

# SCOTTISH SINFONIA

patron Roderick Brydon  
conductor Neil Mantle

leader PHILIP TAYLOR

soloist MARGARET RENNIE MONCRIEFF

## CONCERT

Reid Concert Hall

Saturday 16 June 1979 at 7.30pm

programme 10p

ARNOLD BAX  
(1883-1953)

TINTAGEL

Although Bax was born in London, he spent much of his life in the remoter parts of Ireland absorbing the atmosphere, for here his inspiration for composition burned at its brightest. His passionate devotion to Ireland began when as an adolescent he read Yeats' 'The Wanderings of Usheen' and, as he later said, 'The Celt in me stood revealed.' The 'Celtic twilight' runs in fact through all his output to a lesser or greater degree. Bax was knighted in 1937 and made Master of the King's Musick five years later. He died in Cork just short of his seventieth birthday.

Tintagel, Bax's most popular work, was completed in 1919 and first performed two years later in Bournemouth. Bax wrote the following note: 'Though detailing no definite programme this work is intended to evoke a tone-picture of the castle-crowned cliff of Tintagel, and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not windless summer day. In the middle section of the piece it may be imagined that with the increasing tumult of the sea arise memories of the historical and legendary association of the place, especially those connected with King Arthur, King Mark, and Tristram and Isolt. Regarding the last named, it will be noticed that at the climax of the more literary division of the work there is a brief reference to one of the subjects in the first act of 'Tristan und Isolde'.'

W. A. MOZART  
(1756-1791)

OBOE CONCERTO in C (K314)

Allegro aperto  
Adagio non troppo  
Rondo (Allegretto)

cadenzas by Hans Gal

The Concerto for Oboe was written in 1777 for the Salzburg oboist Giuseppe Ferlendis and was performed several times that year in Mannheim, where Mozart was then staying. At this time he made the acquaintance of a wealthy Dutchman called De Jean, an amateur flautist, who offered Mozart 200 florins in exchange for several new works for his instrument. When Mozart left for Paris the following April he had not completed the commission and was paid only 90 florins. Mozart disliked the flute and tried unsuccessfully to fob De Jean off with an arranged version of the Oboe Concerto transposed into D major, a more suitable key for the flute of the period.

During the trip to Paris the parts of the Oboe Concerto were packed into the wrong suitcase and subsequently disappeared. This was the situation until 1920 when the renowned Mozart scholar Bernhard Paumgartner discovered them in a parcel of old music in the Mozarteum in Salzburg. Flautists still play the transposed version as Concerto No. 2 in D (K314), but there can be little doubt that the original version fits the oboe better.

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MARGARET RENNIE MONCRIEFF, a native of Edinburgh, studied with Pierre Pierlot. She has been principal oboe in the Reid Orchestra, the Scottish Baroque Ensemble and the Scottish Chamber Orchestra; she was also a member of the Bernicia Ensemble, the Amphion Wind Quintet and the New Music Group of Scotland. She has broadcast extensively. Her energies are now mainly devoted to teaching and coaching youth orchestras.

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- I N T E R V A L -

BÉLA BARTÓK  
(1881-1945)

CONCERTO FOR ORCHESTRA

Introduzione  
Giucoco delle Coppie  
Elegia  
Intermezzo interrotto  
Finale

Bartók arrived in America in 1940 as a voluntary exile because he found the Nazification of wartime Hungary unendurable. He found the noise and rush of New York unnerving and told a compatriot, 'I keep wondering as I walk the noisy streets if there is anywhere a quiet corner in this city where I could feel at home enough to start my work again.'

By early 1943 he lay ill in Doctors Hospital, New York, already under the shadow of the leukaemia which was to kill him two years later. He was poor but so fiercely proud that it was very difficult for his friends to help him materially. However, one day Serge Koussevitsky, conductor of the Boston Symphony Orchestra, visited Bartók out of the blue and offered him a \$1000 commission for a new work to be dedicated to the memory of the conductor's late wife. Although Bartók refused at first, saying that he was too ill to undertake an obligation, he was so moved by Koussevitsky's trust that to the amazement of his doctors he recovered sufficiently to be able to leave hospital. At a quiet retreat near Asheville, North Carolina, he immersed himself in what was to become his most celebrated composition, the Concerto for Orchestra.

Koussevitsky directed the world premiere on 1 December 1944. Bartók himself provided a broad verbal outline: 'The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death song of the third to the life assertion of the last one.'

The first movement opens with a slow introduction in which the material appears at first in a disembodied form. The reiterated interval of a fourth assumes great importance later on. The second movement, entitled 'The Game of Couples', introduces various woodwind in pairs and finally muted trumpets. Each pair is pitched a different musical interval apart. After a short brass chorale, during which the side drum recalls the earlier march rhythm, the two-by-two parade resumes with elaborations. The third movement is a stern and dignified lament. Bartók here gives expression to his sorrow over the ravages of war, which deeply oppressed him at that time. The fourth movement contains a raucous joke in the central section. During Bartók's stay in America the works of Shostakovich enjoyed a frantic wartime vogue. Bartók had just listened to a broadcast of the American premiere of Shostakovich's Leningrad Symphony. Evidently annoyed at all the fuss made about what he considered musical platitudes, Bartók scribbled a biting caricature of Shostakovich's main theme with his own critical 'raspberries' thrown in. The finale pulses with the rhythms of East European folk music. Much of its material is derived from the opening theme for horns.

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Reid Concert Hall

Tuesday 26 June

7.45pm

PIANO RECITAL  
by the American pianist  
BARBARA GEARY

Sonata in Eb, Op.31 No.3	Beethoven
Sonata	Charles T. Griffes
Ballade in F minor	Chopin
Images, 1re série	Debussy
Mephisto Waltz	Liszt

Tickets £1.50 (concessions 75p) from the Edinburgh Bookshop, George Street  
and the Usher Hall Box Office, Lothian Road

SCOTTISH SINFONIA  
conductor Neil Mantle  
leader Philip Taylor

Violins I

Philip Taylor  
Robert Fraser  
Elizabeth Alexander  
Jan Kouwenhoven  
Brigid Maclean  
Anne Giles  
Lawrence Dunn  
Daya Rasaratnam  
Julian Ryall  
Morvyth Armstrong  
Catriona Thomson  
Kate Cullen  
Bridget Blackmore  
Nicola Foot  
Nicolette Kingsley  
Jean Edwards

Violins II

Doreen Busbridge  
Gillian Pickup  
Irene Horne  
Gay Walker  
Molly Craxton  
Jennifer Gibb  
Alison Barbour  
Judith Dean  
Graham Holton  
Margareta Wellmann  
Philippa Snell

Violas

Mary Anne Alburger  
Paula Snyder  
Clare Pown  
Gary Clemson  
Julia Campbell  
Penny Wheatley  
Sarah Lupton  
Garrick McLelland  
Judith Busbridge  
Lorna Thomson  
Alex Wands  
Ruth Hlawiczka

Cellos

Astrid Gorrie  
John Busbridge  
Jeremy Ryall  
Alan Anderson  
Miles Morrison  
Pamela Highfield  
Kimberley Zuzelo  
Betsey Whiting  
Alayne Lawrie  
Edward Kingsley

Basses

Fiona Donaldson  
Gordon Murray  
Francis Cowan  
Catherine Side  
Dorothy McCabe  
Judith Sharp  
Eric Jeffrey

Flutes

Anne Evans  
Jean Murray

Piccolo

Peter Lunt

Oboes

Charles Dodds  
Alastair Thomson

Cor Anglais

Anne Biggers

Clarinets

Pamela Turley  
John Grundy

Bass Clarinet

Vaughan Townhill

Bassoons

Bruce Gordon  
Alison Green

Contra Bassoon

Graham Fraser

Horns

Diok Rimer  
Louise Maclean  
Fiona Elliott  
David Pryce

Trumpets

Colin Douglas  
David Wright  
Andrew Kinnear

Trombones

Bill Giles  
James Bertram  
Ian Burness

Tuba

Nigel Durno

Timpani

Anne Douglas

Percussion

Ruth Innes  
Alastair Clouston

Harp

Winifred Freeman

Orchestral Manager

Stewart Wilson

Concert Administration

Inga Mantle  
Antonia Dodds  
Alister Wilson

SCOTTISH SINFONIA      TWO FESTIVAL CONCERTS  
conductor Neil Mantle

Cathedral Church of St Mary,  
Palmerston Place

BACH  
The Brandenburg Concertos

VAUGHAN WILLIAMS  
Fantasia on a theme of Thomas Tallis  
ELGAR  
Violin Concerto                      Miles Baster  
Cockaigne Overture

Sunday 26 August      5pm

Sunday 2 September      5pm