in Dresden. One of his major successes here was the rehearsal of Schönberg's *Moses und Aron*, for which the Semper Opera Choir was nominated for the International Opera Award in 2018.

Guest engagements have taken him to the ENO, London and the Munich State Opera. As a conductor, he has led more than sixty operas, operettas, and musicals of all genres and periods, as well as a broad repertoire of baroque works, including with the baroque orchestra Cappella Confluentes, which he founded.

The rediscovery and revival of baroque works is a major concern of his, e.g. the reconstruction of an Easter Vespers from the royal court in Warsaw in 1615 or the adaptation of Telemann's *The Patient Socrates* for the Gärtnerplatz Theatre or Purcell's *Fairy Queen* for the Regensburg Theatre. He also works closely with ensembles such as the Lautten-compagnie Berlin, of which he is a regular guest conductor, the Staatskapelle Halle, Vokal Nord Tromsø and the Batzdorfer Hofkapelle. He is a regular guest for concerts, CD productions and rehearsals with the radio choirs of Europe, including the BR in Munich, the MDR in Leipzig, the Danish Radio Choir Copenhagen and the Chœur de Radio France, Paris.

From 2008 to 2013 he conducted the Concert Association of the Vienna State Opera Chorus at the Salzburg Festival. As a choral conductor he has worked with (almost) all the great conductors, including Pierre Boulez, Christian Thielemann, Antonio Pappano, Daniele Gatti, Kirill Petrenko, Yannick Nezet-Seguin, Alan Gilbert, Fabio Luisi and Ingo Metzmacher.

After teaching at the conservatories in Cologne and Dresden and several years as a mentor of the German Music Council in the Choral Conductors' Forum, Jörn Hinnerk Andresen accepted a professorship for choral conducting at the Mozarteum in Salzburg in the winter semester of 19/20.

## FRANZ OBERMAIR



Franz Obermair  
© Privat

The conductor, instrumentalists and choirmaster is particularly concerned with the authenticity of the music. With the choral rehearsal for the radio play *Ehe der Hahn zweimal kräht*, he was awarded the title “CD of the Day” by OEI. He assisted Stefan Müller with the choral rehearsal of Jaques Offenbach’s *Les contes d’Hoffmann* in the opera production of the Mozarteum University. He is currently assisting Markus Föhr with orchestra rehearsals. As a sought-after lecturer for folk music, Franz Obermair teaches throughout the Alpine region and is a lecturer at further training courses for music school teachers. As a soloist and member of various ensembles, alpine folk music is an important concern for him. His musical education began with the accordion. The versatile musician studied IGP diatonic harmonica, trombone, as well as choral and ensemble conducting at the Mozarteum Salzburg.

As a choral conductor, he has conducted the Mozarteum University Chamber Choir, the Budapesti Vándor Chorus, the Belcanto Choir Salzburg and the Salzburg Bach Choir, among others.

## BETTINA MEINERS

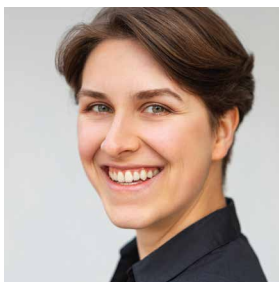


Bettina Meiners  
© Simone Fischer

Soprano Bettina Meiners has been studying singing at the University Mozarteum Salzburg since 2015. She began her studies in PreCollege and from 2016 in Bachelor with Kammersängerin Prof. Elisabeth Wilke. Since October 2019 she has been studying in the Master's programme with Prof. Barbara Bonney.

She gained her first opera experience in 2017 as Due Donne in Mozart's *Le nozze di Figaro* and in 2018 in Britten's *A Midsummer Night's Dream* in productions of the Mozarteum University. In addition to opera, the young singer has a great passion for song. She currently studies song composition with the Finnish professor Pauliina Tukiainen. In the summer of 2018, she performed a song recital together with the Dresden pianist Jobst Schneiderat at the Gerhart-Hauptmann-Haus on Hiddensee. As a member and soloist of the Collegium Vocale of the Salzburg Bach Society, she has performed with renowned ensembles such as the L'Orfeo Baroque Orchestra, La Divina Armonia and the Salzburg Baroque Ensemble as well as the Hofkapelle Munich.

## TAMARA OBERMAYR



Tamara Obermayr  
© Privat

The Austrian mezzo-soprano Tamara Obermayr is currently studying in the MA Lied & Oratorio with Prof. Elisabeth Wilke, Prof. Pauliina Tukiainen and Prof. Andreas Schmidt at the University Mozarteum Salzburg, where she has already completed the BA Gesang and the BA IGP Gesang with distinction. Her repertoire ranges from early music to modern and includes lied, oratorio and opera. She has attended master classes with Prof. Elisabeth Wilke, Margit Legler and KS Christa Ludwig, and Dr. Albert Hartinger, Hansjörg Albrecht and Gordon Safari are among the other important instigators of her career.

## KONSTANTIN IGL



Konstantin Igl  
© Privat

Tenor Konstantin Igl received his first singing training in the singing class of tenor Ferdinand Seiler at the Gnadenthal Gymnasium in Ingolstadt, where he was able to gain decisive stage experience in the role of Aeneas in the opera *Dido and Aeneas* by Henry Purcell in 2014. Following his Abitur, he studied to become a teacher for grammar schools in mathematics and music, which he completed with the first state examination.

During this time, he took singing lessons with the soprano Susanne Antonia Starke. Since 2018 he has been studying for a Bachelor's degree in voice in Christoph Strehl's voice class at the University Mozarteum Salzburg. He is a member of the Munich Philharmonic Choir, where he has already sung under conductors such as V. Gergiev, M. Honeck, K. Urbanski and F. Luisi. As a soloist, he is particularly known as an interpreter of church music in Ingolstadt and Munich.

## BENJAMIN SATTLECKER



Benjamin Sattlecker  
© Melissa Zgouridi Studios

The Austrian baritone Benjamin Sattlecker began his vocal training with the Salzburg Cathedral Boys' Choir. In November 2018 he completed his bachelor's degree at the Mozarteum University with KS Elisabeth Wilke and is now studying for a Master's degree in Lied and Oratorio with KS Elisabeth Wilke and Wolfgang Holzmair as well as in the Master's programme Opera and Music Theatre with Alexander von Pfeil and Gernot Sahler.

In the course of his studies he received valuable impulses from, among others, Helmut Deutsch, Hansjörg Albrecht and Albert Hartinger. His passion is the art song. So far he has given several recitals, most recently Schubert's *Winterreise* in a staged production at the Mozarteum Salzburg. Furthermore he can be heard regularly as a soloist at concerts of the Salzburg Bach Society. Concert tours take him regularly to France and the Netherlands, e.g. with Handel's *Messiah* and Bach's *St. Matthew* and *St. John Passions*.

## ALEKSEI GROTS



Aleksei Grots

© Astrid Rieder

Aleksei Grots began his musical education at the Moscow State Conservatory with Prof. Alexei Lubimov and completed it in the class of Prof. Jacques Rouvier at the Mozarteum University in Salzburg, where he passed his master's degree with distinction and completed postgraduate studies. He took part in orchestral and chamber music projects at the Mozarteum University where he is a harpsichordist and pianist.

Since 2019 he has held a teaching position for practical piano lessons for the university course in wind orchestra conducting. His concert activities have taken him to numerous European countries (including the Vienna Konzerthaus). With Alexei Lubimov he performed in several projects dedicated to the works of Schoenberg, John Cage, Schubert, Berg and Ustvolskaya. In 2011, he performed his arrangement of Alban Berg's opera *Wozzeck* for string quartet, double bass and piano at the Jerusalem Chamber Music Festival (published by Universal Edition in 2010). His repertoire includes music from the 16th–18th centuries and the present, as well as his own compositions.

## MASSIMO MAZZEO



Massimo Mazzeo  
© Jorge Carmona

After graduating from the Venice Conservatory, he trained in viola-d'arco with Bruno Giuranna and Wolfram Christ, and in chamber music and string quartet with the members of the famous Italian Quartet and Amadeus Quartet. He played in some of the most representative orchestras of the Italian musical panorama conducted by distinguished conductors such as Leonard Bernstein, Zubin Metha, Carlo Maria Giulini, Yuri Temirkanov, Giuseppe Sinopoli, Georges Prêtre, Lorin Maazel, Valery Gergiev.

He performed in prestigious chamber orchestras such as I Virtuosi di Roma, I Virtuosi di Santa Cecilia, Accademia Strumentale Italiana.

As for ancient music, after having collaborated with groups and artists of great renown in Italy, Mazzeo founded the baroque orchestra Divino Sospiro which has been established as one of Portugal's reference orchestras, with which Mazzeo has performed in some

of the most prestigious festivals in Europe and Japan. He also collaborated with some of the most prestigious soloists such as Andreas Scholl, Karina Gauvin, Vittorio Ghielmi, Giuliano Carmignola, Gemma Bertagnolli, Deborah York, Christophe Coin, Pedro Burmester, Angelika Kirschlager, Ana Quintans.

For several years he has collaborated with the most important artistic entities in the country such as the Calouste Gulbenkian Foundation, Casa da Música, Centro Cultural de Belém among others.

Massimo Mazzeo has recorded for BMG, Erato, Harmonia Mundi France, Deutsche Harmonia Mundi, Nuova Era, Movieplay, Nichion, Dynamic, Panclassics. He is the artistic director of the “Divino Sospiro” and, since 2014, director of the “Centro de Estudos Musicais Setecentistas de Portugal”, based at the National Palace of Queluz in collaboration with “Parques de Sintra – Monte da Lua”, by which he is dedicated to a thorough programme of heritage and its recovery including the critical editions of compositions written for Queluz. He was awarded the title of *Cavaliere dell’Ordine della Stella d’Italia* by the President of the Italian Republic for his work and development of artistic relations between Portugal and Italy.

## ISKRENA YORDANOVA



Iskrena Yordanova  
© Luís Duarte – PSML

Iskrena Yordanova obtained her master-degree in violin and chamber music at the Bulgarian National Academy of Music, specializing afterwards the baroque and classical repertoire with original instruments.

She presented solo recital concerts in various European countries and performed with famous baroque ensembles such as Academia 1750 (Barcelona), Ensemble Baroque de Limoges (Paris) and Il Giardino Armonico (Milan).

Since 2004 Ms. Yordanova is a founder member and concertmaster of Divino Sospiro Baroque Ensemble. She recorded various CDs for Decca, Nichion, Dynamic, Arcana (Outhere) and Pan Classics.

Receiving a PhD degree in musicology at The University of Évora (Portugal), her main scientific interest includes Portuguese and Italian 18-century musical history and repertoire and she edited various operas and oratorios by P. A. Avondano, D. Perez, N. Jommelli, D. Scarlatti, J. Cordeiro da Silva, J. de Sousa Carvalho.

Since 2014 is Director of Research at Divino Sospiro-CEMSP and is coordinating the project of recuperation of the Serenatas written for the Royal Palace of Queluz. In the same year was a curator of the exposition “*Della Gloria, e dell’Amor – Olhares sobre a Obra de Niccolò Jommelli (1714–1774) em Portugal*”, held at São Carlos National Opera Theatre.

She also organized various international colloquiums held with big success at Queluz National Palace and published articles about Italian and Portuguese music. Since 2018 is editor for the series *Cadernos de Queluz*, by Hollitzer Verlag, currently preparing its 5th volume.

## AMERICANTIGA



Ensemble Americantiga  
© Mário Ferraz

The Americantiga Ensemble is specialized in Portuguese, Brazilian, Hispanic-American and Italian music from the 17th to the early 19th centuries. It was founded in 1995, by Ricardo Bernardes. In recent years, Americantiga has performed in several concerts and recordings in Portugal, Spain, Italy, United States, Brazil, Paraguay, Argentina and Bolivia in many different formations.

Many of these concerts were organized by Brazilian embassies and consulates, all aiming to disseminate an important and mostly unknown repertoire.

The ensemble has already produced six CDs and a DVD, all dedicated to Portuguese and Brazilian repertoire of the 18th century.

Based in Portugal since 2011, Americantiga Ensemble has performed the concert celebrating the 15th anniversary of the CPLP – Community of Portuguese Language Countries at the Basilica da Estrela. It has also participated in several prestigious music seasons as the “*Temporada de Música em São Roque*” in Lisbon. In collaboration with Casa de Mateus Foundation, it has performed several concerts at the music series “*Memórias e Caminhos de Mateus*” and in the Casa de Mateus International Music Encounters. Since 2019, it has been the resident group of the Lisbon Early Music Festival FMA-LX and of “*Trotamundos – Musical and Literary Travels*”, presenting the modern premiere of many Portuguese-Brazilian works.

### **Americantiga Ensemble**

Ricardo Bernardes

(Artistic Director and Conductor)

### **Sopranos**

Solange Anorga, Sara Afonso, Susana Duarte

### **Altos**

Maria Gil, Joana Fonseca, Arthur Filemon

### **Tenors**

Márcio Soares Holanda, João Pedro Afonso,  
João de Barros

### **Basses**

Rui Bôrras, Pedro Morgado, Luís Neiva

### **Organ**

Frederico Costa

## RICARDO BERNARDES



Ricardo Bernardes  
© Mário Ferraz

Ricardo Bernardes is the conductor and musical director of the Americantiga Ensemble. Living in Portugal since 2010, Bernardes has directed the modern debut of the opera *Basculho de Chaminé* by the Portuguese composer Marcos Portugal (1762–1830) with the Portuguese Symphonic Orchestra at the Teatro de São Carlos in Lisbon.

Since 2016, Bernardes is the Artistic Director of the Caminhos de Mateus Festival and the International Music Encounters of Casa de Mateus, promoted by the Casa de Mateus Foundation in Vila Real, Portugal.

In 2017, Bernardes founded the Cappella dei Signori, a male singers ensemble dedicated to perform polyphonic music from the 16th to early 18th century. In 2018, leading the newly created Orquestra Barroca de Mateus, Bernardes has directed the concert “Setaro, el constructor de utopías” with Vivica Genaux and Borja Quiza, whereas the scenic direction was lead by Mario Pontiggia.

In 2019, willing to stimulate the recovery of important Portuguese sacred repertory of the 17th and 18th centuries, Bernardes founded the Lisbon Early Music Festival, which is currently on its second edition. In addition to his intense musical career, Bernardes holds a PhD in Musicology from the University of Texas at Austin and another PhD in Musical Sciences from Universidade Nova de Lisboa. He is currently an Integrated post-doctoral Researcher at CESEM / UNL with funding from FCT.

He was editor of the collection “Music in Brazil – Eighteenth and Nineteenth-centuries” by the Ministry of Culture of Brazil and the magazine “Texts of Brazil”, in its number entitled “Brazilian Classic Music”, edited by the Brazilian Ministry of Foreign Affairs.

## ROSANA LANZELOTTE



Rosana Lancelotte  
© Privat

### **Rosana Lancelotte** (pianoforte)

Considered one of the topmost Brazilian keyboard players, she has performed at important halls throughout her country as well as in Europe, including Wigmore Hall (London), Salle Gaveau (Paris), and Carnegie Hall (NY). Six solo albums, among which Nazareth and *The Brazilian Harpsichord*, devoted to Brazilian contemporary music, were most acclaimed by the critics. She has also recorded *The Seven Last Words* by Haydn, and the Sonatas by the Portuguese composer Pedro Antonio Avondano, and the album “*Neukomm in Brazil*”, nominated for the Latin Grammy. She has written *Sigismund Neukomm: my trip to Brazil*.

As a chamber player, she has recorded *Brillante* and Carlo Graziani’s Sonatas, with Antonio Meneses, as well as “*Amor Brasileiro*”, “*Musica Sacra do Brasil*”, and “*Missa Pastoril*”, for the French label K617.

She has been honored as a “*Chevalier des Arts et des Lettres*”, by the French government.



Rosana Lancelotte with Tomaz Soares,  
Marcus Ribeiro and Adam Lee  
during the performance of  
Neukomm's *Nocturne* for piano, violin and cello  
in the Church of the Ordem Terceira  
de São Francisco da Penitência  
(Rio de Janeiro)

## TOMAZ SOARES

### **Tomaz Soares** (violin)

He studied violin with Shmuel Ashkenasi (USA), Almita Vamos (USA), Paulo Bosisio (RJ), Ricardo Amado (RJ), Luciano Ramos, and Klemes Pires (MG), among others.

In 2020 and 2018, together with the String Quartet Kalimera, Tomaz was awarded as “Best Classical Music Interpreter” at the Radio MEC FM 99.3 MHz Festival, among other awards in Brazil. Tomaz holds a Master of Music from Northwestern University Bienen School of Music (USA) and a Bachelor of Music from Unirio.

He is part of the UFF String Quartet, the Kalimera Quartet, the Petrobras Symphonic Orchestra, and the Johann Sebastian Rio Orchestra. Acting as an orchestral conductor, Tomaz is one of the conductors of the Petrobras Symphonic Orchestra’s Youth Academy.

## MARCUS RIBEIRO – ADAM LEE

### Marcus Ribeiro

(cello)

He has obtained a Master's degree at the select class of Antonio Meneses at Musikakademie Basel (Switzerland). As a chamber musician, he has performed with several groups in Europe, such as Zurcher Kammerorchester and Camerata Stuttgart, as well as at the international festivals of Campos do Jordão, Austria, and Slovakia.

Marcus Ribeiro is frequently invited to perform alongside outstanding popular music singers, such as Marisa Monte, with whom he performed at the Sydney Opera House (Australia), Aichi Hall (Tokyo), and Academia Santa Cecilia (Rome).

He currently integrated the National Symphony Orchestra, Johann Sebastian Rio Orchestra, the Bessler Quartet, and the ABSTRAI ensemble and is frequently invited by the main Brazilian orchestras such as the Philharmonic of Minas Gerais, among others.

### Adam Lee

(actor)

A graduate student at the UNIRIO Theatre Faculty, he is regularly invited to take part in several musical shows:

— <i>Amor de Carnaval</i>	2019
— <i>Meninos de Ouro</i>	2019
— <i>Say Yes! – Um show para Liza Minelli</i>	2019
— <i>Natal do Amor</i>	2018
— <i>O Mundo Mágico de Oz</i>	2016

## HANNAH EISENDLE



Hannah Eisendle

© Elfie Miklautz

Hannah Eisendle, born in Vienna in 1993, is a composer, conductor and pianist. She finished her composition studies with a master's degree and is currently studying conducting, both at the University of Music and Performing Arts Vienna. In 2018 she graduated with a Bachelor of Music degree in piano studies at the University of Music and Theatre Hamburg.

Hannah Eisendle acts as musical assistant at *Neue Oper Wien* and *Oper rund um*, as a répétiteur and as musical assistant for the youth opera at *Theater an der Wien* and as a répétiteur at *Kammeroper Wien*. As a conductor she is especially interested in performing works from the 20th and 21st century. She studies with Mark Stringer and gained invaluable insights

at masterclasses and workshops with Marin Alsop, Cristian Măcelaru, Sigmund Thorp and Christian Ehwald. Recently she conducted performances of Jacques Offenbach's *Hoffmanns Erzählungen* and Francis Poulenc's *Dialogues des Carmélites*. She worked with Tonkünstler Orchester, Royal Camerata, TU Orchestra Vienna, Wiener Symphoniker wind ensemble, Zemlinsky Ensemble, Webern Ensemble, Vienna Ensemble, Pro Arte Orchestra and Webern Chamber Choir.

As a pianist Hannah Eisendle performs as a soloist, chamber musician, répétiteur and Lied accompanist. International appearances include e.g. the Palacio de Bellas Artes in Mexico City, the Carnegie Hall and the Austrian Cultural Forum in New York.

In her works as a composer Hannah Eisendle devotes herself particularly to the conjunction of different artistic means of expression and their mutual transformations. Her compositions have been performed in Vienna (Wien Modern Festival), Darmstadt (Darmstädter Ferienkurse), Linz, Graz, Salzburg, Bratislava, Taipei, Paris, Mexico City and New York; some of them have been published by Doblinger Musikverlag. In 2021 she received the Austrian federal scholarship for composition. Currently she is working on an orchestral piece commissioned by the Radio Symphony Orchestra Vienna, which will be premiered at the Wiener Konzerthaus in March 2022. She has recently won the Composer Competition of the Austrian Cultural Forum London.

## RODRIGO SÁMANO ALBARRÁN



Rodrigo Sámano Albarrán

© Karina\_PhotoStudio

Rodrigo Sámano is a cellist and conductor, and is one of the most prominent young Mexican talents of his generation. Born in Mexico City in 1994 into a family of musicians, he entered to the Conservatorio de las Rosas in Morelia, Mexico, at the age of 17.

In 2013 he went to Spain to continue his cello studies at the Centro Superior de Música del País Vasco Musikene in San Sebastián with Prof. Asier Polo. Since October 2018 he studies orchestral conducting at the University of Music and Performing Arts Vienna with Prof. Mark Stringer.

Through the recent years he has performed in numerous concerts in Mexico, Spain, France, Germany, Switzerland, the Netherlands, Ireland and Austria and has appeared in concert halls such as the Vienna Musikverein, the Vienna Konzerthaus, the Tonhalle Zurich, the Palacio Euskalduna in Bilbao, the Kursaal in San Sebastián and the Palacio de Bellas Artes in Mexico City.

Rodrigo Sámano has attended master classes with artists such as Yo-yo Ma, Steven Isserlis, Mischa Katz, Johannes Moser, Enrico Dindo and Marin Alsop and has had the opportunity to work with renowned living composers such as Helmut Lachenmann, Tomás Marco, Mikel Urquiza and Arturo Tamayo.

In March 2018, he conducted a gala concert by the Ton der Jugend Orchestra in the Goldener Saal of the Vienna Musikverein, which also featured the well-known Mexican tenor Ramón Vargas. In the same year, he was selected as a participant in the 10th edition of the International Conducting Competition of the Jeunesses Musicales in Bucharest.



FURTHER PROJECTS  
BY  
DON JUAN ARCHIV WIEN

## A RIO CONFERENCE

The first performance of *Don Giovanni* in Rio de Janeiro can be seen as an exemplary intersection of cultural, diplomatic, and political transfers between the Old and the New World. On this main theme, an international conference will be held in Rio de Janeiro in the **September of 2022**:

**The First Performance of  
“The Opera of all Operas”  
outside of Europe  
on 20 September 1821 in Rio de Janeiro  
and its Cultural-Political Context.**

### SELECTED TOPICS

*The political-cultural context of theatre in Rio*

- before the Arrival of the Portuguese Court (1808)
- in Times of the Royal Residence (1808–1821)
- after the Proclamation of Liberty (7 September 1922)

*Expeditions: transcontinental transfer of knowledge*

*Court and Rulers in Cultural Life*

*Dom Pedro I – An Emperor Composer*

*Dona Leopoldina – Her Vienna Origin and her Impact  
on Culture and Politics.*

*Sigismund Neukomm and the Music in Brazil*

*The Reception of the Don-Juan-Subject in Latin America*

*Mozart-Reception in Portugal and Brazil*

*Don Giovanni in Rio de Janeiro*

*Brazil – The Future of Opera?*

## BRASILIENSIA

In order to continue the research on cultural transfers that have been explored since 2008 at symposia in Vienna, Istanbul, Salzburg and Passau under the rubric “Ottoman Empire and European Theatre” and published since 2013 in the series *Ottomania*, the contributions to the Rio-conference in 2022 will inaugurate the new series *Brasiliensia*.

*Ottomania* and *Brasiliensia*, along with the trans-continental *Plantatio Operæ* form the *Translationes* research field of the archive.

*Brasiliensia* develops our interest in a continuous scholarly and artistic exchange with Brazil, the transatlantic state with whose independence Austria is directly connected. Brazil’s history of culture, music, and theatre is abundant in perspectives for research and practice.

## SELECTED TOPICS

*From Jesuit Drama to Opera: Theatre in Brazil  
until the End of the Monarchy (1564–1889)*

*Cultural Transfer through Marriage in the Case of  
Portugal – Austria:*

*Leonor & Friedrich III – Rome 1452*

*Maria Anna & Joao V – Vienna / Lisbon 1708*

*Leopoldina & Pedro I – Vienna / Rio 1817*

*Composing Emperors: Ferdinand III, Leopold I, Joseph I,  
Karl VI, Mahmud I, Selim III, Pedro I*

*Dom Pedro, Dona Leopoldina: Letters & Writings*

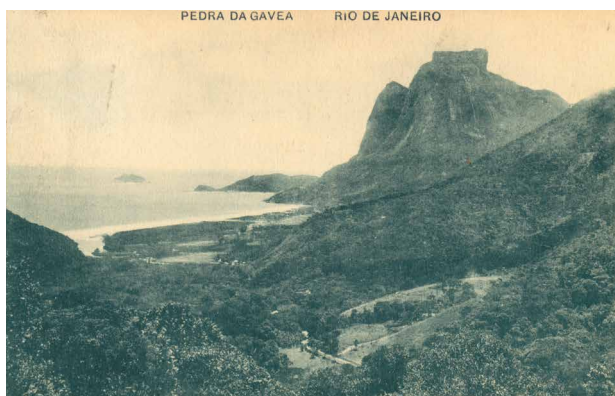
*Dom Pedro II and Richard Wagner*

*Richard Strauss and the Vienna Philharmonic in Rio*

*Stefan Zweig in Brazil*

## RICHARD STRAUSS IN RIO

On the occasion of the centenary of Richard Strauss' concerts in Rio de Janeiro with the Vienna Philharmonic in the summer of 1923, a further conference is planned to be realized in Salzburg in 2023.



Postcard written by Karl Schreinzer,  
 member of the Vienna Philharmonic,  
 from Rio de Janeiro to Vienna on 25th July 1923  
 with the signature of Richard Strauss  
 (Private collection, Vienna)



Sigismund Neukomm in Brazil.  
A Concert Commemorating the Bicentenary  
of the first performance of  
***DON GIOVANNI***  
out of Europe in Rio de Janeiro  
on 20 September 1821.

**Edited by**

Reinhard Eisendle, Matthias J. Pernerstorfer  
and Suna Suner / Don Juan Archiv Wien.

**Cover Image**

Johann Moritz Rugendas  
(Augsburg 1802–1858 Weilheim an der Teck)  
*A Dança do Lundú*  
Lithography 1835, after an original from 1821/25  
[https://de.wikipedia.org/wiki/Lundu#/media/Datei:Rugendas\\_lundu.jpg](https://de.wikipedia.org/wiki/Lundu#/media/Datei:Rugendas_lundu.jpg)

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