

# SCOTTISH SINFONIA

patron Roderick Brydon  
conductor Neil Mantle

LEADER PHILIP TAYLOR

INGA MANTLE soprano

## CONCERT

Reid Concert Hall

Saturday 21 June 1980 at 7.30pm

programme 10p

W.A.MOZART  
1756-1791

SYMPHONY No.34 in G (K338)

Allegro vivace  
Andante di molto  
Minuet (K409)  
Finale - Presto

The symphony was third of a trio written in Salzburg in August 1780. The outer movements are boisterous with, in the first movement, a somewhat martial feeling emphasised by Mozart's choice of wind instruments (oboes, bassoons, horns and trumpets). The slow movement offsets the others perfectly and is a richly scored song for strings - the violas are divided throughout - with a solitary bassoon doubling the bass line. The minuet was added later for performances in Vienna and adds flutes to the remaining wind section. Incidentally Einstein suggests that Mozart added flute parts to the outer movements but provides no evidence of their existence.

IM

RICHARD WAGNER  
1813-1883

WESENDONCK LIEDER

Inga Mantle soprano

In 1857 Wagner, who was in political exile in Switzerland, was invited by the rich silk merchant Otto Wesendonck to occupy a cottage on his new estate near Zürich. An intense emotional relationship quickly developed between Wagner and the merchant's young wife Mathilde, who had long admired him. At this time Wagner was working on the old love story of Tristan and Isolde. Under its influence Mathilde wrote five passionate poems in the romantic style and these Wagner set for voice and piano during the winter of 1857 and 1858. He orchestrated 'Träume' as a birthday present for Mathilde; the other songs were scored much later, around 1880, by his disciple Felix Mottl.

The songs may be summarised like this:

Der Engel (The Angel) As a child I heard tell how angels come down from heaven to save those in sorrow and torment; an angel bears my spirit too up to heaven.

Stehe Still! (Be Still!) Be still, you rushing world in ceaseless creation, that in blissful silence I may contemplate the rapture of soul engulfed in soul and, wishing for nothing beyond, solve the riddle of nature.

In Treibhaus (In the Greenhouse) study for 'Tristan and Isolde' (Act III prelude) Plants from distant lands, why do you grieve, stretching out your arms to embrace a desolate void? Our fate is the same: this is not our home, and we weep with silent tears in the darkness.

Schmerzen (Sorrows) Why should I despair, if the sun, which dies every evening, rises again in glory? How thankful I am to have such sorrows which in turn bring joy!

Träume (Dreams) study for 'Tristan and Isolde' (Act II love-scene) What are these wondrous dreams which do not disappear like bubbles but grow and bloom more sweetly every day, painting an everlasting image in the soul, to fade away at length upon your breast and sink into the grave?

IM

- I N T E R V A L -

P.I.TCHAIKOVSKY  
1840-1893

SYMPHONY No.4 in F MINOR  
Opus 36

The origins of the Fourth Symphony are bound up with two women, Antonina Miliukova and Nadezhda von Meck. Early in 1877 Tchaikovsky began receiving letters protesting undying love from a young music student totally unknown to him. Eventually, after several attempts on

Tchaikovsky's part to put her off, she threatened suicide if he did not marry her. Even though Tchaikovsky told her he could never love her, she still clung fast and they were married in July. Predictably, the union of a highly sensitive homosexual and an unbalanced (to say the least) nymphomaniac was not bound for success, and by August it was Tchaikovsky who attempted suicide by drowning. During the collapse and eventual recuperation which followed he corresponded with another lady, the wealthy benefactress Nadezhda von Meck, who had also written to him out of the blue earlier that year. She had heard his music and was 'half demented with joy', as presumably was Tchaikovsky when she offered him an annuity of 6000 roubles. His gratitude was reflected in his dedication of the Fourth Symphony to Madame von Meck, 'my beloved friend'.

The work was started in May but really developed while Tchaikovsky was recuperating in Florence, Venice and San Remo by courtesy of the von Meck fortune. The premiere was in February 1878.

A motif 'Fate' opens the symphony and its presence dominates the whole work although it is only directly quoted in the outer movements. In a letter to the dedicatee Tchaikovsky outlined the programme of the new work.

Andante sostenuto, Moderato con anima 'This is fate, the force that prevents our striving for happiness succeeding, that jealously watches to see that happiness and peace shall not be complete, that hangs over the head like the sword of Damocles and constantly poisons the soul. One must submit to it.'

Andantino in modo di canzone 'Remembrance of happy moments when young blood pulsed warmly through our veins and life was gratifying; there were moments of grief, of irreparable loss, all remote in the past. It is both sad and somehow sweet to lose oneself in the past!'

Scherzo - Pizzicato ostinato 'Capricious arabesques - fleeting apparitions that pass through the imagination when one has begun to drink a little wine and is experiencing the first hints of intoxication.'

Finale - Allegro con fuoco 'If you find no pleasure in yourself look about you - seek it in others - go to the people.'

The fate motif makes a shattering reappearance amidst the general jubilation, reminding us of Tchaikovsky's remarks concerning the first movement.

NM

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INGA MANTLE was born in Cambridge; she gained degrees in Classics at Edinburgh and Cambridge, and is now an Open University tutor. After several years' experience in choirs she studied singing with Winifred Busfield in Glasgow and is at present studying with Helen Cochrane. She has sung various roles with Edinburgh University Savoy Opera Group, Edinburgh University Opera Club, Edinburgh Grand Opera Group and Edinburgh Opera Company, with whom she most recently sang Senta in 'The Flying Dutchman', an interpretation which the 'Glasgow Herald' described as 'committed and passionate'. Inga Mantle's most recent appearance with Scottish Sinfonia was in 1978 when she sang Mozart's 'Exsultate, jubilate' and the solo soprano part in Mahler's Fourth Symphony. She and Neil have a son and a daughter.

NEIL MANTLE was born in London in 1951, but has lived in Edinburgh for the past 20 years. His boyhood ambition to be a conductor was realised in 1965 when he formed a chamber orchestra to gain practical experience. This group gave regular performances until 1969, when Neil went to the RAM in London and the RSAM to study the horn, which remains his professional instrument. On returning to Edinburgh he formed Scottish Sinfonia (then called 'Sinfonietta') as a more professional-standard orchestra. Scottish Sinfonia now give five orchestral concerts a year and play for the Edinburgh Opera Company, which Neil has conducted since 1975. In 1973 he won the Hugh S. Robertson Conducting Prize.

S C O T T I S H S I N F O N I A

leader Philip Taylor  
conductor Neil Mantle

Violins I

Philip Taylor  
Robert Fraser  
Daya Rasaratnam  
Jan Kouwenhoven  
Elizabeth Alexander  
Anne Giles  
Alison Rushworth  
Andrew Rushworth  
Julian Ryall  
Jean Edwards  
Andrew Nowak-Solinski  
Fiona Mann

Violins II

Doreen Busbridge  
Lawrence Dunn  
Gay Walker  
Bridget Blackmore  
Irene Horne  
Kate Cullen  
Judith Dean  
Philippa Snell  
Angela Gilliatt  
Morag Campbell

Violas

Paula Snyder  
Alison Dundas  
Julia Campbell  
Clare Powne  
Nicolette Kingsley  
Morvyth Armstrong  
Carrick McLelland  
Alan Mackay  
Vivienne Farris

Cellos

George Reid  
John Busbridge  
Alison Benham  
Sally Civval  
Miles Morrison  
Hugh Keith  
Alayne Lawrie  
Helen Fraser

Basses

Fiona Donaldson  
Joy Cox  
Philippa Brown  
Eric Jeffrey

Flutes

Jean Murray  
Irene Irvin

Piccolo

Heather Guild

Oboes

Charles Dodds  
Alistair Thomson

Clarinets

Famela Turley  
Vaughan Townhill

Bassoons

Bruce Gordon  
Ian Donald

Horns

Dick Rimer  
David Pryce  
Louise Maclean  
Douglas Wright

Trumpets

Graeme Williamson  
David Wright

Trombones

Bill Giles  
James Bertram  
Ian Burness

Tuba

Nigel Durno

Timpani

Stephen Callaghan

Percussion

Jenny Gregson  
Fiona Milne

Orchestral Manager

David Wright

Concert Administration

Fiona Milne  
Antonia Dodds  
Irene Irvin

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If you are interested, please complete this form and send it with your cheque or postal order (made payable to Scottish Sinfonia) to Inga Mantle, 32 Morningside Road, Edinburgh EH10 4DA.

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