

# SCOTTISH SINFONIA

conductor NEIL MANTLE

leader MICHAEL RIGG

BRUCE GORDON bassoon

# VIENNESE

# FESTIVAL

1987

SUNDAY 10 JUNE, 7.45

20p

QUEEN'S HALL

JOHANN STRAUSS  
(1825-99)

OVERTURE 'DIE FLEDERMAUS'

'Die Fledermaus' was first performed at the Theater an der Wien on 5 April 1874. Strauss had approached the project with great enthusiasm, shutting himself away in his Hietzing villa, and completed most of the score in little over a month. Although the early performances were considered successful, it did not achieve the popularity of some of Strauss's earlier operettas; but posterity has decided differently, and 'Die Fledermaus' remains one of the most popular of Strauss's works. The Overture previews many of the themes to be heard later on.

FRANZ SCHUBERT  
(1797-1828)

ROSAMUNDE; THREE EXCERPTS

Ballet Music in B Minor  
Entr'Acte in Bb Major  
Ballet Music in G Major

In 1823 Schubert met Helmine von Chezy, author of the libretto of Weber's opera 'Euryanthe'. She persuaded him to provide incidental music for her new play 'Rosamunde, Prinzessin von Cypern', which was to be premiered at the Theater an der Wien. The play, whose plot was evidently every bit as confused as that of 'Euryanthe', only survived for two performances and has since been lost. Fortunately Schubert's music has survived. The incidental music consists of eleven numbers, an Overture, three Entr'Actes, two contralto solos and three numbers with chorus. The first Ballet is believed to have accompanied a processional scene at the start of the second act. The dramatic march-like character of the opening gradually dissolves into a radiant andante in G major, containing some characteristically beautiful Schubertian woodwind writing. The Entr'Acte, which began Act IV, was meant to convey Rosamunde tending her sheep in a pastoral setting. This famous melody, known and loved the world over, was also used by Schubert in his String Quartet in A Minor and in the third of the Four Impromptus Opus 142. The second Ballet is actually the last item in the score; and in the second section Schubert is at his most characteristically Austrian.

W.A. MOZART  
(1756-91)

BASSOON CONCERTO in Bb MAJOR(K191)

Allegro  
Andante ma adagio  
Rondo - Tempo di Menuetto

soloist BRUCE GORDON

Mozart composed at least three bassoon concertos for the Freiherr Thaddäus von Dürnitz, an amateur bassoonist in Munich who demonstrated his gratitude by failing to pay Mozart for them. Only one of these concertos has survived; it was completed in Salzburg on 4 June 1774. In this work the 18-year-old Mozart made no secret of the fact that he still accepted the conventions of his day where works of this nature were concerned; each of its three movements contains minor key sections in accordance with the taste of the period, which had originated in Italy. The opening tutti remains in the home key and it is only in the solo passages that the music goes into the dominant with new thematic material. Bassoon concertos reached the peak of their popularity during the first half of the eighteenth century; after 1750 the bassoon lost ground as a solo instrument in favour of the flute and clarinet.

- INTERVAL OF FIFTEEN MINUTES -

JOHANN STRAUSS II  
(1825-99)

- 1) FRUHLINGSSTIMMEN (VOICES OF SPRING) (Opus 410)
- 2) TRITSCH-TRATSCH POLKA (Opus 214)
- 3) CHAMPAGNE POLKA (Opus 211)
- 4) ROSEN AUS DEM SUDEN (ROSES FROM THE SOUTH) (Opus 388)
- 5) PIZZICATO POLKA

JOHANN & JOSEF STRAUSS  
(1827-70)

JOHANN STRAUSS II

- 6) UNTER DONNER UND BLITZ (THUNDER AND LIGHTNING POLKA) (Opus 324)
- 7) PERPETUUM MOBILE (Opus 257)
- 8) RADETZKY MARCH (Opus 228)

JOHANN STRAUSS I  
(1804-49)

Johann Strauss the Elder was born in 1804 and was the son of a publican in Leopoldstadt. While still a very young boy he was given a cheap violin to play and from this sprang a great devotion to music. Several years later his decision to abandon his apprenticeship as a bookbinder in favour of a musical career met with stern parental opposition. However he eventually had his way, and by the time he was 26 he had two hundred musicians working for him. He worked himself and his musicians phenomenally hard and composed over 250 waltzes and polkas, very few of which are played today. Interestingly enough he was strongly against any of his sons pursuing a career in music, but young Johann was not easily put off and he in turn abandoned his career in banking in order to become a full-time musician. He formed his own small orchestra at the age of 19 and until his father's death the two orchestras were fierce rivals. When Johann Senior died in 1849 the two orchestras were amalgamated and made many European tours. It was during this time that Johann gained the famous title, the Waltz King. Josef, two years younger than his brother, a shy and awkward man, was a happy and successful architect and was only persuaded with considerable difficulty to take over the Johann Strauss Orchestra temporarily when Johann was taken ill. His first composition, the First and Last Waltz, was such a success that he was encouraged to continue writing and eventually completed nearly three hundred works. Although they lack the distinction of his brother's best works, they often showed greater depth and imagination. The youngest son Edward was a diplomat by career with no musical ambitions. However he too was drawn into the musical world of his brothers in 1859 to allow Johann time to compose operettas.

We apologise for the absence of the Emperor Waltz from our programme which was advertised in our publicity. Despite repeated efforts we have been unable to obtain the orchestral material.

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BRUCE GORDON took up the bassoon while a pupil at Kirkcaldy High School, under the instruction of Maurice Abbott and Alan Way. A member of the National Youth Orchestra of Great Britain from 1970 until 1972, he appeared with that orchestra at the Edinburgh and Aldeburgh Festivals and in a televised Promenade Concert under Pierre Boulez. He also furthered his studies under the late Archie Camden and with Martin Gatt. At the age of 17 he gained the ARCM Performer's Diploma and four years later he was elected to a performing Fellowship of Trinity College of Music, London.

Since then Bruce has expanded his musical activities to include a wide range of the orchestral, chamber music and solo bassoon repertoire. He has played principal bassoon with Scottish Sinfonia since its inception and has performed the Mozart Concerto twice before with the Orchestra.

## SCOTTISH SINFONIA

leader Michael Rigg  
associate leader Doreen Busbridge  
conductor Neil Mantle

### Violins I

Michael Rigg  
Doreen Busbridge  
Jan Kouwenhoven  
Colin Saddington  
Susan Smyth  
Sheena Black  
Anne Giles  
Elizabeth Clement  
Elizabeth Fell  
Lorna Strong  
Morvyth Davies  
Kay Barton

### Violins II

Robert Roy  
Irene Horne  
Fiona Morison  
Graham Ritchie  
Robert Saunders  
Kirsteen McLean  
Ruth Slater  
Andrew Cairns  
Angela Bell  
Aline Watson  
Steven Wilkie  
Sarah Simmons

### Violas

Anne Parker  
Hilary Turbayne  
Ingrid Hooton  
Elizabeth Gee  
Catherine Davie  
Elizabeth Mathison  
Ian Walker  
Kevin O'Donnell  
Carrick McLelland

### Cellos

David Edwards  
Sam Coe  
George Reid  
Alayne Lawrie  
Miles Morrison  
Louise Sellar  
Dorothy Macmillan  
David Sadler

### Basses

Fiona Donaldson  
Jennifer Sharp  
Chris Lockyer  
Karina Townsend  
Eric Jeffrey

### Flutes

Anne Evans  
Simon McCann

### Oboes

Margot Cruft  
Amanda Mallows

### Clarinets

Richard Pye  
Hilary Saunders

### Bassoons

Barbara Mooney  
Colin Skinner

### Horns

Dick Rimer  
Clare Richmond  
James Brock  
Sheena Graham

### Trumpets

David Wright  
Jeremy Brown

### Trombones

Bill Giles  
James Bertram  
Ian Burness

### Tuba

Alistair Orr

### Timpani

Euan Fairbairn

### Percussion

Debbie Garden  
Anne Walker  
Rebecca Oldham

### Harp

Iain Hood

### Orchestral Manager

David Wright

### Ticket Manager

Ian Walker

### Librarian

Margot Cruft

### Concert Administration

Inga Mantle

Catharine George

Antonia Dodds

Catherine Macpherson

NEIL MANTLE was born in London but has spent most of his life in Edinburgh. In 1965 he formed a chamber orchestra to gain practical experience in conducting. This group gave regular performances until Neil left school. After a brief and moderately disastrous period of studying the violin, he took up the horn and in less than a year was accepted by Barry Tuckwell for the Royal Academy of Music. During subsequent study at the Royal Scottish Academy of Music he was given much encouragement by the then Principal of the Academy in his conducting ambitions; he made him assistant conductor in several of the Academy's opera productions, thus giving him valuable experience in working with singers. In his final year at College Neil won the Hugh S. Robertson Orchestral Conducting Prize. For several years he studied conducting with Roderick Brydon.

Although most of his time is now spent teaching, he works as a free-lance horn-player mainly with the Scottish National Orchestra, and has made several solo appearances with various groups in Edinburgh. In 1975 he took over the Edinburgh Opera Company, reshaping and revitalising it, and using the Sinfonia in the pit. Their performances of Wagner operas (Flying Dutchman and Tannhäuser) in particular won high praise from critics and audiences alike. Wishing to have greater musical freedom, he formed, together with his wife, his own opera company Sinfonia Opera last year.

Scottish Sinfonia was formed in 1970 by Neil Mantle. It was originally a chamber orchestra but was expanded to its present size six years later. The orchestra for each concert is drawn from a pool of some 130 players. Since its inception the Sinfonia has pursued the highest possible musical standard. Many large-scale works normally considered outside the scope of a non-professional orchestra have been successfully performed: for instance last year alone the orchestra gave the Scottish premiere of the Strauss Alpine Symphony, Mahler's problematic Seventh Symphony and Webern's Passacaglia. Patrons may be interested to know that when Sinfonia performed Richard Strauss's 'Der Rosenkavalier' Suite the Scotsman critic maintained that 'the whole orchestra appeared to have Viennese blood in its veins' and Musical Opinion that 'Neil Mantle is one of the few British conductors who is able to impart an authentic-sounding lilt to Viennese waltz rhythms without exaggeration'.