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Mozart Flute Concerto


13-15 Nov 2024



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Mozart Flute Concerto

Wednesday 13 November, 7.30pm Holy Trinity Church, St Andrews

Thursday 14 November, 7.30pm The Queen's Hall, Edinburgh

Friday 15 November, 7.30pm City Halls, Glasgow

SCHOENBERG Chamber Symphony No 2

MOZART Flute Concerto in G

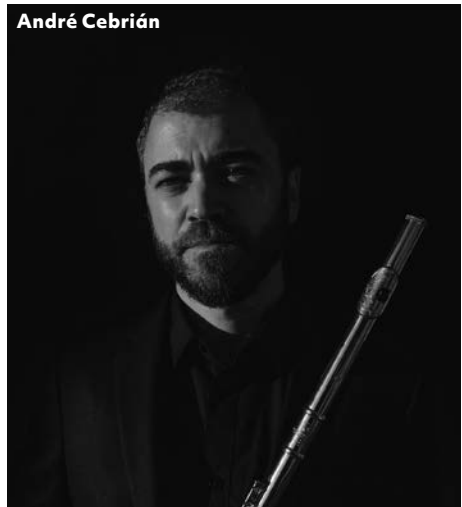
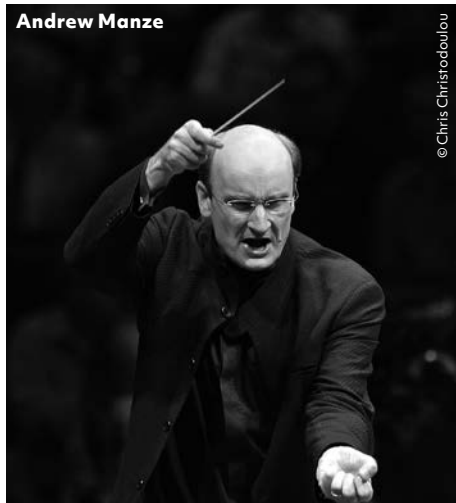
Interval of 20 minutes

SCHMELZER (arr. MANZE) Serenata

MOZART Symphony No 35 'Haffner'

Andrew Manze Conductor

André Cebrián Flute



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Marta Gómez
Alba Vinti López

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Katherine Bryer

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Katherine Bryer

Clarinet

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William Stafford

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Leader



WHAT YOU ARE ABOUT TO HEAR

SCHOENBERG (1874-1951)

Chamber Symphony No 2, Op 38 (1906-39)

Adagio

Con fuoco

MOZART (1756-1791)

Flute Concerto No 1 in G Major,
K 313/K 285c (1777-78)

Allegro maestoso

Adagio ma non troppo

Rondo. Tempo di Menuetto

SCHMELZER (c. 1620-23-1680)

Serenata (1667) arr. Manze (2024)

Serenata

Erlicino

Ciacona

Campanella

Lamento

MOZART (1756-1791)

Symphony No 35 'Haffner' in D major,
K 385 (1782)

Allegro con spirito

Andante

Minuetto

Presto

From a composer communing with his younger self to two contrasting visions of a musical serenade, by way of Mozart writing for an instrument that he (allegedly) couldn't bear – there's nothing if not variety among the four pieces in today's richly conceived programme.

We begin, however, with Arnold Schoenberg in 1939, the year he returned to complete the Second Chamber Symphony that he'd begun 33 years earlier, way back in 1906. It felt, he said, and probably not surprisingly, like the work of a different man. 'I spend most of the time trying to find out "What was the author getting at here?"' he wrote to conductor and fellow Austrian émigré to the US Fritz Stiedry, who'd commissioned the Chamber Symphony's completion for his New Friends of Music Orchestra in New York. 'I find it hard to reconcile what I then rightly wrote, trusting my sense of form and not thinking too much, with my current extensive demands in respect of "visible logic".'

That "visible logic" is surely a reference to Schoenberg's notorious serial ideas, according to which all notes in a piece would be laid down according to complicated permutations of the 12-note chromatic scale, each note given ruthlessly equal importance. Schoenberg's music had indeed made several great leaps forward between 1906 and 1939, from rich, lush tonality not a million miles away from the late works of Mahler, through the expressive freedoms of tonality-abandoning, dissonant-sounding atonality, and finally an organisation of those freewheeling freedoms into the 'visible logic' of his serial method.

Perhaps it's more accurate to say, however, that finally, Schoenberg would partially re-embrace the consonant-sounding tonality he'd abandoned decades earlier.



Arnold Schoenberg

As a result, the Second Chamber Symphony is a fascinating amalgam of the youthful composer's indulgences and the older composer's rigorous austerity.

He admitted he'd always loved the kind of lush, opulent music he'd originally poured into his Second Chamber Symphony, a style that he was increasingly inviting back into the final works he'd write before his death in 1951. As a result, the Second Chamber Symphony is a fascinating amalgam of the youthful composer's indulgences and the older composer's rigorous austerity. The halting, melancholic flute melody that opens its dark first movement returns again and again across the work's small orchestra, often embedded deep within Schoenberg's dense, intertwining lines. He packs his far brighter second movement so full of ideas that unrelated themes sometimes seem to spring into life simultaneously – before the return of music from the opening movement brings the Chamber Symphony to a pensive close.

From Schoenberg reappraising his earlier self, we turn to the 21-year-old Mozart

responding to the demands of a very specific commission. In 1777 – the year he wrote his Flute Concerto in G – he was in Mannheim in what's now southern Germany. He had quit his job in his birth city of Salzburg with its over-demanding, under-appreciative ruler, Prince-Archbishop Hieronymus Colloredo, and set off to tour the musical centres of Europe with his mother, in search of work.

Mannheim was the Mozarts' second stop (after Augsburg), and it was home at the time to one of Europe's most accomplished, most professional and most pioneering court orchestras. Under the guidance of music director Johann Stamitz, the Mannheim musicians were out to wring musical performance for every last drop of intense expression they could manage, with surging crescendos, dramatic pauses, even stormy basslines and chirruping birdsong to thrill and delight their listeners.

No wonder, then, that Mozart spent a joyful and fulfilling five months in the city, despite being unsuccessful in his search for a permanent job. His happiness was helped, no doubt, by a lengthy flirtation with young Aloysia Weber, who he'd met there (she later spurned his affections, and he ended up marrying her younger sister, Constanze). Mozart also got to know the Mannheim musicians well, and struck up a particularly close friendship with the court orchestra's flautist, Johann Baptist Wendling, who was determined to get a flute concerto out of the young composer. Wendling enlisted the help of wealthy amateur flautist Ferdinand de Jean, who commissioned no fewer than three flute concertos and three flute quartets from Mozart, with the stipulation that they should be playable by amateurs (in other words, himself). In the end, however, the composer only managed two of each, and only received a portion of the commissioning fee as a result. Even out of the two completed concertos, only tonight's is an entirely original work. Its counterpart in D major was more recently found to be an adaptation of an existing oboe concerto – perhaps another reason for de Jean's partial payment.

It was in justifying his inability to complete de Jean's commission that Mozart made a puzzling reference in a letter home to his father Leopold, writing: 'you know that I become quite powerless whenever I am obliged to write for an instrument that I cannot bear.' It's left flautists and Mozart scholars scratching their heads ever since. Did he really mean he hated the flute? It seems unlikely, given the elaborate, eloquent flute writing across his music, and the efforts he made to showcase the instrument in this buoyant, sensitively crafted Concerto. More probable was that Mozart's apparent hostility was simply an excuse for not

having completed the work he'd promised. Perhaps his real reason for not fulfilling the commission was that his attentions were more occupied by Aloysia Weber than they were by composing a collection of new pieces.

Nonetheless, Mozart's G major Flute Concerto shows what's surely a deep affection for the instrument, and showcases the flute's personality and characteristics in music that's by turns virtuosic and lyrically expressive. A bold, confident theme launches its first movement, though it displays a more reflective side when it's later taken up by the soloist. The movement's central development section moves through some emotionally richer territories, before a longer repeat of the earlier themes is interrupted by a lengthy, showy solo cadenza from the soloist.

Mozart's aria-like second movement exploits the flute's fullness of sound with a heavily decorated solo line, and provides plenty of opportunities for the flautist to demonstrate their rich, velvety tone. The lively third movement has a piping, perky theme that returns again and again: it's easily identifiable by the three repeated notes that open it. There's almost a feel of the dance to the music, though the movement – and the Concerto – ultimately heads towards a somewhat gentle, understated close rather than a triumphant, raucous conclusion.

We leap back in time more than a century for tonight's next piece, the first of our two very different musical serenades. Johann Heinrich Schmelzer might be a little-known figure to us today – he seems to come from another musical time entirely, dying five years before JS Bach was even born. But in the late 17th century, he was a hugely influential musician: a renowned violinist



Johann Heinrich Schmelzer

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and theoretician about violin technique, and an important musician in Emperor Leopold I's Viennese court. Schmelzer made it to the post of Kapellmeister (essentially, musical director) in 1679, but died during a plague epidemic just the following year, in Prague, where the Viennese court had relocated in an unsuccessful attempt to evade the disease.

His *Serenata con altre arie* from 1667 – which we hear next, in an arrangement for modern-day orchestra by tonight's conductor, Andrew Manze – is intimately connected with Schmelzer's court activities. It sheds some light, too, on the kinds of lavish celebrations that were popular at the Habsburg court, often combining spectacular ballet with madrigals, songs and stand-alone instrumental pieces as part of an evening's entertainment, one that might summon characters from Italian *commedia*

dell'arte alongside personifications of human qualities and virtues. Little remains of the music created for such occasions: as fashions changed and old ideas were replaced by new ones, much of the music specially created for these entertainments was lost or simply discarded, deemed not worth even keeping. It makes establishing the music's specific purposes somewhat tricky, too, although there's plenty to enjoy in the Serenade's dramatic, diverse sounds alone.

It opens with a sprightly 'Serenata' movement, full of dramatic pauses and silences, and with rhythms shifting in response to the ever-changing melody. 'Erlicino' is a movement for the Harlequin character from the *commedia dell'arte*, contrasting a scampering opening with slower, more lyrical music. The gentle, swaying 'Ciaconna' is built around a repeating bassline, with a decorated

melody passed back and forth between players, while instruments intone appropriately bell-like figures against a skittering accompaniment in the evocative 'Campanella'. Alternating with it is the heavy tread of the 'Lamento', a glum farewell to the carnival season with unexpected, slightly jarring flattened notes in its falling melody.

We return to Mozart for tonight's final piece, but five years after he wrote the Flute Concerto we heard earlier, and to a very different kind of serenade. But hang on: isn't his 'Haffner' Symphony – well, a symphony, not a serenade? To make matters more complicated still, Mozart did indeed write an earlier 'Haffner' Serenade, back in 1776. This isn't it. There's evidence, however, that what we now know as his 'Haffner' Symphony probably began life looking more like a serenade.

Let's start clarifying things with the Haffner family themselves, who were one of Salzburg's richest and most eminent dynasties – and close friends with the Mozarts. Sigmund Haffner had established a banking and export business in the city, and became Salzburg's Mayor until his death in 1772. Mozart's 1776 'Haffner' Serenade was written to celebrate the marriage of Sigmund's daughter Marie Elizabeth.

What became Mozart's 'Haffner' Symphony was written for Sigmund's son, confusingly also named Sigmund, who was to be elevated to the nobility in July 1782. For that illustrious occasion, Mozart's father Leopold felt his son should supply a new symphony.

By 1782, however, Mozart was happily living in Vienna, where he found himself in high demand. Once he'd received his father's request, Mozart quickly wrote back:

'Well, I am up to my eyes in work, for by Sunday week I have to arrange my opera [*Die Entführung aus dem Serail*] for wind instruments... And now you ask me to write a new symphony! How on earth can I do so? Well, I must just spend the night over it, for that is the only way; and to you, dearest father, I sacrifice it. You may rely on having something from me by every post. I shall work as fast as possible and, as far as haste permits, I shall turn out good work.'

'Good work' the music that Mozart created undeniably was, although whether it was even played at Sigmund Haffner's ennoblement ceremony is something of a mystery. Mozart didn't send the score to his father until the beginning of August 1782 – a few days after the ennoblement had taken place – and there's no record of it having been played at the occasion. Perhaps, it's been suggested, Mozart was quietly making the point that his life had moved on from the parochialism of Salzburg: he was now established and respected in Vienna, where his music and his performances were going down a storm.

One of Mozart's Viennese successes was a concert devoted entirely to his own music on 23 March 1783, which would be attended by no less a figure than the Emperor himself. For it, Mozart remembered the grand, ceremonial music he'd created for Sigmund Haffner, and thought it would be the perfect fit. From that music, however, he excised an introductory march (which now exists separately as K385a) and a second minuet and trio movement (now lost), leaving the four-movement Symphony we know today – and thereby indicating that his original offering was more of a six-movement serenade than a conventional four-movement symphony. His



Wolfgang Amadeus Mozart

**Mozart clearly intended
this to be music that
couldn't be ignored.**

'new' Symphony No 35, however, was loudly celebrated at the Viennese concert, its first known performance. Mozart wrote home to his father: 'The theatre could not have been more crowded and every box was full. But what pleased me most of all was that His Majesty the Emperor [Joseph II] was present and, goodness! – how delighted he was and how he applauded me! It is his custom to send money to the box office before going to the theatre; otherwise I should have been fully justified in counting on a larger sum, for really his delight was beyond all bounds. He sent 25 ducats.'

When you hear the 'Haffner' Symphony's fiery, vibrant, celebratory music, you can understand the Emperor's appreciation. It leaps into life with the first movement's bold opening theme, and with its forthright later unisons, Mozart clearly intended this to be music that couldn't be ignored. Despite

the movement's quieter, more reflective moments, its dashing scales, thundering timpani, blazing brass and wobbling tremolos surely indicate it's music designed to show listeners just what an orchestra is capable of.

The refined second movement provides relaxation and reflection away from the earlier pomp and majesty. Even though its underlying pulse is slow, however, Mozart fills the movement with so much activity that the overall effect is one of constant movement. The short and punchy third-movement minuet throws us back into the mood of ceremonial splendour, and if any energy or vigour had been pent up, they're quickly released in the dazzling finale, which blazes with life as it hurtles towards its confident conclusion.

© David Kettle

Conductor

ANDREW MANZE



© Benjamin Ealovega

Andrew Manze is widely celebrated as one of the most stimulating and inspirational conductors of his generation. His extensive and scholarly knowledge of the repertoire, together with his boundless energy and warmth, mark him out. He held the position of Chief Conductor of the NDR Radiophilharmonie in Hannover from 2014 until 2023. Since 2018, he has been Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra. In April, he was appointed Principal Guest Conductor of the Scottish Chamber Orchestra, starting from September 2024.

In great demand as a guest conductor across the globe, Manze has long-standing relationships with many leading orchestras, and in the 23/24 season will return to the Royal Concertgebouw, the Munich Philharmonic, Rotterdam Philharmonic, Royal Stockholm Philharmonic, Bamberg Symphoniker, Oslo Philharmonic, Finnish Radio, Scottish Chamber Orchestra, Mozarteum Orchester Salzburg, RSB Berlin, and the Dresden Philharmonic among others, and will lead the Chamber Orchestra of Europe in their tour of Frankfurt, Hamburg, Berlin and Eisenstadt.

From 2006 to 2014, Manze was Principal Conductor and Artistic Director of the Helsingborg Symphony Orchestra. He was also Principal Guest Conductor of the Norwegian Radio Symphony Orchestra from 2008 to 2011, and held the title of Associate Guest Conductor of the BBC Scottish Symphony Orchestra for four seasons.

After reading Classics at Cambridge University, Manze studied the violin and rapidly became a leading specialist in the world of historical performance practice. He became Associate Director of the Academy of Ancient Music in 1996, and then Artistic Director of the English Concert from 2003 to 2007. As a violinist, Manze released an astonishing variety of recordings, many of them award-winning.

Manze is a Fellow of the Royal Academy of Music, Visiting Professor at the Oslo Academy, and has contributed to new editions of sonatas and concerti by Bach and Mozart, published by Bärenreiter, Breitkopf and Härtel. He also teaches, writes about, and edits music, as well as broadcasting regularly on radio and television. In November 2011 Andrew Manze received the prestigious 'Rolf Schock Prize' in Stockholm.

For full biography please visit sco.org.uk

Flute

ANDRÉ CEBRIÁN



Spanish flautist André Cebrián is in demand as an orchestral and chamber musician throughout Scotland and abroad. He was appointed Principal Flute of the Scottish Chamber Orchestra in 2020 and appears regularly as Guest Principal Flute with orchestras around the world (Sinfónica de Castilla-León, Liceu Opera, Filàrmonica de Gran Canaria, Sinfónica de Barcelona, RSNO, BBC Scottish, Philharmonia Zürich, Malaysian Philharmonic and Spira Mirabilis).

As a chamber musician, André has played in hundreds of chamber music festivals around Europe, performing with the Azahar Ensemble, the Natalia Ensemble or with one of his duo projects with guitarist Pedro Mateo González, pianist Irene Alfageme, or harpist Bleuenn Le Fricc.

He also enjoys a busy solo career and has appeared as soloist with orchestras including Sinfónica de Galicia, Real Filharmonía de Galicia, Sinfónica de Castilla y León, Orquesta de la Comunidad de Madrid, Dresden Staatskapelle, Scottish Chamber, Georgian Sinfonietta and Filharmonia Zabrzańska.

A dedicated teacher, André loves to share his passion for music with his students at The Royal Conservatoire of Scotland, the Barenboim-Said Academy and the youth orchestras that he coaches each season.

André studied in his hometown Santiago de Compostela with Luis Soto and Laurent Blaiteau. He then went on to study in Paris, Salamanca, Madrid, Detmold and Geneva with teachers Pablo Sagredo, János Bálint and Jacques Zoon.

André's Chair is kindly supported by Claire and Mark Urquhart

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in November 2023. Their latest recording, of Schubert Symphonies Nos 5 and 8, was released on 1 November.

The SCO also has long-standing associations with many eminent guest conductors and directors including Principal Guest Conductor Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, Lorenza Borrani and Conductor Emeritus Joseph Swensen.

The Orchestra's current Associate Composer is Jay Capperauld. The SCO enjoys close relationships with numerous leading composers and has commissioned around 200 new works, including pieces by Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage, Nico Muhly and the late Peter Maxwell Davies.

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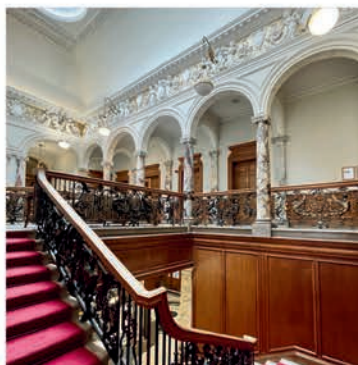
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An SCO Academy participant performs on Glasgow City Halls' stage with the full Orchestra, May 2024 © Christopher Bowen.

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