



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RSNO plays
Mozart

St Mary's RC Church, Lanark
Tue 20 Feb 2024 1pm

Beacon Arts Centre, Greenock
Wed 21 Feb 1pm



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ORCHESTRA

RSNO CHORUS SINGS

Bruckner

St Aloysius' Church, Garnethill

Sat 24 Feb 2024: 7.30pm

Join the RSNO Chorus, RSNO Brass and Woodwinds
for a special evening of music
by Bruckner, A Mendelssohn and Brahms.

Tickets £16; £8 disabled/unwaged; £6 U26; U18s free,
available online at rsno.org.uk

The RSNO is supported by
the Scottish Government



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RSNO plays Mozart

St Mary's RC Church, Lanark Tue 20 Feb 2024 1pm

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The Royal Scottish National Orchestra and conductor John Butt present a lunchtime concert packed full of glorious melodies. Gillian Moore delves into the life stories of J S Bach and Mozart, while the inspirational horn player Felix Klieser performs the young Mozart's jaunty Fourth Horn Concerto, which bubbles over with elegant fun.

J S BACH Suite No1 in C Major BWV 1066 [21']

MOZART Adagio and Fugue in C Minor K546 [9']

MOZART Horn Concerto No4 in E flat Major K495 [16']

John Butt Conductor

Felix Klieser Horn

Gillian Moore Presenter

If viewing these notes at the concert, please do so considerately and not during performances.

Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.

J S Bach (1685-1750)

Suite No1

in C Major BWV 1066



FIRST PERFORMANCE

Leipzig, early to mid-1720s

DURATION 21 minutes

Overture

Courante

Gavotte

Forlane

Menuet

Bourrée

Passepied

Rather little is known of the circumstances in which Johann Sebastian Bach wrote his orchestral suites – or even if there were only four of them. Tantalisingly, more may be lost in the proverbial mists of time. The Suite No1 is thought to date from the early to mid-1720s, soon after Bach became Thomaskantor in Leipzig (head of music for St Thomas' Church and the entire city), where he probably intended it for his orchestra, the Collegium Musicum.

The Suite is modelled on the French Overture, developed by Jean-Baptiste Lully at the court of King Louis XIV. Its influences, however, are not exclusively French. Bach had a voracious appetite for absorbing different musical styles from around Europe; besides, Lully himself was originally Italian. In this Suite, French rhythms mingle seamlessly with elements of the Italian concerto grosso, in which a group of soloists, here the two oboes and bassoon, contrast with the full orchestra.

Virtually a textbook French Overture in format, the first movement makes a stately beginning, full of taut rhythms and rich decoration, with a faster contrapuntal (two or more musical lines playing at the same time) section to conclude. Most of the dances, except the Courante and the Forlane, are presented in pairs, the first returning after the second is heard – and within their relatively strict parameters, Bach gives free rein to his peerless imagination and masterful musical technique.

© Jessica Duchon

Wolfgang Amadeus Mozart (1756-1791)

Adagio and Fugue

in C Minor K546



FIRST PERFORMANCE 1788

DURATION 9 minutes

Wolfgang Amadeus Mozart began to explore the music of J S Bach relatively late in his short life. Few other discoveries had proved such a revelation for him. Thanks to his friendship with the Dutch diplomat Baron Gottfried van Swieten, who owned numerous manuscripts of Bach and Handel, Mozart was able to study their techniques and in response wrote various fugues between 1782 and 1787.

In 1789 he visited Leipzig, where he gave an impromptu performance on Bach's organ at St Thomas' Church. Listening to the church's choir singing Bach's motet *Singet dem Herrn*, he is said to have exclaimed, 'Now, here is something one can learn from!' The impact of Bach is unmistakable in Mozart's last three symphonies, especially the finale of the *Jupiter* Symphony (No41), and the opera *Die Zauberflöte* (1791).

Mozart kept a catalogue of his works, which mentions 'a short Adagio for two violins, viola and bass for a fugue I wrote a long time ago for two pianos', written on 26 June 1788 (the same day he finished his Symphony No39). The long-ago piece was the Fugue in C Minor K426, from 1783. Transcribing it for strings and adding the Adagio, he created a piece of tremendous intensity that displays contrapuntal writing as intricate as anything by Bach himself. The result seems both an inspiration and a tribute.

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Wolfgang Amadeus Mozart (1756-1791)

Horn Concerto No. 4

in E flat Major K495

FIRST PERFORMANCE 1786

DURATION 16 minutes

1. ***Allegro moderato***
2. ***Romance: Andante cantabile***
3. ***Rondo: Allegro vivace***

There's a popular legend that the man for whom Mozart wrote his four brilliant and deliciously tuneful horn concertos was also a cheesemaker. In fact, the story got factually skewed early on. It was Joseph Leutgeb's father-in-law who owned the shop, and it was sausages he made and sold. Leutgeb himself was a full-time horn player – Mozart's favourite, the evidence suggests. It's just about possible that a part-timer would have been able to reach the high technical and expressive standards demanded in the solo parts in Mozart's concertos, but he (or she) would have needed phenomenal talent and energy.

It's a measure of how good Leutgeb was, that before he moved to Mozart's boyhood home, Salzburg, in 1763, he was briefly a member of the virtuoso orchestra of Joseph Haydn's patron Prince Paul Esterhazy. It's not clear why he left so early, but while there he was able to command a top-flight salary. In 1777 Leutgeb left for Vienna, where Mozart followed him four years later. It was there that Mozart wrote his four horn concertos. One would guess from the Fourth Concerto that Leutgeb must have had outstanding agility and control – the horn can be a temperamental instrument when the conditions aren't right. But he also clearly had another great gift, one that Mozart valued highly. As a critic at the time wrote, Leutgeb had 'the ability to sing an adagio as perfectly as the most mellow, interesting and accurate voice'. One of the greatest of all opera composers, Mozart loved to bring out the vocal qualities of an instrument (as he also did, gloriously, with the piano and the clarinet), so Leutgeb was absolutely his man.

The Fourth Horn Concerto is in three movements, following the established Classical era fast–slow–fast pattern. The first movement is stately and confident at first, but the horn brings moments of mystery and even pathos with some shadowy melodic twists, not easy on the valveless instruments of Mozart's day. A rapt, aria-like slow movement follows, in which lyricism comes to the fore. But the finale – the most famous movement in all the horn concertos – is pure, playful virtuosity. Fans of the 1950s and '60s musical comedy duo Michael Flanders and Donald Swann will recognise it as the basis of the song *Ill Wind*, where the Rondo theme acquires the words, 'I found a concerto and wanted to play it, displaying my talent for playing the horn.' Mozart would surely have loved it.

© Stephen Johnson

Felix Klieser

Horn



Felix Klieser is an exceptional artist in several aspects. At the age of five he took his first horn lessons, and at the age of 13 he enrolled as a junior student at the University of Music and Theatre in Hannover. In 2014 he received the ECHO Klassik Young Artist of the Year award as well as the Music Award of the Association of German Concert Directors. In the same year, Patmos Verlag published his life story, *Footnotes – A horn player without arms conquers the world*. In 2016 he received the prestigious Leonard Bernstein Award of the Schleswig-Holstein Musik Festival.

Highlights from Felix Klieser's 2023/24 season include his debuts with the RSNO, Royal Philharmonic Orchestra, National Arts Centre Orchestra Ottawa and at the Concertgebouw Amsterdam. He also performs in renowned concert halls such as the Berlin Philharmonie, Cologne Philharmonie and Vienna Konzerthaus. In the field of chamber music, he embarks on an extensive tour during which he will present his septet programme together with renowned musicians Sebastian Manz (clarinet), Dag Jensen (bassoon), Franziska Hölscher (violin), Wen-Xiao Zheng (viola), Lionel Martin (violoncello) and Dominik Wagner (double bass). He also returns to the Nuremberg Symphony Orchestra, as well as to the Robert Schumann Philharmonic Orchestra in Chemnitz, Germany, where he will perform *Soundscape* by Rolf Martinsson, which is dedicated to him.

Gillian Moore

Presenter



Until 2022, Gillian Moore was Director of Music and Performing Arts at Southbank Centre, London, where she oversaw an extensive programme of classical, jazz and contemporary music in one of the world's largest cultural institutions. She is currently the Centre's Artistic Associate.

Born in Glasgow, she studied Music at the Royal Scottish Academy of Music and Drama, and subsequently the universities of Glasgow and York. In 1983 she became the first Education Officer at a UK orchestra, taking the London Sinfonietta into schools and prisons in a piece of pioneering creative work. She became Artistic Director of the Sinfonietta in 1998.

Throughout her career, she has been committed to changing the landscape for music and encouraging wider conversation and action to improve diversity and equality in the industry. She has collaborated with many of the great musical and artistic figures of our age, and is a writer and broadcaster for a number of major outlets, including BBC Radio 3, BBC Radio 4 and *The Guardian*.

In 2019 she was awarded a CBE and named as one of the ten most powerful women in music globally in BBC Radio 4's *Woman's Hour* Power List. Her book, *The Rite of Spring – Music and Modernity*, was published to critical acclaim the same year.

John Butt

Conductor



John Butt is Gardiner Professor of Music at the University of Glasgow, Musical Director of Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment. His career began with his appointment as organ scholar at King's College Cambridge, and this led to various academic and performing posts (including University Organist at the University of California, Berkeley, 1989-97). His work, as both musician and scholar, gravitates towards music of the 17th and 18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centring around Bach, the Baroque and the concepts of historical performance practice, his recent work moves towards music and modernity, listening cultures and embodied musical experience, music and film.

Having made 11 recordings on organ and harpsichord for Harmonia Mundi, he has made 18 recordings for Linn Records. Highlights, directing Dunedin, include the Gramophone Award-winning recordings of Handel's *Messiah* and Mozart's *Requiem* (the

latter also nominated for a GRAMMY Award), together with recordings of Bach's *Passions*, *Mass*, *Magnificat*, *Christmas Oratorio* and *Brandenburg Concertos*, Monteverdi's *1610 Vespers* and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. A 2019 recording of Handel's *Samson* was an Editor's Choice and Critic's Choice in *Gramophone* (nominated for a Gramophone Award) and disc of the month in *BBC Music Magazine*. His recent recording of Bach cantatas (including *Ich habe genug*) headed the UK Specialist Classical Chart in October 2021 and won a BBC Music Magazine Award. A recording of the Bach *Orchestral Suites* was released in 2022. His recording of Mozart's *Mass in C Minor* was released last year.

With Dunedin he has made multiple appearances at the BBC Proms and Edinburgh International Festival. As guest conductor he has worked with the Scottish Chamber Orchestra, City of London Sinfonia, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, Hallé Orchestra, BBC National Orchestra of Wales, The Orchestra of the Eighteenth Century, The English Concert, Philharmonic Baroque, Portland Baroque Orchestra, Music of the Baroque, Academy of St Martin in the Fields and the Irish Baroque Orchestra.

In 2013 he gained the medal of the Royal College of Organists, together with an OBE.

These concerts mark John Butt's conducting debut with the RSNO.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, 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. Over 200 releases are available,

including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Lena Zeliszewska
ASSOCIATE LEADER
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Lorna Rough
Susannah Lowdon
Alan Manson
Liam Lynch

SECOND VIOLIN

Emily Davis
GUEST PRINCIPAL
Marion Wilson
Harriet Hunter
Nigel Mason
Anne Bünemann
Robin Wilson

VIOLA

Tom Dunn
PRINCIPAL
Susan Buchan
Beth Woodford
Claire Dunn
Lisa Rourke

CELLO

Betsy Taylor
ASSOCIATE PRINCIPAL
Kennedy Leitch
Sarah Digger
Robert Anderson

DOUBLE BASS

Christian Geldsetzer
GUEST PRINCIPAL
Alexandre dos Santos

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

HORN

Martin Murphy
ASSISTANT PRINCIPAL
David McClenaghan

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RSNO

SCOTLAND'S NATIONAL
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La Mer

PTH Thu 7 Mar: 7.30pm

EDN Fri 8 Mar: 7.30pm

GLW Sat 9 Mar: 7.30pm

Bonis Femmes de légende,
Three Pieces for Orchestra

Chausson Poème de l'amour
et de la mer

Ravel Une barque sur l'océan

Debussy La mer

Thomas Søndergård Conductor

Catriona Morison Mezzo-soprano

Big Noise Wester Hailes (EDN only)

**Sirens**
women writing music

Kindly supported by RSNO Patrons and
the ABO Trust's Sirens programme.

Pre-concert talk, 6.45pm (EDN and GLW)

Catriona Morison in conversation with RSNO Viola Katherine Wren

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