



scottish
ensemble



PROPHECY

WITH MEZZO-SOPRANO KAREN CARGILL

CONCERT PROGRAMME

Tue 20 Feb
Wed 21 Feb
Fri 23 Feb

The Queen's Hall, Edinburgh
Wellington Church, Glasgow
Kings Place, London

THE PERFORMERS

Scottish Ensemble

<i>Guest Leader</i>	Matthew Truscott
<i>Violin</i>	Cheryl Crockett, Sijie Chen, Paula Smart
<i>Violin</i>	Daniel Piro, Jo Green, Laura Ghio
<i>Viola</i>	Jane Atkins, Carol Ella
<i>Cello</i>	Alison Lawrance, Naomi Pavri
<i>Double Bass</i>	Diane Clark

Soloist

<i>Mezzo-soprano</i>	Karen Cargill
----------------------	---------------

THE PROGRAMME

Part One

(approx. 45 mins)

Apollo (part one)

Igor Stravinsky

Arianna a Naxos

Joseph Haydn

interval (approx. 20 mins)

Part Two

(approx. 45 mins)

'Ah! Ah! Je vais mourir! ... Adieu, fière cité' [arr. Iain Farrington]

from *Les Troyens*

Hector Berlioz

Fantasia No. 7

Henry Purcell

'Thy hand, Belinda ... When I am laid in earth'

from *Dido and Aeneas*

Henry Purcell

Apollo (part two)

Igor Stravinsky

Programme correct at time of printing; any changes will be announced from the stage.

PROGRAMME NOTES

Igor Stravinsky (1882 - 1971)

Apollo (1927–28) (part one)

Prologue: The Birth of Apollo

Variation of Apollo

Pas d'action (Apollo and the Three Muses)

Variation of Calliope

Variation of Polyhymnia

Variation of Terpsichore

Second Variation of Apollo

Tonight's concert, a collection of pieces inspired by tales from Ancient Greece, is framed by Stravinsky's neo-classical ballet, which tells the story of the Greek god of music (as well as, depending on the context, prophecy, healing, the sun, light, plague, poetry and more) as he is visited by three Muses – Terpsichore, muse of dance and song; Polyhymnia, muse of mime; and Calliope, muse of poetry.

Exploring ideas of classicism, tradition and reinvention, *Apollo* is now respected as one of Stravinsky's most innovative works; both musically, and in terms of its choreography and approach to costume and set design, which was strictly minimalist and strikingly monochromatic so as not to take away from either the music or the movement. As Stravinsky stated in *Poetics of Music*, his quirky 1942 collection of musings on music, composition, concert-going and more: "the absence of many-colored hues and of all superfluities produced a wonderful freshness."

This "wonderful freshness" really did infuse the entire work, visually, aurally and experientially. The choreography, by a twenty-four-year-old George Balanchine, combined classical ballet and classical Greek myth with jazz movement, as well as focusing on the male dancer. Having recently been promoted to ballet master with the Ballets Russes, Balanchine described *Apollo* as "the turning point in [his] life". Scenery and costumes, originally designed by André Bauchant, with new costumes supplied by none other than Coco Chanel in 1929 – were all white, and beautifully simple.

The music, composed in Stravinsky's pared-back neo-classical style and inspired by the rhythms and traditions of 17th- and 18th-century France, is deliberately clear and transparent - a far cry from his *Rite of Spring*, for instance, which infamously had audiences storming from the concert hall at its 1913 premiere in outrage at its violent atonality. As Stravinsky himself summed up in that 1942 book: "*What is important for the lucid ordering of the work – for its crystallization – is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.*"

Joseph Haydn (1732 - 1809)

Arianna a Naxos (1790)

- 1 Recitative: Teseo mio ben
- 2 Aria: Dove sei, mio bel tesoro?
- 3 Recitative: Ma, a chi parlo?
- 4 Aria: Ah! che morir vorrei

Haydn's *Arianna a Naxos*, originally written as a solo cantata for mezzo-soprano and keyboard, was one of his best-loved works during his lifetime, one of the 'big hits' that translated across events from palatial gatherings to public concerts. Its inspiration comes from the myth that has attracted many composers: that of Princess Arianna's desertion on the island of Naxos by Theseus (Strauss' *Ariadne auf Naxos* opera being another prominent example).

There are various endings to the myth, depending on the source. In the anonymous Italian text used by Haydn, it's implied that the the grief-crazed princess dies, and in this dramatic song, the composer whizzes us through her real variety of moods and emotions before she meets her tragic end. Comprising two alternating recitatives and arias, the opening movement starts with a slow awakening – relaxed, reflective, taking its time – which soon turns to a gently restless frustration and impatience as Arianna waits for Theseus to return. The following aria, whilst sensuous, continues to convey this sense of growing restlessness, with suggestions of the princess's twists into instability reflected in the music. In the third section, sudden changes in tempo hammer home her manic changes in mood as she fully realises her situation, flitting from desperation to anger, before coming to a dramatic climax in the frantic closing bars of the fourth movement as Arianna repeats the closing line: 'Chi tanto amai s'invola barbaro ed infedel' (my beloved has fled, cruel and disloyal).

interval (approx. 20 mins)

Hector Berlioz (1803 - 1869)

'Ah! Ah! Je vais mourir! ... Adieu, fière cité' [arr. Iain Farrington]

from *Les Troyens* (1856 - 1858)

Inspired by Virgil's epic poem, *The Aeneid*, *Les Troyens* (The Trojans) is a five-act opera of colossal proportions – so colossal, in fact, that the composer experienced major frustration trying to stage a satisfactory performance of the work in his lifetime, what with the obstacles in finding a venue of suitable size, performers of a suitable ability, and directors of suitable means (whether in intellectual or financial terms). With the libretto written by the composer himself, it's now considered one of the greatest operas of the 19th century – epic in its range, musically inventive and imaginative, and utterly entertaining in its spectacle.

This monologue and aria belong to the final act, which draws from the story of Book IV of the *Aeneid* – that of Dido, Queen of Carthage, and Aeneas, Prince of Troy. After being shipwrecked on his way to Italy, Aeneas meets Dido and the two fall in love – only to be tricked by witches who, plotting Dido's demise, manage to convince Aeneas to choose duty over passion and set sail again, abandoning his new love. This mournful song is sung by Dido in her chamber as she deals

with the news that Aeneas has gone. Following a bitter rage in which she curses the Trojans, this monologue marks the start of her subsequent heartbreak and grief as she accepts that death is her only option.

Henry Purcell (1659 - 1695)

Fantasia No.7 (c.1678/80)

This short piece is from a collection of 15 fantasias originally written for viol consort, a group of stringed instruments of various sizes, and very likely a means for the talented, versatile composer to experiment with contrapuntal writing. Purcell would have been about 20 or 21 when he wrote them, and music for this kind of group of instruments was falling out of fashion with the rise of a new and exciting instrument, of a particular set size – the violin. It's likely that these fantasias were either very rarely, or never, actually performed in his lifetime. Whilst technically impressive, successfully and unshowily packing in various difficult compositional achievements, it's never at the sacrifice of any listening pleasure. Intricately constructed, and often harmonically surprising, they remain a collection of satisfying pieces in their own right. Or, according to Australian-born composer and pianist Percy Grainger in a 1931 essay (published in 1999): "the most sublimely beautiful many-voiced democratic music known to me, & should become to all string players what Bach's *Well-tempered Clavier* is to pianists".

Henry Purcell

'Thy hand, Belinda ... When I am laid in earth'

from *Dido and Aeneas* (c.1683 - 1688)

One of the earliest-known English operas, Purcell's *Dido and Aeneas* focuses solely on Virgil's story of the fated lovers, and contains what is now one of the most famous operatic arias, 'When I am laid in earth' – otherwise known as *Dido's Lament*. It occurs at the same point of the story as Berlioz's 'Je vais mourir', with Dido contemplating her death.

Perhaps surprisingly, *Dido and Aeneas* remains the only full opera that Purcell ever wrote; five 'semi-operas' did follow in the next ten years, but these were more similar to Restoration spectacles, with singing, dancing and speaking. Some have suggested that it was originally written as a court masque, disguising topical political themes most likely alluding to James II's Catholicism (those believing this theory thought that the malevolent witches might represent Jesuits). Whatever its original purpose, the opera's legacy is irrevocably tied up with this aria, surely one of the most simple, beautiful and mournful melodies the composer ever wrote. Its melancholic appeal has attracted versions by a range of non-classical artists, including Alison Moyet, Klaus Nomi, Ane Brun and Jeff Buckley, and it is also performed annually on Armistice Day in London's Whitehall.

Igor Stravinsky

Apollo (part two)

Pas de deux

Coda

Apotheosis

See programme note on p3.

ABOUT THE PERFORMERS

Karen Cargill

Scottish Ensemble is thrilled to be working with Scottish mezzo-soprano Karen Cargill for the first time. Regularly performing on some of the most prestigious stages across the world, the in-demand singer is praised for a voice which is at once luscious and strong, robust and nuanced, full of her obvious passion for music and performance as well as technical excellence. As the joint winner of the 2002 Kathleen Ferrier Award, her most recent engagements include Berlioz' *La Damnation de Faust* (London Symphony Orchestra and Sir Simon Rattle, 2017); Mahler's Symphony No. 3 and *Das Lied von der Erde*, and Berg's *Seven Early Songs*, with DSO Berlin and Robin Ticciati; Mahler's Symphony No. 8 with Daniel Harding and Swedish Radio Symphony Orchestra; and three performances at the 2017 Edinburgh International Festival.



Matthew Truscott

With a joint passion for period instrument performance and contemporary music, Matthew regularly works with some of the finest musicians in both fields. As a soloist and director, Matthew has appeared with the Orchestra of the Age of Enlightenment (of which he is also leader), at the Concertgebouw Amsterdam, the Konzerthaus Vienna and London's Queen Elizabeth Hall, as well as with The King's Consort and Florilegium at Wigmore Hall on numerous occasions. As well as concertmaster with the Mahler Chamber Orchestra, Matthew's other engagements in this role have included projects with The English Concert, Netherlands Chamber Orchestra, English National Opera, Dutch National Opera, The King's Consort and le Concert d'Astrée. He is leader of St James' Baroque, the Classical Opera Company and the Magdalena Consort, and teaches Baroque violin at London's Royal Academy of Music.



Scottish Ensemble

Re-defining the string orchestra, **Scottish Ensemble** (SE) inspires audiences in the UK and beyond with vibrant performances which are powerful, challenging and rewarding experiences. The UK's leading string orchestra is based in Glasgow and is built around a core of outstanding string players who perform together under Artistic Director Jonathan Morton.

SE is becoming increasingly known for its international collaborations with artists from other disciplines, from dance and theatre companies to visual artists. Starting in 2014, their series of annual cross-artform collaborations has so far included immersive projects with visual artist Toby Paterson, Swedish contemporary dance company Andersson Dance, electronic-classical crossover composer Anna Meredith and visual artist Eleanor Meredith and, most recently, with Scottish theatre company Vanishing Point on a piece which set the music of Arvo Pärt in a theatrical context.

SE has also commissioned new works from composers such as John Tavener, James MacMillan, Sally Beamish, Martin Suckling and Anna Meredith in recent years, as well as working with guest artists such as trumpeter Alison Balsom, mezzo-soprano Sarah Connolly, cellist Pieter Wispelwey and violinists Patricia Kopatchinskaja and Nicola Benedetti.



Become a Strings Attached member

Scottish Ensemble is a registered charity and relies upon the generosity of its supporters in order to keep putting on its concerts, education and community work. Most people donate through our membership scheme, **Strings Attached**, which offers a range of benefits at different levels. For more information go to scottishensemble.co.uk – or, to join today, simply fill out the form below.

Name	<input type="text"/>
Address	<input type="text"/>
	<input type="text"/>
	<input type="text"/>
Tel no.	<input type="text"/>
	<input type="text"/>
Email	<input type="text"/>

Friend (single) £30+	<input type="checkbox"/>	Friend (couple) £50+	<input type="checkbox"/>	Fellow £100+	<input type="checkbox"/>
Associate £500+	<input type="checkbox"/>	Partner £1000+	<input type="checkbox"/>	SE Circle £2500+	<input type="checkbox"/>

Go to scottishensemble.co.uk for a full list of benefits at each level

I enclose a cheque made out to Scottish Ensemble for £
Please treat this, and all future donations, as Gift Aid donations*

*By agreeing to Gift Aid we can reclaim 25p on every £1 you give and 28p on every £1 given before 5 April 2008. To qualify for Gift Aid you must pay an amount of UK Income Tax and/or Capital Gains Tax at least equal to the tax that all charities reclaim on your donations in the appropriate tax year.

Signed **Date**

Send completed form to: **Scottish Ensemble, CCA, 350 Sauchiehall St, Glasgow, G2 3JD**

OUR SUPPORTERS

Funders

Creative Scotland
Glasgow City Council
Aberdeen City Council
Dundee City Council

Trusts and Foundations

Alexander Moncur Charitable Trust
Barrack Charitable Trust
Binks Trust
David and June Gordon Trust
D C Thomson Charitable Trust
D'Oyly Carte Charitable Trust
Ernest Cook Trust
Gordon Fraser Charitable Trust
Hinrichsen Foundation
Hugh Fraser Foundation
Gannochy Trust
Jennie S Gordon Memorial Foundation
John Ellerman Foundation
JTH Charitable Trust
Inchrye Trust
Kemie Trust
R J Larg Family Trust
Leach Family Charitable Trust
Leng Charitable Trust
Michael Marks Charitable Trust
Robertson Trust
RVW Trust
Stevenston Trust
Tay Charitable Trust
Tennant Southpark Charitable Trust
Christina Mary Hendrie Charitable Trust
Hope Scott Trust
Martin Connell Charitable Trust
Merchants House of Glasgow
Thistle Trust
Underwood Trust
Verden Sykes Trust
W A Cargill Fund
Walter Craig Charitable Trust

SE Circle

Anonymous
John Dale
Margaret Fothergill
Fabienne Harrison
Neil & Alison Kelly
The McGlashan Charitable Trust
Andrew Pringle

Strings Attached Partners

Anonymous
Campbell Armour & Angus McLeod
Iain & Elizabeth Currie
Jeff & Emily Fergus
John Innes

Strings Attached Associates

Anonymous
Margaret Bremner
Carola Bronte-Stewart
Ian & Irene Dickson
Andrew Lockyer
Stella Morse
Simon & Lesley Paterson
James Potter
Malcolm & Aileen Wishart

Strings Attached Fellows

Anonymous
Gordon Adam
Fraser Anderson
Peter Armit
Dale A. Bilsland
Stephen & Margaret Brearley
Anna & Stephen Brooke
Colin Brown
Georgina Clark
Pam Clark
Joe Coleiro
Sheila Colvin
Freddie & Michael Dale
Thorben Dittes
Bob & Julie Downes

George & Sylvia Edwards
Robert Fleming & Ellen Thomson
Ken Forbes & Margaret Gibson
Pete Fozard
Alasdair Fraser
Stuart Goudie & Caron Anderson
David & Rosemary Harris
Jenny Jamison
Alison Lawrance
Cathy Lawrance
Iain Leggatt
Josephine Leighton
Graham & Elma Leisk
Mary Macleod
Neil Metcalfe & Pat Monaghan
Colin & Valerie Miller
Rosemary Millington
Alan Moat
Michael & Margaret Moss
Clare Munn
Michael & Christina Paulson Ellis
Angela & Euan Petrie
Jennifer Shearer
Fred & Irene Shedden
Bill & Linda Stephens
Alan A. Stewart
Alastair Stewart
Magnus & Alayne Swanson
Elizabeth & James Taylor
Lesley Watt
Esther Woodward
Alison Wyllie
Nick & Karen Žekulin

plus the **Strings Attached Friends**

Legacies

L. B. Currie

Patrons

Marina, The Lady Marks
Lord Vallance of Tummel

Scottish Ensemble

CCA, 350 Sauchiehall Street
Glasgow, G2 3JD

0141 332 4747

office@scottishensemble.co.uk

scottishensemble.co.uk

 ScottishEnsemble  @ScotEnsemble  scottishensemble

Programme available in large print and audio format. Please contact the SE office to order.

