

SCOTTISH SINFONIA

patron Roderick Brydon
conductor Neil Mantle

leader PHILIP TAYLOR

soloist COLIN KINGSLEY

CONCERT

Reid Concert Hall

Saturday 26 January 1980 at 7.30pm

programme 10p

RICHARD WAGNER
(1813-1883)

PRELUDE to 'DIE MEISTERSINGER'

Wagner made preliminary sketches for 'Die Meistersinger von Nürnberg' as early as 1845, after completing 'Tannhäuser', but it was not until 1862, with 'Tristan' and the greater part of the 'Ring' behind him, that he began work on the opera in earnest. It occupied him for nearly five years, and received its highly successful first performance in Munich on 21 June 1868, under Hans von Bülow. The Mastersingers were guilds of poets and singers who flourished in Germany from the fourteenth until the sixteenth century, and they 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 of them 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 many other motifs are woven together with immense contrapuntal skill to form a prelude that epitomises the grandeur, beauty and humour of the opera.

(b) *p* *molto espressivo*
[VIOLINS, CELLOS, HORN, CLARINET]

(c) *p* *Scherzando*
[VIOLINS, VIOLA, HORN, WOODWIND]

(a) *p* *molto marcato*
[BASSES, BASSOON, TRUMPET]

ROBERT SCHUMANN
(1810-1856)

PIANO CONCERTO in A MINOR
(Opus 54)

Allegro affettuoso
Intermezzo (Andantino grazioso)
Allegro vivace

COLIN KINGSLEY

The first movement was completed in 1841 as 'Fantasia for Piano and Orchestra'. ('Allegro Affettuoso' and 'Concert Allegro' were other titles Schumann had already abandoned.) It was first performed by his wife Clara at the Leipzig Gewandhaus Concerts. Schumann was unable to find a publisher and the work remained in manuscript form until 1845, when the second and third movements were added. The complete work, now a fully blown piano concerto, was first heard in Dresden on 4 December of the same year, again with Clara Schumann as soloist. The audiences of the time were not very impressed, preferring no doubt the more flamboyant displays of Liszt and his imitators. However one critic praised Madame Schumann for 'making her husband's curious rhapsody sound like music'. Liszt dubbed the work 'a concerto without piano'.

The opening theme occurs in various transformations throughout the work (a conscious effort on Schumann's part to give it greater unity?).

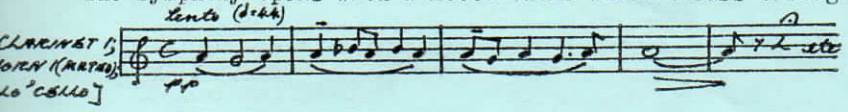
SERGEI RACHMANINOFF
(1873-1943)

SYMPHONY No.3 in A MINOR
(Opus 44)

Allegro moderato
Adagio ma non troppo
Allegro

Rachmaninoff began to work on the Third Symphony on 18 June 1935 at 'Senar', his summer home on Lake Lucerne, Switzerland. After an interruption for medical treatment he completed the first movement on 22 August. The second movement, begun a few days later, was finished within a month. But the demands of his concert career forced Rachmaninoff to halt work on the symphony again. On his return from a tour of the United States he completed it on 30 June 1936, thirty years after his Second Symphony. The new work received its world premiere with the Philadelphia Orchestra conducted by Leopold Stokowski on 6 November the same year. Although the Third Symphony met with a mixed reception from press and audience, the composer's faith in the work was undaunted. His friends and family recognised its special Russian character. In a letter to Vladimir Wilshaw, dated 7 June 1937, Rachmaninoff writes: 'Personally, I'm firmly convinced that this is a good work. But - sometimes the author is wrong, too! However, I maintain my opinion.' Rachmaninoff subsequently recorded the Symphony in December 1939 with the Philadelphia Orchestra; the recording is still available in an LP transfer.

The Symphony opens with a motto theme which recurs throughout the work:



The composer said that he wrote his later works with the special sound quality of the Philadelphia Orchestra, with whom he had a close association, in mind. The blending of textures is unusually and beautifully managed with a luminosity more readily associated with Debussy and Ravel.

The Symphony made slow progress with the public at first, but over the past few years it has begun to rival in popularity the Second (to be performed by Scottish Sinfonia next January).

COLIN KINGSLEY left Cambridge with a music degree and began his performing career with a tour of the West Indies in 1948, where what was meant to be a tour as accompanist ended up as a tour as soloist, followed by further lessons from Marcel Ciampi in Paris. The presentation of contemporary music has always been a determining factor in his career. He joined the Faculty of Music at Edinburgh in 1964, where the late Professor Sydney Newman encouraged him to expand his performing work. During the course of the last two decades Colin Kingsley has made a number of international appearances as well as those in this country, the most recent being a world tour early in 1979 and master classes and performances in Canada in the previous September. He last performed Schumann's Concerto in 1942 as a pupil of the Westminster School!

NEIL MANTLE was born in London in 1951, but has lived in Edinburgh for the past 18 years. His boyhood ambition to be a conductor was realised in 1965 when he formed a chamber orchestra to gain practical experience. This group gave regular performances until 1969, when Mantle went to the RAM in London and the RSAM to study the horn, which remains his professional instrument. On returning to Edinburgh he formed Scottish Sinfonia (then called 'Sinfonietta') as a more professional-standard orchestra. Scottish Sinfonia now give five orchestral concerts a year and play for the Edinburgh Opera Company.

SCOTTISH SINFONIA
 leader Philip Taylor
 conductor Neil Mantle

<u>Violins I</u> Philip Taylor Robert Fraser Daya Rasaratnam Jan Kouwenhoven Brigid Maclean John Hiley Alison Rushworth Andrew Rushworth Anne Giles Morvyth Armstrong Julian Ryall Pamela Redman Fiona Mann Susan Longthorp Andrew Nowak-Solinski Carolyn Thompson	<u>Cellos</u> George Reid John Busbridge Astrid Gorrie Alison Benham Simon Field Miles Morrison Alan Anderson Misia Boron Alayne Lawrie Helen Fraser	<u>Bassoons</u> Bruce Gordon Ian Donald
		<u>Contra Bassoon</u> Graham Fraser
		<u>Horns</u> Dick Rimer David Fryce Douglas Wright Louise MacLean
	<u>Basses</u> Fiona Donaldson Gordon Murray Joy Cox Jennifer Sharp Philippa Brown Eric Jeffrey	<u>Trumpets</u> Graeme Williamson David Wright Andrew Kinnear
<u>Violins II</u> Lawrence Dunn Gillian Pickup Gay Walker Gillian Smith Kate Cullen Morag Campbell Angela Gilliatt Alison Barbour Judith Dean Bridget Blackmore Philippa Snell Philippa Dell	<u>Flutes</u> Anne Evans Jean Murray	<u>Trombones</u> Bill Giles James Bertram Ian Burness
	<u>Piccolo</u> Peter Lunt	<u>Tuba</u> Nigel Durno
	<u>Oboes</u> Charles Dodds Yvonne Gray	<u>Timpani</u> Stephen Callaghan
<u>Violas</u> Paula Snyder Alison Dundas Clare Powne Robin Adair Carrick McLelland Alan Mackay Vivienne Farris Gary Clemson	<u>Cor Anglais</u> Alastair Thomson	<u>Percussion</u> Ruth Innes Euan Fairbairn Jenny Gregson Fiona Milne
	<u>Clarinet</u> Pamela Turley Vaughan Townhill	<u>Harp</u> Winifred Freeman
	<u>Bass Clarinet</u> Ronald Mackie	<u>Celesta</u> Janet Arthur

Concert Administration: Inga Mantle, Antonia Dodds, Fiona Milne,
David Wright

Next performances of SCOTTISH SINFONIA

In conjunction with EDINBURGH OPERA COMPANY	1,2,3 MAY	7.30pm
PUCCHINI	MANON LESCAUT	conductor NEIL MANTLE producer JIM BOWMAN
LEITH THEATRE, Ferry Road	<u>Tickets</u> £2 & £1.50 (concessions £1)	
NEXT CONCERT	SATURDAY 21 JUNE	REID CONCERT HALL 7.30pm
MOZART	Symphony No.34 in C(K338)	
WAGNER	Wesendonk Lieder	INGA MANTLE
TCHAIKOVSKY	Symphony No.4 in F Minor	
<u>Tickets</u> £1.20 (students 80p) from the Usher Hall Box Office and the Edinburgh Bookshop		