SCOTTISH CHAMBER ORCHESTRA

HIDDEN GEMS

28 – 29 Oct 2021

SCO.ORG.UK

PROGRAMME

Season 2021/22

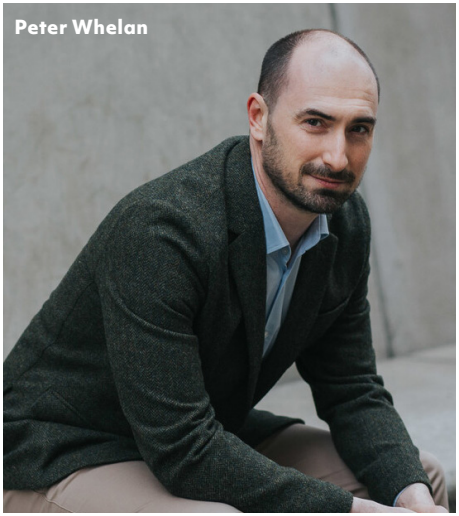
HIDDEN GEMS

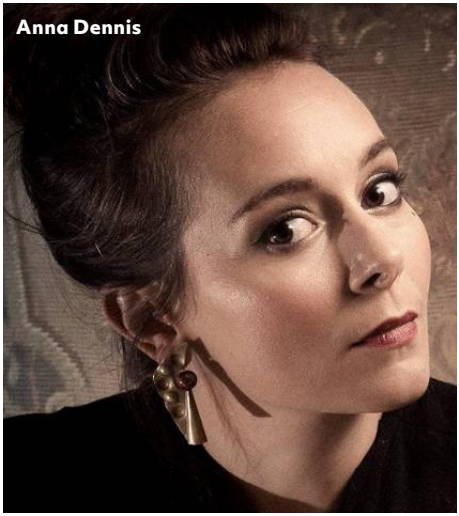
Thursday 28 October, 7.30pm The Queen's Hall, Edinburgh
Friday 29 October, 7.30pm City Halls, Glasgow

CPE Bach Symphony in F, Wq 183/3
Mozart Vorrei spiegarvi, oh Dio KV 418
Mozart Nehmt meinen Dank, ihr holden Gönner KV 383
Haydn Symphony No 102 in B-flat major

Peter Whelan Conductor/ Fortepiano
Anna Dennis Soprano

Please note there will be no interval.


Peter Whelan


Anna Dennis

SCOTTISH CHAMBER ORCHESTRA

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Our Musicians

YOUR ORCHESTRA

The orchestra list is correct at time of publication

FIRST VIOLIN
Cesar Laporev
Ruth Crouch
Kana Kawashima
Aisling O'Dea
Siún Milne
Fiona Alexander

SECOND VIOLIN
Marcus Barcham Stevens
Gordon Bragg
Rachel Spencer
Rachel Smith
Niamh Lyons
Sarah Bevan- Baker

VIOLA
Felix Tanner
Brian Schiele
Steve King
Kathryn Jourdan

CELLO
Philip Higham
Donald Gillan
Robert Anderson
Clea Friend

BASS
Nikita Naumov
Adrian Bornet

FLUTE
Daniel Pailthorpe
Lee Holland

OBOE
Michael O'Donnell
Julian Scott

BASSOON
Ursula Leveaux
Alison Green

HORN
Huw Evans
Jamie Shield

TRUMPET
Peter Franks
Peter Mankarious

TIMPANI
Louise Goodwin

Siún Milne
First Violin

WHAT YOU ARE ABOUT TO HEAR

CPE Bach (1714-1788)

Symphony in F, Wq 183/3 (1775)

Allegro di molto
Larghetto
Presto

Mozart (1756-1791)

Vorrei spiegarvi, oh Dio KV 418 (1783)

Mozart (1756-1791)

Nehmt meinen Dank, ihr holden Gönner KV 383 (1782)

Haydn (1732-1809)

Symphony No 102 in B-flat major (1794)

Largo — Vivace
Adagio
Menuetto. Allegro
Finale. Presto

Inevitably, perhaps, we only ever listen to a tiny fraction of all the music that's been written or created. We simply don't have time (nor probably the brain capacity) to assimilate the vast diversity of works across styles and eras, even within just classical music (however we define that). We opt instead for a few well-worn favourites (most of them, it has to be said, more than worthy of our attention), while disregarding countless others. Familiarity is one reason, along with perceived notions of their importance or influence, or how they snuggle up alongside prevailing social mores.

There are many reasons, however, why some music might get overlooked, robbing us of some fascinating, mind-broadening musical experiences along the way. Today's concert brings together three works that, for different reasons, probably ought to be far better known than they are.

It was Mozart who famously pronounced: "Bach is the father; we are the children.". He wasn't referring to JS, however, as we might assume, but to that great composer's son, CPE Bach. Carl Philip Emanuel – known simply as Emanuel to his mates – was JS's fifth child, and was held in immensely high regard by later composers including Haydn, Mozart and Beethoven. His music, however, is virtually absent from concerts today. Why? Probably because it's so difficult to categorise, and because it refuses to conform to the nice, neat labels we've given to different styles and different musical periods.

CPE Bach fell into the unfortunate position of straddling two musical styles – the lavish Baroque contrapuntal glories so grandly

Carl Philipp Emanuel Bach

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exemplified by his father, and the lean, elegant, balanced refinement of the new-fangled Classical style, which Haydn and Mozart would make very much their own. Even saying that, however, doesn't really do CPE justice. He had a musical voice all his own, described as 'empfindsamer Stil' (literally, 'sensitive or sentimental style'), which looked to establish a direct emotional connection between music and listener, with sweetness, shapeliness and sentimentality, certainly, but also turbulent drama, abrupt contrasts and switchback mood shifts.

It's a style that's readily apparent in today's first piece, the Symphony in F, the third of four symphonies that CPE wrote in the years after he quit the Berlin court of Frederick the Great in 1768. And significantly, he called the set 'Orchestra Symphonies with 12 Obbligato Voices', indicating that all the instruments he'd included on the score really did need to be there. In another example of pioneering new techniques, these four symphonies were among the first pieces to make their wind instruments integral to their sounds and textures, rather than simply nice-to-have add-ons.

Despite the familiarity of some aspects of its sound world, certain elements of the Symphony might sound distinctly odd to modern ears – simply because they break the rules (or, more correctly, don't yet obey the rules) that we're more familiar with from music that came later. Take the opening of its first movement, for example: three expressions of the same gruff, brusque musical idea (you'd be hard pressed to call it a melody) that leaves the listener in serious confusion as to which key we're in. It's a figure that CPE returns to again and again throughout the movement, alongside its sudden stops, its swerves of direction, and its unexpected transition to the Symphony's

Wolfgang Amadeus Mozart

Opera in the 18th century was a rather different world to what it is now. The singers were far and away the stars of the show, and took what we'd now consider exceptional liberties with the music that composers had produced for them

slow movement. Listen carefully to the processional lament of the second movement and you'll realise that there are (almost) only ever two lines of music at play, its uncanny sparseness of texture only adding to the music's strange austerity. Following another inter-movement transition, CPE finishes with a dashing, sprightly finale that again seems to flicker through different mindsets, beginning in a gentle, pastoral mood before erupting into something far more volatile.

Unlike CPE Bach, you could never argue that Mozart had been overlooked. But it's the sheer quantity of music he created that means some of his pieces inevitably get rather overshadowed. The two arias that follow in today's concert provide two examples. We might be tempted to call them simply 'concert arias', but that description conceals a more complex back story.

Opera in the 18th century was a rather different world to what it is now. The singers were far and away the stars of the show, and took what we'd now consider exceptional liberties with the music that composers had produced for them – even, in some cases (for example tonight's two arias), demanding entirely new material to showcase their abilities. Mozart wrote numerous examples of what we now call 'insertion arias', numbers to be slotted into another composer's opera, and tonight's concert provides two examples.

But the story gets more complicated still. In the case of tonight's two works, the original singer was Mozart's sister-in-law Aloysia Weber, sibling of his wife Constanze, and, truth be told, probably Mozart's first love out of the two women. He'd originally taught her music and ended up developing quite a passion, though he later married her sister. Mozart and Aloysia remained

close, however: she premiered the role of Donna Anna in his opera *Don Giovanni*, for example. And when she needed material to show off her dramatic intensity, her exceptionally wide range and her sparkling vocal agility, she turned to Mozart.

He wrote 'Vorrei spiegarvi, O Dio' ('Let me explain, O God …') in 1783, to be slotted into the comic opera *Il curioso indiscreto* by Pasquale Anfossi, and with its floating melody (intertwined with a similar tune from the orchestral oboe), its wide leaps and sparkle, it was clearly designed to showcase Aloysia's prowess. The opera's story, interestingly, explores similar ideas to those of Mozart's *Così fan tutte*, which he'd write just six years later. The Marchese Calandro wants to test his wife Clorinda's fidelity, so sends his friend, the Count di Ripaverde, to attempt to seduce her. In 'Vorrei spiegarvi', we meet Clorinda, stricken by conflicting emotions, who eventually sends the Count on his way.

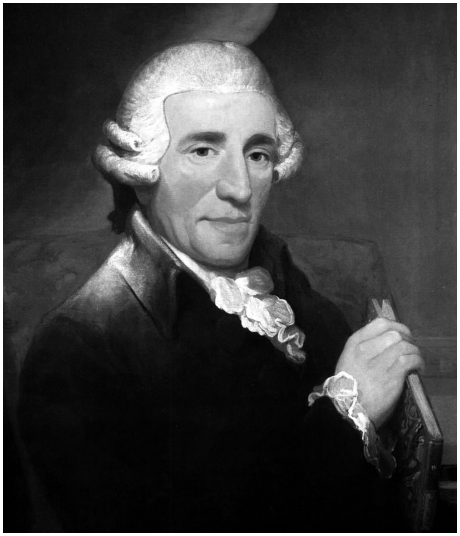
'Nehmt meinen Dank' ('Accept my thanks') comes from the previous year, and serves a slightly different purpose. Rather than slotting into an opera's plot, it's a musical farewell and sign of gratitude from Aloysia to her loyal fans and supporters, as she departs from the company of Vienna's National Singspiel to join that of the Burgtheater. It's far jollier, more extrovert than the previous aria, though punctuated by pauses, as if the singer were thinking carefully about her expressions of appreciation.

It's ironic that Haydn's bold, forthright Symphony No 102 is probably the least well-known of his late symphonies, probably simply because it lacks a nickname: all the 'Surprise', 'Miracle', 'Military', 'Drumroll' and 'Clock' symphonies, for example, get more frequent outings. That irony is compounded, in fact, by the fact that the 'Miracle' nickname, usually given to No 96, should by rights apply to No 102.

Let's go back a bit. After three decades of employment in the lavish but rather isolated Eszterháza Palace, Haydn felt he needed to stretch his wings, and in 1790, he found his chance: the new Prince Anton looked to trim back his artistic outgoings, still guaranteeing an on-going salary for Haydn, but no longer requiring his permanent presence. The composer was already a popular figure among London audiences, and German-born, London-based impresario Johann Peter Salomon snapped him up for two visits to England, the first in 1791-2, and the second in 1794-5. Both went down a storm, so much so that Haydn reportedly even considered settling permanently in the English capital.

He hobnobbed with royalty and the aristocracy, was fêted at high-society occasions, and even received an honorary doctorate in Oxford (which gave his 'Oxford' Symphony, heard earlier in the season, its nickname). More importantly, with the six symphonies he composed for his first visit, he got to know just what his London listeners liked. When he returned two years later, he could give it to them all over again with six more 'London' symphonies – and plenty more besides.

In that respect, Haydn's second batch of 'London' symphonies – Nos 99 to 104 – represents a rare meeting of composer's and audience's minds: each knows the other intimately, and each is out to enjoy that relationship to the fullest. No 102



Franz Joseph Haydn

Haydn's second batch of 'London' symphonies – Nos 99 to 104 – represents a rare meeting of composer's and audience's minds: each knows the other intimately, and each is out to enjoy that relationship to the fullest.

went down particularly well at its premiere, at the King's Theatre on Haymarket (now rebuilt as Her Majesty's Theatre) on 2 February 1795. So much so, in fact, that many in the audience reportedly left their seats in the stalls to get a closer look at Haydn and his orchestra – and thereby avoided injury when a chandelier came crashing down from the ceiling. Haydn's early biographer Albert Christoph Dies observed: "Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he could, to a certain extent, be the reason, or the machine, by which at least 30 persons' lives were saved. Only a few of the audience received minor bruises." It's the event that provided the 'Miracle' nickname for Symphony No 96, though it actually happened at the premiere of No 102.

Indeed, so lavish, large-scale and opulent is Haydn's invention in No 102 that you can see why listeners wanted a closer look. There's a sense of pioneering Beethovenian vigour throughout, even in the slow, dignified introduction to the opening movement, whose creeping melody is transformed in the faster section that follows, with prominent timpani and trumpets. The more restrained slow movement is a transcription of the Adagio from Haydn's F sharp minor Piano Trio, whose ornate melody reappears in several keys in the violins, and whose unusual use of timpani (again) lends the music a distinctly Beethovenian sense of formality and urgency. Those timpani return yet again, together with trumpets and horns, to add a feeling of military intensity to the third movement's jolly minuet and trio, and the finale throws together a scampering, amiable opening theme with a far more exuberant counterweight and leaves them to fight things out together.

LIBRETTO

Mozart (1756-1791)
Vorrei spiegarvi, oh Dio KV 418 (1783)

Vorrei spiegarvi, oh Dio!
qual è l'affanno mio,
ma mi condanna il fato
a piangere e tacer.

Arder non può il mio core
per chi vorrebbe amore
e fa che cruda io sembri,
un barbaro dover.

Ah conte, partite,
correte, fuggite
lontano da me;
la vostra diletta
Emilia v'aspetta,
languir non la fate,
è degna d'amor.

Ah stelle spietate!
nemiche mi siete.
Mi perdo s'ei resta, oh Dio!

Partite, correte,
D'amor non parlate,
è vostro il suo cor.

Let me explain, oh God,
What my grief is!
But fate has condemned me
To weep and stay silent.

My heart may not pine
For the one I would like to love
Making me seem hard-hearted
And cruel.

Ah, Count, part from me,
Run, flee
Far away from me;
Your beloved
Emilia awaits you,
Don't let her languish,
She is worthy of love.

Ah, pitiless stars!
You are hostile to me.
I am lost when he stays.

Part from me, run,
Speak not of love,
Her heart is yours.

Mozart (1756-1791)
Nehmt meinen Dank, ihr holden Gönner KV 383 (1782)

Nehmt meinen Dank, ihr holden Gönner!
so feurig, als mein Herz ihn spricht,
euch laut zu sagen, können Männer,
ich, nur ein Weib, vermag es nicht.
Doch glaubt, ich werd' in meinem Leben
niemals vergessen eure Huld;
blieb' ich, so wäre mein Bestreben,
sie zu verdienen, doch Geduld!

Von Anbeginn war stetes Wandern
der Musen und der Künstler Los;
mir geht es so wie allen andern,
fort aus des Vaterlandes Schoss
seh' ich mich von dem Schicksal leiten.
Doch glaubt es mir, in jedem Reich,
wohin ich geh', zu allen Zeiten
bleibt immerdar mein Herz bei euch.

Accept my thanks, kind patrons!
Men could speak them aloud to you
with the ardour that my heart feels --
but I, who am only a woman, cannot do so.
Yet believe me, never in my life
shall I forget your gracious favour.
Were I to stay, my aim would be
to merit it; but patience!

From the beginning, constant roving
has been the lot of Muses and of artists;
with me it is as with all the others;
I see myself led by Fate
from the bosom of my native land.
Yet believe me, in whatever country
I may be, for all time
my heart will always remain with you.

UPCOMING AUTUMN 2021 CONCERTS

SHOSTAKOVICH 14

Mark Wigglesworth Conductor / **Elizabeth Atherton** Soprano / **Peter Rose** Bass

Mozart Symphony in D Major, after Serenade K320 'Posthorn'
Shostakovich Symphony No 14

Wed 3 Nov, 7.30pm | Holy Trinity, St Andrews
Thu 4 Nov, 7.30pm | The Queen's Hall, Edinburgh
Fri 5 Nov, 7.30pm | City Halls, Glasgow

DEATH IN A NUTSHELL

Sir James MacMillan Conductor

Ives The Unanswered Question
Mahler Adagietto, from Symphony No 5
Wagner Siegfried Idyll
Capperauld Death in a Nutshell (SCO Commission, World Premiere)

Thu 11 Nov, 7.30pm | The Queen's Hall, Edinburgh
Fri 12 Nov, 7.30pm | City Halls, Glasgow

HARMONIEMUSIK

SCO Wind Soloists / Royal Conservatoire of Scotland students

R Strauss (arr. Nigel Shore) Harmoniemusik from Der Rosenkavalier (UK Premiere)

Thu 18 Nov, 1pm | Holy Trinity Church, St Andrews
Sun 21 Nov, 3pm | The Queen's Hall, Edinburgh

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