

LASSUS 1532-1594

Four Chansons

Bon jour, mon coeur

Ardent amour

Beau le cristal

Quand mon mari vient de dehors

Madrigal Group directed by David Kimbell.

Next concert: Thursday 18th April **Reid Concert Hall**

REID STRING ENSEMBLE

KENNETH LEIGHTON *conductor*

ENID BANNATYNE *soprano*

ELGAR Introduction and Allegro

FINZI *Dies Natalis*

LEIGHTON Concerto for Strings

EDINBURGH UNIVERSITY CONCERTS

1977-78

THE EDINBURGH QUARTET

Miles Baster Peter Markham
Michael Beeston Christopher Gough

with
JAMES DURRANT *viola*

MOZART 1756-1791

String Quintet in C major, K.515

Allegro

Menuetto (Allegretto)—Trio

Andante

(Allegro)

MARIE DARE 1902-1976

Phantasy Quartet

INTERVAL

BRAHMS 1833-1897

String Quintet in F major, Op. 88

Allegro non troppo ma con brio

Grave ed appassionato—Allegretto vivace—

Tempo I°—Presto—Tempo I°

Allegro energico

It is arguable that Mozart's finest chamber music is to be found in his late string quintets with two violas. The viola was the instrument he preferred to play in chamber groups and his fondness for rich inner textures is evident even in the symphonies written in his early teens where the violas are often *divisi*. However, it seems to have been a quintet by Michael Haydn which sparked off Mozart's cultivation of the medium though he would undoubtedly have known quintets by composers such as Mysliveček and Boccherini too.

Before Mozart there had been a tendency to treat the quintet as an accompanied duet for the first violin and first viola. Mozart himself relied a good deal on this device in his early B-flat quintet (K.174) and it is by no means forgotten in the slow movement of K.515 though in general the rest of this work and the other late quintets rely more heavily on antiphonal effects between upper and lower groupings of instruments, rich

octave doublings of passages in thirds and sixths, and real five-part harmony or polyphony.

Like so many of Mozart's compositions—the 'Jupiter' and G minor symphonies for example, or the piano concertos K.466 and K.467—the C major quintet is one of a pair of contrasted works, in this case the complement being the turbulent G minor quintet, K.516. Einstein deduced from the prominence given to the cello at the outset of K.515 that it may have been intended as the first of a set of quintets for the cello-playing King of Prussia forming a sequel to the quartets written for him. In style, however, there are more affinities with the six quartets dedicated to Haydn, in particular that in C major, K.465, than with the so-called 'Prussian' quartets.

Marie Dare was born in Scotland and studied at the Guildhall School of Music. She spent much of her life in Edinburgh initially as a cellist and later as a double bass player and was for many years a member of the Reid Orchestra. She wrote a good deal of chamber music. The Phantasy Quartet was composed in 1933 in the wake of the Cobbett competitions. Like many works bearing this title it has several sections in different *tempi* forming a single movement.

Brahms's first string quintet, written in 1882, is surprisingly neglected considering that it is the finest quintet up to that date to have appeared since those of Mozart. Its outer movements are genial and good humoured though they share a certain terseness of form with works like the C minor piano trio and F major cello sonata. This belies the leisurely sounding opening of the first movement, a movement which could easily have sprawled like the early chamber works and sonatas.

The central movement combines slow movement and scherzo in a manner comparable to the A major violin sonata: a melancholy Grave (derived, incidentally, from a saraband written originally for piano in 1855) is twice interrupted by faster music, the Presto transforming the intermezzo-like Allegretto into a scherzo. Tonal relationships are ingeniously handled in the quintet in which much emphasis is placed upon the mediant major. After the final appearance of the Grave the music closes, not in C-sharp minor, but poised on a chord of A major, leaving the first two energetic chords of the finale to wrench us back to the home key. This last movement perhaps owes something to the finale of Beethoven's Third Rasumovsky quartet in which polyphony invades sonata form. Brahms's busy theme in quavers is rarely absent, underpinning the second theme and romping home like a tarantella on the last page. M.T.