leader

PHILIP TAYLOR

DAPHNE GODSON soloist

patron

Roderick Brydon conductor Neil Mantle

CONCERT

HECTOR BERLIOZ (1803-1869)

When Berlioz was 24 he saw an English company perform a Shakespeare season in Paris. The plays, especially <u>Hamlet</u>, were a revelation to him and inspired a whole host of works, notably <u>Roméo et Juliette</u>, <u>Le Roi Lear</u>, <u>La Morte d'Ophélie</u> and <u>Béatrice et Bénédiot</u>, which was an adaptation of <u>Much Ado about Nothing</u>. The present work, a two-act opera comique, was composed in 1862 and first performed in Raden-Baden. The delightfully witty and charming overture introduces several themes which later appear in the opera.

ANTONIN DVOŘÁK (1841-1904)

VIOLIN CONCERTO in A MINOR opus 53

Allegro ma non troppo Adagio ma non troppo soloist DAPHNE GODSON
Allegro giocoso ma non troppo

Dvořák's only violin concerto occupied him from July to September 1879. He started work on it at the suggestion of his publisher Simrock. On 29 July he visited Berlin to hear the Joachim Quartet perform two of his chamber works and sought the advice of the great violinist (as Brahms had done two years earlier when composing his concerto) over various technical matters. Joachim showed great interest and the manuscript score was despatched to him in December. It was not until the following April that the two men met to discuss the layout of the violin part in detail; the result of this meeting was a thorough revision of the solo part. Although Joachim sccepted the dedication he never performed the work in spite of the fact that plans for him to do so were made on several different occasions. The honour of the first performance went to František Ondříček.

Dvorák wanted to break new ground in the form of the work and dispensed with the customary orchestral opening tutti and first movement recapitulation; he also linked the first two movements together. Both Joachim and Robert Keller (of Simrock) tried to dissuade Dvorák from making these innovations but to no avail. The Violin Concerto has never achieved the popularity of the one for cello, and it may well be that the rather rhapsodic form employed accounts for this. The first movement, for example, travels hopefully rather than arrives and ends up by chasing its tail somewhat. However, as usual with Dvorák, there is a rich stream of melodic invention by way of

compensation.

## - INTERVAL OF 15 MINUTES-

SERGET RACHMANINOFF (1873-1943)

SYMPHONY NO.2 in E MINOR opus 27

Largo - Allegro moderato Allegro molto Adagio Allegro vivace

In 1906, when he was 33, Rachmaninoff's musical and social activities had reached a high pitch. For a year he had been conductor of the Imperial Grand Opera in Moscow, besides making frequent concert appearances as pianist. Furthermore his had become an important name in Russia and he was

constantly sought after socially. All this left him little or no time for composition. Consequently he decided to resign his conductorial position, retire temporarily from public life and devote himself wholeheartedly to the creation of new works. For the next two years Rachmaninoff, together with his wife and baby daughter, lived in virtual seclusion in Dresden, occupying a little house with a garden. There he composed three important works, the tone poem The Isle of the Dead, the Piano Sonata opus 28, and the Second Symphony, as well as a portion of an opera, Mona Vanna, which he never finished.

The composer returned to Russia in 1908 and conducted the première of his Second Symphony on 8 February 1908 at one of six subscription concerts given by his cousin Alexander Siloti at St Petersburg. The following December the Symphony won the Glinka Prize of one thousand roubles.

On 15 February 1909 Rachmaninoff directed the first Moscow performance of the E Minor Symphony, and its success was immediate. During the next season 1909-1910 the composer made his first tour of America, appearing both as pianist and conductor in his own works. He gave Americans their first hearing of the Second Symphony when he conducted it with the Philadelphia Orchestra on 26 November 1909. Since that time the Symphony has found its way into the repertoire of every major orchestra and has remained

a favourite with audiences everywhere.

In a review of an early performance the critic Philip Hale made the following observation: 'The reasons for the popularity of this Symphony are not far to seek. The themes are eminently melodious, and some of them are of singular beauty; there is rich colouring; there are beautiful nuances in colour; there is impressive sonority; there are frequent and sharp contrasts in sentiment, rhythm, expression; there is stirring vitality. Mr Rachmanin-off in this Symphony is Romantic in the old and accustomed forms. He does not surprise or perplex by experiments in harmony; his form is essentially academic and traditional. Here is another case of new wine in old leather bottles, but first all the bottles were put in thorough order, patched, strengthened, cleaned.'

DAPHNE GODSON studied violin with Frederick Grinke at the Royal Academy of Music and won a Belgian Government award to attend Andre Gertler's master-classes at the Brussels Conservatoire, where she gained a Fremier Prix with distinction. She was a prize-winner in the Wieniawski International Violin Competition. Edinburgh born, she has made her career in Scotland, where she is well known as a soloist and chamber-music player. She was a member of the Pernicia Ensemble, currently plays in the Pegasus Trio, and has toured Europe and America with the Scottish Baroque Ensemble, of which she is a principal and founder-member.

SCOTTISH SINFONIA

NEXT CONCERT

SUNDAY 14 JUNE 7.30pm

Music Hall, George Street

TCHAIKOVSKY DEBUSSY RAVEL Piano Concerto No.1 in Rb Minor Three Nocturnes Daphnis et Chloë (Second Suite)

BRYN TURLEY piano
NEIL MANTLE conductor
EDINBURGH BACH SOCIETY CHOIR

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Violins I Robert Fraser Dava Rasaratnam Jan Kouwenhoven James Survis John Hilev Alison Rushworth Andrew Rushworth Elizabeth Alexander Pamela Redman Jennifer Gibb Duncan Orr Andrew Nowak-Solinski Sheena Black Lorna Stevenson Violins II Doreen Busbridge Lawrence Dunn Richard Pinnegar Ailsa Macintyre Wendy Richards Gillian Pickup Irene Horne Bridget Blackmore Valerie Shaw Kate Cullen Alison Barbour Judith Dean Angela Gilliatt Fiona Milne

Viclas
Paula Snyder
Anne Parker
Julia Campbell
Ian Walker
Morvyth Armstrong
Hilary Turbayne
Alan Mackay
Carrick MoLelland

Cellos
Rosemary Cumming
John Busbridge
George Reid
Astrid Gorrie
Fiona Shearer
Miles Morrison
Alayne Lawrie
Helen Fraser
Alan Anderson
Misia Boron
Dorothy Macmillan

Basses Fiona Donaldson Gordon Murray Colin Stephen Jennifer Sharp Eric Jeffrey

Flutes Anne Evans Jean Murray

Piccolo Simon McCann

Oboes Charles Dodds Alastair Thomson

Cor Anglais Yvonne Gray

Clarinets Vaughan Townhill Lawrence Gill

Bass Clarinet Hilary Saunders Bassoons Bruce Gordon Ian Donald

Horns Dick Rimer Robin Tait Fiona Elliott Louise Maclean Douglas Wright

Trumpets
Graeme Williamson
David Wright
Andrew Kinnear

Trombones
Bill Giles
James Bertram
Ian Burness

Tuba Nigel Durno

<u>Timpani</u> Euan Fairbairn

Percussion
Steve Callaghan
Fiona Milne
Jerome Gregson

Orchestral Manager David Wright

Concert Administration
Inga Mantle
Linda Mitchell
Judith George
Adèle Paxton
Jeremy Brown Cathari

Jeremy Brown Catharine George Antonia Dodds Felicity George

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