

UNIVERSITY OF EDINBURGH  
CHAMBER CONCERTS

SEASON 1965-66

*Sixth Concert*

CLARINET

PHILIP GREENE

VIOLA

PHILIP CLARK

VIOLONCELLO

DAVID WIGGINS

PIANOFORTE

HESTER DICKSON

REID SCHOOL OF MUSIC

THURSDAY, 27th JANUARY, 1966

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

## PROGRAMME

- I. TRIO IN E FLAT FOR PIANOFORTE, CLARINET AND VIOLA, K.498 *Mozart*  
(1756-1791)

Andante  
Menuetto  
Allegretto

Mozart wrote this trio for his pupil Francisca von Jacquin at the beginning of August 1786. He seldom wrote for the clarinet in his instrumental music. Eight years earlier he had indeed written for a pair of them, in addition to oboes, in his 'Paris' Symphony, but it is noteworthy that he deferred using clarinets in a piano concerto until he wrote K.482 at the end of 1785, by which time this instrument was acquiring a new significance for him thanks to his friendship with Stadler. Although the pianist remained the dominant partner in chamber music of the classical period, the substitution of a viola for the customary 'cello transformed the character of the present work, for it was inadvisable to relegate this instrument to the menial and unrewarding task of strengthening the bass of the wooden-framed pianoforte. Consequently here both clarinet and viola are given genuine obbligato parts. The fascination of writing for such an attractive and unusual combination of instruments, coupled with this novel conception of trio composition, inspired Mozart to create the most artistically satisfying of his trios.

In the first movement, which is an andante, all the themes possess a family likeness. The recapitulation opens unexpectedly with the initial motif passed from one instrument to another in imitation, and it is given similar treatment in the closely-knit coda. In the latter part of the Minuet unpredictable expansions, modifications and added chromaticisms appear in place of a closer correspondence to the opening section, and further chromaticisms occur in the G minor Trio, where there are rapid sequential modulations. However, the tension of this section is dispelled when it reappears transformed in the coda. *Concertante* style is a leading characteristic of the delightfully fecund rondo, and even the viola part, which Mozart wrote for himself, is given exceptional prominence, notably in the C minor episode.

2. SONATA IN D MINOR FOR VIOLA AND PIANOFORTE *Lennox Berkeley*  
(b. 1903)

Allegro ma non troppo  
Adagio  
Allegro

Gallic influences have exerted such a strong magnetism on Berkeley the composer, that it would not be unreasonable to discount his English origin altogether. During the six years that he lived in Paris he was a pupil of that inspiring teacher Nadia Boulanger, whose unbounded enthusiasm for Stravinsky appears to have left an indelible mark on her pupil. But his music also has conspicuous affinities with certain aspects of the music of Poulenc.

The viola sonata, composed in 1945, shows the composer's delight in smaller forms in which, even though it is frequently obscured, there still remains a strong underlying sense of tonality. In common with certain French composers, he is attracted as a craftsman by rhythmic, melodic and harmonic patterns. His texture is spare, even though, as in the concise sonata form first movement, it may show some elaboration when a recapitulation occurs. The slow movement, which ends inconclusively, leads into a lively rondo in which rhythmic and harmonic piquancies abound.

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### INTERVAL

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3. TRIO IN A MINOR FOR PIANOFORTE, CLARINET AND VIOLONCELLO, OP. 114 *Brahms*  
(1833-1897)

Allegro  
Adagio  
Andantino grazioso  
Allegro

This trio, composed in the summer of 1891, is the first of the four clarinet works that Brahms wrote for his friend Richard Mühlfeld. He was deeply impressed by the great range of expression and nuance of this instrument, and also by the richness of its *chalmereau* register. As we observe he wrote for it with keen

insight, imagination and individuality. Conforming with the taste of his time Mozart emphasized the clarinet's positive and cheerful vein, whereas Brahms liked to explore its darker moods as well as its lyrical character, and to use it to express romantic brooding. The keys chosen by the two composers are important pointers to this.

In the first movement C major is affirmed by the 'cello as the key of contrast, but after the new theme has been presented as a canon by inversion, as in some of Haydn's earlier movements, the tonality settles down instead in E minor for an additional theme announced by the clarinet. Having found his main theme less fruitful for development than a subsidiary idea, Brahms returns at the height of his climax directly to the latter and omits his first theme. Finally a fascinating web of arpeggios is woven by clarinet and 'cello.

Both the middle movements are in major keys. The contemplative Adagio is unusually rich in colouring and texture. In the Andantino grazioso Brahms unbends and gives us a charming intermezzo with something of the character of a minuet. At one point he mischievously interrupts his flowing melody with rests; the instruments play beautifully into each other's hands in the D major Trio; and at the end the diaphanous lines fade into nothingness. Constantly conflicting rhythms of 6/8 and 2/4 lie at the heart of the finale. Once again the second subject, in this case a hesitant 'cello melody, is treated canonically by inversion. Tovey expressed astonishment at the remarkable series of thirds that develop a few notes of the main theme. As in the first movement the opening bars of the finale are absent from the recapitulation, but they become the foundation for the stormy coda.

J. C.