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# Mozart Oboe Concerto


19-21 Feb 2025



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# Mozart Oboe Concerto

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**Wednesday 19 February, 7.30pm** Easterbrook Hall, Dumfries

**Thursday 20 February, 7.30pm** The Queen's Hall, Edinburgh

**Friday 21 February, 7.30pm** City Halls, Glasgow

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**SCHUBERT** Symphony No 1

**MOZART** Oboe Concerto

*Interval of 20 minutes*

**CAPPERAULD** Bruckner's Skull (World Premiere)

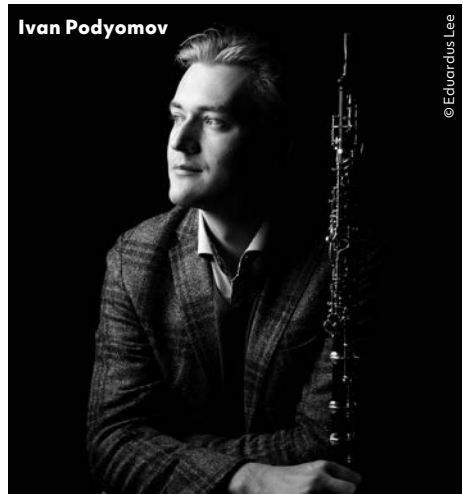
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**BEETHOVEN** Symphony No 1

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**Maxim Emelyanychev** Conductor

**Ivan Podyomov** Oboe



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Gordon Bragg  
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Francesca Gilbert  
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Donald Gillan  
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**Steve King**  
Viola



# WHAT YOU ARE ABOUT TO HEAR

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## **SCHUBERT (1797-1828)**

Symphony No 1 in D major, D 82  
(1813)

**Adagio – Allegro vivace**  
**Andante in G major**  
**Menuetto. Allegro**  
**Allegro vivace**

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## **MOZART (1756-1791)**

Oboe Concerto in C major, K 314 (1777)

**Allegro aperto**  
**Adagio non troppo**  
**Rondo: Allegretto**

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## **CAPPERAULD (b. 1989)**

Bruckner's Skull (2025)  
(World Premiere)

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## **BEETHOVEN (1770-1827)**

Symphony No 1 in C major, Op 21  
(1795–1800)

**Adagio molto – Allegro con brio**  
**Andante cantabile con moto**  
**Menuetto: Allegro molto e vivace**  
**Adagio – Allegro molto e vivace**

Light and darkness; charm and something more macabre. There are two distinct sides to tonight's concert, from the carefree vitality of Mozart's sublime Oboe Concerto to the psychological explorations of obsession and death in a brand new piece. And as we'll discover, the debut symphonies by the young Schubert and Beethoven that bookend this evening's performance serve as bridges between those two distant worlds.

We begin with energy, enthusiasm and youthful vigour. It was as a teenager that Franz Schubert first launched himself into the world of the symphony. He wrote his First Symphony, which opens tonight's concert, in 1813 at the age of just 16, while he was nearing the end of his time as a pupil at the eminent Stadtkonvikt boarding school in Vienna, and preparing to become a schoolteacher in the footsteps of his father. The Symphony is dedicated to the school's Director, Innocenz Lang, and may well have been performed by the school orchestra at a concert given in honour of Lang's retirement.

Schubert wrote no fewer than six symphonies during his teens. It's easy to dismiss them as simply childhood works, fluent but uninspired – certainly when they're lined up against the more magisterial symphonic utterances of his contemporary Beethoven, who would almost entirely overshadow Schubert's achievements as a symphonist, even right up to the latter's mature 'Unfinished' and 'Great C major' symphonies. But bear in mind that Schubert had completed all of these pieces by the time he was 29, the age at which Beethoven had only just begun work on his own First Symphony (which we'll hear later this evening). Schubert would live only another two years: just imagine what he might have achieved had he enjoyed Beethoven's 56-year lifespan.



*Franz Peter Schubert*

**Schubert would live only another two years: just imagine what he might have achieved had he enjoyed Beethoven's 56-year lifespan.**

But back to Schubert's First Symphony. And though it gazes with reverence and no little affection at the symphonies of Haydn and Mozart – which the young Schubert is known to have performed in his school orchestra under Antonio Salieri, one of the Skadtkonvikt's teachers – it's nonetheless the strong, decisive work of a young man intent on setting out his compositional stall, and showing the musical world what he's capable of.

After the confident swagger of its somewhat martial slow introduction, the first movement's faster main section scampers away with wit and sparkle, later coaxing the listener into some unexpectedly distant harmonic areas, but maintaining its sense of propulsion and purpose from start to finish. His second movement shifts between major and minor keys: its gently tripping opening theme doesn't sound quite as carefree when it returns after more troubled, minor-key interruptions.

Schubert's third movement is a boisterous, energetic, richly scored minuet dance, with a gentler folk Ländler as its central trio section. His finale begins boldly with just first and second violins in a scurrying tune, before the rest of the orchestra joins in the fun.

If Schubert was a mere 16 years old when he wrote his First Symphony, Wolfgang Amadeus Mozart was only five years older when he composed tonight's next piece in 1777. By the age of 21, however, Mozart was something of a seasoned musician – chiefly through the efforts of his father Leopold to show off the young man's (or, more strictly speaking, the boy's) prodigious talents across Europe, and also through his more recent position as a musician in the court of Prince-Archbishop Hieronymus Collredo, ruler of his birthplace of Salzburg. Both musical touring and his Salzburg job played important roles in the creation of the Oboe Concerto, as we'll see.



*Wolfgang Amadeus Mozart*

**Mozart shows off not only the oboe's wit and agility, but also its considerable ease at playing long, song-like melodies.**

The young Mozart had been working at Colloredo's court – increasingly unhappily, it has to be said – since 1773. In early 1777, a young Italian oboist named Giuseppe Ferlendis joined the court orchestra from Bergamo, where he was already something of an established figure. Reports differ as to the two men's relationship: some have conjectured that they got on so well that Mozart decided to write a Concerto for his new friend, while others have surmised that he was requested (or, probably more accurately, ordered) to do so by Colloredo, only adding to his frustrations with the Salzburg court.

Whatever the truth, Mozart duly wrote the Oboe Concerto, but resigned later in 1777 to embark on a European tour that would take in Augsburg, Mannheim, Paris and Munich. The aim would be to find himself a prominent position in a high-profile musical centre

elsewhere, but he wouldn't be successful (and would end up back in Salzburg, his tail rather between his legs, in 1779).

Mannheim, however, was one of the centres of European music-making at the time, with a top-class court orchestra and a particular passion for showy, dramatic music. Mozart ended up spending four months there, to his great delight, and he hit it off immediately with the orchestra's musicians. He was particularly impressed with the ensemble's oboist, Friedrich Ramm, writing home to his father about an 'oboist whose name I have forgotten, but who plays very well and has a delightfully pure tone'. He later got to know Ramm very well, and offered him the Oboe Concerto he'd written for Ferlendis in Salzburg. Ramm was, in Mozart's words, 'quite crazy with delight', and performed the piece no fewer than five times during Mozart's stay.

The Concerto has a bit of a side history, too. Also while he was in Mannheim, Mozart was approached by an amateur Dutch flautist named Ferdinand De Jean, and asked to compose several new works for solo flute. The composer eagerly accepted, but knew he had little time to put the required music together. For that reason, his Flute Concerto No 2 – written for De Jean – was actually an adaptation of his existing Oboe Concerto. De Jean wasn't displeased with this reuse of existing material, but still stopped short of paying Mozart the full amount for the work.

After that, however, the Oboe Concerto seemed to disappear. Mozart scholars knew one had been written because of Mozart's correspondence with his father, and because of its transcription as the Flute Concerto No 2. A set of parts was only unearthed as recently as 1920 in the Salzburg Mozarteum archives by composer/conductor Bernhard Paumgartner, where it was quickly identified through its similarities with the Flute Concerto No 2.

Since then, Mozart's Oboe Concerto has quickly established itself as one of the most effective, immediate and likeable concertos for the instrument. No wonder: in it, Mozart shows off not only the oboe's wit and agility, but also its considerable ease at playing long, song-like melodies. Indeed, the oboe's very first entry in the opening movement – a flourish followed by a long, high note – is an instrumental rethink of a typical operatic device used to demonstrate the vocal skills of singers. The movement has the unusual tempo marking of 'Allegro aperto' (or 'Fast and open'), perhaps referring to the music's breezy, exuberant character – though there's a certain fragility and tenderness to the oboe's contributions, too.

If there are vocal references in the opening movement, the second movement feels almost like an opera aria, with the oboe perhaps standing in for a soulful soprano. Mozart's finale is a romp, shot through with wit and humour. It begins gently enough as the oboe and higher strings quietly sing the main recurring theme, though it bursts into more outspoken life when the rest of the orchestra joins the party. Nonetheless, Mozart ensures a delicate orchestral backdrop for his soloist: accompaniment is restricted at times to just a few violins, for example.

We leap forward in time to very much the present day for tonight's next piece, which is receiving its world-premiere performances this week. Born in Ayrshire, Jay Capperauld is the SCO's Associate Composer, and has written several new works for the Orchestra. His *The Origin of Colour*, for example, launched the SCO's 50th Anniversary Season in September 2023, and his theatrical piece for children (and grown-ups) *The Great Grumpy Gaboon* has recently entertained listeners across Scotland following its premiere in 2024. His *Carmina Gadelica*, inspired by Gaelic hymns, incantations and songs, will be premiered at the end of April.

Capperauld himself writes about tonight's new piece:

*"Written as a death-mask homage to composer Anton Bruckner in the 200th anniversary year of his birth, Bruckner's Skull is inspired by Bruckner's obsession with death, and in particular the two alleged occasions when Bruckner cradled the skulls of both Beethoven and Schubert when their bodies were exhumed and moved to Vienna's Central Cemetery in 1888. The many quirks, morbid fixations and zealous eccentricities of Bruckner have been reported anecdotally*





Jay Capperauld

***Bruckner's Skull*** is intended as a psychological-musical exploration of the great composer's character and the stories that surround his life, death, passions and obsessions.

*throughout the centuries. These reports include the commissioning, after her death, the only photograph in his possession of his late mother; requests to exhume and see the body of a late cousin; placing specific instructions on his own burial under the organ that he played at the St Florian Monastery; the keeping of lists of his female students to whom he would continually propose well into his old age; the duality in his hyper-religious, grandiose sense of divine musical purpose coupled with his extreme shyness and debilitating low self-esteem; and the relentless counting of bricks on walls, blades of grass, pearls on dresses, leaves on trees and bars in his own music. Bruckner spent a year in a sanatorium where his fixations were classed as 'numeromania', which is now known as Obsessive Compulsive Disorder, or OCD. The symptoms of OCD manifest in the ways in which a person experiences uncontrollable, intrusive, distressing and recurring thoughts (obsessions), which are alleviated by*

*engaging in repetitive behaviours and actions (compulsions) that are attributed to a specific fear of dire consequences (to themselves, loved ones or others) if those behaviours and actions are not completed to a perceived satisfactory degree.*

*"Bruckner's Skull is intended as a psychological-musical exploration of the great composer's character and the stories that surround his life, death, passions and obsessions. The focus of the piece is to delve into Bruckner's mind through the lens of his morbid fixations as a kind of musical post-mortem, to find out why he was driven to act in the societally unacceptable – and, by modern standards, immoral and potentially criminal – ways that he allegedly did. Therefore, the musical material in this work is directly derived from fragments of Bruckner's compositions and altered to an obsessional degree. The work includes some hidden and overt references to both Schubert*

and Beethoven's music as well. Schubert's String Quartet No 14 in D minor, also known as 'Death and the Maiden', and the first movement from Beethoven's 'Moonlight' Piano Sonata No 14 in C sharp minor represent the presence of each composer's skull in the hands of Bruckner. Their music is warped and transformed by Bruckner's obsessive qualities, which merge with his own hyper-religious, austere Romanticism as though Schubert and Beethoven are being viewed through Bruckner's fanatical eyes. A significant quotation also comes from Beethoven's String Quartet No 14 in C sharp minor, Op 131, which was performed to Schubert at his request on his own deathbed – perhaps the last piece of music he ever heard. All of which is intended to show the more human and musical connections that these three composers shared in their lives and deaths.

*"The stories of Bruckner's life may never be fully confirmed beyond anecdote and speculation, meaning that he may never be fully understood on his own terms and in his own way. Therefore, this piece takes those stories at face value and tries to understand a flawed man while attempting to find the humanity at the centre of such dark fascinations. As the psychologist Carl Jung expressed: 'In the end, man is an event that cannot judge itself, but, for better or worse, is left to the judgment of others.'"*

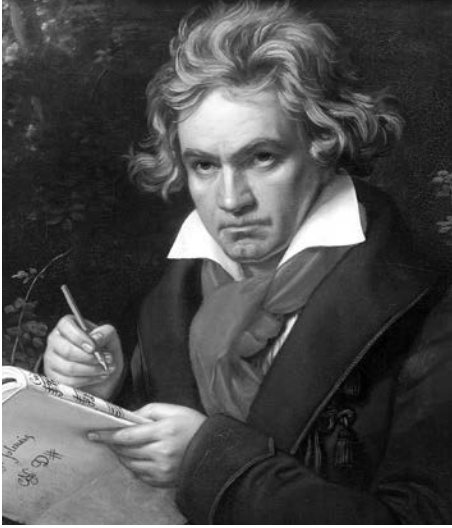
From warped transformations of music Beethoven and Schubert (and, indeed, Bruckner), we close tonight's concert with the debut Symphony by the first of these composers. From the notorious 'forbidden' chord that kicks off Beethoven's First Symphony, it's clear the composer was out to push boundaries, bend rules and challenge his audience's expectations. What was so shocking about that chord? To be honest, to modern ears – certainly to ones already familiar with the Symphony in question – that

opening harmony will no doubt sound entirely conventional and natural, partly because we're used to far more challenging dissonances than what Beethoven offers. But to Viennese listeners in 1800, attending the Symphony's premiere at the city's Burgtheater on 2 April, it almost certainly did raise a few eyebrows.

For a start (and forgive the musical technicalities here), it's a C major chord with an added B flat, which itself creates something of a dissonance – and it's hardly a harmony we'd expect to launch a symphony. That chord, though, is what's termed a dominant 7th, and it feels like it needs to resolve – which Beethoven does immediately, but into the 'wrong' key of F major (the Symphony is meant to be in C major, but by its second chord we're somewhere else entirely). Lastly, this chord comes from nowhere: Beethoven hasn't yet established any sense of harmony or home key, so to start throwing around harmonies requiring resolution is like a theatrical character launching into a soliloquy without even telling us who they are.

All that detail, however, is to make the simple point that, even from its very first note, Beethoven's First Symphony is out to break new ground. And to mark the composer out as a new and distinctive musical voice. It was in 1792 that Beethoven had left his birthplace of Bonn to settle in Vienna, then musical capital of the Western world, and he quickly began setting out his musical stall across several musical genres: chamber music, piano sonatas, and his first two piano concertos.

He chose to wait to unveil his First Symphony, however, until 1800. That eight-year delay was perhaps understandable when the composer had such intimidating symphonic figures as Haydn and Mozart peering over his shoulders. Mozart (who'd written



*Ludwig van Beethoven*

**All that detail, however, is to make the simple point that, even from its very first note, Beethoven's First Symphony is out to break new ground. And to mark the composer out as a new and distinctive musical voice.**

41 symphonies) had died about a decade earlier, but Haydn (composer of no fewer than 104) was very much alive. Beethoven had ostensibly moved to the Austrian capital to study with him, though the lessons didn't go well and Beethoven quickly realised that he'd need to establish himself in the city very much on his own terms.

Because of its innovations, Beethoven's First Symphony has been called a farewell to the 18th century, and there's an undeniable sense of Beethoven clearing the air and making space for something fresh and original. Nonetheless, it still sits within the Viennese Classical tradition embodied by those two eminent earlier composers. Indeed, its dedicatee, Vienna-based dignitary Baron Gottfried van Swieten, had also been a patron to Mozart and Haydn, so Beethoven was more than aware that his new work would be judged by their standards.

His first movement's slow introduction searches for its home key, before the spry energy of its faster main section takes over. Such is the second movement's sense of constant motion that it hardly counts as a slow movement, its graceful, even dance-like melody returning in more elaborate guises following its richer central section. Beethoven calls his third movement a minuet, but with a tempo marking of 'very fast and lively', it feels more like the first of his playful scherzos, and its opening theme is so urgent that you'd hardly notice it's simply a rising scale. Another rising scale launches his finale, tentatively and teasingly in the violins, as if they're cautiously feeling their way towards the movement's scampering main melody, which returns after its stormier central section to bring the Symphony to an irrepressibly sunny conclusion.

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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 returned 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 Aaylen 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 2024.

*For full biography please visit [sco.org.uk](http://sco.org.uk)*



Oboe

## IVAN PODYOMOV



Born in Arkhangelsk, Russia, Ivan Podyomov commenced his musical education at the Gnessin School of Music in Moscow with Ivan Pushetchnikov. From 2006 until 2011 he studied with Maurice Bourgue at the Geneva Conservatory, winning a number of important oboe competitions during this time: ARD International Competition in Munich in 2011, Geneva Competition and Markneukirchen Competition in 2010, the "Sony" Oboe Competition in Karuizawa Japan in 2009, and the Prague Spring International Competition in 2008.

These successes resulted in numerous concerts at major venues around the world. In 2009, Ivan gave his solo debut with the Deutsches Symphonie-Orchester Berlin at the Berlin Philharmonic Hall. He has made solo appearances with the Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Bamberg Symphony Orchestra, Tokyo Philharmonic Orchestra, Stavanger Symphony Orchestra, Academic Symphony Orchestra of Saint-Petersburg Philharmonic, Munich Chamber Orchestra, Stuttgart Chamber Orchestra, Kammerakademie Potsdam, Chamber Orchestra of Geneva, and Czech Chamber Philharmonic, conducted by Semyon Bychkov, Manfred Honeck, Michael Sanderling, David Afkham, Trevor Pinnock, Leonardo García Alarcón and others.

Ivan has performed at the Lucerne Festival, Salzburg Festival, Prague Spring Festival, Festival of Radio France in Montpellier, Festival Mäcklenburg-Vorpommern. Among his chamber music partners were the Hagen Quartet, Trevor Pinnock, Lars Vogt, Yulianna Avdeeva, Sabine Meyer, Maurice Bourgue, Jacques Zoon, Leonardo García Alarcón, Dmitry Sinkovsky, Olga Paschenko and others. Since 2016, he has been a principal oboist of the Royal Concertgebouw Orchestra, Amsterdam, holding the same position at the Bamberg Symphony Orchestra and the MusicAeterna previously. Ivan frequently plays as the guest principal oboist with the Lucerne Festival Orchestra, the Orchestra Mozart Bologna, the Mahler Chamber Orchestra under the baton of Bernard Haitink, Richardo Chailly and Claudio Abbado.

Ivan Podyomov teaches at the Hochschule Luzern Musik.

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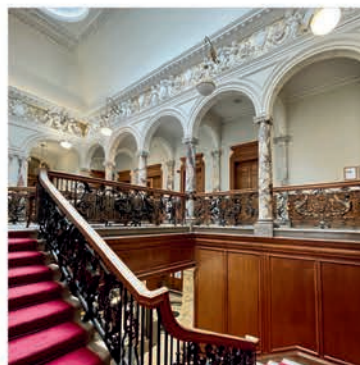
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*An SCO Academy participant performs on Glasgow City Halls' stage with the full Orchestra, May 2024 © Christopher Bowen.*

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