

# *Scottish Sinfonia*

*Conductor Neil Mantle*

## **Mahler**

### **Symphony No.2 "Resurrection"**

**Lisa Milne Soprano**

**Heather Boyd Mezzo**

**Edinburgh Bach Society Choir**

**Jubilo**

*Chorus Master Walter Thomson*

**Sunday 29th August at 5pm**

**Monday 30th August at 8pm**

**Greyfriars Kirk**

**Programme 60p**

## Gustav Mahler

## Symphony No. 2 in C minor "Resurrection"

Allegro maestoso

Andante moderato

In Ruhig Fliessende Bewegung

Urlicht. Sehr Feierlich aber Schlicht

Im tempo des Scherzo: Wild Herausfahrend

Mahler began composition of this mighty work in 1888 and completed it six years later. The first three movements only were performed in Berlin in March 1895. The first complete performance took place, again in Berlin, the following December. The Second uses the largest orchestra of any of the Mahler symphonies. Mahler outlined a programme of the Symphony for the benefit of his friends: "We are standing beside the coffin of a man beloved. For the last time his battles, his suffering and his purpose pass before the mind's eye, and now, at this solemn and deeply stirring moment, when we are released from the paltry distractions of everyday life, our hearts are gripped by a voice of awe-inspiring solemnity, which we seldom or never hear above the deafening traffic of mundane affairs. What next? it says. What is life - and what is death? Have we any continuing existence? Is it all an empty dream or has this life of ours, and our death, a meaning?"

The second and third movements, Andante and Scherzo, are episodes from the life of a fallen hero. The Andante is a sunny scene, calm and untroubled, recalling a long-past hour of happiness, which now enters into your soul like a sunbeam. The experience behind the Scherzo I can describe only in terms of the following image: if at a distance you watch a dance through a window without being able to hear the music, then the turning and twisting movement of the couples seems senseless, because you are not catching the rhythm that is the key to it all. You must imagine that to one who has lost his identity and his happiness the world looks like this - distorted and crazy as if reflected in a concave mirror. The Scherzo ends with the appalling shriek of this tortured soul.

The Urlicht represents the soul's striving and questioning attitude towards God and its own immortality.

While the first three movements are narrative in character, in the last movement everything is inward experience. It begins with the death shriek of the Scherzo. And now the resolution of the terrible problem of life - redemption. At first we see it in the form created by faith and the Church - in their struggle to transcend this present life. The earth trembles and the last trump sounds. The graves spring open and all creation comes writhing out of the bowels of the earth with wailing and gnashing of teeth. Now they all come marching along in a mighty procession: beggars and rich men, common folk and kings, and the popes. All give vent to the same terror, the same lamentations and paroxysms: for none is just in the sight of God. Breaking in again and again as if from another world - the last trump sounds from Beyond. At last after everyone has shouted and screamed in indescribable confusion nothing is heard but the long drawn out call of the Bird of Death. (Elsewhere Mahler refers to this as the distant, barely audible song of the nightingale, a last tremulous echo of earthly life.) There now follows nothing of what had been expected: no

last judgement, no souls saved and none damned: no just man, no evil-doer, no judge! Everything has ceased to be. And softly and simply there begins: "Aufersteh'n, ja aufersteh'n" ("Rise again, yes, rise again"). The increasing tension working up to the final climax is so tremendous that I don't know myself, now that it is over, how I ever came to write it." (Conversation with Natalie Bauer-Lechner).

### **Urlicht**

O Rosebud red,  
Here man lies in greatest need!  
Here man lies in greatest woe!  
If only I could to heaven go.  
Then came I upon a broad, fair way;  
There came an angel and he would reject me.  
Ah no, I would not be rejected.  
I am of God and will go home, back to God.  
Beloved God a candlelight will lend me  
And onward to eternal, blissful life will send me!

*O Rosen rot,  
Der Mensch liegt in grosster Noth!  
Der Mensch liegt in grosster Pein!  
Lieber mocht' ich in Himmel sein.  
Da kam ich auf einem breiten Weg;  
Da kam ein Engelein und wollt' mich abweisen.  
Ach nein, ich liess mich nicht abweisen.  
Ich bin von Gott und will wieder zu Gott.  
Der liebe Gott wird mir ein Lichtchen geben,  
Wird leuchten mir bis in das ewig selig Leben!*

### **Ode by Klopstock (Fifth Movement)**

You will rise again, my dust, after a short rest!  
Immortal life, immortal life will he grant who called you.  
You were seed sown to bloom again!  
The Lord of harvests goes forth and binds the sheaves of those who died.

### **followed by words by Mahler**

Believe, my heart, believe: you have lost nothing!  
Everything you longed for is yours, yes, yours.  
Yours is everything you loved and fought for.  
Believe: you were not born in vain.  
You have not lived and suffered in vain  
What has been must go;

What has gone will rise again!  
Stop trembling;  
Prepare to live!  
O Pain, all penetrating one,  
I have escaped you;  
O Death, all conquering one,  
Now you are conquered!  
With wings that I have won for myself  
In fervent love I shall soar  
To the light unseen!  
I shall die to live!  
You will rise again, my heart, rise again in a moment,  
And be borne up through struggle to God.

*Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh!  
Unsterblich Leben, unsterblich Leben wird der dich rief dir geben.  
Wieder aufzublüh'n wirst du gesat!  
Der Herr der Ernte geht und sammelt Garben  
Uns ein, die starben.*

*O glaube, mein Herz, o glaube: es geht dir nichts verloren!  
Dein ist, dein, ja dein, was du gesehnt.  
Dein, was du geliebt, was du gestritten.  
O glaube: du wardst nicht umsonst geboren,  
Hast nicht umsonst gelebt, gelitten.  
Was entstanden ist, das muss vergehen;  
Was vergangen, aufersteh'n!  
Hor auf zu beben;  
Bereite dich zu leben!  
O Schmerz, du Alldurchdringer,  
Dir bin ich entrungen;  
O Tod, du Allbezwinger,  
Num bist du bezwungen!  
Mit Flügeln, die ich mir errungen,  
In Liebesstreben werd' ich entschweben  
Zum Licht zu dem kein Aug' gedrunge!  
Sterben werd' ich um zu leben!  
Aufersteh'n, ja aufersteh'n wirst du, mein Herz, in einem Nu.  
Was du geschlagen  
Zu Gott wird es dich tragen.*

We wish to express our thanks to the Edinburgh Festival Society for the loan of the vocal scores.

## **Neil Mantle**

Neil Mantle began conducting at the age of fifteen when he formed his own chamber orchestra. After studying at the Royal Academy of Music and later the Royal Scottish Academy of Music and Drama where he won the conducting prize, he studied with Roderick Brydon and Gyorgy Lehel.

After being a semi-finalist in both the Kyril Kondrashin and Vittorio Gui competitions, he was awarded second prize at the Leeds Competition in 1986. He was subsequently invited to conduct the BBC Scottish Symphony Orchestra. This has led to several re-engagements to work with the orchestra both in the studio and in live concerts.

In June 1988 he made his debut with the Royal Scottish Orchestra in their Edinburgh and Glasgow Proms. Since that time he has worked regularly with the orchestra.

Neil Mantle is a guest conductor at the Royal Scottish Academy of Music and Drama and was recently appointed conductor of the Edinburgh Bach Choir.

Forthcoming engagements include concerts with the Royal Scottish National Orchestra, Scottish Sinfonia and Edinburgh Bach Choir.

## **Heather Boyd**

Born in Surrey, Heather was brought up and educated in Edinburgh, where she sang competitively from a very early age. She trained at the Royal Scottish Academy of Music and Drama with Margaret Dick and Lilian Liddell, where she gained both teaching and performing diplomas and the prize for Scots song. She then studied at the Guildhall School of Music in London with tenor, Bernard Dickerson where she won the Jenny Hymen Commemorative Prize for Outstanding Performance.

Since returning to Scotland, Heather has sung throughout the country in programmes ranging from G&S to Verdi. She is in much demand as a soloist in both opera and oratorio, and as a guest artist with choirs and choral societies, in a wide range of styles, including contemporary music.

A founder member of Schola Cantorum of Edinburgh, Heather still sings regularly with that group, and occasionally with other vocal ensembles, including the Scottish Festival Singers and the John Currie Singers.

Heather broadcasts regularly on both BBC and ITV, and when not busy with concert and oratorio work, devotes much of her time to teaching, with a special interest in helping young children enjoy music, which led to the formation of a musical summer school for pre-school children.

## **Lisa Milne**

Lisa Milne was born in Aberdeen in 1971. She attended the North East School of Music between 1986 and 1989 where she studied with Jean Webster and Neil Mackie. In 1989 she was accepted at the Royal Scottish Academy of Music and Drama, where she is currently studying under the tuition of Patricia MacMahon.

Lisa has won several awards including the John D. Miles Lieder Prize, John Ireland Prize for Vocal and Piano Duo, Margaret Dick Award, the Florence Veitch Ibler Oratorio Prize and Scottish Opera's John Noble Bursary. She also won a £4000 bursary from the Wolfson Foundation to continue her studies.

Previous engagements have included Pamina in "The Magic Flute", and Mahler's 4th Symphony at the RSAMD, and 1st Lady in Opera West's production of "The Magic Flute".

Lisa will be appearing in Scottish Opera's forthcoming season playing the role of Gianetta in "L'elisir d'amore" by Donizetti.

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## ***Forthcoming Concerts***

### ***Scottish Sinfonia***

**Sunday 21st November '93, Greyfriars Kirk;**

Brahms, Tragic Overture

Berg, Violin Concerto (soloist - James Clark, SCO)

Vaughan Williams, Symphony No. 6.

### ***Edinburgh Bach Society Choir***

**Sunday 28th November '93, Greyfriars Kirk;**

Haydn, Mass in Time of War

Mozart Litanic (K.243)

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**Neil Mantle Conductor****Michael Rigg Leader****Violin 1**

Elizabeth Clement - leader  
Annaliese Dagg  
Katherine Amott  
Daniel Bell  
Bridget Blackmore  
Morvyth Davis  
Robert Dick  
Carolyn Dyson  
Julia Fowler  
Richard Heathwood  
Catriona Hepburn  
Marian Holness  
Rachel Barbenel  
Gillian Pickup  
Moray Rumney  
Iain Scott

**Violin 2**

Anne Giles  
Andrew Cairns  
Veronica Cooper  
Helen Davison  
Judith Dean  
Rosalind Easton  
Roderick Easton  
Suzanne Fish  
Gillian Fraser  
Irene Horne  
Mathew Magee  
Kate Miguda  
Fiona Morison  
Andrew Nex  
Robert Roy  
Elaine Rumney

**Viola**

Julian Marshall  
Richard Andrews  
Julia Campbell  
Gill Cloke  
Sandra Hollingdale  
Hilary Jones  
Alison Lucas  
Justine McDaniel  
Elizabeth Mathieson  
Jane Anderson  
Richard Watson  
Amy Beeston

**Cello**

Sam Coe  
Rosie Banks  
Esther Durham  
Tamasin Evans  
Malcolm Garden  
Rebecca Hall  
Ruth Logie  
Moirra McCaig  
Suzanne Patterson  
Garry Walker

**Double Bass**

Walter Carlton  
Colin Dickson  
Alan Easterbrook  
Eric Jeffrey  
James Robb  
Judith Rolls  
Jennifer Sharp  
James Sloggie

**Flute**

Barbara Richerby  
Heather Guild  
Fiona Black-**Piccolo**  
Alan Bell-**Piccolo**

**Oboe**

Margot Cruft  
Amanda Farquhar  
Morven Bell-**Cor Anglais**  
Iain Thompson-**Cor Anglais**

**Clarinet**

Mark Casson  
Katherine Mathieson  
James Follan-**Eb Clarinet**  
Robert Neil-**Eb Clarinet**  
Ronald Mackie-**Bass Clarinet**

**Bassoon**

Barbara Mooney  
Susan Lester-Cribb  
Derek MacLeay  
Rainer Thonnes-**Contra**

**Horn**

David Rimer  
Louise Maclean  
Joanna Moody  
Steve Birch  
Marian Kirton  
Jonathan Harris

**Trumpet**

Brian Conner  
Andrew Digger  
Alasdair Grant  
Ruth Ross  
Diane Scott  
Graeme Kennedy

**Trombone**

Bill Giles  
Jeremy Upton  
Barry Kempton  
Toby Sigouin

**Tuba**

Andrew Wood

**Timpani**

Fiona Ewan  
Adam Powell

**Percussion**

Marget Broad  
John Willmet  
Helen Tweedie  
Colin Currie

**Harp**

Charlotte Petersen  
Iain Hood

**Organ**

Leon Coates

**Off Stage Band**

Conductor - Malcolm Porteous

**Horn**

Justin Boyes  
Anne Rees  
Iain Stirling  
Patrick Gibson

**Trumpet**

Andrew Kinnear  
Valerir Smith  
Jonathan Anderson  
Robin Barfield

**Percussion**

Roderick Brunton  
Greg Chick  
Neil Graham