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# Mozart Sinfonia Concertante


30 Apr-2 May 2025



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# Mozart Sinfonia Concertante

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**Wednesday 30 April, 7.30pm** Holy Trinity Church, St Andrews

**Thursday 1 May, 7.30pm** The Queen's Hall, Edinburgh

**Friday 2 May, 7.30pm** City Halls, Glasgow

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**CAPPERAULD** Carmina Gadelica (World Premiere)

*Commissioned by the Scottish Chamber Orchestra and generously supported by a grant from the Vaughan Williams Foundation*

**MOZART** Sinfonia Concertante K364

*Interval of 20 minutes*

**SCHUBERT** Symphony No 4

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**\*Stephanie Gonley** Director / Violin

**Max Mandel** Viola

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*\* Please note: There has been a change to the advertised concert. Sadly Lorenza Borrani is indisposed, but we are grateful to SCO Leader Stephanie Gonley who will join us as Director/Violin for this concert.*

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Our Musicians

# YOUR ORCHESTRA TONIGHT

*Information correct at the time of going to print*

## **First Violin**

Stephanie Gonley  
Afonso Fesch  
Hatty Haynes  
Kana Kawashima  
Aisling O'Dea  
Fiona Alexander  
Amira Bedrush-McDonald  
Sarah Bevan Baker

## **Second Violin**

Marcus Barcham Stevens  
Joana Rodrigues  
Rachel Smith  
Stewart Webster  
Kristin Deeken  
Kirsty Main

## **Viola**

Max Mandel  
Francesca Gilbert  
Katie Heller  
Steve King  
Rebecca Wexler

## **Cello**

Philip Higham  
Donald Gillan  
Eric de Wit  
Christoff Fourie

## **Bass**

Philip Nelson  
Jamie Kenny

## **Flute**

André Cebrián  
Marta Gómez

## **Oboe**

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## **Clarinet**

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## **Trumpet**

Peter Franks  
Shaun Harrold

## **Timpani**

Louise Lewis Goodwin

**Marcus Barcham Stevens**  
Principal Second Violin



# WHAT YOU ARE ABOUT TO HEAR

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

**Carmina Gadelica (2025)**  
**(World Premiere)**

**Incantations**  
**Waterfall of Psalms**  
**Waulking Songs**  
**Laments**  
**Fairy Songs**

*Commissioned by the Scottish Chamber Orchestra  
and generously supported by a grant from the  
Vaughan Williams Foundation*



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

**Sinfonia Concertante K364 (1779)**

**Allegro maestoso**  
**Andante**  
**Presto**

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

**Symphony No 4 in C minor, D 417 (1816)**

**Adagio molto – Allegro vivace**  
**Andante**  
**Menuetto (Allegro vivace)**  
**Allegro**

From a provocative exploration of disappearing 'Scottish' musical culture to big emotions in a young man's dramatic Symphony, by way of one of Mozart's most heartfelt and personal creations, there's no shortage of music to engage, stimulate and entertain in tonight's wide-ranging programme.

Before we head back into musical history, however, we start in very much the present day, with a brand new piece that's receiving its first performances. Born in Ayrshire, Jay Capperauld is the Scottish Chamber Orchestra's Associate Composer. He's written widely for the SCO: his macabre *Bruckner's Skull*, reflecting on the possibly apocryphal tale of the earlier composer cradling the skulls of Beethoven and Schubert as they were moved between Viennese cemeteries, was premiered in February, while his theatrical work for children (and grown-ups) *The Great Grumpy Gaboon* recently entertained listeners across Scotland following its 2024 premiere. Capperauld himself writes about tonight's new work:

*"Carmina Gadelica is inspired by Alexander Carmichael's 1800s collection of ancient Scottish folk poetry consisting of hymns, prayers, charms and incantations from the vanishing Western Isle cultures of Scotland. His compendium, titled Carmina Gadelica, which translates as 'Song of the Gaels', came into contention when its authenticity and authorship were questioned, leading to accusations that Carmichael may have fabricated and/or significantly altered its contents.*

*"This new work for wind dectet explores the subject of authorship and cultural authenticity through various 'Scottish' melodies in a musical re-creation of Carmichael's Carmina Gadelica.*



Jay Capperault

## This new work for wind dectet explores the subject of authorship and cultural authenticity through various 'Scottish' melodies in a musical re-creation of Carmichael's *Carmina Gadelica*.

*The piece is divided into five movements inspired by the collection's various songs:*

*"The first movement, 'Incantations,' explores the various ritualistic charms and prayers of healing and harvest that reflect on the primal beliefs of bygone people. The second movement, 'Waterfall of Psalms,' replicates the Gaelic tradition of psalm singing in which a precentor sings a musical line and the congregation attempts to follow this line while embellishing and improvising around it – this cascading and haunting effect becoming known as 'waterfall music'. The third movement, 'Waulking Songs,' presents a patchwork musical tapestry woven over a single steady beat, in reference to the thumping rhythm drummed out on tables by the hands of women who worked on cloth while they sang songs to accompany their work. The musical material is put through its own processes which turn its metaphorical 'cloth' into a new product while the beat-driven song remains the same. The fourth*

*movement, 'Laments,' is inspired by the collection's sorrowful songs of grief and the Gaelic tradition of 'keening' in which mourners cry or weep for the dead in song. The practice of keening was an integral part of funerals, with its characteristic melodious wailing, but the act has since died out with only a handful of recorded examples left as reference to its authentic style. The final movement, 'Fairy Songs,' explores the collection's folklore of fairies, which depicts the complex relationships between humans and these supernatural entities, who often appear to people as divine beings and other creatures to lead them in an impish dance to otherworldly realms."*

From Capperault's colourful contemplation of poetry, prayers and more from the Western Isles, we turn to an unhappy Wolfgang Amadeus Mozart in 1779. Mozart hated his job as a court musician to Prince-Archbishop Hieronymus Colloredo, ruler of his birthplace of Salzburg. He knew that the role was far



*Wolfgang Amadeus Mozart*

beneath his exceptional talents, but he was by then in his early 20s, and there was a limit to how far he could draw on his earlier reputation as a child prodigy. His travels during the mid-1770s to Europe's foremost musical centres – Vienna, Munich, Mannheim and Paris – hadn't brought him the prestigious (and lucrative) musical post he craved. Worse, during the trip, his mother had died in Paris in 1778.

So it was a rather deflated, disillusioned Mozart who returned to Salzburg in January 1779, his tail somewhat between his legs, to take up another court post that his father had arranged for him in his absence. Perhaps unsurprisingly, he remained frustrated. And there's a sense in which he channelled that frustration and rebelled against his stultifying employment in the *Sinfonia Concertante*, K364, that he composed during the summer of 1779. In setting out to assert his individuality and demonstrate his musical abilities, however, Mozart turned not to anger

**In setting out to assert his individuality and demonstrate his musical abilities, however, Mozart turned not to anger or sarcasm, but to warmth, lyricism and an astonishing depth of expression.**

or sarcasm, but to warmth, lyricism and an astonishing depth of expression.

And he turned, too, to two solo instruments that held a deep personal significance for him. He played both of them, and his father Leopold was convinced that Wolfgang could make a world-class violinist if only he'd apply himself. But the younger man found himself increasingly drawn to the viola. It's likely that he wrote the *Sinfonia Concertante's* viola part for himself to play, and he made sure he'd be heard. The piece is in E flat, but Mozart wrote the original viola part in the lower key of D major, asking that the instrument be tuned higher than usual to sound in the correct key. The result is a particularly brilliant and sonorous tone for the lower instrument, one that also ensures it stands out against the orchestra.

The first movement is conceived on a grand scale, with almost an over-abundance of memorable melodies – following their ghostly emergence from the orchestral introduction,



*Portrait of the Mozart family by Johann Nepomuk della Croce, c. 1780; the portrait on the wall is of Mozart's mother.*

the soloists have at least six of them. Mozart wrote out his double cadenza, for violin and viola together, in order to heighten musical tension rather than simply to represent a display of virtuosity.

The second movement, however, represents the *Sinfonia Concertante's* emotional core, effectively a long aria (or, more correctly, duet) of breathtaking beauty, full of drooping phrases and yearning harmonies. It's been suggested that in it, Mozart was finally grappling with the recent death of his mother, and while it's often questionable to line up musical creation next to biography, the movement's deeply poignant mood might well justify that speculation. Another cadenza only serves to wring the last drops of emotion out of the movement's sorrowful themes, before the closing moments can do nothing but subside into a resigned silence.

The brief, perky final movement comes as quite a shock after the second movement's

high emotion, and quickly dispels any sense of tragedy. There's no showy double cadenza here: instead, Mozart catapults both soloists to the very tops of their ranges. The violin soars to the highest note Mozart ever wrote for the instrument, before plummeting towards the work's resolute conclusion.

Franz Schubert was a little younger than Mozart when he launched himself into the world of the symphony. He wrote his First in 1813 at the age of just 16, while he was nearing the end of his time as a pupil at Vienna's prestigious *Stadtkonvikt* school, and preparing to become a schoolteacher in the footsteps of his father.

He would write another five before leaving 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



*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.**

achievements as a symphonist, even right up to the latter's mature 'Unfinished' and 'Great C major' works. 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. Schubert would live only another two years: just imagine what he might have achieved had he enjoyed Beethoven's 56-year lifespan.

Schubert completed his Fourth Symphony in April 1816, at the age of 19. Its 'Tragic' title is the composer's own – though it might feel rather like youthful self-dramatising, perhaps to pique the interest of publishers or impresarios.

By this stage, he'd finished his own education and was working as a teacher at his father's school in Vienna, where he was feeling increasingly over-qualified, and also nurturing ambitions to write for larger, more professional ensembles than the small

amateur orchestra that had grown out of his family's string quartet.

And though it undoubtedly displays ambition, the Fourth Symphony also looks back with fondness to the music of Haydn and Mozart, rather more than to the revolutionary works of Beethoven. Indeed, the slow introduction to its first movement seems modelled on the 'Representation of Chaos' from Haydn's *Creation*, even if the lighter, faster main section that follows is pure Schubert. The bittersweet second movement makes two unexpectedly furious eruptions, before quickly re-establishing its lyrical mood. Following the third movement scherzo, the finale plays games with running accompaniment figures, and closes with a return of the Symphony's opening octaves, now signalling a triumphantly happy ending. Whatever tragedy there was has evidently dissipated.

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## Stephanie Gonley



Stephanie has a wide-ranging career as concerto soloist, soloist/director of chamber orchestras, recitalist and a chamber musician. She has appeared as soloist with many of UK's foremost orchestras, including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia and BBC Symphony Orchestra.

Stephanie is leader of the English Chamber Orchestra and the Scottish Chamber Orchestra and has performed as Director/Soloist with both. She has also appeared as Director/Soloist with the Australian Chamber Orchestra, the Vancouver Symphony, and the Oriol Ensemble Berlin to name but a few.

She has enjoyed overseas concerto performances with everyone from the Chamber Orchestra of Europe and Hannover Radio Symphony, to Hong Kong Philharmonic and the Norwegian Radio Symphony Orchestra, while her recordings include Dvorák Romance with the ECO and Sir Charles Mackerras for EMI, and the Sibelius Violin Concerto for BMG/Conifer.

Stephanie is currently Professor of Violin at the Guildhall School of Music and Drama. While herself a student at the Guildhall, she was a winner of the prestigious Shell-LSO National Scholarship.



Viola

## Max Mandel



Born and raised in Toronto, Canada, violist Max Mandel enjoys a varied and acclaimed career as a chamber musician, soloist, orchestral musician and speaker.

Principal Viola of the Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment, he is also a member of the trailblazing ensemble FLUX Quartet and the Mozart specialists Spunicunifait.

He has appeared as guest Principal Viola with the London Symphony Orchestra, the Chamber Orchestra of Europe, the Australian Chamber Orchestra, the Academy of Ancient Music, and the Handel & Haydn Society amongst others. Other group affiliations include the Smithsonian Chamber Players, Tafelmusik Baroque Orchestra and the Silk Road Ensemble.

Recent recordings include Toshi Ichiyangagi String Quartets with FLUX on Camerata Records and Mozart's Sinfonia Concertante with violinist Aisslinn Nosky and the Handel & Haydn Society Orchestra on Coro Records.

*Max's Chair is kindly supported by Kenneth and Martha Barker*

Biography

## 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 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in 2023, with Schubert Symphonies Nos 5 and 8 following in 2024.

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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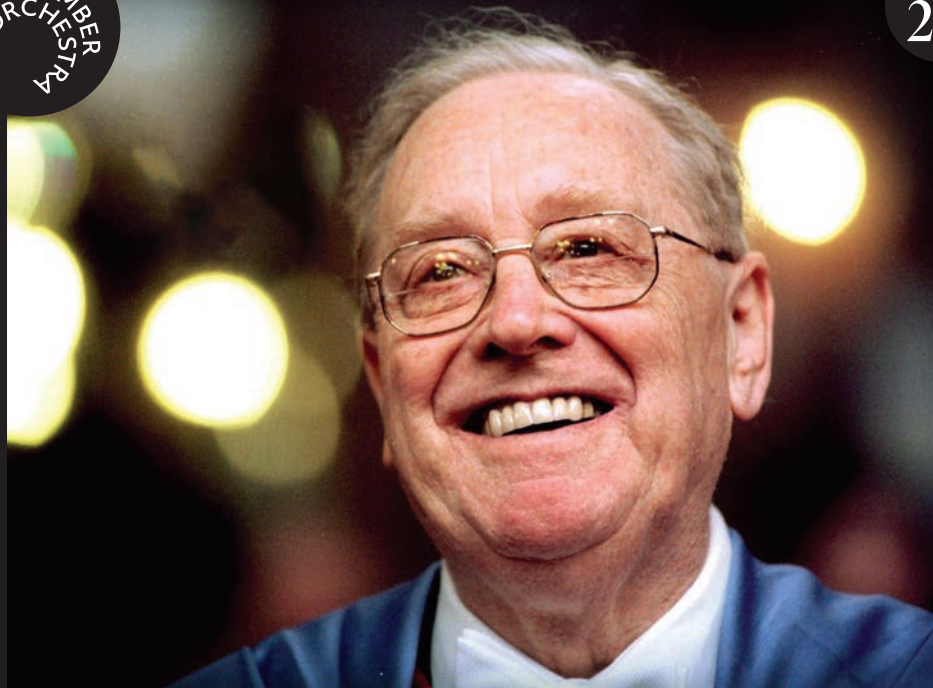
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**Sir Charles Mackerras**  
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