

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA



Felix Klieser Plays Strauss

Usher Hall, Edinburgh
Fri 20 Feb 2026 7.30pm

Glasgow Royal Concert Hall
Sat 21 Feb 7.30pm

Sir Alexander Gibson Centenary Concert
In memory of Sir Alexander & Lady Veronica Gibson

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Felix Klieser Plays Strauss

Usher Hall, Edinburgh Fri 20 Feb 2026 7.30pm

Glasgow Royal Concert Hall Sat 21 Feb 7.30pm

Phenomenal horn player Felix Klieser takes the spotlight tonight. He's the perfect soloist for Richard Strauss' swashbuckler of a concerto. But that is just the upbeat to what comes next. After the interval Music Director Thomas Søndergård and the full RSNO embark on one of the greatest adventures in 19th-century music, Bruckner's colossal Eighth Symphony, which has been compared to a cathedral in sound and a mighty mountain range. Either way, it's breathtakingly beautiful.

MOZART Overture to *The Marriage of Figaro* [4']

R STRAUSS Horn Concerto No1 in E flat Major Op11 [16']

INTERVAL

BRUCKNER Symphony No8 in C Minor [88']

Thomas Søndergård Conductor

Felix Klieser Horn

Royal Scottish National Orchestra

Sir Alexander Gibson Centenary Concert

In memory of Sir Alexander & Lady Veronica Gibson

**BBC
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The Glasgow performance
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live on BBC Radio 3

The Glasgow performance will be recorded for the RSNO Archive.
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**Please silence all mobile telephones and alerts, and refrain from taking photographs,
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Welcome

Welcome to this very special concert.

Tonight, we are dedicating our performance to the great Sir Alexander Gibson and his wife Lady Veronica, as last week marked the 100th anniversary of Sir Alex's birth. Sir Alexander Gibson was the longest-serving Principal Conductor and Music Director of the then-named Scottish National Orchestra, and you can read more about his extraordinary musical career on the following pages of this programme.

Sir Alex's legacy within Scotland is immeasurable and the profile he raised for Scotland and Scottish culture cannot be understated. As someone who grew up as a young musician in Scotland, I was always aware of what an immense musical presence Sir Alex was, attracting world-class artists to Scotland – the likes of Jessye Norman, Yo-Yo Ma and Vladimir Ashkenazy. The Scottish cultural landscape wouldn't be what it is today without Sir Alex, and it feels only right that we are remembering him across the cultural sector and with our friends at the Royal Conservatoire of Scotland and Scottish Opera. Our three organisations are holding a celebration at the Scottish Parliament next week to celebrate Sir Alex's achievements and legacy.

This evening, we welcome our present-day Music Director Thomas Søndergård back to the podium alongside the phenomenal Felix Klieser. Felix first played with us in 2024 at matinee concerts in Lanark and Greenock, and we just knew we had to have him back for a Season concert. Felix will also be joining our Chamber Ensemble on Sunday afternoon in Glasgow Royal Concert Hall's New Auditorium to perform a programme of Brahms and Beethoven. We hope to see many of you there.

Alistair Mackie

CHIEF EXECUTIVE

Keep in touch with the RSNO

Royal Scottish National Orchestra
19 Killermont Street
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T: +44 (0)141 226 3868

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Sir Alexander Gibson CBE



In celebration of 100 years since his birth, the RSNO is dedicating this evening's performance to Sir Alexander Gibson CBE (1926-1995), the Orchestra's longest-serving Principal Conductor and Music Director, from 1959 until 1984, and the first Scot to be appointed to the position. Sir Alexander Gibson was created Commander of the British Empire in 1967 and made a Knight Bachelor in the Queen's Jubilee Honours list in 1977.

Born in Motherwell on 11 February 1926, Alex Gibson grew up in the Lanarkshire village of New Stevenston and was educated at Dalziel High School, where he showed early signs of his musical talent on the piano and organ. By 18 he was studying at the Royal Scottish Academy of Music and Drama, working simultaneously as organist of Hillhead Congregational Church in Glasgow's West End. War interrupted his later studies at Glasgow University, when he was assigned to the Royal Signals Band. Gibson

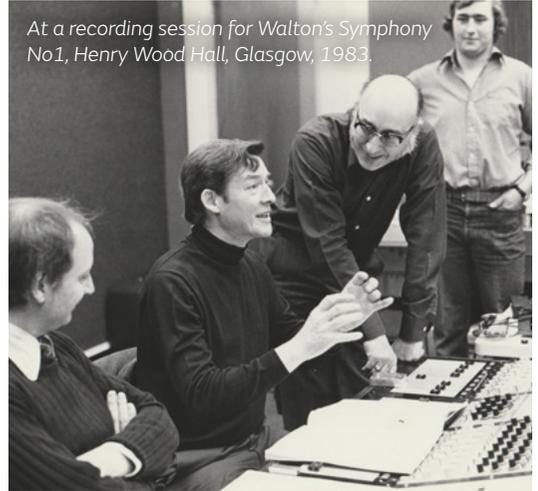
remained in military service until 1948, when he took up a scholarship to attend the Royal College of Music in London, followed by further courses of study at the Mozarteum in Salzburg and the Accademia Chigiana in Siena.

Following appointments with Sadler's Wells Opera in London and as an Assistant Conductor of the BBC Scottish Orchestra, Gibson was appointed Music Director of the Scottish National Orchestra or SNO (as it was then known) in 1959. It was an unusually bold appointment by a board and management who, up until that point, had favoured Vienna-based conductors such as Hans Swarowsky, Walter Susskind and Karl Rankl – all regarded as 'safe' musical hands, with repertoire mostly focused on Central European composers. Aged just 33, Gibson brought a new energy to the SNO and made his mark straight away – for his first season he changed the layout of the Orchestra, introduced new repertoire including all seven of Sibelius' symphonies, initiated a

contemporary music festival and conducted the British premiere of Schoenberg's Violin Concerto.

With a mission to make music and opera more accessible to people in Scotland, as well as putting Scotland on the cultural map, Gibson founded Scottish Opera in 1962, utilising the SNO as the orchestra in the pit. He conducted the Orchestra for its first-ever foreign tour in 1967, and its first US tour in 1975. The SNO made its first commercial recordings with Gibson, possibly the only recordings ever to be made in Glasgow's St Andrew's Hall before it burned down in 1962. Thanks to those critically acclaimed recordings and tours, the world was beginning to take notice of the Gibson/SNO partnership, and together they attracted some of the best international talent to perform in Scotland, such as Jessye Norman, Arthur Rubinstein and Mstislav Rostropovich.

What does Alexander Gibson mean to the RSNO today? Although there are very few members of today's Orchestra who played under Gibson, his 25 years are not easily forgotten, and there are still traces of his influence when the Orchestra performs certain repertoire, especially his



At a recording session for Walton's Symphony No1, Henry Wood Hall, Glasgow, 1983.

beloved Sibelius. Despite being made nearly 50 years ago, his recordings of Sibelius' symphonies and tone poems are still regarded as among the finest interpretations to this day; it's thanks to those recordings and many others made by Sir Alex and 'his' SNO that today's RSNO is considered one of the world's great recording orchestras.

Ewen McKay



At Edinburgh's Usher Hall the day after being awarded his knighthood, May 1977.

Royal Scottish National Orchestra



Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognised as one of Scotland's five National Performing Companies, supported by the Scottish Government.

Led by Music Director Thomas Søndergård, the Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and BBC Proms. The RSNO tours internationally, most recently visiting China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has cultivated an international reputation for world-class film, television and videogame soundtrack recording. The Orchestra has recorded for BAFTA-winning

series *Silo* (Apple TV) and worked with the likes of GRAMMY Award-winning composer Lorne Balfe on *Life on Our Planet* (Netflix). Other notable titles include *Nuremberg* (Sony Pictures), *Now You See Me: Now You Don't* (Lionsgate), *Horizon: An American Saga* (Warner Bros) and *Star Wars Outlaws* (Ubisoft). The Orchestra records at its bespoke in-house facility in Glasgow.

The RSNO believes that music can enrich lives and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities. The RSNO's engagement offering includes its singing strand, encompassing a Buggy Choir and Chorus Academy in both Dundee and Glasgow and a lunchtime Workplace Choir, which complements the well-established and highly respected RSNO Youth Chorus and RSNO Chorus. The community choruses are designed with the benefits of group singing for health and wellbeing at their core and are open to all.

On Stage

FIRST VIOLIN

Igor Yuzefovich
LEADER
Shlomy Dobrinsky
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Ursula Heidecker Allen
Lorna Rough
Joana Rodriguez
Alan Manson
Elizabeth Bamping
Caroline Parry
Veronica Marziano
Susannah Lowdon
Liam Lynch
Laura Ghiro
Catherine James
Freya Hall

SECOND VIOLIN

Jacqueline Speirs
ASSOCIATE PRINCIPAL
Marion Wilson
Nigel Mason
Emily Nenniger
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Helena Rose
Fiona Stephen
Seona Glen
Joe Hodson
Rosamund Noll

VIOLA

Jane Atkins
GUEST PRINCIPAL
Felix Tanner
Asher Zaccardelli
Susan Buchan
Claire Dunn
Beth Woodford
Francesca Hunt
Maria Trittinger
Katherine Wren
Lisa Rourke
David McCreadie
Elaine Koene

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Yuuki Bouterey-Ishido
Sarah Digger
Gunda Baranauskaitė
Rachael Lee
Robert Anderson
Chloe Randall
Laura Williamson

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Carlos Navarro
Michael Rae
Neus Camp
Alexandre Cruz dos Santos
Moray Jones
Kirsty Matheson
George Podkolzin

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Janet Richardson
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
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Henry Clay
PRINCIPAL COR ANGLAIS

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Duncan Swindells
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David Hubbard
PRINCIPAL
Gareth Humphreys
Paolo Dutto
PRINCIPAL CONTRABASSOON

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Amadea Dazeley-Gaist
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Andrew McLean
Jim Mildred
Elise Campbell

WAGNER TUBA

Martin Murphy
Andrew Saunders
Neil Mitchell
Ian Smith

TRUMPET

Jason Lewis
ASSOCIATE PRINCIPAL
Katie Bannister
Robert Baxter
Mark Elvis

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Cillian Ó Ceallacháin
Alastair Sinclair
PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Stefan Beckett
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Julian Wolstencroft

HARP

Pippa Tunnell
Sharron Griffiths
Teresa Barros Pereira
Romão

Thomas Søndergård

Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is Music Director of the Minnesota Orchestra. Between 2012 and 2018, he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia, with such orchestras as the Oslo Philharmonic, Gothenburg Symphony,

Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle, and the LA Philharmonic.

Following his acclaimed debut for Royal Danish Opera (Poul Ruders' *Kafka's Trial*), he has since returned to conduct *Die Walküre*, *Elektra*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet* and Strauss' *Elektra*.

His discography covers a broad range of contemporary and mainstream repertoire, including Nielsen, Sibelius symphonies and tone poems (with the BBC NOW), Lutosławski and Dutilleux cello concertos (with Johannes Moser and the Rundfunk-Sinfonieorchester Berlin) and violinist Vilde Frang's celebrated debut recording (with the WDR Köln). With the RSNO on Linn Records Thomas has recorded works by Richard Strauss, Prokofiev, Bacewicz, Lutosławski and Szymanowski.

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Her Majesty Margrethe II, Queen of Denmark.

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Wolfgang Amadeus Mozart (1756-1791)

Overture to *The Marriage of Figaro*



FIRST PERFORMANCE

Full opera: Vienna, 1 May 1786

DURATION Overture: 4 minutes

The late 1780s were Mozart's prosperous years, a time of unparalleled productivity that culminated in three of his best-loved operas, *The Marriage of Figaro* (1786), *Don Giovanni* (1787) and *Così fan tutte* (1790). But it was also a time of radical social and political upheaval – the storming of the Bastille took place in July 1789, for example – and aristocrats across Europe had reason to be wary. Marie Antoinette's nephew, Joseph II, had only recently taken the Austrian throne, and he was doing his best to propel the Habsburg Empire into the world of the Enlightenment. It was against this shifting and chaotic background that Mozart and his librettist Lorenzo Da Ponte created some of their most enduring operatic masterpieces.

The origins of *The Marriage of Figaro* lie in the play of the same name by the French dramatist Pierre-Augustin de Beaumarchais. It was a sequel to his earlier play *The Barber of Seville*,

which had scandalised Paris with its risqué content, both moral and political. *The Marriage of Figaro* was no less controversial, and had in fact been banned in Vienna as being 'impertinent and subversive'. This was scarcely the time, the powers-that-be felt, to produce a play in which servants expose the libertine excesses of a ruling aristocracy.

If Da Ponte's own account is to be believed, it was he alone who persuaded Joseph II to allow the opera to be written. As he recalled in his *Memoirs*, 'I went, without saying a word to a living person, to offer Figaro to the Emperor. "This Marriage of Figaro," he said, "I have just forbidden the theatres to use it!" "Yes, Sire," I replied, "but I was writing an opera and have omitted anything that might offend good taste or public decency. And I may add that Herr Mozart's music is marvellously beautiful."'

As was customary for most opera overtures of the 18th century, Mozart's to *The Marriage of Figaro* contains no music from the opera itself. Nevertheless, the Overture perfectly captures the spirit of the ensuing action. Breathlessly quick from the outset, the running notes for strings and bassoon establish a tremendous momentum, setting a frenetic pace that continues throughout the opera. Suppressed excitement turns to high-spirited celebration as the whole orchestra joins in.

© Mark Fielding

Richard Strauss (1864-1949)

Horn Concerto No1

in E flat Major Op11



FIRST PERFORMANCE

Meiningen, 4 March 1885

DURATION 16 minutes

1. Allegro

2. Andante

3. Allegro

The eldest child of Franz Joseph Strauss, the celebrated principal horn player of the Munich Court Orchestra, Richard Strauss was surrounded by music from an early age. By 13 he was playing the violin in his father's semi-professional orchestra and by 15 he had heard many of Wagner's works. As he later wrote: 'It was not until, against my father's orders, I studied the score of *Tristan* that I entered into this magic work, and later into *Der Ring des Nibelungen*, and I can well remember how, at the age of 17, I positively wolfed the score of *Tristan* as if in a trance.'

Strauss' first Horn Concerto was written during his last year at school (1881-2). Though certainly not Wagnerian in outlook, it has many of the

characteristic Straussian touches which led Hans von Bülow to describe the composer (in a similarly early work, the *Serenade in E flat Major for 13 Wind Instruments* Op7) as 'by far the most striking personality since Brahms'.

The Concerto is set in the Classical manner, and the opening full orchestral chord is followed by a brief passage for the soloist based almost entirely on notes of the common chord: a heroic theme based on rising and falling arpeggios. The movement proceeds with the orchestra elaborating upon the soloist's statements. A fanfare-like motif, making use of the rising triad that opens the work, is magically transformed in slow motion to form a bridge to the slow second movement. The brass and timpani, so evident in the first movement, stand aside and woodwinds become more prominent. The finale is a fast rondo featuring a brilliant main melody for the horn. Linking all three movements is a rhythm heard in the first movement, used in the slow movement as the violins' accompanying motive and, in the final rondo, reappearing as the principal theme triumphant on solo horn.

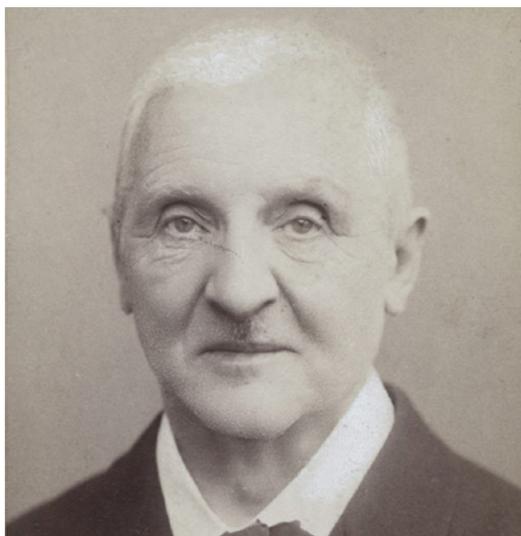
The work was premiered in March 1885 with Gustav Leinhos as soloist and the Meiningen Court Orchestra conducted by Hans von Bülow. Although Strauss could not be present himself, his uncle Carl Horburger made the 50-mile journey especially and wrote to his nephew about the occasion, saying that von Bülow conducted 'obviously with great commitment and interest'. When Horburger mentioned that he thought the ending a little too abrupt, von Bülow retorted, 'Why? I don't think so, after the horn passages and the final C – I think the ending is rather good.'

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Anton Bruckner (1824-1896)

Symphony No 8

in C Minor



FIRST PERFORMANCE

Vienna, 18 December 1892

DURATION 88 minutes

- 1. Allegro Moderato**
- 2. Scherzo: Allegro Moderato – Trio: Langsam [Slow]**
- 3. Adagio: Feierlich langsam; doch nicht schleppend [Slow and solemn; but not dragging]**
- 4. Finale: Feierlich, nicht schnell [Solemn, not fast]**

Bruckner's symphonies have famously been described as 'cathedrals in sound' – a useful image, though it has its limitations. Like a cathedral, the Eighth Symphony is spacious, intricate in detail, but also mysterious, with dark corners, full of reminders of human mortality. But there's also an impassioned, often troubled human drama enacted here amid the imposing architecture.

Bruckner began sketching the Eighth Symphony in 1884, buoyed up by the triumphant premiere

of his Seventh Symphony in Leipzig. Three years later the score was finished. At the bottom of the final page, Bruckner added one eloquent word – 'Hallelujah!' Full of pride, he sent the score to the conductor Hermann Levi, whose performance of the Seventh Symphony had been such a vindication for him after years of neglect and ridicule. But the new work baffled, even disturbed, Levi. 'I am absolutely at sea in Bruckner's Eighth Symphony,' he wrote to a friend. 'What can I do? It makes me shudder to think of the effect of such news on our friend!'

Bruckner was indeed shattered by Levi's reaction; but then he pulled himself together and began to revise the Symphony extensively. His next letter to Levi is astonishing in its self-abasement: 'I really should be ashamed of myself ... What an idiot! It's already beginning to look quite different ...'

The new version of the Eighth, completed in 1890, is indeed 'quite different' from the original. It is slightly shorter, proportions being adjusted with the precision of a master-architect, and the harmonies and orchestration are richer and more refined. But the most significant difference is that the revised score is significantly darker than the original. The anxious, probing first movement originally ended loudly and triumphantly in the major key: Death is followed by joyous Transfiguration. Now it ebbs away pianissimo in a desolate C Minor: Death holds dominion over all.

After this the *Scherzo* powers forward like an elemental engine, building to two exhilarating climaxes, with pounding timpani and chiming brass. At the centre of the movement is a gentler, more introspective *Trio*, in which the harps appear for the first time; then the *Scherzo* is heard again.

Harps were quite a novelty for Bruckner. The composer's pupil Friedrich Eckstein remembered him insisting that there was no place for the harp

in a true symphony. 'Then one day I arrived at my lesson to find the Master in unusually high spirits. I was scarcely in the hallway when he cried: "I've put harps in the *Adagio*! I just had to, there was no other way!" I listened ... and as [the harps] spread their magical sounds over the stately chorus of string voices, they seemed to lift the movement above all earthly things.' In fact, this wonderful *Adagio* is not without its intimations of 'earthly things': the opening theme, full of romantic longing, recalls both Wagner's erotic-mystic masterpiece *Tristan und Isolde* and Schubert's famous song of loneliness and alienation, *Der Wanderer* (The Wanderer). It is not hard to hear this movement as a huge song of longing, despite moments of angelic consolation, penned by a lonely, misunderstood man who never found the loving life partner he yearned for.

Despite the thrilling call to action at the beginning of the *Finale*, most of this movement unfolds slowly, and the stop-start nature of much of the argument understandably frustrates some listeners. But tune in to Bruckner's timescale, grasp the patient unfolding behind the craggy and impassioned outbursts, and the emotional logic of this movement becomes clearer as it progresses. At last, after a cathartic reminder of the first movement theme, quiet drum-taps introduce the coda: an awe-inspiring slow crescendo, black-hued at first, but emerging into a blazing C Major at its height. Trumpet fanfares erupt, then the themes of all four movements are fused in polyphonic ecstasy. Transfiguration has come at last.

© Stephen Johnson

What was happening in 1892?

1 Jan Ellis Island, in New York Harbour, began processing immigrants to the US

27 Feb Rudolf Diesel applied for a patent for his compression ignition engine

11 Mar The first public basketball game was played, between students and faculty at the Springfield YMCA in Massachusetts; the students won

15 Mar John Houlding, the owner of Anfield, founded Liverpool Football Club

31 Mar Buenos Aires' Chief of Police formally opened the world's first fingerprinting bureau

4 Jul Samoa changed time zone from 4 hours ahead of Japan to 3 hours behind California and jumped the International Date Line – 4 Jul occurred twice

9 Aug Thomas Edison received a patent for a two-way telegraph

18 Aug William Ewart Gladstone became the Liberal UK Prime Minister, with Irish Nationalist Party support

31 Oct Arthur Conan Doyle's *The Adventures of Sherlock Holmes* was first published in *The Strand Magazine*

8 Nov Grover Cleveland won the second of his non-consecutive terms as US President

18 Dec Tchaikovsky's *The Nutcracker* premiered at the Imperial Mariinsky Theatre in St Petersburg

Felix Klieser

Horn



Felix Klieser has always been a problem solver who focuses on the art of the possible. Born without arms to a non-musical family, at the age of four he determined that he would learn to play the French horn. He took his first lessons at the age of five and became a junior student at the Hanover University of Music, Drama and Media at 13. In 2014 he received the ECHO Klassik Award as Young Artist of the Year and also the Music Prize of the Association of German Concert Directors. His second book, *Imagine It's Not Possible – Yet Someone Does It Anyway*, was published in 2024.

In 2022 he made his debut at the Ravenna Festival at the invitation of Riccardo Muti, and the following year made his highly acclaimed debut at the BBC Proms, marking the conclusion of his two-year residency with the Bournemouth Symphony Orchestra.

Klieser's debut album, *Reveries*, with works for horn and piano, was released in 2013 and received an ECHO Klassik Award. In 2019 he

released his recording of the complete Mozart Horn Concertos with Camerata Salzburg on Berlin Classics, and it subsequently spent three months in the Top 10 of the German classical music charts. His recording with CHAARTS Chamber Orchestra (*Beyond Words*, with arias arranged for horn and orchestra) has been a huge digital success on platforms such as Spotify and Apple Music. His recording of the horn concerto *Soundscape* by Swedish composer Rolf Martinsson is on his 2025 album *Northern Colours* with the Deutsche Radio Philharmonie and Jamie Phillips.

Orchestras Klieser has performed with include the Camerata Salzburg, Mozarteum Orchestra Salzburg, Orchestra Sinfonica di Milano Giuseppe Verdi, Orquesta Filarmónica de Gran Canaria, Slovenska Filharmonija, Chamber Orchestra of the Bavarian Radio Symphony Orchestra, Amsterdam Sinfonietta, Kammerakademie Potsdam and RSNO.

He has also performed as a chamber musician at the Mecklenburg-Vorpommern Festival, in the Philharmonie in Essen, in Die Glocke in Bremen, the Beethovenhaus in Bonn, the Tonhalle Düsseldorf, the Oxford Chamber Music Festival, the Gstaad Menuhin Festival and the Schleswig-Holstein Music Festival.

His horn, Alexander (Mainz) or 'Alex', a model 103 from the manufacturer Gebr, leads a life of its own on Instagram and Facebook.

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Image: Angels from an altarpiece by Simon Marmion, c.1459
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