

that he had ruined his eyes going up to the world outside, and that it was not worthwhile even trying to make the ascent. And if anyone unshackled his fellows and tried to take them up to the light, might they not catch him and indeed kill him?' A.G.

ALEXANDER GOEHR

Suite, opus 11

This work was written in 1961 and first performed in the summer of that year at the Aldeburgh Festival. It was commissioned by the Festival for the Melos Ensemble, who gave it its first performance and subsequently performed it in many countries.

At the suggestion of Benjamin Britten the work gives special prominence to flute and harp, played first by Richard Adeney and Osian Ellis. The composition is in five movements. It is not dodecaphonic in structure but is based on an expanding series of intervals heard at the opening of the first movement on the clarinet.

The first Allegro which has a trio for flute accompanied by strings leads directly to an Intermezzo which is basically for harp alone and is an imitation of 'Farben', the third of Schönberg's Five Orchestral Pieces Op. 16. There follows a scherzo, in palindrome with a clearly marked centre, and a trio *alla guitarra*. There is only a hint of recapitulation of the scherzo leading directly to the Arietta for flute and accompaniment based on a lilting horn ostinato. The Finale, called a Quodlibet, combines elements of the previous four movements, juxtaposed and superposed. It is based on a horn call which recurs throughout the piece in various forms. There are two cadenzas, the first for flute: the second, an accompanied cadenza for harp. A new coda motif is introduced by a duet of horn and clarinet: the piece ends more or less as it began. A.G.

This concert is presented with the support of the Scottish Arts Council.

Next concert: : Thursday 1 February

THE REID ORCHESTRA

EDWARD HARPER *conductor*

MOZART Symphony No. 38 in D

LUTOSLAWSKI Venetian Games

MADERNA Serenata No. 2

FALLA Love the Magician

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EDINBURGH UNIVERSITY CONCERTS

1972-73

THE EDINBURGH QUARTET

Miles Baster Austin Patterson

Michael Beeston David Edwards

COLIN KINGSLEY

piano

Reid Concert Hall, Thursday 22 February 1973

ROY HARRIS b.1898

Quintet

Passacaglia

Cadenza

Fugue

Roy Harris, one of the most important of the older generation of American composers, is of Scottish-Irish descent, and like Carl Ruggles, expresses in his music the rugged pioneering spirit which has been a familiar source of inspiration in twentieth century American music. His parents built their own log cabin in the West, and Harris himself became a farmer in his teens, taking up music full-time only at the end of the first world war. Thus the background is authentic, and in spite of the inevitable musical training with Boulanger in Paris, his music has remained essentially primitive and even gauche.

Unfortunately Harris is generally known for one work only, the Third Symphony, which is probably the most widely performed of American symphonies, and certainly a powerful and genuine expression of one particular aspect of the American experience. The Quintet was composed about the same time as the Symphony (1936) and is in many ways very similar, though here the composer's natural use of long melodic lines and organic growth by constant permutation is allied to the conventional forms of Passacaglia and Fugue.

In the Passacaglia, the long opening theme, stated characteristically in unison, is the starting point for a series of variations which develop by 'divisions' and concentrate on a tightly-knit proliferation of the opening intervals of semitone and minor third.

The climax is immediately followed by the Cadenza, in which each instrument enters with its own rhapsodic improvisation and out of this a theme begins to emerge. Eventually the strings abandon themselves to wild trills and arpeggios, and the piano takes over with its own cadenza, longer and more abandoned than the previous ones (here bar lines are dispensed with).

All leads towards the Fugue, where the close intervals of the Passacaglia theme are extended to become more lyrical and more rhythmically flexible. Again the form is organic rather than strictly fugal and the note-values become progressively faster as the music moves towards its climax. Out of the considerable violence of the fugue there emerges (as in the Symphony) a final grim, yet heroic coda, a summing up of the essentially positive nature of the work. K.L.

HANS GAL b.1890

String Quartet opus IV 99

Legend

Burlesque

Elegy

Capriccio fugato

Written in 1971, this work follows classical form in its general layout. It opens with an introduction, *adagio*, leading to the first movement in which it reappears twice at decisive moments. This is followed by a concise scherzo (*vivace*) and an extensive slow movement, built on two contrasting, recurring episodes.

The finale, which combines a basic sonata form with fugal patterns, starts as a kind of *perpetuum mobile*, widens its principal motif by double augmentation to form a second subject, and in the end brings together different thematic strands to a contrapuntal unity. H.G.

INTERVAL

BRAHMS 1833-97

Quintet in F minor, opus 34, for piano and string quartet

Allegro non troppo

Andante, un poco Adagio

Allegro

Poco sostenuto—Allegro non troppo—Presto, non troppo

Like the greatest of all piano improvisers before him, Brahms cast his initial chamber works in forms which reveal the prudent side of his nature. As one who held to the form of the sonata as naturally as to the language of tonality itself, he might have been expected to proceed early on to the composition of string quartets. Schumann, as critic, had announced the arrival upon the musical scene of the twenty-year-old Brahms in terms which astounded his contemporaries. According to the celebrated article *Neue Bahnen*, the young Brahms had visited him with string quartets already composed, but we have not received these as part of the canon of published works—no doubt his level of self-criticism, always high, was heightened further when he read the extravagant claims which Schumann had made for him.

Four out of the six first chamber works reflect the composer's own instrument, the piano. The trio in B major, two string

sextets and two piano quartets lead up to the piano quintet, which outstrips them all in range and assurance. Completed in Brahms' thirtieth year, it establishes the reputation of a master by its consistency; of subject matter within a movement, and of movements within the whole. The logic of the opening theme, for instance, is never so compelling as at its close, where it yields to a new strain with its particular changes of key. The slow movement is an ideal point of repose, between the play of dramatic elements which had preceded it and the intrepid scherzo which follows it, marching to its conclusion like a triumph over fear. On the scale of Beethoven's Kreutzer Sonata, or Sonata Appassionata, this would have been enough. But the final triptych reminds us that a world without fear is not a real world. Romanticism was, for this composer, the romance of patriotism and a sense of unity with the German past in all its fulness; in this last movement it is the realities present to him that he celebrates, completing the total design according to his own vision. C.K.

Next concert: Thursday 1 March

THE REID ORCHESTRA
RODERICK BRYDON *conductor*
HELEN COCHRANE *contralto*

DVORAK Serenade opus 44
MAHLER Kindertotenlieder
COPLAND Old American Songs
RAVEL Ma Mère L'Oye

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guest conductor

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Reid Concert Hall, Thursday 1 March 1973