

D V O R A K 1841–1904

Quintet for Piano and string quartet

Allegro ma non tanto

Dumka

Scherzo (Furiant)

Finale (Allegro)

This exhilarating work was composed in 1887, and faithfully reflects Dvorak's nationalism. For all the appearance of Dumky or Furiants in his works, it is in the general cast of his melodies and rhythms that he shows his allegiance to the Slavonic race.

C.K.

Next Concert: Thursday 7th May

THE REID ORCHESTRA

MICHAEL TILMOUTH conductor

MENDELSSOHN Overture 'Ruy Blas'

J.C. BACH Sinfonia Concertante in C major for Flute,
Oboe, Violin, Cello and orchestra

CORELLI Sinfonia in D minor

SCHUMANN Symphony No. 4 in D minor Op. 120
(1841 version)

Please Note: The 1981–82 series of Reid Concerts will begin on October 22nd 1981 with a performance by the Zagreb Quartet who will then be in Britain on an exchange with the Edinburgh Quartet. It is regretted that economic circumstances make it necessary for the Faculty of Music to introduce a modest charge to the public for concerts next session. Admission will be by programme, price £1.00 (50p for OAPs, students and school-children).

15 pence

EDINBURGH UNIVERSITY CONCERTS

1980–81

THE REID ORCHESTRA

Miles Baster *leader*

MICHAEL TILMOUTH

conductor

GEORGE GWILT	<i>flute</i>
DAVID EVANS	<i>oboe</i>
MILES BASTER	<i>violin</i>
PETER MARKHAM	<i>violin</i>
CHRISTOPHER GOUGH	<i>cello</i>

Reid Concert Hall, Thursday 7 May 1981

MENDELSSOHN 1809–1847

Overture 'Ruy Blas'

J.C. BACH 1735–1782

Sinfonia Concertante in C major
for flute, oboe, violin, cello and orchestra

Allegro
Larghetto
Allegretto

INTERVAL

CORELLI 1653–1713

Sinfonia in D minor to *Santa Beatrice d'Este*

Grave
Allegro
Adagio – Largo assai
Vivace

SCHUMANN 1810–1856

Symphony No.4 in D minor Op.120 (1841 version)

Andante con moto – Allegro di molto
Romanza (Andante)
Scherzo (Presto) and Trio:
Largo – Finale (Allegro vivace)

Mendelssohn apparently found Victor Hugo's 'Ruy Blas' 'quite detestable and more utterly beneath contempt than you could believe'. Nevertheless, for a charity performance of the play in 1839 for which it was believed that the addition of music by so esteemed a composer would significantly raise the receipts, the overture and chorus were written in three days – an unusual feat for Mendelssohn who was given to lengthy ponderings and much revision in the case of most of his orchestral works. But there are no signs of haste in the result which is polished and full of excitement and vitality. The composer seems to have used the opportunity simply to produce another example in his fine series of concert overtures: it is as absolute a piece of music as could be and has no connection with the play whatsoever.

The Sinfonia Concertante in C is one of J.C. Bach's most imposing and significant works. Influenced by the current French taste for *symphonies concertantes* which Bach must have encountered at first hand *en route* from Milan to London, it seems to have been written in the late 1770's – perhaps in 1778 when the composer included an aria with the same four obbligato instruments in his opera *La clemenza di Scipione*. Later Mozart used the same solo instruments in Constance's aria 'Martern aller Arten' in *Die Entführung*. The Sinfonia reminds us how important J.C. Bach's music was in forming the younger and greater composer's style but it is a fine enough piece to be heard in its own right and not simply as an interesting precursor of something more significant.

Corelli's neatly packaged output of twelve works under each of six opus numbers is the truth but not the whole truth about his output. It has long been known that Corelli wrote a number of other sonatas and trio sonatas and, following a common practice of the time, contributed instrumental pieces to vocal works by other composers. Recent researches have established the identity of some of these pieces outwith the usual canon.

The so-called Sinfonia in D minor was written for a performance in Rome of G.B. Lulier's oratorio *Santa Beatrice d'Este* at Cardinal Pamphili's palace in 1689. The assumption that small forces were always employed in Baroque performances is refuted by those used on that occasion: 39 violins, 10 violas, 17 cellos, 10 double basses and a variety of keyboard instruments. The Sinfonia is stylistically a concerto grosso: the concertino was played by Corelli himself, his pupil Fornari and Lulier as cellist; serving among the ripienists were Bernardo Pasquini and Francesco Gasparini.

It is known that Corelli's *Concerti Grossi Op.6*, though published posthumously in 1714, were written much earlier and subjected to a good deal of polishing and revision before reaching their final form. The Sinfonia, with its rather elementary treatment of the relationship between concertino and ripieno, is probably representative of the sort of pieces Muffat heard in Rome in the 1680's when concerto form was in its infancy. An interesting point is that the *Largo assai* of the Sinfonia reappeared in a more developed form as the slow movement of Op.6 No.6.

Schumann's Fourth Symphony (actually the second he completed) was placed as a birthday gift in Clara's lap on 13th September 1841. Ungallant as it may appear, Schumann retrieved it after some relatively unsuccessful performances and ten years later revised it as a 'Symphonic Fantasy' though dropping that revealing title on its publication in 1853. Only when Brahms had overcome Clara's reluctance to see it in print at all was the earlier version published in 1891.

The 1851 version made certain undeniable improvements – the transitions from slow to quick tempo in the first and last movements, for example, both of which were much modified. The lyrical theme in the development of the first movement lost its accompaniment of the leading theme in the viola part, a detail which perhaps gave its context an inappropriately restless quality. But almost every commentator has concluded that even if Schumann's structural modifications were well judged his thickening of the orchestration in the first and last movements was texturally a disaster. Both Mahler and Weingartner re-orchestrated the work conflating the 1841 and 1851 versions with details of their own devising. Tonight's performance, however, makes no modification in the 1841 text.

M.T.

Next Concert: Thursday 14th May

NORMAN BEEDIE *piano*

BEETHOVEN	Rondo in G Op.52 No.2
SCHUMANN	Klavierstücke Op.32
BRAHMS	Variations on an Original Theme
FAURE	Improvisation Op.84 No.5
	Impromptu No.3 in A flat Op.34
RAVEL	Gaspard de la Nuit

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