

EDINBURGH
UNIVERSITY
CONCERTS

1971-72

THE REID ORCHESTRA

Miles Baster leader

EDWARD HARPER
conductor

MARGARET R. MONCRIEFF
oboe

Reid Concert Hall, Thursday 2 March 1972

HAYDN 1732-1809

Symphony no. 83 in G minor "La Poule" (1785)

Allegro spiritoso

Andante

Menuet and Trio - Allegretto

Finale - Vivace

LUTOSLAWSKI b. 1913

Funeral Music for String Orchestra

This work, written in 1958, marks an important transition in the composer's development, standing between the tonal and traditional language of works like the Little Suite and Concerto for Orchestra and the new techniques of Venetian Games and the Symphony no. 2. Funeral Music is in one continuous movement, but is divided into four sections, marked 'Prologue - Metamorphoses - Apogeeum - Epilogue.' The material of the Prologue is based on a splitting up of the twelve notes into four groups, each group consisting of an augmented 4th and a semitone. The concentration on these two intervals gives rise to music of remarkable intensity.

From a quiet beginning the music builds up, in long, canonic lines, to three *ff* statements in octaves of the augmented interval. This dies away and pizzicato double-basses begin the second section, Metamorphoses. The pulse here, and throughout the work, remains the same, but there is a gradual increase in activity within the pulse, culminating in exciting and brilliant string writing which leads to the climax of the work, Apogeeum. This is a short but extremely stunning passage. Huge chords gradually compress themselves into a unison statement of the twelve-note theme of the work, after which the music dies away in an Epilogue of infinite sadness. Throughout much of the work the violins are divided into four groups, the violas, cellos and basses each into two. Funeral Music is dedicated to the memory of Béla Bartók. E J H

INTERVAL

EDWARD HARPER b. 1941

Suite for Oboe and String Orchestra

Intrada: Andante

Serenata: Allegretto

Sonata: Allegro risoluto - Andante

My suite for Oboe and Strings was written during August and September 1966. It is designed as a concert piece for oboe, with the emphasis mainly on the instrument's lyrical qualities.

The opening can be seen as a slow-moving procession, gradually fading into the oboe's first entry. The statuesque chords return at the central point of the movement, now under impassioned phrases from the first violins and soloist, before again slowly dying away to a quiet epilogue. The second movement is in the nature of a gentle dance and aims at extreme delicacy. There is a Trio section for strings alone, which are pizzicato throughout this movement.

The finale is called 'sonata' because it is the most serious movement and in it the material is subjected to a fairly concentrated development. The first part is extremely violent, the second a tranquil coda. E J H

MOZART 1756-1791

Symphony no. 40 in G minor, K. 550 (1788)

Allegro molto

Andante

Menuetto and Trio - Allegretto

Allegro assai

Next concert: Thursday 9 March

EDINBURGH UNIVERSITY SINGERS
HERRICK BUNNEY director

RICHARD THOMAS horn
LEON COATES piano

ANTOINE DE FÉVIN Missa "Ave Maria"
JOSQUIN DES PRÉS La Déploration de Joannes
Okeghem

BEETHOVEN Sonata in F, Op. 17 for
Horn and Piano

BRITTEN Gloriana Dances

THEA MUSGRAVE Four Madrigals

WORDSWORTH Dialogue for Horn and Piano

HINDEMITH Sonata for Horn and Piano

DEBUSSY Trois Chansons de Charles
d'Orléans

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THE EDINBURGH QUARTET

Miles Baster Austin Patterson
Michael Beeston David Edwards

MILES COVERDALE
piano

Reid Concert Hall, Thursday 21 October 1971

1972