

# SINFONIA NEIL MANTLE conductor

WAGNER

THE MASTERSINGERS OF NUREMBERG

ACT III

a concert performance

sung in English

Queen's Hall, Edinburgh  
Sunday 26 February 1989 7.45pm

programme 30p

## CAST (in order of singing)

DAVID, Sachs' apprentice	Ian McNab
Hans SACHS, shoemaker and poet	Alan Lindsey
WALTHER von Stolzing, a young knight	John Robertson
Sixtus BECKMESSER, town clerk	Andrew Doig
EVA, Pogner's daughter	Inga Mantle
MAGDALENA, Eva's attendant	Katrine Townhill
Veit POGNER, goldsmith	Evelyn Ebsworth
Fritz KOTHNER, baker	Walter Thomson
Kunz VOGELGESANG, furrier	Stuart Clelland
Balthasar ZORN, pewterer	Ian Priestley
Augustin MOSER, tailor	John Burnside
Ulrich EISSLINGER, grocer	Robert McMath
Konrad NACHTIGALL, tinsmith	Brian Tow
Hans FOLTZ, coppersmith	Alan Fairful
Hermann ORTEL, soap-maker	David Traill
Hans SCHWARZ, stocking-weaver	Mel Jerome

CHORUS of shoemakers, tailors, bakers, apprentices, townspeople

Jubilo

(director Walter Thomson)

Wagner began composing The Mastersingers of Nuremberg in 1861, after Tristan and Isolde (to which he alludes verbally and musically in Act III of Mastersingers). Absorbed as always in German myth, history and literature, he did his own research on the Mastersingers, learning their names, their 'modes' and 'rules of tablature' (of composition) from Wagenseil's Nuremberg Chronicle of 1697, and writing his own text. The Mastersingers, who flourished in Germany from the fourteenth to the sixteenth century, encouraged a love of art. Competitors in their musical competitions were judged according to a strict code of rules which isolated 32 faults to be avoided! The winner was the one who had the fewest faults marked down against him. The Hans Sachs of the opera was the most famous of the Mastersingers. He lived from 1494 to 1576 in Nuremberg; he was a shoemaker and a poet, the author of about 6000 poems.

Wagner meant his Mastersingers to be a practicable opera which could be performed in any small theatre. But it took him six years to write, and it was the longest score composed up to that time! However it received its first performance not long after completion, on 21 June 1868 in the Royal Court Theatre, Munich, under the conductor Hans von Bülow. It was an immediate success.

arrival of the Mastersingers and Eva. As Sachs comes forward the crowd honour him by singing his own chorus 'Awake!'. As first competitor Beckmesser nervously takes his place on the mound; he makes a hash of singing the stolen song, distorting the words too. The crowd jeers, and he angrily retorts that the author is Sachs.

Now Sachs introduces Walther, the real composer of the beautiful song. The knight wins over both crowd and Mastersingers with his true account of the song and is crowned by Eva. When Pogner offers him the insignia of the Mastersingers' guild, he rejects them. So Sachs explains the Mastersingers' noble aim of conserving what is best in German art, and once more awards Walther the insignia. The opera ends with all gratefully acknowledging Sachs as Nuremberg's greatest citizen and poet.

ICM

## JUBILO

### Soprano

Moira Brown	Joan Clelland	Maureen Cross
Jean Casey	Alma Denton	Ann Evans
Marianne Falk	Mary Gordon	Marion Heeps
Sheila Hepburn	Juli Jerome	Anne Kilgour
Christine Leslie	Lorraine Knight	June MacDonald
Hellen MacPherson	Morag Mackenzie	Mary McColl
Catherine McEwan	Estelle McKean	Lindsay McKenna
Christine Mathewson	Jean Mulholland	Margaret Pascoe-Watson
Barbara Petrie	Alison Pollock	Catherine Priestley
Ann Pugh	Frances Stenhouse	Clare Stillman
Ruth Stroud	Isabel Turnbull	May Venters
Pat Young		

### Alto

Fiona Armstrong	Jill Bell	Caroline Bell
Diana Brebner	Gill Burnside	Barbara Cartwright
Anne Dennis	Brenda Ebdon	Jean Ferris
Irene Gray	Alison Hewat	Janice Kelly
Primrose Linkie	Sally McMath	Heather Peacock
Sue Polson	Alison Purkins	Kay Rich
Elspeth Williamson		

### Tenor

John Burnside	Stuart Clelland	Martin Gray
Bill Linkie	Gavin Marshall	Graham Nimmo
Bill Phillips	Ian Priestley	

### Bass

Ian Bunyan	Ian Compton	Tom Cuddihy
Graham Dixon	Alan Fairful	Richard Fleming
Alan Heavens	Mel Jerome	Jim Laing
David Lowther	Robert McMath	Alan Mathewson
David Miller	Fraser Oliver	James Park
John Patterson	Brian Tow	Jim Young

For Wagner this opera was not simply a comedy, nor a picturesque historical piece expressing universal themes of joy, love, humour, compassion - and pompous conservatism. It was also a protest by the revolutionary artist (Walther/Wagner himself) who aspires to new ideals and is cramped by traditional ideas and pedantic rules. The critics, being narrow-minded musical pedants (Beckmesser and most of the Mastersingers/Hanslick and other contemporary critics) cannot understand him and refuse to acknowledge him. Sachs stands, the wise mediator, between them, upholding the best of the traditional disciplines, yet able to appreciate and admit something new and fresh that can blossom from them. The townspeople, like Wagner's public, are won over by the new art too.

## SYNOPSIS

The action of the opera takes place in sixteenth century Nuremberg, at the time when the guild of Mastersingers are to hold their mid-summer song contest. One of the Mastersingers, Pogner the goldsmith, has promised his daughter Eva as the prize. An outsider and nobleman, Walther von Stolzing, has fallen in love with Eva; in order to win her he must be admitted to the Mastersingers and obtain first prize in the contest. But Walther has failed his initial test, partly because Beckmesser, official 'marker' on this occasion, is his rival for Eva's hand and therefore does his utmost to mark down on his board as many faults in Walther's song as possible, and partly because the song pays no heed to the traditional rules of composition. Only the elderly Sachs, who himself loves Eva, recognises the beauty and freedom of Walther's new type of song and unselfishly resolves to help him win her.

ACT III Scene 1 After a prelude descriptive of Sachs' character, the shoemaker is seen sitting and reading in his workshop on the morning of the festival. His apprentice David appears, to honour him on his name-day, then departs, leaving Sachs to voice his thoughts. Walther, who has been staying the night, enters, and Sachs defends the Mastersingers' code against Walther's rebukes. Then Walther tells of a song that came to him in a dream during the night. Under Sachs' guidance he fashions two verses of it and the shoemaker writes down the words. They both leave to get ready for the contest.

Enter Beckmesser ridiculously dressed and limping from last night's beating up by David. He notices the manuscript of the Prize Song and, imagining that Sachs wrote it, steals it. When he enters however, Sachs allows him to keep it, and Beckmesser, sure of winning with the poem of such a master, decides to set it to music for the contest.

After his departure Eva enters, ostensibly to try on her new shoes, but really to reveal her feelings to her old friend. With a cry of joy she sets eyes on Walther. While Walther finds in her inspiration for the third verse of his song, Sachs conceals his emotion with banter and Eva pours out her loving gratitude to him.

At the entrance of David and Magdalena, Sachs has Walther rehearse the third verse of his Prize Song. Then David kneels for a ceremonial box on the ear as an indication that he has fulfilled his apprenticeship. They all sing a beautiful quintet before setting off for the festival.

Scene 2 In a meadow on the banks of the River Pegnitz near Nuremberg all is bustle and festive preparation. The guilds arrive one by one, the shoemakers, the tailors, the bakers. The apprentices dance with the peasant girls. Their dance is interrupted by the

SCOTTISH SINFONIA

leader MICHAEL RIGG  
 associate leader ALISON RUSHWORTH  
 conductor NEIL MANTLE

**Violins I**

Michael Rigg  
 Alison Rushworth  
 Alexa Butterworth  
 Jan Kouwenhoven  
 Annaliese Dagg  
 Anne Giles  
 Richard Heathwood  
 Sonia Baxter  
 Helen Kemp  
 Gillian Pickup  
 Agnes Hepburn  
 Bridget Blackmore  
 Carolyn Dyson  
 Katherine Arnott

**Violins II**

Elizabeth Clement  
 Judith Dean  
 Fiona Morison  
 Helga Schwalm  
 Robert Saunders  
 Irene Horne  
 Aline Watson  
 Norman Gillies  
 Andrew Cairns  
 Angela Bell  
 Sheelagh Lawrie  
 Frank Glynn  
 Donald Milligan

**Violas**

Julian Marshall  
 Anne Parker  
 Ingrid Hooton  
 Shirley Neilson  
 Elizabeth Mathison  
 Diane Lawrie  
 Catherine Moore  
 Sophie Hay  
 Sandra Hollingdale

**Rehearsal Pianists**

James Wilkinson  
 Fiona Morison  
 Andrew Wilson

**Cellos**

David Edwards  
 George Reid  
 Deborah McCoy  
 Alayne Swanson  
 Suzanne Patterson  
 Andrea McLaughlin  
 Jane Houchin  
 Dorothy Macmillan  
 Garry Walker

**Double Basses**

Walter Carlton  
 James Robb  
 Eric Jeffrey  
 Ernest Rogers  
 Carol Everson

**Flutes**

Barbara Richerby  
 Heather Guild

**Piccolo**

Fiona Black

**Oboes**

Margot Cruft  
 Morven Bell

**Clarinets**

John Peacock  
 Hilary Saunders

**Bassoons**

Chris Robson  
 Barbara Mooney

**Horns**

David Rimer  
 Tim Nicholson  
 James Brock  
 Marian Kirton

**Trumpets**

Brian Connor  
 Andrew Kinnear  
 Jeremy Brown

**Trombones**

Bill Giles  
 Barry Kempton  
 Daniel Richards

**Tuba**

Roger Askew

**Timpani**

Ken Mailer

**Percussion**

John Willmett  
 Adam Powell

**Stage Band**

**Trumpets**

Paul Kininmonth  
 Iain Anderson  
 Alex Poots

**Horns**

Alison Davidson  
 Torquil Munro  
 Anne Rees  
 Hector McAndrew

**Percussion**

Rebecca Paterson

**Secretary**

Margot Cruft

**Orchestral Manager**

Robert Saunders

**General Administrator**

Inga Mantle

---

NEXT SINFONIA CONCERT

---

Sunday 11 June Queen's Hall 7.45

JANET RICHARDSON  
 flute  
 ELUNED PIERCE  
 harp  
 NEIL MANTLE  
 conductor

ROSSINI Overture 'La Cambiale di Matrimonio'  
 DELIUS On Hearing the First Cuckoo in Spring  
 MOZART Concerto for Flute and Harp  
 BEETHOVEN Symphony No.7 in A Major