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EDINBURGH
UNIVERSITY
CONCERTS

1971-72

ANTHONY GOLDSTONE
piano

SUMMERHALL PRESS LIMITED
12a West Newington Place, Edinburgh

Reid Concert Hall, Thursday 28 October 1971

MOZART 1756-1791

Sonata in B flat, K570

Allegro Adagio Allegretto

SCHUBERT 1797-1828

Sonata in A, opus posth.

Allegro Andantino Scherzo: Allegro vivace Trio: Un poco più lento Rondo: Allegretto

This is the second in the trilogy of monumental piano sonatas written in September 1828, two months before Schubert's death. Representing as these do the final statement in this form by the composer, they speak from profound maturity and express universal truths.

In contrast to the stormy C minor sonata and the ethereal B flat (the last of the three), the A major is brimming with simple lyricism. Even here, however, after the beautiful lilting song that opens the second movement, there is a long turbulent crescendo which, by its obsessive build-up of tension, its advanced chromaticism and orchestral sonority, almost reminds one of Wagner, and certainly anticipates the mood of Berlioz's *Symphonie Fantastique*, written a couple of years later. The climax is followed by a dramatic recitative interspersed with biting chords, seeming to express desperation which only a return to the tranquil melody can allay.

The *Scherzo* dances with the usual Schubertian gaiety, to which the opening pianissimo chords of the *Trio* make a perfect foil, and the first and last movements are both extended pieces making much use, typically, of triplets. The opening idea of the first movement returns at the end of the last, so to speak providing the binding for the book, and the whole work is greatly influenced by the long-short-short-long rhythm which had been the dominant motif of the composer's great *Wanderer Fantasia* written six years earlier.

CHOPIN 1810-1847

Mazurka, opus 59, no.2

Andante Spianato and Grande Polonaise

INTERVAL

JOHN McCABE b.1939

Capriccio (Study no.1) 1969

John McCabe, one of Britain's leading younger composers and pianists, was born in Liverpool and studied in Manchester and Munich. Several of his works, which are in many genres, have been broadcast and recorded on disc.

The *Capriccio* is the first of a series of piano-studies exploring a variety of compositional procedures as well as extracting unusual timbres from the instrument. It is in three sections, the first and third characterized by repeated notes, 'harmonic' effects (obtained by depressing notes silently and then sounding related notes (overtones) to produce a kind of resonance) and quick runs; the middle part, predominantly chordal, begins with a sombre chorale, and this returns at the end of the piece, around hammered repetitions of B natural, which gradually subside leaving the music to disintegrate to a hushed conclusion. Tonight's performer has been honoured with the dedication of the *Capriccio*, and has broadcast it and presented it in recitals several times in Britain and Canada.

ZOLTAN KODALY 1882-1967

Dances from Galánta, transcribed Goldstone

I have no apologies to make to those who think all transcriptions artistically worthless. The simple truth is that I loved this music, originally for orchestra, so much that I felt compelled to play it myself, and a visit to Hungary in 1969 gave me the inspiration to set to work.

Kodály, one of the two greatest twentieth-century Hungarian composers (the other was Bartók), spent seven years of his childhood in Galánta, a small town west of Budapest, and here there was a famous gipsy-band, which gave the young composer his first taste of orchestral music. The dances they played have their roots in the old Hungarian tradition and in fact Kodály based this work on editions dating back to around 1800.

I have not paraphrased, but merely translated the music from the language of the virtuoso orchestra to that of the virtuoso piano, and the result could be described as an extended 'Hungarian Rhapsody'. In my reluctance to leave anything out I have, to my horror, written passages of the utmost difficulty and complexity. A.G.

Anthony Goldstone was born in Liverpool in 1944. He gained scholarships to Manchester Grammar School and then to the Royal Manchester College of Music, where, whilst studying with Professor Derrick Wyndham, he graduated with distinction in 1965, having won the Dayas Gold Medal for Pianists the previous year. After leaving the College in 1967 he continued his studies with Maria Curcio in London.

He was prize-winner in international pianoforte competitions in Munich and Vienna in 1967, and in 1968 he was awarded a Fellowship by the Calouste Gulbenkian Foundation.

In addition to many concerto and recital engagements in Britain, Anthony Goldstone has performed and broadcast in Austria, Germany, Canada, Greece, Hungary and South Africa, and he made his first highly successful tour of the USA in 1968.

Next concert : Thursday 4 November

THE REID ORCHESTRA

KENNETH LEIGHTON *conductor*

COLIN KINGSLEY *piano*

ELGAR Introduction & Allegro for Strings, opus 47

BEETHOVEN Piano Concerto no.5 in E flat (Emperor)

DVORAK Symphony no.6 in D, opus 60

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THE EDINBURGH QUARTET

Miles Baster Austin Patterson
Michael Beeston David Edwards

Reid Concert Hall, Thursday 11 November 1971

1972