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The Glasshouse
International
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Saturday 27 April / 3pm

Angela Hewitt
Plays Mozart

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The Glasshouse
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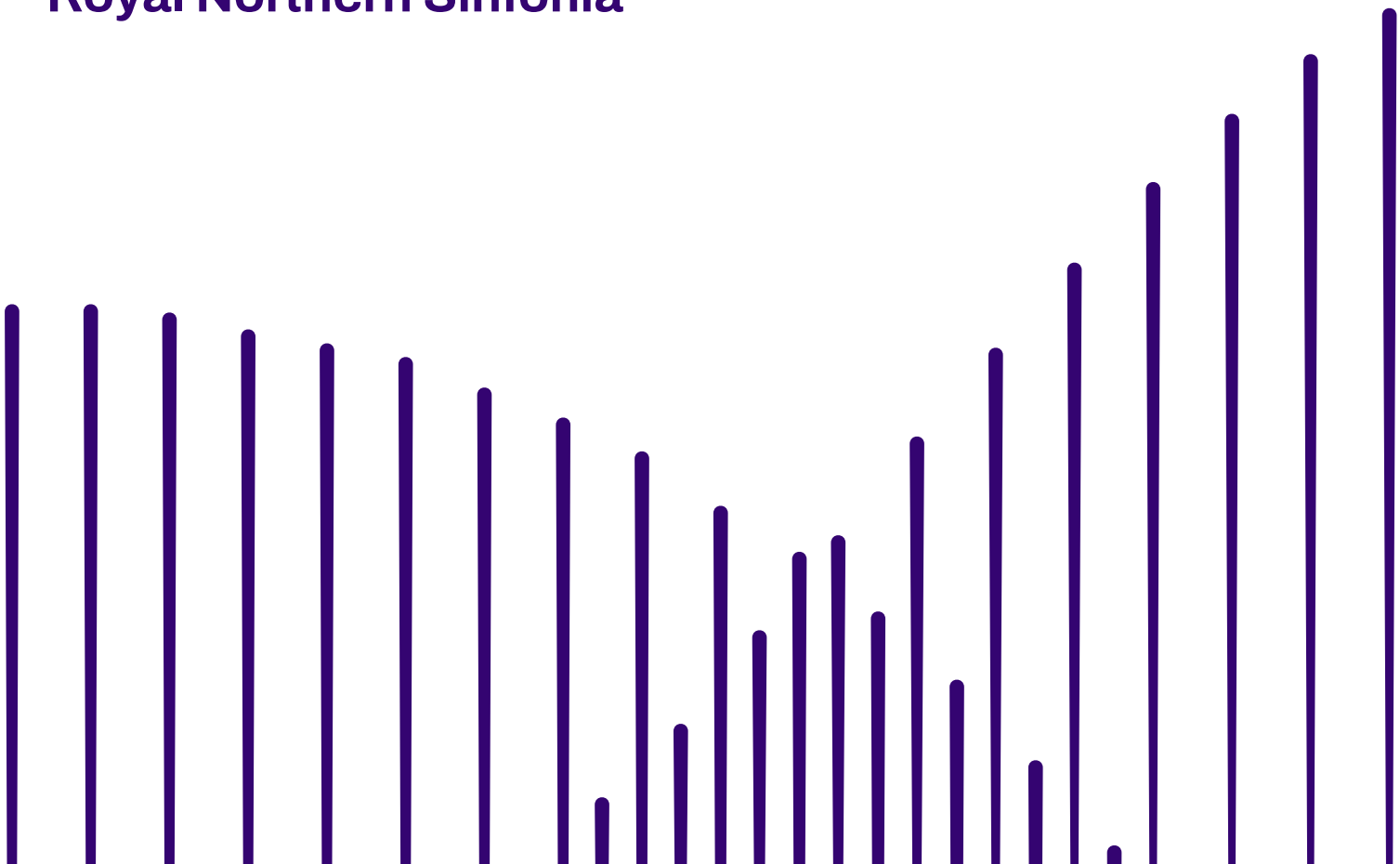
Wolfgang Amadeus Mozart Piano Concerto No. 6 (20')

Wolfgang Amadeus Mozart Piano Concerto No. 24 (31')

Interval

Wolfgang Amadeus Mozart Symphony No. 38 'Prague' (26')

Angela Hewitt piano/director
Maria Włoszczowska director
Royal Northern Sinfonia



Wolfgang Amadeus Mozart (1756 – 1791)
Piano Concerto No.6 in B flat, K.238
Allegro aperto - Andante un poco adagio - Rondeau: Allegro

Numbers can be deceptive, and Mozart's Piano Concerto No.6 was actually only his second wholly original piano concerto. A relatively early work, then? Remember that this is Mozart. He composed it in Salzburg early in 1776, shortly before or after his twentieth birthday. By this stage he had composed eight operas and more than 30 symphonies and had held down a job as principal violinist of the Salzburg court orchestra for some four years. At 20, Mozart was as experienced a professional composer as any in Europe.

That was part of the issue: he worked as a violinist and – put bluntly – there simply was not a single modern fortepiano in Salzburg. He'd have played this concerto (and everything suggests he did write it for himself, though there's some evidence that his sister Nannerl, a gifted keyboard player, might also have performed it) on a harpsichord: and in 1776 harpsichord concertos were not particularly common or popular.

But even in an unfamiliar medium, Mozart never puts a foot wrong. *Aperto* he writes on the first movement – usually translated as "openly" or "brightly", which sounds like rather a good description of Mozart's own youthful personality. Piano and orchestra engage in elegant and brilliant conversation throughout this opening movement. In the second movement he dims the lights. The piano sings and spins delicate swirls against muted strings and a pair of flutes, whose soft-edged tone replaces the brighter oboes of the outer movements.

The final *Rondeau* combines gentle mischief with exquisite good manners, while the horns hint at a wider, wilder world. We don't know when Mozart first played this concerto, but we do know that he took it on tour the following year. There were good fortepianos available in the great musical centres of Munich and Mannheim, and perhaps that was always the plan. "There was a regular uproar and tremendous applause" he wrote home, delighted.

Richard Bratby

Wolfgang Amadeus Mozart (1756 – 1791)
Piano Concerto No. 24 in C minor, K491
Allegro – Larghetto – Allegretto

Beethoven was deeply impressed, if not taken aback, by Mozart's C minor piano concerto at a concert in 1800. And when the finale was played he exclaimed, despairingly, to his publisher seated next to him: "We shall never be able to do anything like that!"

Beethoven, of course, did quite a lot like it, eventually – the finale of his 'Appassionata' sonata acknowledges the influence of **K491** – but the point was made: Mozart's skill in combining virtuoso piano playing and symphonic melody in a soloist-orchestra partnership was supreme and transformed the concerto form for all time.

The C minor work was written for one of Mozart's own performances and received its premiere in the spring of 1786. Judging from the state of the original manuscript it was written in a hurry and some of the passages had not come easily, as they had been reworked several times. It calls for the largest orchestra Mozart ever used for a piano concerto. The greater use of oboes, clarinets and trumpets also testifies to his great love of the wind instruments which his works were now helping to raise in orchestral status.

The subdued *Allegro* opening in 3/4 time for strings, underpinned by the winds, tiptoes in and soon gives way to the full orchestra's version of the theme with its upward-skipping notes. The piano enters this sombre, uncertain world cautiously but then, as the theme is developed, enjoys a rich and harmonious partnership with the orchestra.

The piano opens the delightful *Larghetto* with a simple lullaby-like tune which is then elegantly expanded upon in **rondo** form by the winds and strings.

The *Allegretto* finale is a series of variations on a vigorous march theme which, spurred on by the piano, presents those lately-liberated wind instruments in particular with a joyful field day.

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K491

This is the 'Köchel number' of the concerto, a coding in the universally-accepted chronological catalogue of Mozart's compositions which was devised by the Austrian botanist, mineralogist and massive Mozart fan Ludwig von Köchel (1800-1877).

Rondo

Literally, a 'round', a piece of music in which one section recurs intermittently.

Wolfgang Amadeus Mozart (1756 – 1791)
Symphony No.38 in D, K504 'Prague'
Adagio; Allegro – Andante – Finale: Presto

Wolfgang Amadeus Mozart was the toast of Prague in the winter of 1786-87. *The Marriage of Figaro* had been rapturously received when first staged in the Bohemian capital that December and the opera was repeated several times, all to packed houses.

But back in Vienna, despite its initial success, |*Figaro* was soon to be upstaged by *Una Cosa Rara* by a Spanish composer Martin y Soler, which, thanks to one colourful waltz section in particular, swept the fickle Viennese off their feet and effectively shelved any performance of *Figaro* for another two seasons.

Hardly surprising, then, that in January Mozart should want to venture to Prague where he now had celebrity status.

He took with him the *Piano Concerto in C*, ***K503*** and a new symphony in the key of D. Both these works may have been intended for a planned series of Advent concerts in Vienna, but Mozart must have felt certain that these new pieces would be better received by his adoring Prague audiences.

He was right, and the *Symphony No.38* has been known as 'the Prague' ever since.

The work has some unusual characteristics. It was often referred to as 'the symphony without minuet', Mozart having opted for only three movements, dropping the dance movement that would have been expected by Viennese audiences of the day.

Also rather different was for the symphony to open with a slow and dramatic ***Adagio*** introduction, contrasting operatic high-seriousness with more lyrical passages. These contrasts are maintained as the *Allegro* follows, but then Mozart weaves a number of themes, developing and repeating them, into a broad and colourful orchestral tapestry.

A graceful and expressive *Andante* comes next, again demonstrating Mozart's great gift for dreaming up new and richly melodic ideas. The cheerful *Finale*, which includes some delightful exchanges between strings and woodwinds near the conclusion, is dominated by a figure of four notes – the same ones Mozart used to open the popular **duettino** between Susanna and Cherubino in the second act of *Figaro*. It was a gesture his loyal Prague fans must have been quick to appreciate!

© Richard C Yates

Adagio

Slow and easeful.

Duettino

A short and concise duet.

Angela Hewitt director/piano

Angela Hewitt occupies a unique position among today's leading pianists. With a wide-ranging repertoire and frequent appearances in recital and with major orchestras throughout Europe, the Americas and Asia, she is also an award-winning recording artist whose performances of Bach have established her as one of the composer's foremost interpreters. In 2020 she received the City of Leipzig Bach Medal: a huge honour that for the first time in its 17-year history was awarded to a woman.

Conducting from the piano, Hewitt has led the Toronto and Vancouver symphony orchestras, Hong Kong and Copenhagen philharmonic orchestras, Lucerne Festival Strings, Stuttgart Chamber Orchestra, Britten Sinfonia, Swedish and Zurich chamber orchestras, Salzburg Camerata, Orchestra Sinfonica Nazionale della Rai, Orpheus Chamber Orchestra in New York, Orchestra Ensemble Kanazawa in Japan, and Vienna Tonkünstler Orchestra in Vienna's Musikverein. The upcoming 2023/24 season sees her performing with orchestras in Italy, Finland, Poland, Estonia and Switzerland, including on tour in the UK with Kammerorchester Basel as well as a tour of North East England with Royal Northern Sinfonia.

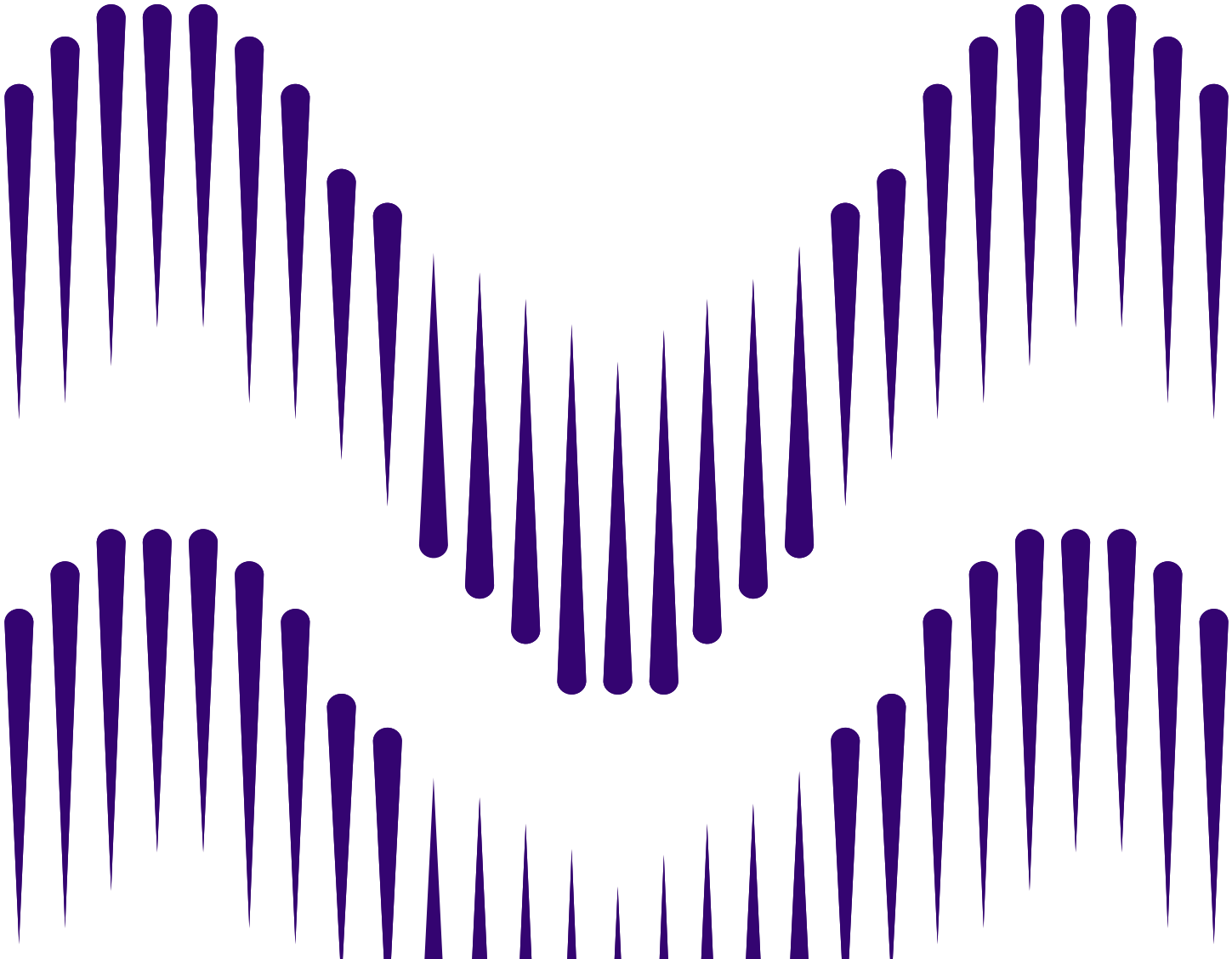
Elsewhere, Hewitt continues to present recitals, including concerts and festival appearances in Boston, Baltimore, Toronto, Ottawa, Rome, Zurich, Copenhagen, Cambridge and Stresa. She is also an artist-in-residence at London's Wigmore Hall, where, back in 2016, she launched her Bach Odyssey, performing the complete keyboard works of Bach in a series of 12 recitals across the world; the cycle was also presented in New York's 92Y, and in Ottawa, Tokyo and Florence, concluding in 2022.

Hewitt's award-winning cycle for Hyperion Records of all the major keyboard works of Bach has been described as "one of the record glories of our age" *(The Sunday Times)*. Her discography also includes albums of Couperin, Rameau, Scarlatti, Mozart, Beethoven, Chopin, Schumann, Liszt, Fauré, Debussy, Chabrier, Ravel, Messiaen and Granados. The first CD of three Mozart albums, dedicated to the composer's complete sonatas was released in November 2022, with the second slated for release in October 2023. In 2023, Hewitt's complete catalogue becomes available on all major streaming platforms, following Universal Music Group's acquisition of the independent classical label. Albums such as her critically acclaimed Diapson d'Or recording of the *Goldberg V ariations* were included in the first release in July. A regular in the USA Billboard chart, her album *Love Songs* hit the top of the specialist classical chart in the UK and stayed there for months after its release. In 2015 she was inducted into *Gramophone Magazine*'s Hall of Fame thanks to her popularity with music lovers around the world.

Born into a musical family, Hewitt began her piano studies aged three, performing in public at four and a year later winning her first scholarship. She studied with Jean-Paul Sévilla

at the University of Ottawa, and in 1985 won the Toronto International Bach Piano Competition which launched her career. In 2018 Angela received the Governor General's Lifetime Achievement Award, and in 2015 she received the highest honour from her native country – becoming a Companion of the Order of Canada (which is given to only 165 living Canadians at any one time). In 2006 she was awarded an OBE from Her late Majesty Queen Elizabeth II. She is a member of the Royal Society of Canada, has seven honorary doctorates, and is a Visiting Fellow of Peterhouse College in Cambridge. In 2020 Angela was awarded the Wigmore Medal in recognition of her services to music and relationship with the hall over 35 years.

Angela lives in London but also has homes in Ottawa and Umbria, Italy where, eighteen years ago, she founded the Trasimeno Music Festival – a week-long annual event which draws an audience from all over the world.



Maria Włoszczowska director/violin

Polish violinist Maria Włoszczowska is recognised for her versatile musicianship, performing as soloist, director/concertmaster, and chamber musician.

Highlights of her career so far include a performance of Kaija Saariaho's Vers toi qui es si loin with the Royal Northern Sinfonia and Dinis Sousa at the 2022 BBC Proms, her New York recital debut at 92NY, presenting all six Bach Sonatas for violin and keyboard with Jeremy Denk, and a performance of concertos by Vivaldi, Bach and Telemann with Neues Bachisches Collegium Musicum conducted by Reinhard Goebel at Leipzig Gewandhaus. As Leader of the Royal Northern Sinfonia, Maria also regularly directs the orchestra, in repertoire including works such as Beethoven's Violin Concerto, Mozart's Sinfonia Concertante, and Mahler's reworking of Schubert's Death and the Maiden quartet.

Recent seasons have additionally seen projects as a guest leader of the Chamber Orchestra of Europe and the Deutsche Kammerphilharmonie Bremen and solo appearances with UK and international ensembles, including symphonic and chamber orchestras in her home country of Poland.

Recipient of the Royal Philharmonic Society's Emily Anderson Prize, the Hattori Foundation Senior Award and Poland's Minister of Culture and National Heritage Prize, Maria based herself in the UK after completing her studies at the Guildhall School of Music and Drama with Hungarian violinist and conductor András Keller. In 2018 she won both First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition.

Maria plays on a violin by Francesco Stradivari

Royal Northern Sinfonia

Royal Northern Sinfonia is the orchestra of the North East and Cumbria, based at The Glasshouse in Gateshead. They are the UK's only full-time chamber orchestra – 37 incredible musicians coming together to play awe-inspiring classical music by the world's greatest composers, old and new.

Since their first concert in 1958, Royal Northern Sinfonia have earned an exceptional reputation for vibrant, passionate music-making across the UK and beyond, representing the North East on a worldwide stage. In 2023, they headlined the first weekend-long BBC Proms festival to take place outside of London, travelled to South Korea for Tongyeong International Music Festival and became the resident orchestra in new concert series in Middlesbrough and Carlisle.

Royal Northern Sinfonia regularly collaborate with top conductors and classical stars, such as Sheku Kanneh-Mason, Benjamin Grosvenor and Dame Sarah Connolly, and have taken to the stage with pop legends Maximo Park, Sam Fender and Self Esteem. Highlights of the next year include a Schumann symphony cycle with Principal Conductor Dinis Sousa, a UK wide tour with clarinettist Julian Bliss, the Big Bruckner Weekend at The Glasshouse and guest appearances from Elisabeth Leonskaja, Isata Kanneh-Mason, Christian Tetzlaff, Jess Gillam, Angela Hewitt and Steven Isserlis.

Royal Northern Sinfonia are working hard to make classical music more accessible and more inclusive. That means playing in more places across the North than ever before, championing new artists and new music, and encouraging musicians of all ages and stages to keep growing their skills – from sitting side by side with The Glasshouse's Young Sinfonia to partnering with the Royal Philharmonic Society to support women conductors.

The Royal Northern Sinfonia family also includes Chorus of Royal Northern Sinfonia, made up of over 80 singers from across the region who perform regularly with the orchestra and on their own, and RNS Moves, an inclusive ensemble of disabled and non-disabled musicians who create unique interpretations of classical and contemporary music.

Violin 1

Maria Włoszczowska
The Huntington Chair
Kyra Humphreys
The Christine Swales Chair
Sam Staples
Iona Brown
The Voigt Chair
Jane Nossek
The Anonymous Chair
Sarah Roberts
The Paula Cowley Chair
Alicia Berendse
Chu-Yu Yang

Violin 2

Eva Aronian
The Bucknill Chair
Haruno Sato
The Share Family Chair
Jenny Chang
The BA Summers Chair
Sophie Appleton
Fiona Robertson
Gemma Bass

Viola

Michael Gerrard
The Rossiter Family Chair
James Slater
The Rose Hajek Chair
Tegwen Jones
The Skews Family Chair
Sarah Heartfield

Cello

Brian O'Kane
The Anonymous Chair
Daniel Hammersley
The Freeman Chair
James Craig
The Barnabas Chair
Gabriel Waite
The Liz Manning Chair

Double Bass

Will Deurden
Siân Hicks
The June and Vic Middleton Chair

Flute

Charlotte Ashton
The Jim Craigie Chair
Helena Gourd
The Hutton Chair

Oboe

Chris Vettraino
Vanessa Howells
The Sylvia Fuller Chair

Clarinet

Cristina Mateo
Jill Allen
The Bragg Family Chairs

Bassoon

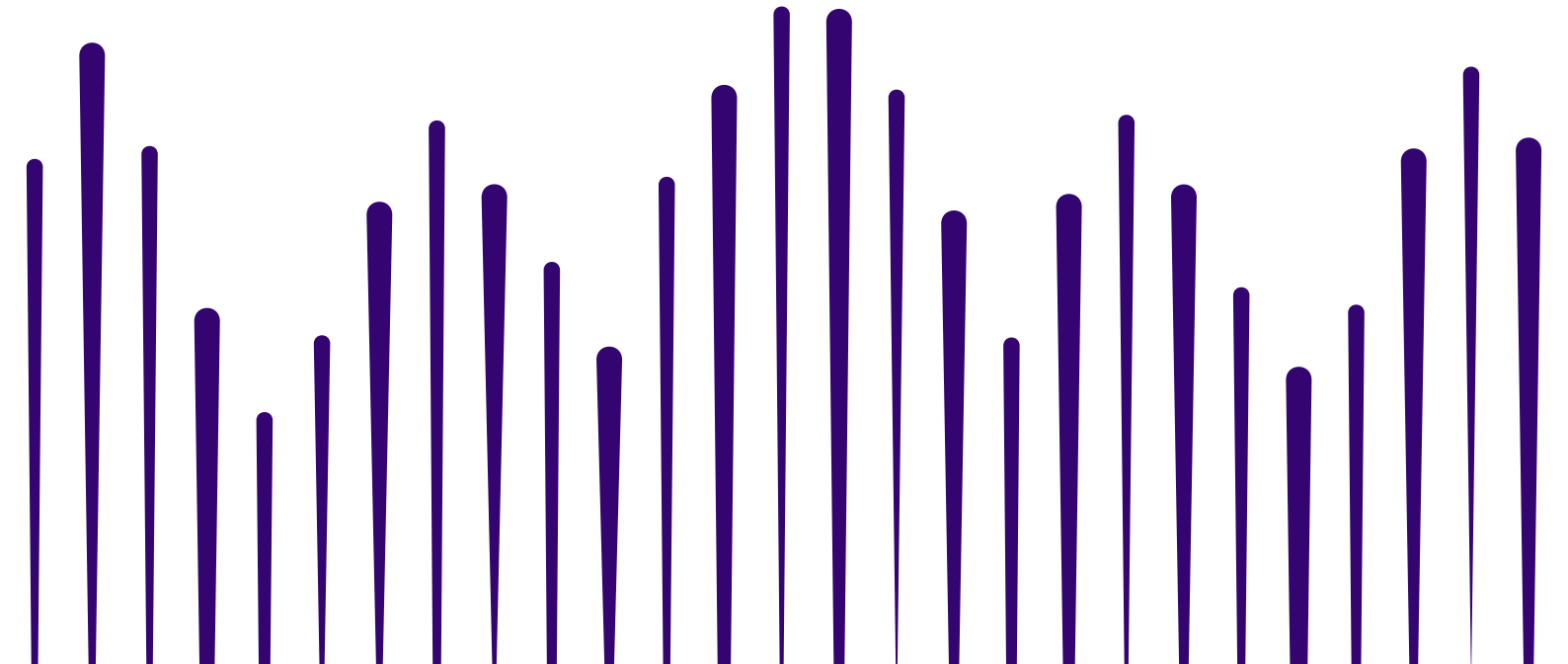
Stephen Reay
The Pyman Family Chair
Patrick Bolton
The Jackson Family Chair

Horn

Peter Francomb
The Friends of Royal Northern Sinfonia Chair
Jenny Cox
The Richardson Family Chair

Timpani

Jude Carlton
The Olivia Grant Chair



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Play your part in the orchestra's continued success

Led by Principal Conductor Dinis Sousa, Royal Northern Sinfonia wows audiences across the North East, and the world. Every year, more than one million people join the orchestra's concerts – in The Glasshouse at Gateshead Quays, out in communities, on national and international tours, and through livestream and radio broadcast. The players also make little jaws drop in schools, and get stuck in with tutoring the next generation of musicians.

As a charity we're focused on making sure all of that is available to anyone – no matter where you're from, how old you are, how much money you have, or what challenges you face.

From signing up as a member, to leaving a gift in your Will – there are so many ways that you can support Royal Northern Sinfonia's continued success. You'll make sure the orchestra is here for you, here for everybody in the region, and here for the long term.

If you'd like to support Royal Northern Sinfonia, visit our website on **www.theglasshouseicm.org/royal-northern-sinfonia/support-us** or contact Natalie Heath, Development Manager on **0191 443 5038 or natalie.heath@theglasshouseicm.org**

Your support will make magical music moments happen every day.

We want to sincerely thank our Founding Patrons, Founding Endowment Donors, Principal Partners, and our many Friends and Champions of The Glasshouse and Royal Northern Sinfonia, as well as those who regularly support us through ticket top-ups.

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Future Concerts

Friday 10 May / 7.30pm
Brahm's First Symphony

Saturday 11 May / 7.30pm
Trio Gaspard

Friday 24 May / 7.30pm
Mozart's Clarinet Concerto

Sunday 8 June / 7.30pm
Final Symphony II

Saturday 15 June / 7.30pm
Dvořák's Cello Concerto

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