

SCOTTISH SINFONIA

patron Roderick Brydon
conductor Neil Mantle

leader PHILIP TAYLOR

soloists EDWIN PALING

DAVID EDWARDS

CONCERT

Reid Concert Hall

Saturday 20 January 1979 at 7.30pm

programme 10p

LUDWIG VAN BEETHOVEN
1770-1827

OVERTURE 'CORIOLAN'
opus 62

Heinrich von Collin's tragedy 'Coriolanus', based on the account in Plutarch that Shakespeare also used, was from its first performance in 1802 one of the most popular plays on the Viennese stage. Collin and Beethoven worked together for several years in an attempt to find a suitable opera libretto. Various plans including Macbeth and a tale from the Crusades were started but at the time of Collin's death in 1811 nothing had emerged.

Beethoven's overture was first performed in March 1807 while he was also engaged in composing the fourth and fifth symphonies. 'Coriolanus' gloomy, tragic personality is portrayed by Beethoven in the dark key of C minor, the same key as that of the fifth symphony. It remains today, over 150 years later, a uniquely original and powerful conception. Gaius Marcius Coriolanus, Roman patrician and gallant general of the fifth century BC, on being accused of tyranny by his countrymen joined his old enemies the Volscians and marched against Rome. Moved by the entreaties of his wife and mother he turned back, to be put to death by the Volscians. His ebbing life is vividly suggested by Beethoven in the closing bars of the overture.

NM

JOHANNES BRAHMS
1833-1897

DOUBLE CONCERTO in A MINOR
opus 102

Allegro		
Andante	EDWIN PALING	violin
Vivace non troppo	DAVID EDWARDS	cello

The work was composed during one of Brahms' summers at Lake Thun in Switzerland, where he wrote some of his most important compositions. The actual impetus for this concerto came from Robert Hausmann, an eminent German cellist who sought a new work for his instrument. Brahms gladly agreed to fulfil Hausmann's request, and he had an inspiration of his own - to write the concerto for both violin and cello and thus, he hoped, to re-establish his 30-year friendship with the violinist Joseph Joachim by asking him to perform the work with Hausmann. The break between Brahms and Joachim, which had come in 1880 owing to a misunderstanding during Joachim's unsuccessful attempt to divorce his wife, caused Brahms great concern and he longed for a means of renewing contact with the violinist-composer who had encouraged his career and performed his works in public.

Brahms succeeded, for in July 1887 Joachim consented to a private performance of the work at Baden-Baden on 21 September. Clara Schumann, who made her nearby home available for rehearsals, entered the following note in her diary: 'The concerto is in a way a work of reconciliation - Joachim and Brahms have spoken to one another again after years of silence. The work is fresh, full of interesting themes and development.' A month later, on 18 October, the concerto was performed publicly in Cologne with Brahms conducting and Joachim and Hausmann playing the solo parts.

This work was the last orchestral composition to be written by Brahms. The parts for the violin and cello rarely attain the brilliance of his earlier violin concerto, but Brahms himself, in a letter to Clara Schumann, admitted that he had experienced some difficulty in composing the work, for 'it is quite a different thing writing for instruments whose character and sound one can only imagine approximately, rather than for an instrument which one knows through and through - as I do the piano - and know exactly what I write and why I write it.' Nevertheless the concerto achieves many novel effects through use of the unusual pair of soloists.

- INTERVAL -

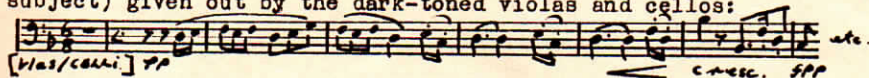
ANTONIN DVORAK
1841-1904

SYMPHONY No. 7 in D MINOR
opus 70

Allegro maestoso
Poco adagio
Scherzo (Vivace - poco meno mosso)
Allegro

Dvorak composed his seventh symphony during 1884/5 for the Philharmonic Society of London. It was premiered in London in April 1885. The symphony was written very much under the influence of Brahms' new third symphony and bears certain similarities to the work of Dvorak's friend and mentor. The seventh, the most classical and teutonic in feeling of the nine symphonies, is full of melodic richness even by Dvorak's standards. He had by this time learned to prune his somewhat wayward development sections (a great weakness of his earlier symphonies) and in fact even after the first performance he made a large cut in the second movement.

The first movement begins very mysteriously with the theme (first subject) given out by the dark-toned violas and cellos:



This is worked up and stated by the full orchestra. The bridge passage (a link between the first and second subjects) brings us into the sunnier key of Bb major. In this key we hear the second theme: (2)

(This theme bears a close resemblance to the slow movement of Brahms' Second Piano Concerto.) The themes are developed according to the rules of first movement form and the movement ends in the dark mood of its opening. The second movement shows similarities to the corresponding movement of Brahms' Third, not so much in the actual themes used but in the way they are laid out and constructed. Dvorak cut over a quarter of the movement after the first performance. The third movement is a scherzo of great rhythmic point and reminds us of Dvorak's Bohemian nationalism. The trio section (the central part) is in a more relaxed vein. The finale brings us back to the rather more severe world of classical writing. The first subject is stated without preamble:

(This theme bears a close resemblance to the slow movement of Brahms' Second Piano Concerto.) The themes are developed according to the rules of first movement form and the movement ends in the dark mood of its opening. The second movement shows similarities to the corresponding movement of Brahms' Third, not so much in the actual themes used but in the way they are laid out and constructed. Dvorak cut over a quarter of the movement after the first performance. The third movement is a scherzo of great rhythmic point and reminds us of Dvorak's Bohemian nationalism. The trio section (the central part) is in a more relaxed vein. The finale brings us back to the rather more severe world of classical writing. The first subject is stated without preamble:



The little arpeggio tag in the first bar assumes greater importance in the development section later on. The second subject occurs in the major key played by the cellos. The development section comes in stealthily with the first theme chopped up into short notes. The coda after the recapitulation (where we hear the original themes again) is of epic proportions. The symphony ends firmly in the major key.

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EDWIN PALING studied at the Royal Academy of Music with Sidney Griller and Norbert Brainin. He was a member of various orchestras before joining the SNO in 1973 as assistant leader, becoming leader three years later. Mr Paling has appeared frequently as a soloist with the SNO and with Cantilena, and also broadcasts with his wife, the pianist Elizabeth Pitts. DAVID EDWARDS studied at the Royal Academy of Music with Douglas Cameron, and was a member of the Royal Opera House Orchestra and the Royal Philharmonic Orchestra. For ten years from 1965 he was the cellist in the Edinburgh Quartet until taking up his present position of Associate Principal Cellist in the SNO.

SCOTTISH SINFONIA
conductor Neil Mantle
leader Philip Taylor

Violins I

Philip Taylor
Robert Fraser
Jan Kouwenhoven
George Murphy
Daya Rasaratnam
Bridget MacLean
Anne Giles
Andrew Rodden
Morvyth Armstrong
Bridget Blackmore
Sheena Black
Catriona Thomson
Carolyn Thomson
Nicola Foot
Kate Cullen

Violins II

Doreen Busbridge
Elizabeth Alexander
Lawrence Dunn
Julian Ryall
Gillian Pickup
Morag Campbell
Hamish Alexander
John Innes
Judith Dean
Alison Scott
Veronique Nelson
Christopher Samuel

Violas

Paula Snyder
Alison Dundas
Helen Tasker
Gary Clemson
Patrick Criswell
Penny Wheatley
Carrick McLelland

Cellos

Alan Johnson
Sam Coe
John Busbridge
Astrid Gorrie
Heather Coates
Jeremy Ryall
Kimberley Zuzelo
Betsey Whiting
Alan Anderson
Jane McNaught
Alastair Neale
Edward Kingsley
Miles Morrison

Basses

David Ogilvie
Paul Spiers
Eric Jeffrey
Elizabeth Bradley

Flutes

Anne Evans
Jean Murray

Oboes

Charles Dodds
Alastair Thompson

Clarinets

Pamela Turley
Vaughan Townhill

Bassoons

Bruce Gordon
Ian Donald

Horns

Dick Rimer
Helen Suckling
Fiona Elliott
David Pryce

Trumpets

Colin Douglas
David Wright

Trombones

Bill Giles
James Bertram
Alan Douglas

Timpani

Anne Douglas

Orchestral Manager

Stewart Wilson

Concert Administration

Inga Mantle
Anne Biggers
Antonia Dodds
Alister Wilson

EDINBURGH OPERA COMPANY with SCOTTISH SINFONIA and EUMS CHOIR
conductor Neil Mantle

WAGNER

THE FLYING DUTCHMAN

with Ronald Morrison

Royal Lyceum Theatre

11-14 April

7.30pm

SCOTTISH SINFONIA

NEXT CONCERT: 16 JUNE

7.30pm

BAX

TINTAGEL

MOZART

OBOE CONCERTO

Margaret Rennie Moncrieff

BARTOK

CONCERTO FOR ORCHESTRA

Reid Concert Hall