

South Bank  
Summer Music 1970  
Royal Festival Hall  
Queen Elizabeth Hall



Dietrich Fischer-Dieskau *baritone*  
Daniel Barenboim *piano*

*Wolf*  
Mörike Lieder:

Der Genesene an die Hoffnung  
In der Frühe  
Fussreise  
Neue Liebe

Der Feuerreiter  
An den Schlaf  
Um Mitternacht  
Jägerlied  
Storchenbotschaft

Im Frühling  
Auf einer Wanderung  
An die Geliebte  
Peregrina I  
Peregrina II  
Lebe wohl

Begegnung  
Der Jäger  
Bei einer Trauung  
Zur Warnung  
Abschied

**Wolf (1860–1903):**  
Mörike Lieder

Hugo Wolf was 28 when he composed his 53 set of poems by Mörike. He had been writing music since he was a boy, instrumental as well as vocal works, but nobody regarded them as in any way outstanding, even the now familiar Mörike setting of *Mausfallensprüchelein*. It and some other songs found a publisher towards the end of 1887, Wolf's first real breakthrough. He was overjoyed and in January 1888 went to stay at the house of friends just outside Vienna. On February 15 he was thumped through a volume of Mörike when a creative trigger was released in his imagination and he started setting Mörike poems to music. Forty-three were complete by May 18, the rest by late November. He was in the grip of a creative afflatus: although his working day was not usually long he often at this time composed two songs, and once three, in a single day. This creative concentration was to remain typical of Wolf's brief creative life (eventually he went out of his mind and spent his last years pathetically in a lunatic asylum). It was also typical by chance, of Mörike's working methods.

Mörike may seem, to an English reader, like an amalgam of John Donne (deep religious feeling fighting against irrepensible sensuality) and Edward Lear (eccentricity and gentle, scholarly wit – Mörike's is sometimes not so gentle, as the last three songs in this recital may indicate, though the bubble with sense of humour). Much of his poetry autobiographical – he ran, for instance, into Peregrina while she was putting on her fainting act outside a town, assisted her, and was temporarily captured in her rapacious web (she was an unscrupulous confidence-trickster). The love-poems were about real people, the finest of them, *An die Geliebte*, about his future wife; the nature-poems clearly reflect personal experience (e.g. *Im Frühling*, a great poem even without Wolf's music).

Mörike was a fascinating character. If you are attracted by the poems sung tonight, then read the excellent English biography about him. The author concluded that he was Germany's greatest poet after Goethe. This may seem bold but Mörike does convey something of the same range and sensibility. Wolf, probably the most fastidious of all musicians in quest of poetic texts, seems to have agreed. He set much Mörike, much Goethe, some Eichendorff, a few other German poets (he seems not to have fancied Schiller or Heine or Hölderlin, and he was early for Rilke whose *Duino Elegies* he would have enshrined for all time in music if he had lived longer).

Wolf didn't use his poets to inspire music. He respected the poetry too much and sought only to release music already existing silently underneath the poems. He also realised the musical vividness of these poems – *Feuerreiter*, for example, which he set for chorus as well as for solo voice. Each one of these songs is a jewel, forever brilliant, forever revealing new facets. I would like you to follow the words which brought the music to life. But if you just listen to the music you will not miss the vitality and intensity and uniqueness of Wolf's settings, the first volume in a great corpus of songs that may fitly be ranked beside the most miraculous by Schubert or Fauré or whoever is your favourite song-composer.

Dietrich Fischer-Dieskau



Queen Elizabeth Hall  
Wednesday August 12 at 6.15 p.m.

Dietrich Fischer-Dieskau *baritone*  
Pinchas Zukerman *violin*  
Jacqueline du Pré *cello*  
Daniel Barenboim *piano*

*Beethoven*  
Trio in E flat, Op 70 No 2

*Beethoven*  
Scottish Songs, Op 108 Nos 2, 3, 12, 13, 16, 20,  
with trio

*Webern*  
Am Ufer  
Vorfrühling  
Gefunden  
Bild der Liebe

*Beethoven*  
Irish Song, Op 255 No 4, with trio  
Irish Songs, Op 223 Nos 1 and 3, with trio

Queen Elizabeth Hall  
Wednesday August 12 at 9 p.m.

Dietrich Fischer-Dieskau *baritone*  
Pinchas Zukerman *violin*  
Jacqueline du Pré *cello*  
Daniel Barenboim *piano*

*Beethoven*  
Scottish Songs, Op 108 Nos 2, 3, 12, 13, 16, 20,  
with trio

*Webern*  
Am Ufer  
Vorfrühling  
Gefunden  
Bild der Liebe

*Beethoven*  
Irish Song, Op 255 No 4, with trio  
Irish Songs, Op 223 Nos 1 and 3, with trio

*Beethoven*  
Trio in E flat, Op 70 No 2

**Beethoven (1770–1827):**  
**Trio in E flat, Op 70, No 2**  
Poco sostenuto – Allegro ma non troppo  
Allegretto  
Allegretto ma non troppo  
Finale: Allegro

Beethoven's earliest piano trios – Opus 1 – already show him breaking away from the traditional writing for the piano, violin, cello combination. By the time he returned to the medium in 1808 he was already in his so-called 'middle-period'. Opus 70 is dedicated to Countess Marie von Erdödy, a close friend of the composer's. The second of this set is in the four-movement form pioneered by Beethoven. The first has a slow introduction, unusual in piano trios, the second is in a kind of double-variation form, two themes – one in the major, one in the minor – are varied in turn, a feature he had learnt from Haydn and also used in the slow movement of the Fifth Symphony, written in the same year. The main idea of the scherzo is waltz-like in feeling and its trio is much concerned with antiphonal writing between strings and piano. The *Finale*, apart from being one of Beethoven's most irresistible chamber-music movements, is remarkable for having its second subject in G, that is a third away from the 'home' key, rather than in the more usual dominant.

**Scottish Songs, Op 108 Nos 2, 3, 12, 13, 16, 20,  
with trio**  
**Irish Song, Op 255 No 4, with trio**  
**Irish Songs, Op 223 Nos 1 and 3, with trio**

George Thomson, an Edinburgh gentleman of cultured taste and considerable industry and enterprise, was responsible for Beethoven's settings of Scottish, Irish and Welsh folk songs. Thomson, who held the post of Secretary to the Board of Trustees for the Encouragement of the Arts and Manufactures in Scotland, was devoted to old Scottish melody and had decided to rescue his country's folk songs from neglect by commissioning well-known composers to arrange them for voice with instrumental accompaniment. Haydn was among



**English Chamber Orchestra**  
Conductor: Daniel Barenboim  
Dietrich Fischer-Dieskau *baritone*  
Vladimir Ashkenazy *piano*  
Daniel Barenboim *piano*

*Mozart*  
Symphony No 35 in D, K385 (Haffner)  
Concerto in E flat, K365, for two pianos

Arias:  
Un bacio di mano, K541  
Nach der welschen Art (La Finta Giardiniera, K196)  
Ich möchte wohl der Kaiser sein, K539  
Symphony No 40 in G minor, K550

**English Chamber Orchestra**  
Associate Leaders: Kenneth Sillito and José-Luis Garcia

*1st Violins*  
Kenneth Sillito  
José-Luis Garcia  
Jurgen Hess  
Margaret Cowen  
James McLeod  
Michael Jones  
Brendan O'Reilly  
Charles Verney

*2nd Violins*  
Roy Gillard  
Claire Simpson  
Roger Garland  
Anthony Howard  
Reginald Hill  
Eleanor Sloan  
Michael McMenemy  
Carol Slater

*Violas*  
Cecil Aronowitz  
Quintin Ballardie  
Harold Harriott  
Marjorie Lempfert  
Anthony Jenkins

*Cellos*  
Alexander Kok  
Anita Lasker  
Peter Worrall  
Olga Hegedus  
Peter Vel

*Basses*  
Adrian Beers  
Keith Marjoram  
Jack McCormack

*Flutes*  
Richard Adeney  
Duke Dobing

*Oboes*  
Neil Black  
James Brown

*Clarinets*  
Thea King  
Daphne Down

*Bassoons*  
Martin Gatt  
Howard Etherton

*Horns*  
Ian Harper  
Anthony Randall

*Trumpets*  
Philip Jones  
Michael Laird

*Timpani*  
James Blades

*Percussion*  
James Holland

**Mozart (1756–1791):**  
**Symphony No 35 in D, K385 (Haffner)**  
*Allegro con spirito*  
*Andante*  
*Menuetto*  
*Presto*

Composed, in 1782, as a second serenade for the Haffner family, the work included an introductory march (K408, No 2) and another minuet, which Mozart discarded, and which appears to have been lost. As it stands, the 'Haffner' is the first of Mozart's greatest six symphonies, his last: the 'Linz', the 'Prague', and the final three of 1788 were to follow.

The most original juncture in the first movement is the second subject – 'juncture' rather than 'place', for the subject has no single place. The only new tune after the first subject, that is to say, which analysts promptly call the second subject, is really part of the bridge passage from the harmonic point of view, leading as it does from the dominant's dominant to the dominant. Nor, incidentally, is it all that new: the first subject continues underneath, in the violas. But by the time the second subject key is established, the first subject's material has again wholly taken over – invested, now, with a marked codetta feeling. In short, in what is essentially a monothematic movement (remembering, no doubt, Haydn's symphonic approach), Mozart succeeds in an unprecedented interpenetration of formal elements: he throws his individual structure into relief against – stress on 'against' – the background of sonata form. The remaining movements are simpler, though no less characteristic: it is they, rather than the first movement, which remind us of the Symphony's original serenading intention – but no more than remind us: the music never ceases to outgrow its intention.

**Concerto in E flat, K365, for two pianos**  
*Allegro*  
*Andante*  
*Rondo: Allegro*

Mozart wrote three double concertos – the one for flute and harp, which is the least significant, the *Sinfonia Concertante* for violin and viola, and the present one (1779), which immediately succeeds the *Concertante* and shares its key. These two, then, are the great double concertos (one for clavichord and violin had been abandoned), and if the *Concertante* is, perhaps, the deeper, the two-piano Concerto is the more brilliant, without ever abandoning its weighty musical substance. He wrote it for himself and Nannerl, and just as you can hear him play the viola part in the *Concertante*, so you can hear him play the piano here: those works which he composed with himself as a player in mind – the string quintets with their personal first viola parts are further examples – have something definably special about them, a tendency towards composed improvisation.

In the last movement's C minor episode, just before the lead-back – Mozart, though not a minor-key composer, loves going from E flat into C minor, as witness the slow movement of the *Concertante* – there is a sudden preview of Papageno's 'O wär' ich eine Maus, wie