

A man with a shaved head, wearing a black suit, is sitting on a set of stone steps. He is holding a clarinet vertically in front of him with both hands. The background is dark and moody, with the steps creating a sense of depth. The lighting is dramatic, highlighting the man's face and the instrument.

SCOTTISH  
CHAMBER  
ORCHESTRA

**MOZART  
CLARINET  
CONCERTO**

**16-18 September 2021**  
Hamilton | Blair Atholl | Duns

**SCO.ORG.UK**

**PROGRAMME**

**Autumn 2021**

# **MOZART CLARINET CONCERTO**

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**16 September, 7.30pm** Hamilton, The Town House

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**17 September, 7.30pm** Blair Atholl, Blair Castle

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**18 September, 7.30pm** Duns, Volunteer Hall

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**Coleridge-Taylor** Novelettes op 52 Nos 1 and 3

**Mozart** Clarinet Concerto

**Haydn** Symphony No 12 in E major

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**Stephanie Gonley** Director / Violin

**Maximiliano Martín** Clarinet

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*Please note there will be no interval.*



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## Our Musicians

# YOUR ORCHESTRA

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Stephanie Gonley  
Ruth Crouch  
Elizabeth Wexler  
Amira Bedrush-McDonald

### SECOND VIOLIN

Gordon Bragg  
Rachel Smith  
Sarah Bevan Baker  
Niamh Lyons

### VIOLA

Felix Tanner  
Liam Brolly  
Steve King

### CELLO

Richard Lester  
Donald Gillan

### BASS

Adrian Bornet

### FLUTE

André Cebrián  
Lee Holland

### OBOE

Robin Williams  
Mary James

### BASSOON

Paul Boyes  
Alison Green

### HORN

Huw Evans  
Jamie Shield

### PERCUSSION

Louise Goodwin



**Stephanie Gonley** Director / Violin

# WHAT YOU ARE ABOUT TO HEAR

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**Coleridge-Taylor** (1875-1912)

**Novelettes op 52 Nos 1 and 3** (1902)

Allegro moderato

Andante con moto

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**Mozart** (1756-1791)

**Clarinet Concerto, K 622** (1791)

Allegro

Adagio

Rondo: Allegro

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**Haydn** (1732-1809)

**Symphony No 12 in E major** (1763)

Allegro

Adagio

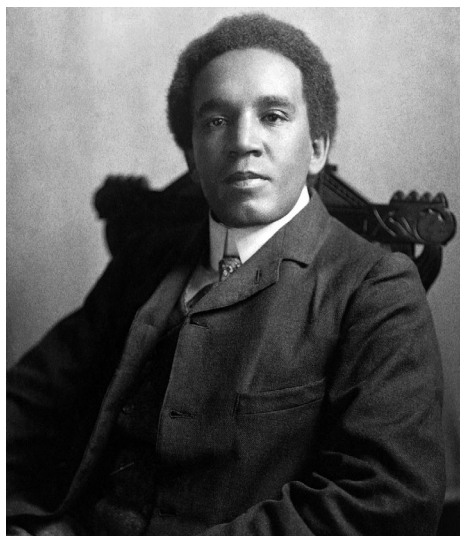
Presto

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The pieces in today's concert are all the works of young composers. One of them had only just begun his long and influential musical career, as we might perhaps expect. The two others, however, were less fortunate: even in their 20s and 30s, they were already in the final years of lives cut tragically and unexpectedly short, leaving us with tantalising questions of what might have been had they lived decades more.

Samuel Coleridge-Taylor was just 27 when he completed his *Four Novelletten*, two of which open today's concert, in 1902, though he would die only a decade later from pneumonia. Nonetheless, he was a widely celebrated figure in his lifetime. Born in London to an English mother and a father from Sierra Leone, he gained his unusual name because of his mother's love for the poetry of Samuel Taylor Coleridge, and entered the Royal College of Music at the age of just 15, where he studied composition under Stanford. He was greatly admired by Elgar, and celebrated by Elgar's editor August Jaeger (immortalised as 'Nimrod' in Elgar's *Enigma Variations*), who called Coleridge-Taylor a genius. His huge trilogy of cantatas *The Song of Hiawatha* packed out the Royal Albert Hall for ten seasons in extravagant ballet versions conducted by Malcolm Sargent, though Coleridge-Taylor suffered, too, from significant racial discrimination, and his music remained rather underappreciated after his death, until something of a rediscovery in recent years.

His *Novelletten* may have been inspired by Schumann's piano miniatures of the same name, but were surely influenced,



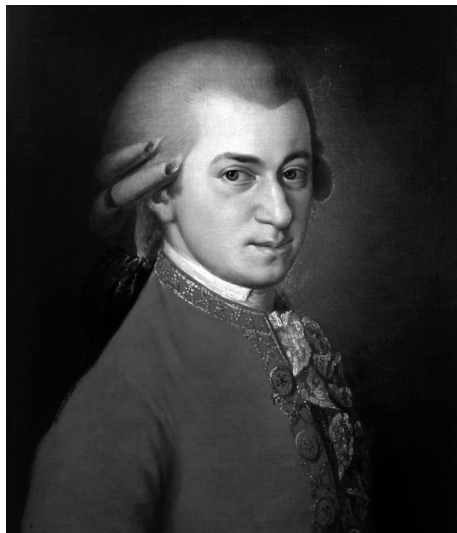
Samuel Coleridge-Taylor

***Samuel Coleridge-Taylor was 27 when he completed his Four Novelletten in 1902, though he would die just a decade later from pneumonia. Nonetheless, he was a widely celebrated figure in his lifetime.***

too, by Coleridge-Taylor's own prowess as a concert violinist, which he puts to good use in No 3. The pieces' lyrical, somewhat sentimental style nonetheless conceals quite a remarkable exploration of the sonic possibilities of a string orchestra, to which Coleridge-Taylor adds a tambourine and triangle. These add greatly to the Spanish-sounding exoticism of No 1's opening, before the piece moves on to an elegant, soaring melody for violins, and a lighter central section with a flavour of Mendelssohn's fairy music about it. Though titled 'Valse', No 3 feels rather too slow to be danced to. It features a solo violin from the start, whose lofty melody slowly drifts back down to earth, and, following a livelier, brighter central section, returns to bring the piece to a wistful close.

At 35, Wolfgang Amadeus Mozart was just a few years older than Coleridge-

Taylor when he wrote his Clarinet Concerto in 1791. Though he clearly didn't know it, it would be the final year in his brief but dazzling life – indeed, the Concerto is his last completed instrumental composition. And it came at the end of a somewhat dark final period in the composer's career. Having moved to glittering Vienna from parochial Salzburg a decade earlier in search of fame and fortune, by 1791 he was considered yesterday's fashion by the capital's notoriously fickle public. He also found his income seriously diminished, not only because of his fading popularity, but also as indirect fallout from the Austro-Turkish War: serious economic problems spread across the Habsburg Empire, one symptom of which was a reduced desire from the rich aristocracy for their offspring to learn music, previously a reliable source of revenue for Mozart.



Wolfgang Amadeus Mozart

***Never would I have thought that a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.***

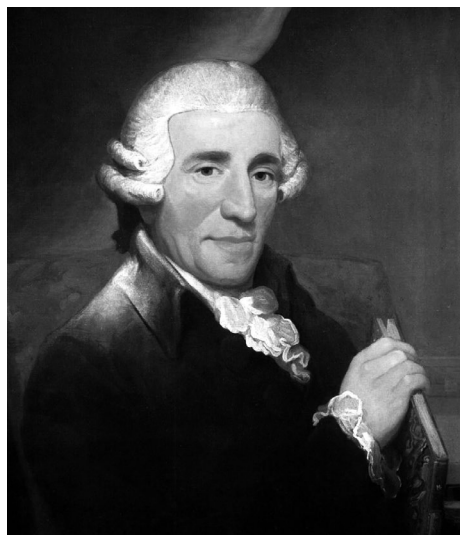
According to Mozart's sister-in-law, Sophie Weber, the dedicatee of his Clarinet Concerto didn't help matters. She described clarinetist Anton Stadler as one of the composer's 'false friends, secret bloodsuckers, and worthless persons who served only to amuse him at the table and intercourse with whom injured his reputation'. Stadler wasn't much liked by Mozart's wife Constanze, either, and it's true that the composer lent him the not insignificant sum of 500 gulden, despite being heavily in debt himself (and which, naturally, he never saw returned). Nonetheless, Mozart considered Stadler a remarkable figure, and in musical terms at least, he was. It was he who effectively established the clarinet as an integral orchestral instrument, and he was by all accounts an astonishingly accomplished player. Mozart was clearly smitten. He wrote to Stadler: 'Never would I have thought that

a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.'

He'd already written Stadler a Clarinet Quintet two years earlier, in 1789, and may have been nudged into writing a concerto by his pupil Franz Xaver Süssmayr (who would later complete the Requiem following Mozart's death). The three men were among a group travelling together from Vienna to Prague for the premiere of Mozart's opera *La clemenza di Tito* when Süssmayr casually let it slip that he was writing a concerto for Stadler. Mozart clearly wasn't about to let himself be outdone by one of his pupils, and announced that he would do the same.

Despite its rather turbulent genesis





Joseph Haydn

***It's one of Haydn's shortest symphonies, lasting barely a quarter of an hour, but he nonetheless packs it with ideas and crafts it with unerring sophistication.***

and troubled background, however, the Concerto contains music of quite extraordinary mellowness, almost meditative calm. There's virtuosity, certainly, but it serves to highlight the remarkable abilities of the clarinet, rather than simply as a vehicle for the player to demonstrate their technical prowess. There's no showy solo cadenza, and no truly fast movement either: although the two outer movements are marked 'fast', they're hardly particularly swift or vigorous. Even the orchestra Mozart employs – using flutes, bassoons and horns, but no penetrating oboes – emphasises peace and serenity, allowing the soloist to engage in intimate conversations with its backing band, rather than battling against them as their foe.

Opening movements in Mozart's time were generally about dramas between two

contrasting themes, and about achieving a positive conclusion by overcoming the differences between them. Here, however, there's simply no second theme: Mozart spins a richly varied tapestry of material from his opening melody, conjuring a musical world of flow and gentle transition, rather than one of conflict and resolution. His slower second movement is a simple song that highlights the natural singing tone of the clarinet, and provides one of the most poignant examples of Mozart's bittersweet balance of joy and sorrow, hope and resignation. His finale is a rondo with a distinctive recurring theme separated by a succession of characterful episodes, each of which serve again to show off the clarinet's distinctively different personalities.

Joseph Haydn was 31 when he composed his Symphony No 12 in 1763, one of his earliest mature symphonies,



*Esterházy palace in western Hungary*

and one of the first he wrote as an employee at the Esterházy court, now in western Hungary. Virtually self-taught as a composer, he had been quickly snapped up in 1761 as assistant music director by Prince Paul Anton of the immensely wealthy Esterházy family, becoming music director (or Kapellmeister) on the death of the elderly incumbent Gregor Werner in 1766, and remaining in the role – under successive Princes, and their varied tastes in music and performance – for virtually the rest of his life. And it was at the opulent Esterházy palace, supported by the family's colossal riches yet also rather isolated from the day-to-day business of music happening elsewhere, that Haydn perfected many of the musical forms – including the symphony and the string quartet – that remain with us today.

Indeed, his Symphony No 12 comes from a period when the symphony as a form was still finding its feet as a stand-alone work to be heard in a concert, rather than as an overture to a stage work, or a filler among other music deemed more interesting and important. It's

one of Haydn's shortest symphonies, lasting barely a quarter of an hour, but he nonetheless packs it with ideas and crafts it with unerring sophistication, ensuring a sense of unity across his three contrasting movements through his frequent use of unisons, where he asks all his instruments to play the same melody together. The first movement's sprightly main theme begins as a quiet unison before erupting across the full orchestra, taking a turn into the darker minor for its central development section. The remarkably sombre, even dirge-like second movement takes up almost half of the Symphony's entire duration, seeming to veer between resigned acceptance and outbursts of fury, with some surprising harmonic twists and turns – and a distinctive unison figure that brings the movement to a somewhat abrupt conclusion. There's a return to sprightliness – and a kind of stately grandeur, too – with the fanfare-like melody of the breathless finale, which, via some memorable unison passages, concludes the Symphony with dashing vigour.

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