

SINFONIA CONCERTS

1990

leader *Michael Rigg* conductor **NEIL MANTLE**

IAN SMITH guitar

S U M M E R C O N C E R T

Sunday 17 June 1990 at 7.45pm
Queen's Hall, Edinburgh

programme 30p

MANUEL DE FALLA
(1876-1946)

THREE DANCES from THE THREE-CORNERED HAT

The Neighbour's Dance (Seguidillas)
The Miller's Dance (Farruca)
Final Dance (Jota)

In the latter part of the nineteenth century, the novelist Sierra wrote a popular story entitled The Magistrate and the Miller's Wife. Falla was attracted by the book and set it as a two-act pantomime, and it was performed in Madrid in 1917. It was seen by Diaghilev and Masine, who were immediately impressed by its potential for a ballet. Falla was happy enough at the thought of expanding this work but found great difficulty at first in working fast enough to satisfy the breakneck speed with which everything concerned with their company - the celebrated Ballets Russes - functioned. The full ballet was first performed in July 1919 at the Alhambra Theatre, London, conducted by Ansermet, the principal part of the Miller being danced by Massine himself. The designer was Picasso. Falla made use of several Spanish folk tunes and traditional dance forms. The three dances we are to hear tonight contain some of the most well-known music from the score and are often performed as a separate suite.

Briefly, the story is as follows. The Miller is suspicious of his wife's fidelity. This jealousy is fuelled by the local Magistrate (Corregidor), whose three-cornered hat, symbolic of his office, gives the work its title. He is highly susceptible to her, but when he makes an advance, both she and the Miller make a fool of him.

Later that day the Corregidor, seeking revenge, has the Miller arrested and thrown into jail. With the field thus clear he makes another attempt at gaining the favours of the Miller's wife. The Miller however has escaped and by various twists and turns too long to detail here, exchanges clothes with the Corregidor, causing the latter to be arrested and subsequently tossed in a blanket! Eventually order is restored and the ballet ends in high spirits.

JOAQUIN RODRIGO
(1901-)

CONCIERTO DE ARANJUEZ

Allegro con spirito
Adagio
Allegro gentile

soloist IAN SMITH

This, the most popular of Rodrigo's three concertos for guitar, was written in 1939 and dedicated to the Spanish guitarist Regino Saunz dela Maza. It was given its first performance by him in Barcelona the following year. The first movement opens with a chordal introduction on the guitar which is taken up by the orchestra before the two main themes of the movement are heard. These are treated in various ways before the movement ends with a short coda first heard in the orchestra, then on guitar.

The second movement is in five sections linked by a haunting melody on cor anglais. There follows a dialogue between various instruments and the soloist, culminating in the theme being played by the full orchestra. Rodrigo said of the third movement that it should evoke a lively court dance. This movement has only one theme, which passes through various keys and rhythmic figures.

The Concerto takes its name from the royal palace near Madrid. Rodrigo's aim was to recreate an atmosphere of the classical courts of Charles IV and Ferdinand VII, a time of 'Majas' and bullfighters.

MAURICE RAVEL
(1875-1937)

BOLERO

Ravel once told Honegger, referring to Bolero, that he had only composed one masterpiece in his life and that it contained no music! It was written at the request of Ida Rubinstein, who danced it herself at the first performance in 1928. However it is now usually heard as a purely orchestral piece and is certainly Ravel's most famous - some would say notorious - work. The repeated side drum rhythm gives it an almost hypnotic quality, and this of course contributes to the gradual screwing up of tension to almost breaking-point. This tension is only released just before the end when, after almost fifteen minutes in C major, the music suddenly swings without warning into E major. Bolero was written for a huge orchestra, including such exotica as oboe d'amore (alto oboe), Eb clarinet and saxophones.

CLAUDE DEBUSSY
(1862-1918)

LA MER

De l'aube a midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

Debussy was fascinated by the sea and originally wanted to be a sailor: 'The chance of life led me away from it, nevertheless I still have a sincere passion for the sea'. The sea certainly makes several appearances in Debussy's music, apart from La Mer, for example, La Cathédrale Engloutie (from the first book of piano preludes), Sirènes (Three Nocturnes for Orchestra) and the sea music from Pelléas et Mélisande.

Debussy started work on the score in 1903 whilst on holiday in Burgundy and completed it the following year in Eastbourne. (Those listening to Debussy's exotic, impressionistic score will be hard put to it to detect any recognisable references to that homely English seaside resort.) La Mer was first performed in October 1905 and is generally regarded as Debussy's masterpiece. It employs an unusually large orchestra, for example, four bassoons, two cornets, in addition to the more usual three trumpets, and two harps. Debussy also often divides the strings into many different parts to create a deliciously luminous texture. It is interesting that Debussy wrote only a few works for orchestra and yet his handling of it is totally assured. Although he sometimes scores in an unusual way, the result has great subtlety and transparency.

The first movement deals with dawn to midday, the second with the play of the waves, and the third with the dialogue of the wind and the sea.

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IAN SMITH was born in Edinburgh in 1959. He studied under Roger Quinn at Napier Polytechnic before going to the RASMD, where he completed a three-year degree course in music performance, winning the Guitar Subject Prize in his final year. He then went on to become the first guitarist to complete a Certificate of Postgraduate Studies at that same institution. Since leaving college in 1986 he has been teaching and playing in and around Scotland.

S I N F O N I A

leader **MICHAEL RIGG**
associate leader **ALISON RUSHWORTH**
conductor **NEIL MANTLE**

Violins I

Michael Rigg
Alison Rushworth
Elizabeth Clement
Richard Heathwood
Anne Giles
Bridget Blackmore
Una Doherty
Gillian Pickup
Carolyn Dyson
Katherine Arnott
Norman Gillies
Gillian Rose
Helen Kemp

Violins II

Annaliese Dagg
Fiona Morison
Alice Macandrew
Tom Watson
June Nelson
Kim Ellis
Melanie Dobson
Daniel Bell
Jackie Adams
Sheelagh Lawrie

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Suzanne Patterson
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Violas

Julian Marshall
Anne Parker
Ingrid Hooton
Hilary Jones
Alison Lucas
Elizabeth Mathison
Morvyth Davis
Diane Lawrie
Kevin Haggart
Joanna Galbraith

Cellos

Sam Coe
George Reid
Suzanne Patterson
Alayne Swanson
Debbie Forrest
Harriet Davidson
Noele Brebner
Katherine Oliver
Dorothy Macmillan

Double Basses

Walter Carlton
James Robb
Philip Orr
Eric Jeffrey

Flutes

Barbara Richerby
Heather Guild

Piccolo

Fiona Black

Oboes

Margot Cruft

Oboe d'Amore

Morven Bell

Cor Anglais

Iain Thompson

Clarinets

Mark Casson
Ruth Lessells

Eb Clarinet

James Follan

Bass Clarinet

Ronald Mackie

Bassoons

Barbara Mooney
Julian Munro
Keith Ellis

Contra-Bassoon

Rainer Thünnes

Horns

Marian Kirton
Louise Maclean
David Rimer
Roderick Cantlay

Saxophones

Ken Thomson
Simon Neil

Trumpet

Brian Connor
Andrew Kinnear
Alasdair Grant
Keith Miller
Caroline Brown

Trombones

Bill Giles
Roy Freeman
Neil Short

Tuba

Andrew Wood

Harp

Janet Pechar
Meredith McCracken

Piano & Celeste

Anne McGregor

Timpani

Fiona Ewen

Percussion

John Willmetts
Adam Powell
Colin Currie
Angus Whitley

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received a copy, they are available
at the Queen's Hall.