

suggests that this represents some local kapellmeister's not very expert adaptation made along the lines suggested by Schütz himself. It is not complete and any modern performance must restore the opening chorus (of which only the organ continuo part survives) and details of instrumental parts elsewhere. Tonight we are using the edition of Friedrich Schöneich based on Schering's reconstruction of 1909.

The 'Christmas History' is a work of abundant charm, offsetting a quiet narrative with the musically colourful incidents of the *intermedia*: trumpets symbolise Herod as king, recorders and bassoon represent the pipings of the shepherds, and trombones support the pompous utterances of the high priests and scribes. Enclosed, like each of the three Passions, by an *Exordio*—a sort of musically illuminated title-page—and a *Conclusio*—a joyful song of praise and thanksgiving—it shares none of their severity of manner or austerity of resources, coupling instead Schütz's typical inwardness with some of the flamboyance of instrumental usage he had encountered in his early years at Venice. M.T.

Next Concert: Thursday 9 December IN ST CECILIA'S HALL

JEAN REDPATH
in a programme of
SCOTTISH BALLADS

Admission Free

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(4)

EDINBURGH UNIVERSITY CONCERTS

1976-77

THE REID ENSEMBLE
Miles Baster *leader*

KENNETH LEIGHTON
conductor

ENID BANNATYNE } *sopranos*
CAROLYN COXON }

Reid Concert Hall, Thursday 13 January 1977

ROSSINI 1792-1868

Overture, *La Scala di Seta*

RESPIGHI 1879-1936

Trittico Botticelliano

La Primavera

L'adorazione dei Magi

La nascita di Venere

This work dates from 1927 and belongs to the same phase as the *Pines of Rome* and the *Fountains of Rome*. The phase is characterised by sumptuousness and a highly coloured sensuality of expression which make Respighi a kind of musical counterpart of D'Annunzio.

However, the *Trittico*, inspired by three of Botticelli's masterpieces, is delicately scored for small orchestra and shows Respighi's pictorial gifts at their best. It also demonstrates in the first two movements the influence of Italian folk melody and Gregorian chant which both played an important part in the composer's development.

La nascita di Venere in particular has a notable vividness of expression and a truly Italianate texture.

SATIE 1866-1925

Socrate, Drame symphonique en trois parties avec voix

This work was composed in 1918 and is generally considered to be Satie's masterpiece. It springs from the anti-romantic ideal of *musique d'ameublement* — music in which the romantic gesture is eliminated, and everything flows along calmly and inevitably untouched by the emotions and governed by an internal equilibrium which avoids 'expressionism'. It is a seminal work which influenced Stravinsky and the music of the Twenties and Thirties and is also one of the most impressive examples of the neo-classical ideal in French art.

The translation of the Platonic dialogues is by Victor Cousin and the text is taken from the Symposium, Phaedrus and Phaedo. The first movement is a dialogue between Socrates and Alcibiades (Portrait of Socrates); the second (By the banks of Ilyssus) a conversation between Socrates and Phaedrus; and the third movement (The Death of Socrates) is a narration by Phaedo. Satie himself described the work as "an act of piety, an artist's

dream, a humble homage". In spite of the detached quality of the music and the simplicity of the language it is far from lacking in 'soul' and indeed the final scene achieves a poignancy which is perhaps unique in the history of French music.

INTERVAL

HAYDN 1732-1809

Symphony no. 97 in C

Adagio—Vivace

Adagio ma non troppo

Menuetto

Finale—Presto assai

No. 97 is rarely played but it is one of the finest of the *Salomon Symphonies* and was written for the 1791-92 season.

It is what might be called a 'trumpet' symphony, one of a series in C major which span the whole of Haydn's symphonic career. The first movement with its repeated Cs and Gs has a fine Beethovenian energy and the slow movement is particularly elegant and subtle in its orchestration. Strings for instance are directed to play *sul ponticello*, *vicino al ponticello* and *naturale*.

The minuet is both proud and charming, while the *Finale* is one of the most witty, dashing and virtuosic in Haydn's output.

K.L.

Next concert: Thursday 20 January

THE EDINBURGH QUARTET

with

COLIN KINGSLEY *piano*

THOMAS WILSON Quartet

MILHAUD Piano Quintet

ELGAR Quartet
