

of Faustian overture'—here are presented striving, tragic conflict and despair. The Andante and Allegretto provide some measure of relief and stability, but the atmosphere of gloom returns in the introduction to the finale. With the C major tune of the finale proper, however, a new mood of confidence is asserted. This eventually sweeps all before it in the enormous vigour of the coda. N.M.

Next concert : Thursday 25 January

MUSIC THEATRE ENSEMBLE
directed by ALEXANDER GOEHR
Works by Webern, Cowie, Eisler
and Goehr (Shadow Play)

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EDINBURGH UNIVERSITY CONCERTS

1972-73

THE REID ORCHESTRA
Miles Baster *leader*

EDWARD HARPER
conductor

Reid Concert Hall, Thursday 1 February 1973

MOZART 1756-1791

Symphony no. 38 in D, K. 504

Adagio—Allegro

Andante

Finale—Presto

This Symphony was completed in Vienna in December, 1786 and first performed in Prague in January of the following year.

LUTOSLAWSKI b.1913

Venetian Games

The composer has this to say about this work:

'Venetian Games was written in 1961 and in it I used the 'aleatory' technique for the first time. The dissolution of time connection between sounds may not appear a great novelty, yet its results may be of vast importance to a composer's technique. I mean both the possibility it admits of expanding a work's rhythmical interest without an increase of performance difficulties and the scope it gives to individual instruments within the orchestra to play freely. In my work, however, the composer remains the directing force.

'The manner of performance prescribed for my new work decided the use of the word 'games' in the title. I called them 'Venetian' because the work was performed for the first time at a contemporary music festival in Venice in April, 1961.'

'Aleatory' refers to a technique whereby the placing of certain notes and passages is determined by chance. The contrast between such passages and strictly notated ones forms an important part of the work's structure. In the first movement aleatory passages on the woodwind are contrasted with quiet strictly notated string passages. Each time the wind passage returns, it has another element of the orchestra added, first the timpani, then the brass and finally the piano. The second movement is a breathless, scurrying scherzo, quiet throughout and strictly notated, apart from the piano towards the end.

The third movement is simply a long flute solo, rising to a climax and then dying away, accompanied, with some freedom, by the other woodwind instruments, harp, piano and strings. The last movement involves the most complex working out of contrasted textures, culminating in an exciting climax as the ideas are presented in increasingly close proximity.

INTERVAL

LUTOSLAWSKI

Venetian Games—*Second performance*

MANUEL DE FALLA 1876-1946

Love the Magician

This ballet was written in 1914-15, for the famous Andalusian gypsy dancer, Pastora Imperio: the story concerns Candelas, a beautiful young gypsy girl, and Carmelo, her aspiring lover. Every time the lovers meet, Candelas is terrified by the appearance of the ghost of her former lover, who had been a wild, dissolute man of an extremely jealous disposition. The lovers decide to attack the ghost through his fatal weakness for women, and another young gypsy girl, Lucia, is invited along, in the hope that the ghost will pursue her. Their hopes are fulfilled, and, while the ghost is distracted, they exchange the kiss of love which breaks his power for ever.

The concert version of the music begins with a rousing fanfare, which returns in various guises to serve as transitional material. This gives way to an atmospheric night scene. Three repeated chords herald the appearance of the ghost, and his wild *Dance of Terror*. Quiet, modal music follows as Candelas draws a magic circle. The clock strikes 12 and she dances the celebrated *Ritual Fire Dance* to drive away the evil spirit, but without success. The *Fanfare* introduces a beautiful slow dance in 7/8 time, a love duet, and in the subsequent *Dance of the Game of Love* the ghost is overcome by the beauty of Lucia. Joyous bells announce the morning and victory over the evil spirit.

E.J.H.