

# SCOTTISH SINFONIA

patron RODERICK BRYDON

leader PHILIP TAYLOR

soloist INGA DODDS

conductor NEIL MANTLE

C O N C E R T

Reid Concert Hall

Saturday 17 June 1978 at 7.30

programme 5p

W.A.MOZART  
(1756-1791)

SYMPHONY NO.20 IN D (K133)

Allegro  
Andante  
Menuetto  
Finale (allegro)

This symphony, composed in Salzburg in July 1772, is one of eight written during that year, which saw the greatest concentration of symphonic output in Mozart's entire career. K133 is particularly noteworthy for the richness of the part writing in the middle string register, and for the alternation of bright, martial wind colouring (oboes, horns and trumpets) in the first, third and fourth movements with the deliciously veiled quality of solo flute and muted violins in the second.

W.A.MOZART

MOTET: EXSULTATE, JUBILATE (K165)

Allegro  
Larghetto  
Allegro non troppo

soprano solo - Inga Dodds

Although this motet was composed in Milan in 1773 for the male soprano Venanzio Rauzzini and was first performed in the Theatine church on 17 January, 'Exsultate, jubilate' is really more secular in style, resembling formally a miniature concerto for voice and orchestra in three movements. The first of these calls upon the blessed souls in heaven to rejoice and sing, the second invokes the Virgin, while the third resounds with the single word, 'Alleluja.'

- I N T E R V A L -

GUSTAV MAHLER  
(1860-1911)

SYMPHONY NO.4 IN G MAJOR

Bedächtigt, nicht eilen - recht gemächlich  
In gemächlicher Bewegung (solo violin - Philip Taylor)  
Ruhevoll (poco adagio)  
Sehr behaglich (solo soprano - Inga Dodds)

This symphony was composed, as was usual with Mahler, during the summer holiday period when he was free from his conducting activities at the Vienna Court Opera. It was first performed in Munich on 25 November 1901 and met with the kind of hostile reception Mahler had come to expect. When the symphony was given later in Vienna fist fights actually broke out in the audience. It must be remembered, however, that in this ultra-conservative city musical politics and in-fighting were often the excuse for such demonstrations and that Mahler as a Jew and

also as the highly controversial artistic director of the Court Opera was regarded with deep suspicion in some quarters. Although Mahler always attempted to remain impervious to critical opinion, the bad reception of his latest symphony was particularly embittering to him since he considered it to be his best work to date.

Mahler originally gave pictorial titles for all four movements but later withdrew them: 'I know the most wonderful names for the movements but will not betray them to the rabble of critics and listeners so that they can subject them to banal misunderstandings.' The only title that has come down to us is that of the second movement, in which a solo violin is tuned a whole tone higher than normal to resemble a crude street fiddle; this Mahler subtitled 'Freund Hein spielt auf' ('Friend Death plays on'). We also know that Mahler considered the third movement to be the finest he had ever written: he told his friend Bruno Walter that when he wrote it he had a vision of a tombstone on which was carved an image of the departed with folded arms in eternal sleep.

Between 1890 and 1900 Mahler was much influenced by the anthology of German folk poetry, 'Des Knaben Wunderhorn', and had set more than twenty poems. One of these settings later appeared as the finale of the Fourth Symphony. As this was the first movement to be composed and as quotations of other 'Knaben Wunderhorn' settings, as well as one rather ghostly anticipation of 'Kindertotenlieder' ('Songs on the death of children') in the slow movement, occur elsewhere in the symphony, song is seen to be the inspiration of the work.

An absolutely unique factor of this score is that Mahler in his wish to write a classically formed work denied himself the use of trombones and tuba, although he was sorely tempted to include them in the great climax of the third movement.

This symphony, as was often the case with Mahler, reflects a pre-occupation with death. Unlike the Sixth Symphony, where death is seen in a totally pessimistic light, here the finale describes the radiance and, in the last stanza, the serenity of the child's vision of heaven: 'We enjoy the pleasures of heaven, and therefore avoid those of earth. No wordly strife does one hear in heaven; everything lives in sweetest peace! We lead an angelic life, yet are as merry as can be. We dance and jump, we skip and sing, while St Peter in heaven looks on. St John released the little lamb; Herod, the butcher, watches over him. We lead a meek, innocent, patient, dear little lamb to death. St Luke slaughters the oxen without any thoughts or cares. The wine costs not a cent in the cellars of heaven, and the angels bake the bread. Good vegetables of all sorts grow in the garden of heaven. Good beans, asparagus and whatever we want, whole platefuls are prepared for us! Good apples, good pears and good grapes! The gardeners allow everything. If you want roebucks or hares, in the open streets they are running by! Should a feast day be approaching the fish come swarming in with joy. There St Peter is running already with his net and bait into the heavenly pond. St Martha must be the cook. On earth there is no music to be compared with ours. Eleven thousand maidens give themselves to dance, and St Ursula herself laughs at the scene. Cecilia with all her relatives are the excellent court musicians. The angelic voices lift up the spirits, so that everything awakens in joy.'



SCOTTISH SINFONIA  
patron - Roderick Brydon  
conductor - Neil Mantle

Violins I

Philip Taylor(leader)  
Robert Fraser  
George Murphy  
Jan Kouwenhoven  
Brigid Maclean  
Helen Turnell  
Nicolette Kingsley  
Anne Giles  
Diana Henderson  
Andrew Rodden  
Kevin Deland  
Donald Schlapp

Violins II

Susan Kirakowska  
Doreen Busbridge  
Morvth Armstrong  
Linda Ang  
Lawrence Dunn  
Nicola Foot  
Gillian Pickup  
Alex Manning  
Gica Loening

Violas

Paula Snyder  
Helen Tasker  
June Smith  
Alison Dundas  
Paul Coletti  
Patrick Criswell  
Sarah Lupton  
Carrick McClelland

Publicity

David Fraser

Cellos

Alasdair Mitchell  
John Busbridge  
Alan Johnson  
Alan Anderson  
Pamela Highfield  
Miles Morrison  
Alastair Neale  
Edward Kingsley  
Jeremy Ryall

Basses

Boyd Pomeroy  
Gordon Murray  
Fiona Donaldson  
Catherine Side  
Eric Jeffrey  
Elizabeth Bradley  
Sheila Glencorse  
Gavin Cunningham

Flutes

Anne Evans  
Jean Murray  
Peter Lunt  
Barbara Wilson

Piccolos

Peter Lunt  
Barbara Wilson

Oboes

Charles Dodds  
Caroline Williams

Cor Anglais

Alastair Thompson

Clarinets

Pamela Turley  
Vaughan Townhill

Bass Clarinet

Ronald Mackie

Bassoons

Bruce Gordon  
Ian Donald

Contra Bassoon

Susan Musgrave

Horns

Lindsay Carrick  
Dick Rimer  
Fiona Elliott  
David Pryce

Trumpets

Colin Douglas  
David Wright  
Andrew Kinnear

Timpani

Anne Douglas

Percussion

Euan Fairbairn  
Tim Miller  
Jennifer Rimer

Harp

Winifred Freeman

Orchestra Manager

Stewart Wilson

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SCOTTISH SINFONIA 1978/9 SEASON

FIRST TWO CONCERTS

Sunday 3 September 5.00pm Cathedral Church of St Mary, Palmerston Pl.

ELGAR TRIUMPHAL MARCH 'CARACTACUS'  
BRUCH VIOLIN CONCERTO soloist MILES BASTER  
SAINT-SAENS 'ORGAN' SYMPHONY (no.3) soloist DENNIS TOWNHILL

Saturday 18 November 7.30pm Reid Concert Hall

RACHMANINOFF PIANO CONCERTO NO.3 soloist BRYN TURLEY  
TCHAIKOVSKY 'PATHETIQUE' SYMPHONY

Tickets will be available from the Usher Hall Box Office and the  
Edinburgh Bookshop from August.