ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

Mozart Clarinet Concerto

Thu 26 Nov, 7:30pm

Please note that all timings are approximate and may be subject to change. Performers are correct at time of uploading.

Domingo Hindoyan *conductor*
Miquel Ramos Salvadó *soloist*

Korngold *Der Schneemann (The Snowman) Prelude* (5′)

Mozart *Clarinet Concerto* (28′)

-INTERVAL- (20′)

Caroline Shaw *The Observatory* (16′)

Hindemith *Mathis der Maler: Symphony* (25′)

First Violins
Thelma Handy *
Miranda Playfair
Andrew Harvey
Peter Liang
Martin Richardson *
Concettina Del Vecchio
Stephan Mayer *
Susanna Poole
Elizabeth Lamberton
Emily Mowbray
Qian Wu
Esther Zaglia
Claire Stranger Ford
Helen Boardman

Second Violins
Kate Richardson *
Sophie McQueen
Sophie Coles
Kate Marsden
James Justin Evans *
Sally Anne Anderson
David Rimbault
Olga Smoleń
Frances Evans
Chu Yu (Joe) Yang
Konstancja Smolorz
Charlotte Dowding
Kaylee Ramella

Violas
Catherine Marwood
Nadia Debono
Sarah Hill
David Ruby *
Fiona Stunden *
Rachel Jones
Ian Fair
Amy Hark
Daniel Sanxis
Ray Lester

Cellos
Karen Stephenson
Hilary Browning *
Ian Bracken *
Alexander Holladay
Mark Lindley
Anna Stuart
Lucy Hoile
Esther Harriott

Double Basses
Marcel Becker
Ashley Frampton *
Nigel Dufty *
Anthony Williams
Filipe Dandalo
Nick Broughton

Flutes
Cormac Henry
Lily Vernon Purves

Piccolo
Japheth Law

Oboes
Helena Mackie

Cor Anglais
Drake Gritton

Clarinets
Emma Burgess
Emily Crook

Bass Clarinet
Emily Wilson

Bassoons
Jonathan Churchett
Rebekah Abramski
Tom Donkin

Contrabassoon
Gareth Twigg

Horns
Timothy Jackson
Simon Griffiths
Stephen Nicholls
Timothy Nicholson
Millie Lihoreau

Trumpets
Corey Morris
Hannah Mackenzie
Tim Barber

Trombones
Simon Cowen
Simon Powell

Bass Trombone
Simon Chappell

Tuba
Robin Haggart *

Timpani
Neil Hitt

Percussion
Josephine Frieze
Scott Lumsdaine
Jenny Marsden

Harp
Elizabeth McNulty

Piano
Ian Buckle

*Denotes 25 years' service

Mozart Clinet Concerto
Programme Notes

About the Music

Erich Wolfgang Korngold (1897-1957): Prelude to *Der Schneemann* ('The Snowman')

Composed: 1908-9
First Performed: 14 April 1910, Vienna (private performance of two piano version); 4 October 1910, Vienna, Court Opera, Court Opera Orchestra, cond. Alexander Zemlinsky

When musicians talk about precocious masterpieces, they might mention Shostakovich's First Symphony (written at 18), or Mendelssohn's Octet for Strings (16), or a host of pieces by the teenage Mozart. But nothing beats Erich Wolfgang Korngold's ballet *Der Scheemann*, composed at – wait for it – eleven years old! Korngold was already a name in Vienna by then. His rich parents had definitely helped there (his middle name suggests they knew he was to be a prodigy from the first), but there's no doubt that young Erich was an astounding talent. Nervous about writing for full orchestra, Korngold wrote the score for two pianos, and his publishers commissioned Alexander Zemlinsky (brother-in-law of Vienna's most notorious musical modernist, Arnold Schoenberg) to provide the orchestration. It would be the last time Korngold required any such help.

The story, taken from the Italian pantomime tradition, tells of the poor musician Pierrot's attempts to woo the beautiful and rich Columbine, which involves disguising himself as a snowman. It all ends happily, and Korngold's prelude to the ballet sets the scene delightfully. The ballet was such a success at its orchestral premiere that it had to be performed again for the Emperor, Franz Joseph – a triumph that would have had many of the great Viennese composers grinding their teeth with envy!

Wolfgang Amadeus Mozart (1756-91): Clarinet Concerto in A major, K.622

1. Allegro
2. Adagio
3. Rondo: Allegro

Composed: 1791
First Performed: 16 October 1791? Anton Stadler (clarinet)?

As so often with Mozart's greatest works, there's so much we don't know – that we can only guess from the music. We do know that it was the last major work that he was able to complete, and that he composed it in a single week in October 1791. Soon afterwards he began work on his magnificent, profoundly sombre *Requiem*, still unfinished when he died on 5th December – from what?

We'll probably never know. We do know that he composed it for his brilliant virtuoso friend Anton Stadler, whose musical athleticism and almost vocal singing tone Mozart found so inspiring. But did Stadler actually give the first performance, and when and where? If so, he probably played it on a so-called 'basset clarinet' – a slightly deeper, darker-toned instrument than the one familiar today. But the manuscript is lost, and the only source we have a later printed score, adapted to fit the modern clarinet – not very well, it has been argued.

Did Mozart sense his end was near in October 1791? He was showing signs of either an infection or of serious fatigue (or perhaps both) at the time. Some of the music suggests a man still in love with life (things were beginning to look distinctly hopeful for him professionally at the time), but there are long shadows here too.

One eminent Mozart scholar wrote that 'no other work by Mozart is more imbued with that final, quiet resignation... The Concerto is Mozart's farewell to the realms of pure music.' Whichever way you hear it, it's certainly a work with depths and complexities as well as gloriously appealing tunes and long melodic lines.

All three movements seem poised between innocent happiness and pained yet exquisite sadness. The first movement is in general more lyrical than virtuosic, while the central *Adagio* is a triumph of sustained, aria-like melody. The finale is full of light, lilting dance-tunes, on the surface carefree – and yet, could there also be an echo of a sobering line from Shakespeare's *A Winter's Tale*: 'my heart dances; but not for joy; not joy'.

Caroline Shaw (b. 1982): *The Observatory*
Composed: 2019
First Performed: 27 August 2019, Los Angeles, Los Angeles Philharmonic, cond. Xian Zhang

The Observatory grew out of a visit Caroline Shaw made to the Griffith Observatory, perched on a hill above Los Angeles, where a cosmologist friend was trying to find new ways of analysing the data provided by the telescope. This was fascinating enough in itself, but the experience also set Shaw thinking about the sci-fi films she loved, and about how the music for these films similarly helps us home in on details or themes in the drama. Soon, music was coming into her head, some of it spacious and awe-inspiring, like the opening chords, which could easily come from a sci-fi score. But soon the music is homing in on patterns, and finding resemblances to various classical scores, as well as the little motif played on chimes to summon concert audiences to their seats. It does feel very much as though these ideas are being examined, from a different perspective. At the end, the imposing opening chords return, and they're not the same – if only because they're now an ending, not a beginning. It's a voyage into strange new territory, one that you may feel you want to go back and hear again.

Paul Hindemith (1895-1963): Symphony: Mathis der Maler ('Mathis the Painter')

1. Engelkonzert (Angelic Concert)
2. Grablegung (Entombment)
3. Versuchung des heiligen Antonius (The Temptation of St Anthony)

Composed: 1934
First Performed: 12 March 1934, Berlin, Berlin Philharmonic Orchestra, cond. Wilhelm Furtwängler

When Hitler came to power in Germany, Paul Hindemith already had a strong international reputation as challenging, and sometimes decidedly naughty modernist. This made him problematic for the new authorities, but some in the Nazi Party felt he could still be useful as a propaganda weapon if they could charm him round. Accordingly, he was given an official post in the Reich's Ministry, but quickly made himself unpopular by continuing to appoint Jewish musicians and by criticising Hitler in public. Eventually he was banned and officially pronounced 'degenerate', but not before he's written a remarkable opera, Mathis der Maler (1935), about the life of the German renaissance painter Matthias Grünewald and his struggles to hold onto his vision and integrity during the bloody upheavals for the Peasants' War of 1524-5.

Before he'd finished the opera, Hindemith distilled its musical essence into a symphony, also called Mathis der Maler. Its first performance was a success with the public, and with some of the critics, but the authorities smelt a whole stable-full of rats. Mathis's lonely defiance, at a time when destructive political forces were at their height, was too much for the new regime. To make matters worse, the music was magnificent: tuneful, dramatic, truly visionary and exalting traditional German folk tunes and church chants in a way far-removed from the Nazi's rabble-rousing cultural goals. The Mathis Symphony was soon being played across the world, and celebrated as an act of defiance by a 'good' German artist. Soon afterwards, Hindemith began to make his way discreetly out of Germany, first to Switzerland then to the USA.

The three movements can be enjoyed simply as a symphony in the finest German humanistic tradition. But they also outline a kind of precis of the opera's themes. The titles refer to the titles of three panels from Grünewald's famous Isenheim Alterpiece. 'Engelkonzert' is a serene depiction of Angel musicians playing for Mary and the newborn Jesus. The old hymn 'Es sungen deri Engel' ('Three Angels Sang') is heard first on three trombones. 'Grablegung' is a nobly simple depiction of the laying of the body of Christ in the tomb. Then come a wild, at times alarming finale, depicting the spiritual agonies of St Anthony the hermit, and by inference the mental turmoil of Grünewald, and almost certainly of Hindemith himself. But the symphony ends with a moving reaffirmation of hope, as woodwind sing out a chant in praise of Christ as rescuer, and finally the brass deliver a splendid hymn-like 'alleluia'.

About the Artists

Domingo Hindoyan

Domingo Hindoyan was born in Caracas in 1980 to a violinist father and a lawyer mother. He started his musical career as a violinist in the ground-breaking Venezuelan musical education programme El Sistema. He studied conducting at Haute Ecole de Musique in Geneva, where he gained his masters, and in 2012 was invited to join the Allianz International Conductor's Academy, through which he worked with the London Philharmonic and the Philharmonia Orchestra and with conductors like Esa-Pekka Salonen and Sir Andrew Davis.

He was appointed first assistant conductor to Daniel Barenboim at the Deutsche Staatsoper Berlin in 2013, and in 2019, he took up a position as principal guest conductor of the Polish National Radio Symphony Orchestra. In the same year, he made his debut with the Royal Liverpool Philharmonic Orchestra and was appointed as the Orchestra's new Chief Conductor in 2020, taking up his position in September 2021. He has now extended his contract with the Orchestra to 2028.

Miquel Ramos Salvadó

Born in 1989, Miquel Ramos Salvadó began his musical education in the Premià de Mar Music School in Barcelona with Francesc Navarro before, at the age of 12 attending Badalona Music Conservatoire where he studied with Xavi Castillo.

Aged 16, he was admitted in the Superior Music School of Catalonia (ESMUC, Barcelona). There he studied with Josep Fuster and took musical advice from musicians like Lorenzo Coppola and the Casals Quartet.

In July 2013 he finished the Master of Music at the Musikhochschule Lübeck with the international soloist Sabine Meyer, with honourable mention. During his time there he was academist in the Philharmonisches Orchester Lübeck and was appointed Principal Clarinet in 2013.

Salvadó became a member of the Murtra Ensemble in 2010, and the project Spira Mirabilis in 2016. Since 2017 he has been a member of the woodwind quintet Azahar Ensemble, winner of the ARD Munich Competition and with which he has performe d in most of the main halls and festivals in Europe, including the Berliner Philharmonie, Mozarteum Salzburg, Konzerthaus Wien, Elbphilharmonie Hamburg, Palau de la Música in Barcelona, Auditorio Nacional in Madrid and the Festival Baden-Baden.

He is also often invited to play in orchestras like Liceu Theater Symphony Orchestra, Geneva Camerata, Barcelona Symphony, Symphony Orchestra of the Spanish Radio, Bergen Philharmonic, Tonhalle Zürich, BBC Symphony, Sinfonieorchester Basel, Festival Strings Luzern and others.

He was appointed Section Leader Clarinet at Liverpool Philharmonic Hall in 2024.

About the Composers

Eric Wolfgang Korngold

He was one of early Hollywood's most important and prolific composers. But Erich Wolfgang Korngold's music career began thousands of miles away as a composer of highly regarded operas and orchestral works.

Korngold was born into a Jewish family in Moravia in 1897, the son of a lawyer turned professional music critic who worked with the legendary Eduard Hanslick on the Die Neue Freie Presse in Vienna.

And the young Eric proved something of a musical prodigy – he could reproduce, and ornament, on piano any melody he heard and started composing at an early age. At nine-year-old, he was hailed 'a genius' by none other than Mahler and as a teenager his compositions were praised by Richard Strauss and Puccini among others.

His ballet-pantomime *Der Schneemann* (The Snowman) was composed when he was 11 - orchestrated with assistance from his teacher Alexander von Zemlinsky, and premiered two years later, first as a piano piece then later as an orchestral version.

A decade later, increasingly in demand, he had a huge success with his opera *Die tote Stadt* while in 1923 he composed his *Concerto for Piano Left Hand* for the pianist Paul Wittgenstein - brother of philosopher Ludwig - who had had to have his right arm amputated while a PoW on the Eastern front in the First World War.

In 1928, when he was still only 31, Korngold was voted – along with Schoenberg – as Austria's greatest living composer, and in the early 30s became a professor at the Vienna State Academy.

Then in 1935, Korngold was invited to Hollywood to adapt Mendelssohn's *A Midsummer Night's Dream* for a film version of the Shakespeare play planned by Warner Brothers. It not only saved the Jewish composer from the rise of Nazism in Europe, but it proved to be the start of a collaboration which would see Korngold create lush, swashbuckling soundtracks for some of the biggest movies of the 1930s and 40s, particularly those – like Captain Blood, The

Adventures of Robin Hood and The Private Lives of Elizabeth and Essex – starring Errol Flynn.

When the Second World War started, Korngold became an American citizen and spent the rest of his life living in Los Angeles where, eventually disillusioned with film scores, he started composing classical music once again. His ***Violin Concerto in D major*** dates from this period, although its melody had been created several years earlier and included in the 1937 melodrama Another Dawn (starring, of course, Errol Flynn). It was dedicated to long-time family friend Alma Mahler-Werfel.

His *Cello Concerto*, which had its origins in the Bette Davis love triangle melodrama Deception, followed in 1946.

Korngold suffered a stroke in 1956 and died a year later from a brain haemorrhage at the age of 60.

Did you know? When Korngold won his second Academy Award for Best Original Score - for *The Adventures of Robin Hood* in 1939, it became the first time an Oscar had been awarded to a composer rather than the studio music department.

Wolfgang Amadeus Mozart

"It seemed to me that I was hearing the voice of God," says a marvelling (and insanely jealous) Antonio Salieri in Liverpool playwright Peter Shaffer's ***Amadeus***. Revered down the centuries as a genius who left a legacy of musical masterpieces, Mozart – this 'voice of God' – was essentially a jobbing composer for hire, constantly seeking out the next patronage or commission to further his career and pay his often extravagantly large bills. Of all composers, the 'story' of his life is perhaps the best-known. And most embroidered.

Wolfgang Amadeus Mozart was born in Salzburg in 1756, where his father Leopold was a violinist in the Prince-Bishop's court. Leopold toured the salons of Europe with the young Wolfgang and his equally talented sister Maria Anna, and the children performed at the keyboard for the great and good. In 1764 they came to London and performed for George III. It was where the precocious musical genius composed his first symphony, which included a four-note musical motif, CDFE, which popped up in subsequent pieces including, 24 years later, his longest and last symphony, nicknamed *Jupiter*.

At the advanced age of 17, Mozart followed his father and entered the employ of the Price-Archbishop of Salzburg, for whom he was required to compose masses and other works on the modest salary of 150 florins a year. By the time he was 21, and maturing compositionally, he was keen to fly the nest and after

his request for a sabbatical was turned down, he set out on the road in search of new patronage and fresh, more lucrative commissions. He ended up in Vienna where he would live for the remainder of his days, marry his wife Constance, and compose his best-known works, particularly in the final 'golden' decade of his life. Along with his great operas *The Marriage of Figaro*, *Don Giovanni*, *Cosi fan Tutte* and *The Magic Flute*, they included his mature symphonies, masterful *Piano Concerto No.21* and *Mass in C Minor*. In fact, over the course of his short lifetime, the prolific Mozart composed more than 600 works in a wide range of forms.

Aged just 35, he died in Vienna in December 1791, famously leaving the ***Requiem*** commission which had filled his final autumn unfinished. His funeral service was conducted at St Stephen's Cathedral, but Mozart, the creator of some of the most remarkable music ever composed, was buried in an unmarked plot.

Did you know? Among the actors to have played Mozart in *Amadeus* on stage are Simon Callow, Tim Curry, Michael Sheen, Peter Firth and, during his *Star Wars* years, Mark Hamill.

Caroline Shaw

Caroline Shaw is an American musician who can adapt to several genres without limitations. She is a composer, violinist and singer who became the youngest musician to win the Pulitzer Prize for Music in 2013 for her acapella composition *Partita for 8 Voices.* Shaw has also won a Grammy Award in 2022 for Best Classical Composition for her song cycle *Narrow Sea and* is a composer in residence for Wigmore Hall. Her versatility as a musician reflects on her works as she is drawn to a variety of influences.

Speaking to *Oregon ArtsWatch* about the piece *Concerto for Harpsichord and Strings* in 2025, Shaw said:

"I started by just going back and listening to the Bach harpsichord concertos and Baroque music in general, and to some of Byron's recordings of various pieces from the 17th and 18th century and let myself just run. If I'm writing a piece that is for such a specific environment–the early music instruments feel like a specific environment both sonically and also in the context of a concert like that–then I go into a place of deep immersion in that music. I'm familiar with a lot of it already but listening to it–the Bach harpsichord concertos in particular–and trying to suss out what are the really salient, exciting elements for me. Not with a sense of specific analysis but, like, "what do I like about this? What's thrilling? What moves me? And what would I want to hear in that world that I haven't heard yet before?"

And then starting the piece, finding lots of chords and unusual chord sequences that *feel* like you might hear them in Vivaldi, but then they turn off in an unusual way. I do remember talking to Danni Lee about this. I feel like she gets responsibility for the beginning of the second movement. I was like,

“Danni, what would you want to hear?” And I played her a little bit of something I was working on, and she was like, “what if it sounded like birds?”

So the beginning of the second movement is really something that she designed that I just made.And the other parts, I wanted to make something that’s in a really traditional structure, first, second, third movement. With a fast-ish first movement, slow second, and then rip-roaring third. And the cool thing about writing for harpsichord is that it’s such an unusual sound, it’s just so of its time. And also you associate it with this period of 1960s, ‘70s, Baroque rock.”

Paul Hindemith

Born in Germany in 1895, composer, conductor, teacher and violist Paul Hindemith dominated the country’s music scene between the end of the First World War – in which he was conscripted into the army – and the demise of the Weimar Republic in 1933. He juggled busy composing and performing careers, playing in a string quartet as well as being a talented solo violist, along with serving as a professor of composition at the Berlin Academy of Music. Hindemith’s early work was influenced by late-Romanticism, but as his own style developed through the 1920s, he became a disciple of the ‘Neue Sachlichkeit’ modern realist movement alongside Kurt Weill. In art, its chief exponents were Otto Dix and George Grosz.

In the process, Hindemith managed to **scandalise more conservative audiences** with works like a ragtime based on a theme by Bach and a trio of one-act operas with provocative sexual themes. Unfortunately for Hindemith, some members of the Nazi Party weren’t keen on him either and by the late 1930s, his music had been declared ‘degenerate’ and banned. Out of favour with the regime and with a wife with part-Jewish ancestry, Hindemith quit Germany and took up a role creating a new music school in Istanbul.

In 1938 he emigrated to Switzerland, and two years later – with war by then raging in Europe – he embarked on a lecture tour to the United States and stayed, teaching at prestigious institutions including Yale and Cornell and enjoying success as an émigré composer. After the war he became an official US citizen, but in 1953 he returned to Europe, making his home in Switzerland once again. He died in Frankfurt in 1963.