

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*

BLGAR Introduction & Allegro for Strings, opus 47
BEETHOVEN Piano Concerto no.5 in E flat (Emperor)
DVORAK Symphony no.6 in D, opus 60

SUMMERHALL PRESS LIMITED
12a West Newington Place, Edinburgh

EDINBURGH UNIVERSITY CONCERTS

1971-72

THE EDINBURGH QUARTET

Miles Baster Austin Patterson
Michael Beeston David Edwards

Reid Concert Hall, Thursday 11 November 1971

1972

HAYDN 1732-1809

Quartet opus 20, no. 5

Allegro moderato Menuetto Adagio

Finale: Fuga a due Soggetti

Haydn's F minor quartet is the fifth of the set of six 'Sun' quartets composed in 1772. This group of quartets represents one of the most remarkable instances of exploration of hitherto untapped resources of a medium in any composer's output.

To cite one instance, three of the quartets, including this one, have full-scale fugues as their finales.

Their historical importance lies in the establishment of fugal texture as a normal resource of string quartet style, whether in the form of the complete fugue, or as a fugato passage.

Along with this contrapuntal enrichment, Haydn allows the display of the individual melodic potentialities of each of his four instruments to a much greater extent than in his earlier quartets. The emancipation of the cello from a role in which it generally provided a mere bass is particularly noteworthy.

An air of tragedy seems to overhang the F minor quartet, and the spirit of *sturm und drang* is evident in passages such as the great climax which succeeds the hushed chords of the coda of the first movement. These characteristics are not dispelled by the ensuing Minuet and Trio. Even the serene slow movement in the major key possesses an element of unease in some of the harmonies in the passage after the subtly embellished recapitulation of the main melody. The final Fugue, which is in fact a double fugue, is directed to be played *sotto voce* until the final six-bar outburst.

LEON COATES b.1937

Quartet

Intermezzo Allegro grazioso Andante molto

This quartet was written in 1962 in Cambridge.

It is freely chromatic in idiom, although firmly based on tonal centres.

The violence of the main idea of the first movement, with its insistent, repeated discord is to a certain extent assuaged by the viola melody which provides the second theme, although this is related to the basic material. Initially the development maintains the tenseness of the opening, but soon it melts into a mysterious passage in which the cello, rising to the top of its register, muses on and expands the viola theme. Again the

tension rises for a climactic return of the opening material, while the tempestuous final bars are preceded by a return of the viola theme. The Intermezzo is a veiled scherzo-like movement. Major and minor clash together in the main idea. Resolution of the conflict is not provided by two appearances of a vigorous trio section, and the main idea gradually dissolves away into its various fragments at the close.

The slow rising and falling motif on viola and cello provides a continuing base for much of the outer sections of the elegiac Finale. By contrast the middle section is more lyrical in character until, at its climax, the elegiac figure reappears on the cello, initially in longer note values.

INTERVAL

SCHUBERT 1797-1828

Quartettsatz in C minor, D.703 (Opus posth)

Allegro assai

This movement was composed in December 1820. It was obviously intended to be the first movement of a four-movement quartet, and in fact forty-one bars of an Andante in A flat major follow.

There is a wonderful concentration of material in this movement, which is permeated throughout by its restless initial idea, strikingly complemented by the glowing A flat major violin melody.

MENDELSSOHN 1809-1847

Quartet in D, opus 44, no. 1

Molto Allegro vivace Menuetto: Un poco Allegro

Andante espressivo ma con moto Presto con brio

Mendelssohn's D major quartet, the third of his set of three, opus 44, was first performed in 1839.

The first movement is high-spirited, with the rapid rising arpeggio of the first subject and its bouncing descent featured prominently throughout the movement.

The comparatively reflective secondary material turns momentarily from A major to F sharp minor for the start of a calmer melody.

In view of the lively nature of the outer movements, Mendelssohn provides more delicate material for the second

and third movements. Indeed, he returns to the Minuet rather than the scherzo idiom for his gentle second movement, but the flowing quavers of the trio provide the movement with sufficient contrast.

The Andante, in B minor, has that blend of charm and pathos peculiar to Mendelssohn and is one of the most richly melodic passages to be found in his chamber music.

The bustling Finale brings this unduly neglected work to a satisfying conclusion. L.C.

Next concert: Thursday 18 November

THE REID ORCHESTRA

MICHAEL TILMOUTH *conductor*

MARGARET R. MONCRIEFF *oboe*

CHERUBINI Overture *Medea*

ALBINONI Oboe Concerto in B flat, Opus 7 no. 3

STRAVINSKY Dumbarton Oaks

TOVEY Twelve-part Canon for Violins

BERWALD Symphonie Singulière

SUMMERHALL PRESS LIMITED
12a West Newington Place, Edinburgh

EDINBURGH UNIVERSITY CONCERTS

1971-72

THE PEGASUS TRIO
DAPHNE GODSON *violin*
KEITH GLOSSOP *cello*
AUDREY INNES *piano*

Reid Concert Hall, Thursday 25 November 1971