

EDINBURGH
UNIVERSITY
CONCERTS

1974-75

THE REID ORCHESTRA
Miles Baster *leader*

KENNETH LEIGHTON
HANS GAL
conductors

PETER WALLFISCH
piano

David Nicholson *flute* Philip Greene *clarinet*
Miles Baster *violin* David Edwards *cello*

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Reid Concert Hall, Thursday 30 January 1975

HAYDN 1732-1809

Symphony no. 102 in B flat

Largo—Allegro vivace

Adagio

Menuetto: Allegro

Finale: Presto

This fine symphony belongs to the second set of six which Haydn composed for Salomon's concerts and is dated on the autograph 1794-95.

The Allegro announces its three distinct ideas in a remarkably short time and is followed by one of Haydn's greatest development sections in which the ideas are extended and contrasted with tremendous power and imagination. The ornate Adagio in F major was used by Haydn (transposed into F sharp) in his Piano Trio in F sharp minor, and the orchestration, which includes muted horns and trumpets, is unusually rich and subtle. The Minuet too is one of Haydn's best and full of robust good humour, while the Finale has one of his most delightful rondo themes. This is a kittenish theme, but in the words of Tovey 'young tigers are also very charming as kittens!' K.L.

HANS GAL b. 1890

Symphony no. 4 (*Sinfonia Concertante*)

for flute, clarinet, violin, violoncello and small orchestra

(first performance)

Conducted by the composer

Improvvisazione

Scherzo leggero

Duetto

Buffoneria

This work, written in 1973, is akin to a concerto grosso, combining a symphonic structure with the brilliant display and competitive spirit of four soloists who act both as a group and as individuals, emulating each other. In the opening movement the main emphasis is on the confrontation of soli and tutti; the following Scherzo is a burlesque masquerade of Harlequin and Columbina; the third movement puts the lime-light upon the violin and cello as the protagonists, singing a duet; and the finale, a rondo with various episodes, is opened, punctuated, and in the end concluded by a kind of wayward harmonic motto. H.G.

INTERVAL

BRAHMS 1833-97

Piano Concerto no. 1 in D minor

Maestoso

Adagio

Rondo—Allegro non troppo

The initial impetus for this work came from Schumann who urged the young Brahms (who had already written piano sonatas) to attempt a symphony. Brahms was unsure of himself but in 1854 sketched out three movements.

Dissatisfied with the result he first transformed them into a sonata for two pianos and finally into the first piano concerto which did not however reach its first performance until 1859. The audience found the work difficult and puzzling and it took some years for it to win the success it so obviously deserves. This is not perhaps surprising since the sheer size of the conception makes no concessions and there is little of the charm expected in piano concertos of the time. In addition the solo instrument is sometimes used as no more than an element in the orchestral texture and the scoring has often been thought to show signs of inexperience.

However this may be the power and quality of the music have triumphed over the years and the first movement is Brahms' first great expression of tragedy and defiance. Clara Schumann thought the Adagio to be 'something spiritual—it might be an Eleison', and Brahms himself fitted to the first phrase the words 'Benedictus qui venit in nomine Domini'. Schumann was still in his thoughts for he frequently addressed him as Meinheer Domine.

The final Rondo lightens the mood with characteristic energy and contains some of Brahms' most exultant music K.L.

Next concert: Thursday 13 February

THE EDINBURGH QUARTET

HAYDN Quartet op. 33, no. 1 in B minor

TIPPETT Quartet no. 2

DEBUSSY Quartet in G minor

Please note that there will be no Reid concert during the week of the University Opera Club's productions of *Dido and Aeneas* and *Fanny Robin*, in the George Square Theatre, 5-8 February.