

# SCOTTISH SINFONIA

patron Roderick Brydon  
conductor NEIL MANTLE

leader Philip Taylor

YALTAH MENUHIN piano

## CONCERT

Sunday 22 November 1981 at 7.30pm  
Music Hall, George Street, Edinburgh

programme 15p

LUDWIG VAN BEETHOVEN  
(1770-1827)

PIANO CONCERTO NO.5 in Eb MAJOR  
(Opus 73) EMPEROR

Allegro  
Adagio un poco mosso -  
Rondo allegro

soloist YALTAH MENUHIN

The composition of the Fifth Piano Concerto dates from 1809. Although that year and the next were creatively rich for Beethoven, the same cannot be said for his material circumstances. Vienna was alive with rumours of another onslaught against Austria by Napoleon, and Beethoven was strongly tempted to leave the city thanks to an attractive offer from the King of Westphalia to make him Kapellmeister at Cassel. Three of Beethoven's noble patrons and friends, the Princes Lobkowitz and Kinsky and the young Archduke Rudolf, pooled their resources in order to offer Beethoven a regular yearly income if he would remain. This, plus his already existing income, would have been enough to guarantee him a comfortable living for the rest of his days. Unhappily for all, war was declared in the spring of 1809 and in Vienna the Austrian currency devalued by half and remained so throughout the war and the Napoleonic occupation. During the bombardment of Vienna Beethoven hid in a cellar and covered his ears against the noise of the guns. Describing it later as 'a disturbing wild life around me with nothing but drums, cannon, men and misery of all sorts'. It was during this period that Beethoven's young pupil Carl Czerny gave the newly completed concerto its first public hearing. The story goes that a French officer in the audience proclaimed it 'an emperor among concertos', a title which Beethoven himself would have protested against with great vehemence, as we can judge from his treatment of the dedication of another great work in the same key, the Eroica Symphony.

- - - INTERVAL OF 15 MINUTES - - -

RICHARD STRAUSS  
(1864-1949)

DON JUAN  
(Opus 20)

Strauss himself conducted the first performance of the work in November 1889 and with it gained his first big success. Three days before the premiere he wrote to his father, the celebrated horn-player Franz, who was Richard Wagner's first horn-player, 'Yesterday I held the first rehearsal of Don Juan. It comes off beautifully, and to my great satisfaction I can see that I have made further progress in orchestration. Everything sounds magnificently, although it is awfully difficult. I really pitied the poor horn and trumpet players: they were all blue in the face from the strain. Fortunately the piece is short. The sound was marvellous, of a gigantic glow and richness. The piece will make an enormous impression.' At the time Strauss's works caused enormous difficulties for all members of the orchestra and even today, nearly a hundred years later, a musician auditioning for an orchestral post is more likely than not to find one of Strauss's orchestral works to sightread. The character portrayed by Strauss is slightly different from the great lover of Mozart's opera Don Giovanni and was the creation of the German philosopher and mystic poet Nicolaus Lenau. Lenau wrote his Don Juan in 1844, shortly before he was confined to an insane asylum, where he died six years later. He said of his hero, 'My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood and to enjoy in the one all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him and this Disgust is the Devil that fetches him. The disillusioned Don finally ends his life when, engaged in a duel, he suddenly throws his sword away and allows his opponent to kill him. As he falls to the ground he mutters, "My deadly foe was in my power, and this too bores me, as does life itself."' "

Within his own lifetime Richard Strauss heard himself first jeered at as a revolutionary and incomprehensible composer and finally acclaimed as a classic of major stature. Among his early tone-poems even so clear a work as Till Eulenspiegel was described after its first performance as 'curious' and 'difficult'. Today those same tone-poems, his fine songs and a number of his operas are recognised as the work of a compelling musician of imposing genius. Of all Strauss's operas the most popular is undeniably 'Der Rosenkavalier', a work which in certain of its more delicate passages and in its lively humour owes a debt to Mozart, and in the richness of its orchestration and the splendour of its concerted scenes pays its tribute to the Wagner of 'Die Meistersinger'. 'Der Rosenkavalier' was begun in 1909, and was given its first performance early in 1911. The Suite, fashioned by the composer himself, gives a comprehensive picture of the long and intricate opera, which is set in eighteenth century Austria in the reign of Maria Theresa. The principal characters of the opera are the wise Marschallin, who has been married for a number of years, and her lover, the handsome and dashing young Octavian, the amorous nobleman Baron Ochs and the innocent Sophie. Aware that Octavian's love for her must soon come to an end and that he will become enamoured of a younger woman, the Marschallin sacrifices her own love for the young man in favour of Sophie. This touching and dramatic story is set in a frame of intrigue, humour and even farce that is admirably depicted in the Strauss score.

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YALTAH MENUHIN was born of Russian parents in San Francisco and is the younger sister of Yehudi Menuhin. She studied piano with Marcel Ciampi in Paris, with Armando Silvestri in Rome and Carl Friedberg in New York. It is interesting to note that one of her earliest orchestral appearances was performing the Beethoven Emperor Concerto with Pierre Monteux and the San Francisco Symphony. Yaltah Menuhin has recorded for Deutsche Gramophon, Everest (with her husband Joel Ryce) and EMI (with sister Hephzibah and nephew Jeremy, and with her brother conducting). Her duo with Joel Ryce won the Harriet Cohen International Music Award in 1962.

Miss Menuhin's tours have taken her from Alaska to New Zealand, from Texas to Switzerland. She has appeared in duo recitals with Israel Baker, violin, with Gabor Rejto, cello, and Paul Doktor, viola. British audiences will remember the Carnival of the Animals for the BBC, with the Menuhins and Joel Ryce, and the televised performance of Mozart's Triple Concerto at Yehudi Menuhin's fiftieth birthday concert from the Festival Hall. She has given many performances for charity, for, amongst others, the British Red Cross, the Friends of the Rose and for Arts and Music, a cultural project for painters and musicians of which she is director. Miss Menuhin speaks six languages fluently, writes poetry, and in 1978 held her first one-woman show of ink paintings in Zürich.

SCOTTISH SINFONIA was formed in 1970 by Neil Mantle. It was originally a chamber orchestra but was expanded to its present size in 1976. It has quickly built up an enviable reputation as a first-class ensemble with a definite sound and style of its own. Many large-scale works normally considered outwith the scope of amateur orchestras have been successfully performed; they include Mahler's Sixth Symphony, when the orchestra was augmented to 120 players, and several of the Bruckner symphonies and Strauss tone poems. Distinguished soloists who have appeared recently with the orchestra include Jack Brymer and John Tunnell. Although their repertoire is predominantly nineteenth-century, their annual Bach concert during the Edinburgh Festival also receives critical acclaim.

SCOTTISH SINFONIA  
leader Philip Taylor  
conductor Neil Mantle

Violins I

Philip Taylor  
Robert Fraser  
Jan Kouwenhoven  
Alison Rushworth  
Fiona Mann  
Jennifer Gibb  
Andrew Rushworth  
Duncan Orr  
Susan Longthorp  
Anne Giles  
Lorna Stevenson  
Dorothy Fraser  
Morvyth Armstrong  
Daya Rasaratnam  
Sheena Black

Violins II

Doreen Busbridge  
Lawrence Dunn  
Elizabeth Clement  
Philippa Redman  
Ailsa McIntyre  
Bridget Blackmore  
Judith Dean  
Richard Pinnegar  
Angela Gilliatt  
Philippa Snell  
Fiona Milne

Violas

Faula Snyder  
Anne Parker  
Hilary Forbes  
Nicolette Kingsley  
Ian Walker  
Gary Clemson  
Richard Andrews  
Richard Heathwood  
Alan Mackay  
Sarah Lupton

Concert Administration

Inga Mantle  
Linda Mitchell  
Judith George  
Adele Paxton  
Antonia Dodds

Cellos

Rosemary Cumming  
John Busbridge  
Astrid Gorrie  
Fiona Shearer  
Jane Savage  
Barbara Ritchie  
Catherine Duncan  
Alayne Lawrie  
Miles Morrison  
Dorothy Macmillan

Basses

Colin Stephen  
Michele Strong  
Gordon Murray  
Fergus Currie  
Gregor Copland  
Fiona Shaw  
Eric Jeffrey

Flutes

Anne Evans  
Jean Murray

Piccolo

Simon McCann

Oboes

Alastair Thomson  
Yvonne Gray

Cor Anglais

Paul Antony

Clarinets

Famela Turley  
Lawrence Gill

Eb Clarinet

William Blackwood

Bass Clarinet

Hilary Saunders

Bassoons

Eruce Gordon  
Ian Donald

Contra Bassoon

Graham Fraser

Horns

Dick Rimer  
Louise McLean  
Douglas Wright  
Callum Mackay  
Avril Fernie  
Gillian Sloggie

Trumpets

Andrew Kinnear  
Terry Cathrine  
David Wright

Trombones

Bill Giles  
James Bertram  
Ian Burness

Tuba

Nigel Durno

Timpani

Euan Fairbairn

Percussion

Stephen Callaghan  
Debbie Garden  
Simon Archer  
David Podd

Harps

Winifred Freeman  
Janet Annand

Celesta

Janet Arthur

Orchestral Manager

David Wright

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NEXT CONCERT OF THE SCOTTISH SINFONIA

SATURDAY 30 JANUARY 7.30

BRAHMS Piano Concerto No.2 in Bb Major  
MOZART Eine Kleine Nachtmusik  
ELGAR Overture 'In the South'(Allassio)

AUDREY INNES piano  
NEIL MANTLE conductor

Music Hall, George Street