

SCOTTISH
SINFONIA PATRON
RODERICK BRYDON
CONDUCTOR
NEIL MANTLE

INGA MANTLE soprano

TOM JAMIESON tenor

CHARLES FLOYD horn

WAGNER
CONCERT

Sunday 30 August 1981 at 5pm
Cathedral Church of St Mary, Palmerston Place

programme

Wagner made preliminary sketches for 'Die Meistersinger von Nürnberg' as early as 1845, but it was not until 1862, with 'Tristan' and the greater part of the 'Ring' behind him, that he began to work on the opera in earnest. It occupied him for nearly five years and received its highly successful first performance in Munich under Hans von Bülow. The Mastersingers were guilds of poets and singers who flourished in Germany from the fourteenth to the sixteenth century and had an elaborate code of rules by which they used to judge the contestants in their famous musical competitions. Wagner used this historical background with the opposing factions of the conservative Mastersingers and the aspiring younger poets (represented by Walther von Stolzing) as a subtle means to express his own struggle against the vested interests of his own day. The Prelude is based entirely on themes from the opera, the most important being the proud one of the Mastersingers themselves (a), part of Walther's famous Preislied from Act III (b), and the humorous music of the apprentices - a variant of the Mastersingers' theme (c). These and other motives are woven together with immense contrapuntal skill to form a Prelude that epitomises the grandeur, beauty and humour of the opera.

(b)
[Violins; Cellos; Horns; Clarinet] *p molto espressivo*

(c)
[Vln 2; Vla; Violas; Kb] *p Scherzando*

(d)
[Basses; Cellos; Tuba] *p. molto marcato*

SIEGFRIED IDYLL

1870

The Siegfried Idyll was written to celebrate the birth in June 1869 of Wagner's son Siegfried and also as a birthday present for Cosima (Wagner's newly acquired wife), whose birthday fell on Christmas Day. The work, which makes use of four themes or motives from the opera 'Siegfried' in addition to the cradle song 'Schlaf', mein Kind', was composed and rehearsed in utter secrecy: no mean feat, as Cosima (daughter of Liszt and ex-wife of the conductor von Bülow) took a close interest in the progress of her husband's work. The charming story is told of the young Hans Richter, who later became a distinguished conductor, rowing out to the middle of Lake Lucerne, upon whose banks Richard and Cosima were then living, in order to practise the brief trumpet part of the Idyll out of earshot.

So it was that early on the morning of 25 December 1870 a dozen or so musicians assembled on the stairway leading to Cosima's room and awakened her with this most romantic of birthday offerings. For several years the manuscript remained the private property of the Wagner household and was published only with the greatest reluctance by Wagner when he was in financial straits. Although the work was originally performed with single strings, it has become customary to use a full string orchestra. It may be of interest to know that when Siegfried came to London in 1927 he made a gramophone recording of the work.

N.M.

Prologue

Dawn - Zu neuen Taten (Brünnhilde and Siegfried)
Siegfried's Rhine Journey

stage horn CHARLES FLOYD

Act III

Siegfried's Funeral March
Brünnhilde's Immolation Scene

INGA MANTLE and TOM JAMIESON soloists

It is impossible to summarise the complicated story of The Ring in a few words, but with their mutual love only just realised Siegfried must leave Brünnhilde in fulfilment of his destiny. It is dawn. The heroic Siegfried plights his troth by giving Brünnhilde the fatal ring, and in return she gives him her Valkyrie's steed, Grane, who once bore her through the storm-clouds. From the summit of the rocky height Siegfried rides away towards the Rhine, watched by Brünnhilde until he is out of sight, to music of golden beauty which reaches an ecstatic peak of expressiveness as the hero comes within sight of the great river and then, as he approaches the country of his enemies, assumes a more sinister character, hinting at the tragedy which is to come.

In the last Act the scene has changed to a castle on the banks of the river in which the Rhine Maidens, who originally guarded the gold from which the ring was forged and who are still bewailing its loss, are disporting themselves. It was the dwarf Alberich who stole the gold from them, and Hagen, his son, is determined to get the ring back. He has killed Siegfried during a hunt. Now Siegfried's dead body is carried home to the accompaniment of music of overwhelmingly tragic power expressing utter grief. It is constructed from themes associated with Siegfried - his hunting horn and his sword, his parentage, and at the end his overpowering love for Brünnhilde.

Brünnhilde enters the hall of the Gibichungs, to which Siegfried's body has been brought. In tragic exaltation she orders the erection of a funeral pyre and sings of her dead hero. After inveighing against the injustice of the gods and telling the dire history of The Ring, she places the ring on her finger, hurls a firebrand upon the pyre and, mounting the steed Grane, rides into the flames. The Rhine overflows; the Rhine Maidens retrieve the ring at last. It is Götterdämmerung, the Twilight of the Gods: Valhalla is in flames. The sordid empire of the gods has passed away. A new era, that of human love, has dawned through the expiation of Brünnhilde.

INGA MANTLE was born in Cambridge; she gained degrees in Classics at Edinburgh and Cambridge, and is now an Open University tutor. After several years' experience in choirs she studied singing with Winifred Busfield in Glasgow and is at present studying with John Robertson of Scottish Opera. She has sung various roles with Edinburgh University Savoy Opera Group, Edinburgh University Opera Club and Edinburgh Grand Opera. Principal roles with the Edinburgh Opera Company, have included Senta in The Flying Dutchman and Venus/Elisabeth in Tannhäuser. She last appeared with Scottish Sinfonia in 1980, when she sang Wagner's Wesendonck Lieder.

TOM JAMIESON was educated at Edinburgh College of Art and the Heriot-Watt University. He is an architect and planning consultant. His early musical training was as a choirboy in St Peter's Episcopal Church, Edinburgh. With them and with other churches he has sung tenor roles in oratorio. He is now studying singing with John Robertson. He has sung various roles with the Southern Light Opera Company, the Bohemians' Lyric Opera Company, the Gilbert and Sullivan Society of Edinburgh, Edinburgh Grand Opera and the Edinburgh Opera Company, with whom he recently sang Tannhäuser.

SCOTTISH SINFONIA
LEADER Philip Taylor
CONDUCTOR Neil Mantle

Violins I

Philip Taylor
Robert Fraser
Pamela Redman
Jan Kouwenhoven
Fiona Mann
Jennifer Gibb
Andrew Rushworth
Lucy Milner
Philippa Redman
Anne Giles
Andrew Nowak-
Solinski
Dorothy Fraser

Violins II

Doreen Busbridge
Lawrence Dunn
Julia Fowler
Elizabeth Clement
Molly Craxton
Murray Rumney
Irene Horne
Judith Dean
Philippa Snell
Fiona Milne
Yola Jacobsen

Violas

Paula Snyder
Anne Parker
Lorna Thompson
Hilary Turbayne
Ian Walker
Nicolette Kingsley
Alec Wands
Alan Mackay
Carrick McLelland
Sarah Lupton

Cellos

Rosemary Cumming
John Busbridge
Astrid Gorrie
George Reid
Barbara Riichie
Miles Morrison
Michael Borthwick
Dorothy Macmillan

Basses

Colin Stephen
Fiona Donaldson
Elizabeth Bradley
Jennifer Sharp
Eric Jeffrey
David Ogilvie
Bobby Miller

Flutes

John Harris
Jean Murray
Peter Lunt

Piccolo

Simon McCann

Oboes

Charles Dodds
Iain Thompson
Yvonne Gray

Cor Anglais

Alastair Thompson

Clarinets

Pamela Turley
Lawrence Gill
Vaughan Townhill

Bass Clarinet

Hilary Saunders

Bassoons

Bruce Gordon
Ian Donald
Graham Fraser

Horns

Dick Rimer
Louise Maclean
Fiona Elliott
Avril Fernie
Shona Macrae
Callum Mackay
Michael Sheehan
David Pryce
Douglas Wright

Wagner Tubas

Shona Macrae
Callum Mackay
Michael Sheehan
David Pryce

Trumpets

David McNaughtan
Colin Douglas
David Wright

Bass Trumpet

Bill Giles

Trombones

Neil Short
James Bertram
Stephen Aitken
Ian Burness

Tuba

Nigel Durno

Timpani

Euan Fairbairn
Anne Douglas

Percussion

Wendy Michie
Charles Stoddart
Simon Archer

Harp

Winifred Freeman
Mary-Ann Sherman

Orchestral Manager

David Wright

Concert Admini-
strators

Linda Mitchell
Avril Fernie
Jeremy Brown
Antonia Dodds

NEXT CONCERT OF SCOTTISH
SINFONIA

in aid of the Sir Malcolm
Sargent Cancer Fund for Children

Saturday 3 October 7.30pm Reid Concert Hall

MOZART Symphony No. 35 (Haffner)

MOZART Concerto for Two Pianos

FAURE Dolly Suite

POULENC Concerto for Two Pianos

RODERICK BRYDON & JOHN BIRCH

SCOTTISH SINFONIA CONCERT
22 NOVEMBER 7.30pm
Music Hall, George St

BEETHOVEN Piano Concerto
No. 5 in Eb 'Emperor'
STRAUSS Don Juan
Der Rosenkavalier
Suite

YALTAH MENUHIN piano
NEIL MANTLE conductor

Tickets £1.80 & £1.50 (school-
children £1) from the Usher
Hall Box Office and the
Edinburgh Bookshop