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Eine kleine Nachtmusik


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Eine kleine Nachtmusik

Wednesday 11 December, 7.30pm Holy Trinity Church, St Andrews

Thursday 12 December, 7.30pm The Queen's Hall, Edinburgh

Friday 13 December, 7.30pm City Halls, Glasgow

HAYDN Overture, L'isola disabitata

KROMMER Concerto No 1 in E-flat for two Clarinets, Op 35

Interval of 20 minutes

MOZART Eine kleine Nachtmusik

WRANITZKY Symphony in D, Op 36

Maxim Emelyanychev Conductor

Maximiliano Martín Clarinet

William Stafford Clarinet

Maxim Emelyanychev



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YOUR ORCHESTRA TONIGHT

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William Stafford

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Jamie Shield

Trumpet

Peter Franks
Shaun Harrold

Timpani

Stefan Beckett

Max Mandel
Principal Viola



WHAT YOU ARE ABOUT TO HEAR

HAYDN (1732-1809)

Overture, *L'isola disabitata*
(1779)

KROMMER (1759-1831)

Concerto No 1 in E-flat for two Clarinets,
Op 35
(1803)

Allegro
Adagio
Rondo

MOZART (1756-1791)

Eine kleine Nachtmusik, K 525
(1787)

Allegro
Romanze: Andante
Menuetto: Allegretto
Finale: Allegro

WRANITZKY (1756-1808)

Symphony in D, Op 36
(c1799)

Adagio - Allegro molto
Russe: Allegretto
Polonaise
Finale: Largo - Rondo (Allegro)

How much do you enjoy listening to music that you already know well? And how much to music that you hardly know? Balancing the familiar and the unfamiliar is a perennial head-scratcher for classical programmers – not helped, of course, by the fact that every listener's experience is entirely their own. What to one person might be a tired, overplayed warhorse might to another be a fresh, new discovery. To make things more complicated still, every live performance is of course unique, and created entirely in the moment – surely one of the reasons we love them so much. For that reason, what you're about to hear will inevitably be fresh and new (certainly the case with a conductor as spontaneous and perceptive as Maxim Emelyanychev).

At the risk of making sweeping assumptions about tonight's audience, this evening's concert contains a bracing mix of new and old, familiar and unfamiliar, setting two composers whose names are far less familiar now than they were in their own time alongside what surely counts as one of classical music's most famed and popular pieces.

We begin with a familiar name, but possibly an unfamiliar musical genre. For many, Joseph Haydn is the father of the symphony and the string quartet. Far fewer, however, might readily describe him as a composer of operas. He actually wrote 14, however, mostly during his long tenure at the Esterházy court, for sophisticated and instructive entertainment in its lavish court theatre.

L'isola disabitata (or 'The Uninhabited Island') is his tenth opera, from 1779, and is set on a deserted Caribbean island, where two couples have been shipwrecked. Even worse, the two menfolk spend little time on



Franz Joseph Haydn

For many, Joseph Haydn is the father of the symphony and the string quartet. Far fewer, however, might readily describe him as a composer of operas.

dry land before being kidnapped by pirates, leaving their partners alone for 13 years, and unaware of their respective lovers' fate.

The opera's plot is pretty thin, admittedly, though its libretto by Pietro Metastasio makes great play of exploring the psychological states of its two central characters – four, in fact, when the men make an unexpected reappearance. More significant, however, is the opera's unusual scale: it requires just four singers and a single location (it could even be staged without a set), and comes in around 90 minutes. Haydn himself called it an 'operetta', and wrote it to be performed within the Eszterháza court itself, just three weeks after a fire had destroyed the Palace's theatre.

Nonetheless, Haydn injects just as much drama and incident into his churning, *Sturm und Drang* Overture as he did to any of the other 13 operas he created for Eszterháza.

The Overture's music falls into an unusual, four-part structure. A slow, brooding opening seems to search for its sense of key before the music bursts into dramatic, dashing life: might this be the storm that shipwrecks our quartet of characters? There's a sudden, rather disconcerting interruption from an elegant minuet, before a burst of the urgent, stormy music brings the Overture to a breathless close.

Our unfamiliarity with the name of tonight's next composer may have something to do with that name itself. The figure we might know as Franz Krommer was actually born František Vincenc Kramář in the Moravian town of Kamenice in 1759. Like many musicians who lived and worked in the Austro-Hungarian Empire, however, he was known – and indeed published – under both the original Czech and Germanicised versions of his name. As a result, listeners down the centuries may well have been



Franz Krommer

Beethoven might be having the last laugh in terms of enduring popularity and influence. But it's a great shame, that Krommer's beautifully crafted, witty and richly conceived music has been so overlooked.

confused about who this composer even was.

There was little confusion during Krommer's lifetime, however. He was first taught music by his uncle, then settled in Vienna in 1785 as a 26-year-old, working primarily as a violinist, and slowly making his way through musical posts with several prominent aristocratic households. He eventually became Court Composer to Emperor Francis II, the last Holy Roman Emperor, in 1813, remaining in that post for 18 years until his death in 1831.

So Krommer was a popular and well-regarded figure in Vienna at the end of the 18th and start of the 19th centuries. Perhaps not with everyone, however. Also attempting to make a living in the same place at the same time was one Ludwig van Beethoven, who seemed to hold his colleague in particularly low regard. On one occasion,

Beethoven is reported to have talked all the way through the performance of a new string quartet by Krommer at the Viennese palace of Prince Lichnowsky – an aristocrat who supported both musicians – and was reprimanded for his insolence and disrespect.

If he's looking down on 21st-century concert programmes, Beethoven might be having the last laugh in terms of enduring popularity and influence. But it's a great shame, that Krommer's beautifully crafted, witty and richly conceived music has been so overlooked. There's plenty of it to explore, among his more than 300 works, including over 70 string quartets and nine symphonies.

Krommer was also a particular fan of the clarinet, in his time still very much a new-fangled instrument that attracted listeners partly because of its novelty. He wrote two solo clarinet concertos, two more for two

clarinets (tonight's is the first of those), as well as a clarinet quintet. And his music – as tonight's Double Concerto demonstrates – sits fascinatingly between the Classical elegance of Mozart and the stormier, more personal utterances of composers such as Weber, Spohr and even Mendelssohn. Tonight's Concerto, in particular, also sets out to showcase the clarinet's own musical personality, especially its beguiling mix of smooth expressiveness and athletic agility.

Krommer's first movement begins with a rousing, bustling orchestral opening that seems both to nod to Mozart and anticipate Rossini. When the two clarinetists join the party, however, it's with an entirely new theme – though one clearly related to the earlier orchestral melody. Krommer sets out what's very much a partnership between his two soloists: they exchange melody and accompaniment roles, jump in to finish off each other's phrases, even add sly comments to what the other has just played. After a sadder, more introspective central section in the minor, Krommer maintains the propulsion and energy of the opening through several memorable melodic episodes through to the movement's bright conclusion.

There's something undeniably operatic, or at least theatrical, about Krommer's dark, expectant second movement, with its dramatic diminished chords, its slithering melodic lines and its plaintive clarinet melodies. As if to return us to our real world, however, it ends with a substantial section in the brighter major.

Krommer's finale is based around a recurring and surprisingly gentle theme, with the two clarinet soloists copying each other in close proximity, and later dashing through

some breathless, breathtakingly quick passagework. The composer takes pains to ensure that they share the limelight equally in a succession of virtuosic episodes, before the good-natured dancing theme returns to take the Concerto to its witty conclusion.

From a rather overlooked Double Concerto from a somewhat forgotten composer, we move to one of history's best-known composers, and what's almost certainly one of his best-known pieces. Alongside Beethoven's Fifth Symphony, Mozart's *Eine kleine Nachtmusik* is probably the only other work in the classical repertoire that's immediately recognisable just from its opening notes.

Which is ironic, because despite the familiarity of the music – strictly speaking, his Serenade No 13 for strings – we know very little else about it. Mozart entered it in his catalogue on 10 August 1787 (as 'Eine kleine Nacht-Musik' – the composer himself was responsible for the informal name by which it's now widely known), which dates it to around the same time he was writing his opera *Don Giovanni*. Indeed, it might not be too far-fetched to see the Serenade as a lighthearted, carefree counterpart to the composer's darkest, most troubled and troubling stage work. But a serenade would usually have been written for a particular occasion: in this case, we don't know what. It's not inconceivable that Mozart wrote it simply for private playing with his friends – which would also make sense of his manuscript specifying 'two violins, viola, cello and bass' rather than the larger string orchestra that usually plays the piece today.

Either way, it's one of Mozart's blithest, brightest creations, explicitly intended to be immediate, accessible and lighthearted,



Wolfgang Amadeus Mozart

Either way, it's one of Mozart's blithest, brightest creations, explicitly intended to be immediate, accessible and lighthearted, though no less expertly crafted for that.

though no less expertly crafted for that. The composer originally wrote five movements, but an additional minuet, intended to be heard between the first and second movements, has been lost.

The piece's bracing opening theme – in fact, just a run up and down the notes of two crucial chords in the work's home key of G major – serves as a unison call-to-attention, and it's quickly followed by a more lyrical, tripping second theme, a brief central development section, and a return to the bright opening music. Mozart's second movement is a gently lyrical Romance, with perhaps a hint of poignancy amid its poise and elegance. After the brief minuet and trio that make up the third movement, Mozart rounds things off with an irrepressibly energetic finale, whose closing notes might just take us right back to the Serenade's unforgettable opening.

Few at tonight's concert – certainly among the audience, and even (whisper it) within the orchestra – are likely to be overly familiar with the music of Paul Wranitzky. After hearing his dramatic, optimistic and thoroughly entertaining Symphony in D, however, you might begin to wonder why not.

That wasn't the case, at least, in Wranitzky's own time. He was born the same year as Mozart – 1756 – and was much admired by that composer, whom he counted as a friend. They belonged to the same Viennese Masonic lodge, and following Mozart's death, Wranitzky was even approached by eminent writer Goethe to compose a follow-up to *The Magic Flute*, as well as helping the composer's widow Constanze with legal issues.

Wranitzky was admired, too, by Haydn and Beethoven, even conducting the premiere



Paul Wranitzky

His music captured Viennese imaginations with its flamboyance, theatricality and audacious innovations in harmony and melody. It's enough, in fact, to make the music of Mozart – which would later eclipse it entirely – seem rather tame and restrained in comparison.

of Beethoven's First Symphony in Vienna in 1800. Though born in Moravia (as Pavel Vranický – like Krommer, he found his name Germanicised on his move to Vienna in 1776), he found his first musical position at the court of the Hungarian nobleman Count Johann Baptist Esterházy of Galántha (an offshoot of Eisenstadt court where Joseph Haydn worked). He later made a name for himself, though, as an in-demand conductor at both of Vienna's main theatres – the Kärntnertortheater and Burgtheater – and as a much-loved composer of symphonies (around 60), string quartets (at least 56), operas (ten) and plenty of other music besides.

His music captured Viennese imaginations with its flamboyance, theatricality and audacious innovations in harmony and melody. It's enough, in fact, to make the music of Mozart – which would later eclipse

it entirely – seem rather tame and restrained in comparison. Flamboyance, theatricality and audaciousness are all clearly on show, in Wranitzky's Symphony in D, published around 1799, from the rushing scales and pounding timpani of the first movement's stately slow introduction, to its sudden shift to comic opera-style levity as its faster main theme sneaks its way in. Wranitzky's gavotte-like second movement, entitled 'Russe', maintains a muscular robustness despite its gentle, sunny character, while the racy, exuberant 'Polonaise' that follows is immediately captivating with its cheeky main melody. There's another stentorian slow introduction to Wranitzky's finale, before a trumpet fanfare introduces its festive, energetic faster music. The Symphony ends in gushing good spirits – and some unmistakably definite final sounds.

Conductor

MAXIM EMELYANYCHEV



At the Scottish Chamber Orchestra Maxim Emelyanychev follows in the footsteps of just five previous Principal Conductors in the Orchestra's 49-year history; Roderick Brydon (1974-1983), Jukka-Pekka Saraste (1987-1991), Ivor Bolton (1994-1996), Joseph Swensen (1996-2005) and Robin Ticciati (2009-2018).

Recent highlights have included a US tour and a performance at the London Proms with the Scottish Chamber Orchestra and his debuts with the Berliner Philharmoniker, New Japan Philharmonic, Osaka Kansai Philharmonic, Bergen Philharmonic, Finnish Radio Symphony Orchestra, Orchestre de Chambre de Paris.

In 2023/24 Maxim's highlights included the following debuts: Symphonieorchester des Bayerischen Rundfunks, WDR Sinfonieorchester Köln, SWR Symphonieorchester Stuttgart, Deutsche Kammerphilharmonie Bremen, Toronto Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio-France, Mozarteum Orchestra at the Salzburg Festival. He returns to the Deutsches Symphonie-Orchester Berlin, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Mahler Chamber Orchestra, Netherlands Philharmonic Orchestra, Orchestra of the Age of Enlightenment and the Swedish Radio Symphony Orchestra.

He regularly collaborates with renowned artists such as Max Emanuel Cenčić, Patrizia Ciofi, Joyce DiDonato, Franco Fagioli, Richard Goode, Sophie Karthäuser, Stephen Hough, Katia and Marielle Labèque, Marie-Nicole Lemieux, Julia Lezhneva, Alexei Lubimov, Riccardo Minasi, Xavier Sabata and Dmitry Sinkovsky.

Maxim is also a highly respected chamber musician. His most recent recording (on Aparté), of Brahms Violin Sonatas with long-time collaborator and friend Aylen Pritchen has attracted outstanding reviews internationally. With the Scottish Chamber Orchestra, Maxim has made critically-acclaimed recordings of Schubert Symphony No 9 – the symphony with which he made his debut with the orchestra – and Mendelssohn Symphonies Nos 3 'Scottish' and 5 'Reformation' both on Linn Records. Their latest recording, of Schubert Symphonies Nos 5 and 8, was released in November.

For full biography please visit sco.org.uk

Clarinet

MAXIMILIANO MARTÍN



Tenerife-born clarinetist Maximiliano Martín combines his position as SCO Principal Clarinet with engagements and masterclasses internationally, appearing in many of the world's most prestigious venues and series.

Highlights have included solo concertos with the SCO, European Union Chamber Orchestra, Orquesta Real Filarmonía de Galicia, Orquesta Filarmónica de Las Palmas de Gran Canaria, Orquesta Sinfónica del Principado de Asturias, Macedonian Philharmonic Orchestra and Estonian National Symphony Orchestra, with conductors including Brüggen, Emelyanychev, Ticciati, Manze, Antonini, Swensen, Zacharias and González.

As a chamber musician, Martín performs regularly with London Conchord and Hebrides Ensembles, Maxwell and Casals String Quartets, François Leleux, Pekka Kuusisto, Alexander Janiczek, Liÿr Williams, Kris Bezuidenhout and Scott Mitchell. He is also in demand as Principal guest clarinet with leading orchestras including Chamber Orchestra of Europe, LSO, Hallé, CBSO and Bergen Philharmonic.

His extensive discography includes, with SCO, Mozart and Weber Concertos (Janiczek), Strauss Duet-Concertino (Ticciati/Whelan), Mozart and Beethoven wind music (all on Linn); Nielsen, Copland and MacMillan Concertos with Orquesta Sinfónica de Tenerife/Macias (Delphian); recital discs, *Fantasia* and *Vibraciones del Alma* (Linn) and *Origines et départs* (Delphian); Messiaen *Quatuor pour la fin du temps* with Hebrides Ensemble (Linn), Brahms Clarinet Sonatas with Julian Milford and Mozart & Brahms Clarinet Quintets with the Badke Quartet (CHR); Stephen Dodgson chamber music with Karolos Ensemble (Naxos) and, with London Conchord Ensemble, *From Vienna* (CHR) and *St Petersburg* (Orchard Classics).

Martín gives masterclasses internationally, including the RCM and RNCM, UC Davis (San Francisco) and Malmö Academy of Music, Sweden. He is Honorary Professor of Woodwind at St Andrews University and was formerly visiting Clarinet professor at the University of Kangnam, Seoul.

Martín is one of the artistic directors of the Chamber Music Festival of La Villa de la Orotava, held annually in his home town. He is a Buffet Crampon Artist and plays with Tosca Clarinets.

Maximiliano's Chair is kindly supported by Stuart and Alison Paul

Clarinet

WILLIAM STAFFORD



© Christopher Bowen

William Stafford studied music at Manchester University and the Royal Northern College of Music. After receiving the RNCM's Gold Medal in 2008, the college's highest award for performance, he went on to study at the Royal College of Music, London, where he graduated with distinction.

William has appeared as Guest Principal Clarinet with the London Symphony Orchestra, Royal Philharmonic Orchestra, English National Opera, BBC Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Northern Sinfonia and Ulster Orchestra. He was appointed Sub Principal Clarinet with the Scottish Chamber Orchestra in 2011.

William has enjoyed collaborations with musicians including Maurice Bourgue, Sergio Azzolini, Richard Watkins and Michael Collins. He has performed chamber music with the Eidos Trio and SCO Wind Soloists at the Wigmore Hall, and, as a member of the Countess of Munster Recital Scheme from 2009-2011, has given recitals at music clubs across the UK. He has, more recently, become interested in improvising music with dancers and exploring how music and dance intertwine as art forms.

William is keenly involved with SCO's Creative Learning work, participating in workshops and performances for all ages, from Big Ears Little Ears to Reconnect sessions.

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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.

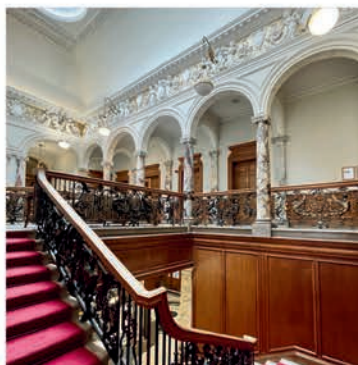
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we can help you:

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Approver: Quilter Cheviot Limited 22 August 2024

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SCO Chorus at Stirling Castle © Christopher Bowen

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