

SCOTTISH SINFONIA

patron Roderick Brydon
conductor Neil Mantle

MOZART CONCERT

Handwritten musical score for a concert. The score is written on ten staves, labeled on the left as: Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet in C, Bassoon in C, and Trumpet. The music is in common time (C) and includes various dynamics and articulations. Handwritten annotations include: "11.78 - All' vivace" at the top left; "Sinfonia. Vollständig Mozart!" in the center; "(11.92 - Final. Adagio) i" and "Paris 1788." at the top right; "Von Mozart und seiner Jugendzeit." on the far right; "All' vivace" and "vibrato" in the lower section; and a circular stamp at the bottom center that reads "de Bibliotheca Berol.".

Cathedral Church of St Mary, Palmerston Place

Sunday 31 August 1980 at 5pm

programme

Ella-here

Mozart's last three symphonies were all composed in the amazingly short time of seven weeks during the summer of 1788 and are three absolute masterpieces of entirely contrasted character. It was not Mozart's habit to compose major works during the summer months. Neither were they written in response to any pressing commission or imminent concerts requiring fresh works. Rather they appear to have sprung from a deep, personal artistic need. Taken as a whole they represent the apotheosis of the classical symphony. Taken separately they appear to possess few connecting links, as we shall see, and it is unlikely that Mozart conceived them as an integral set.

SYMPHONY NO.39 in Eb MAJOR K543
completed 26 June

Adagio - Allegro
Andante con moto
Menuetto (Allegro)
Finale (Allegro)

Orchestration: flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

The scoring of this symphony is most unusual in that Mozart displaces the traditional oboes with clarinets. The clarinet was at this time a comparative newcomer to the orchestra and Mozart was the first composer to realise its possibilities. He loved the sound of the instrument and delighted in writing for it. The absence of oboes imparts to the wind writing of the symphony a warmer and more soft-grained quality and explains in part Tovey's famous dictum with reference to this symphony, that it is the locus classicus of euphony. The 39th is the only one of the three to have a slow introduction, and a very imposing one it is, at once grandiose and mysterious, Mozart of the Masonic utterance. The passage contains some striking dissonances, for example the second violins playing Db against C in the first violin part in grinding opposition. The allegro, which enters in a rather unassuming way, is all warmth and sunshine. The second movement has moments where dark shadows disturb the tranquillity in two passionate outbursts, but peace is always restored before long. The menuetto with its famous trio section features the clarinets in a most imaginative way, the first player bearing the melody in the upper register while the second player has an Alberti bass figure in the rich, dark chalumeau register at the extreme lower end of the instrument:

The finale simply bubbles with high spirits, its bucolic humour somewhat Haydnesque in character.

One of the wonders of the history of music is that Mozart could conceive such gloriously radiant music in the midst of his dire financial straits and continual worry.

SYMPHONY NO.40 in G MINOR K550
completed 25 July

Allegro molto
Andante
Menuetto (Allegretto)
Finale (Allegro assai)

Orchestration (revised version): flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings

With the 40th symphony we are plunged into a ~~different~~ world ~~altogether~~, one in which the composer's emotions are laid bare in a manner which seems far ahead of its time. One of the most remarkable aspects of this truly astonishing work is the sense of reserves of power, despite the economy of scoring. Trumpets and drums are banished altogether, and in the original version he used only five woodwind instruments. After the work was already

complete Mozart added clarinet parts, recasting and drastically curtailing the oboe parts to suit. This revision of the score is rare in Mozart as the music usually took shape in all its details in his mind before he had written a note. In emotional content it steps right outside the conventional gestures of the classical period and reaches out into the romantic school of the nineteenth century. Despite this apparent conflict the symphony is, as always with Mozart, perfectly proportioned. The first movement begins without any preamble, the repeated quavers in the divided violas initiating the very restless, agitated character of this movement which persists throughout. There is a complete absence of conventional 'public' gestures. The second movement hints at a tranquillity which somehow it never quite achieves. The trio of the menuetto provides one of the few moments of real repose in the work. The finale however offers no such comfort and brooks no obstacles in its relentless path.

One unusual point of orchestration is worthy of note here concerning the horns. The instruments of Mozart's time were extremely primitive, and a horn pitched in a given key, determined by the insertion of crooks of different lengths, could only play a limited number of notes related to the common chord of that key. By having the second horn-player insert a different crook, Mozart ensured that many extra notes were available. Thus when the music is in G minor the second horn bears most of the responsibility and when the key shifts to the relative major the first horn (pitched in Bb) takes over. Perhaps surprisingly to us, this was a very novel idea at the time, and reached its zenith in some of the works of Berlioz, who would write a long chromatic melody shared between four horns, each contributing what notes he might.

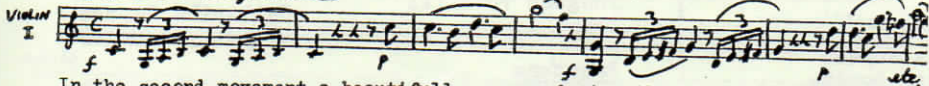
INTERLUDE OF 10 MINUTES

SYMPHONY NO.41 in C MAJOR K551 'JUPITER'
completed 10 August

Allegro vivace
Andante cantabile
Menuetto (Allegretto)
Finale (Molto allegro)

Orchestration: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

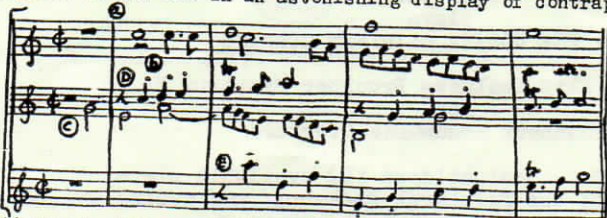
The G Minor has been likened to a Greek tragedy. If this is the case, 'Jupiter' is certainly reminiscent of the Greek god. Trumpets and drums are restored, but the clarinets are finally banished. (No second thoughts here!) The title 'Jupiter' was coined after Mozart's death by the London concert-promoter Salomon and it suits the work well. What could radiate greater confidence than this bold opening with the characteristic feminine answering phrase? *Allegro Vivace*



In the second movement, a beautifully sung andante, the strings are muted, imparting to the texture a veiled quality. In the trio of the menuetto Mozart's humour prevails in that the activity of the violins and oboe is stopped at every turn by the red traffic light of the woodwind section. The theme of the finale makes an unscheduled appearance in the minor key during this trio:



The finale is a tour de force of contrapuntal writing and is a final summation of all Mozart's symphonic writing. The movement is entirely based on five short themes - fragments might be a better name for them - which are combined at the end in an astonishing display of contrapuntal dexterity.



Limitations of space preclude a strict formal analysis of these wonderful works. Like all great works of art, they may be appreciated on many different levels, and no matter how well one may feel one knows them somehow there are always new points which escaped one's notice.

SCOTTISH SINFONIA

Leader Philip Taylor
Conductor Neil Mantle

Violins I

Philip Taylor
Robert Fraser
James Survis
Daya Rasaratnam
Robin Adair
Lorna Stevenson
Pamela Redman
Fiona Mann
Morvyth Armstrong
Dorothy Fraser

Cellos

George Reid
John Busbridge
Alan Johnson
Alison Benham
Miles Morrison
Sally Civval

Horns

Dick Rimer
David Pryce

Trumpets

Graeme Williamson
David Wright

Timpani

Euan Fairbairn

Violins II

Lawrence Dunn
Andrew Nowak-Solinski
Jennifer Gibb
Wendy Richards
Philipa Redman
Gillian Pickup
Irene Horne
Kate Cullen
Judith Dean
Fiona Milne
Morag Campbell

Basses

Fiona Donaldson
Gordon Murray
Joy Cox

Flute

Anne Evans

Orchestral Manager

David Wright

Oboes

Charles Dodds
Alistair Thomson

Concert Administration

Inga Mantle
Linda Mitchell
James Brook
Antonia Dodds
Judith George
Catherine George
Felicity George

Clarinets

Pamela Turley
Vaughan Townhill

Violas

Paula Snyder
Alison Dundas
Helen Tasker
James Campbell
Gary Clemson
Nicolette Kingsley
Alan McKay
Carrick McLelland

Bassoons

Bruce Gordon
Ian Donald

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JACK BRYMER

plays

THE MOZART CLARINET CONCERTO

Programme also includes Bruckner Symphony No. 5
and

Schubert Rosamunde Overture

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today's concert at the Cathedral entrance