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EDINBURGH
UNIVERSITY
CONCERTS

1974-75

BEL CANTO

HAZEL WOOD *mezzo-soprano*
MILES BASTER *violin*
MICHAEL TILMOUTH *cello*
LEON COATES *piano and harpsichord*

Printed by THE SUMMERHALL PRESS LIMITED
12a West Newington Place, Edinburgh

Reid Concert Hall, Thursday 7 November 1974

HANDEL 1685-1759

Das zitternde Glänzen

This is one of a group of nine single arias with continuo and obbligato instrument to texts in German by Brockes, another text by whom he set as a Passion.

RAMEAU 1682-1764

Cantata Diane et Actéon

Mezzo-soprano and continuo with obbligato violin

Most of Rameau's somewhat Italianate cantatas were composed in the earlier part of his career before the theoretical works and the great "tragédies lyriques" of his last three decades. In this Cantata three *da-capo* arias, an *aria gai*, an *aria vif* and an *aria tendre* are each preceded by dramatic recitatives. Despite some *stretto* effects in the first aria, counterpoint is minimal, while the graceful outlines of melody and harmony predominate. The *ritornello* of the second aria provides hunting-horn effects.

J S B A C H 1685-1750

Sonata in E for violin and harpsichord

Adagio

Allegro

Adagio ma non tanto

Allegro

This is one of Bach's six violin sonatas written during his Cöthen period. As in four of the others the keyboard part is a *concertante* part fully realised by the composer rather than a continuo part. The lively second and fourth movements are laid out in three part texture with two parts on the keyboard while the keyboard parts of the slower movements are texturally richer. L.C.

MESSIAEN b.1908

Songs from *Harawi*

1 *Bonjour toi, colombe verte*

5 *L'amour de Piroutcha*

9 *L'escalier redit, gestes du soleil*

10 *Amour oiseau de l'étoile*

Harawi is the third song-cycle of Messiaen, composed in 1945 (*Poèmes pour Mi* and *Chant de Terre et de Ciel* dating from 1936

and 1938 respectively). Together with the *Turangalila* Symphony and *Cinq Rechants* it forms the *Trilogy of Love and Death*.

Harawi is an ancient Peruvian word meaning a love-song ending in the death of the lovers, and the two main influences are the Tristan and Isolde myth (the cycle contains some specific allusions to Wagner) and Peruvian folk-lore (the result of a visit of the composer to this country). In addition, as might be expected, echoes of birdsong are seldom absent.

Another immediate inspiration is a surrealist painting by Penrose depicting, above a man's hands, a woman's head upside down, with the neck continuing to the sky and the stars. According to Messiaen, this picture symbolises the whole of *Harawi*.

The poems, composed by Messiaen himself, are also surrealistic. H.W.

INTERVAL

LEON COATES b. 1937

Three *Sonnets from the Portuguese*
for mezzo-soprano, cello and piano
(First performance)

This cycle of three songs chosen from the set of sonnets by Elizabeth Barrett Browning was composed in autumn 1972.

HOLST 1874-1934

Four songs for voice and violin *A Medieval Anthology*

1. Jesu Sweet, now will I sing to Thee a song of love longing
2. My soul has nought but fire and ice
3. I sing of a maiden
4. My leman is so full of love and full steadfast

These songs were composed as a result of an evening visit by the composer to Thaxted Church where he heard a woman walking around the empty aisles improvising on her violin while singing a wordless song. Despite the economy of forces Holst's songs contain something of the visionary quality of such a large-scale work as the *Hymn of Jesus*; also being performed in the University in this, the composer's centenary year.

HANDEL 1685-1759

Mi palpita il cor

This cantata with two arias in contrasting styles, each one preceded by a recitative is one of a large number of Italian chamber cantatas written at various times throughout the composer's career. The obbligato melody was originally designed for flute. L.C.

Next concert: Thursday 14 November

THE REID ORCHESTRA
KENNETH LEIGHTON conductor
MILES BASTER violin

BEETHOVEN Overture, *Coriolan*
KENNETH LEIGHTON Violin Concerto, opus 12
KURT WEILL Symphony No. 2

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THE SCOTTISH PIANO QUARTET

WIGHT HENDERSON *piano*
LOUIS CARUS *violin*
JAMES DURRANT *viola*
GILLIAN THOMAS *cello*
with
PAUL MARRION *bass*

Reid Concert Hall, Thursday 21 November 1974