

classical devices and forms. The idea of the work came from Diaghilev who had collected a number of unfinished Pergolesi manuscripts in Italy and offered these to Stravinsky as material for a ballet on the subject of Pulcinella, the traditional hero of the Neapolitan popular stage.

Stravinsky was delighted by the prospect, but the task was not a simple one. The composer himself described his attitude - "Should my line of action be dominated by my love or by my respect for Pergolesi's music? Is it love or respect which urges us to possess a woman? Is it not by love alone that we succeed in penetrating to the very essence of a being?" Time has shown that Stravinsky's predilection for pungent harmony and scoring, and for asymmetrical phrasing, and the percussive emphasis with which much of the music is treated in no way impair the warmth and geniality of the originals. KL

Next concert: Thursday 11 February

THE EDINBURGH QUARTET

COLIN KINGSLEY *piano*

Dohnanyi

Piano Quintet in E flat minor, opus 26

Shostakovich

String Quartet no. 8, opus 110

Bloch

Piano Quintet

University of Edinburgh Concerts

1970-71

REID MEMORIAL CONCERT

THE REID ORCHESTRA

leader Miles Baster

KENNETH LEIGHTON *conductor*

PETER WALLFISCH *piano*

THURSDAY 18 February

Reid School of Music

MOZART 1756–1791

Symphony in D Major, K.297 (Paris)

Allegro assai

Andante

Allegro

MOZART

**Concerto in E flat major for piano and orchestra,
K.482**

Allegro

Andante

Allegro

Interval

GENERAL JOHN REID

Born 13 February 1721—died 6 February 1807

Andante and Allegro, arranged from
Solo no. 1 for German Flute, Hautboy or Violin
and Harpsichord.

HAYDN 1732–1809

Symphony no. 95 in C minor

Allegro moderato

Andante cantabile

Minuetto

Finale: Vivace

The Paris Symphony was the result of a commission which Mozart received in the summer of 1778 from Le Gros, the director of the Concerts Spirituels in Paris. This commission presented the composer with a new challenge, for the work had to be in the Parisian style and also had to be written for the largest orchestra of the time, which is the reason for the striking title, *Sinfonia á 10 Instrumenti*. In fact this was the first time that Mozart used clarinets in his symphonies, and the two outer movements clearly emulate (perhaps with a trace of parody in the first movement) the brilliant and at times pompous style of the Mannheim-Paris symphonies.

The work begins with the *Fortissimo unisono* on which the Paris orchestra prided itself, and the music continues with brilliant runs on the strings such as were characteristic of the French Overture. The im-

portance which Mozart attached to the commission is also seen in the fact that he wrote two complete versions of the slow movement, the first version being too long for Le Gros. The first version is however undoubtedly the finer of the two and will be played this evening.

The symphony has not escaped criticism from some commentators, and there is certainly a sense in which it is not entirely characteristic of its composer. But Einstein was probably right to call it Mozart's first 'great' symphony. The slow movement is purely Mozartian, and the finale, with its marvellous second theme in the form of a fugato, has a brilliance and élan which make it one of the most striking and effective of Mozart's finales.

The Concerto in E flat major, one of the most enchanting of the piano concertos, was one of three composed during Mozart's work on *Figaro* and was completed late in 1785.

The scoring is unusual in that oboes are replaced by clarinets, giving the concerto quite a new colour, and the wind-writing throughout is extraordinarily imaginative and exquisite. This is immediately apparent in the exposition of the graceful and stately first movement, with its charming interplay of horns and bassoons, and the felicitous overlapping of violins and wood-wind in the continuation.

The slow movement is one of Mozart's miracles, and a direct expression of sadness and even despair. The contrast of major and minor in the variations, the interlude of serenade music on wind alone, the C major duet for flute and bassoon are just a few of many strokes of genius. It is not surprising that the movement was encored when Mozart first played it in Vienna—a most unusual occurrence for a slow movement, and one that completely astonished the composer.

The final Rondo with its 'hunting' theme is also full of inspired surprises. There is again a delightful dalliance between piano and wind instruments, and a constant inventiveness in the various returns to the theme; but most remarkable of all is the *Andantino cantabile* episode in A flat major, more serenade music which seems both to stem from the world of *Figaro*, and also to point forward to the second finale of *Così fan tutte*.

Symphony No. 95 in C minor, composed in 1791, was the third of the symphonies composed by Haydn for the Salomon concerts, and it had its first performance during the London season of that year. It is one of the most striking and individual of the whole series of great works.

As a whole the symphony has characteristics which remind one of earlier phases in Haydn's development, particularly of the 'Sturm und Drang' period; but at the same time its muscular style and often intellectual manner make it a summing up of several aspects of Haydn's genius.

The opening powerful five-note motive (with its whole-tone semitonal contrast) is developed with an extraordinary concentration and strength, resulting in one of the most tightly-knit and impressive of Haydn's first movements.

The Andante is a short set of variations on a rather Mozartian theme of great clarity and simplicity, and it contains a number of surprises in the manner of the 'Surprise' symphony which immediately preceded this one.

A further element from earlier Haydn appears in the form of the cello solo in the trio section of the Minuet, accompanied by pizzicato strings.

The Finale is a magnificently athletic movement in the bright key of C major. As in the first movement there is a remarkable concentration on one short melodic shape (the opening of the first theme) which is this time submitted to extensive contrapuntal treatment, with in one place a very definite echo of the first movement's motto. No wonder that Haydn provides such an inspiring example to 'unity-minded' composers of the twentieth century. KL

Next concert: Thursday 25 February

ROBERT SHERLAW JOHNSON *piano*

Alkan

Sonata "Les quatre ages" opus 33

Sherlaw Johnson

Sonata no. 2

Messiaen

Selection from Catalogue d'Oiseaux

EDINBURGH UNIVERSITY MUSICAL SOCIETY

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PETER EVANS

NEIL MACKAY (Pianos)

Percussion ensemble led by HUW CEREDIG

Conductor: RAYMOND MONELLE

THE USHER HALL

WEDNESDAY, 3rd MARCH, 1971

at 7.30 p.m.

PROGRAMME TEN NEW PENCE

The National Federation of Music Societies, to which the E.U.M.S. is affiliated, supports this concert with funds provided by the Arts Council of Great Britain.