

Episodion. Strophe II: the return journey begins with a sudden reappearance of violence. The horn/cello dialogue, reflective in Anapest I, is now extremely agitated.

Anapest II: the most extended and vigorous statement of the violent type of material. At the centre of it, the harp cadence from the end of *Parodos* appears twice under *ff* sustained chords in the wind.

Antistrophe II: lyrical writing for the strings forms a lovely coda to this *Episodion* (it may be noted that the dynamic design of the second *Episodion* is exactly the reverse of the first; violent-peaceful, instead of peaceful-peaceful-violent).

Exodos. Restatement, often exact, of the music of *Parodos*. The work ends with the harp cadence. E.J.H.

Next concert: Thursday 17 April

THE AMPHION QUINTET

BARBER Summer Music
TAFANEL Wind Quintet
ERIK BACH A new work
REICHA A Quintet

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EDINBURGH UNIVERSITY CONCERTS

1974-75

THE AMPHION QUINTET

David Nicholson Margaret Moncrieff
Janet Hilton Melville Jerome
Adrian McLeish

Reid Concert Hall, Thursday 17 April 1975

THE AMPHION QUINTET

David Nicholson *flute*
Janet Hilton *clarinet*
Margaret Moncrieff *oboe*
Melville Jerome *bassoon*
Adrian McLeish *horn*

SAMUEL BARBER b. 1910

Summer Music for woodwind quintet

A younger member of the generation to which Roy Harris (b. 1898), Virgil Thomson (b. 1896) and Aaron Copland (b. 1900) belong, Samuel Barber ranks with Copland and George Gershwin as one of the most frequently performed of American composers. His rhapsodic Adagio for Strings, without doubt the most popular modern work for this medium in America, in many ways typifies Barber's idiom; far from being radical, his is a gentle, elegant and lyrical style influenced most, at least in the earlier works, by Sibelius, and in this Barber stands rather apart from his more extrovert contemporaries.

The Summer Music for woodwind quintet, written in 1956, is one of his most attractive if lesser known works. It is in a single continuous movement which falls into a number of clearly distinguishable sections of varying moods, textures and tempi. The structure of the work is balanced and patterned by means of the repetition and variation of these sections: the rhapsodic lines of the introduction in particular are strikingly recalled at various points throughout, and all of the fast sections have melodic features in common.

This is remarkably fresh and spontaneous music; for Barber tonality is no limitation but rather an inspiration. R.McA.

C-P TAFFANEL 1844-1908

Wind Quintet in G minor

Allegro con moto
Andante
Vivace

Claude-Paul Taffanel was best known in Paris as a flute virtuoso and conductor. For about 25 years, beginning in the 1860's, he was principal flautist with both the orchestra of the Paris Opéra and the Société des Concerts du Conservatoire, and in 1893 he became professor of flute—playing at the Conservatoire. Gaubert, Fleury and Blancard were among his pupils, and

Saint-Saens was perhaps his most distinguished accompanist—they toured Russia together in 1887 and 1889.

He is nowadays little known as a composer though his name must, until recently, have been familiar enough to flautists. He wrote numerous fantasias and mood pieces for flute and piano besides transcribing a vast quantity of music by other composers for this combination. The wind quintet in G minor seems to be his only other substantial composition; it is a very lush and lyrical work demanding a virtuosic technique from each of the instrumentalists. R.McA.

INTERVAL

ERIK BACH b. 1946

Son Vent, opus 16
Largo—Allegro
Vivace

Son Vent is the name of the house in which Chopin and George Sand resided for part of their time in Majorca during the winter of 1838-9. I have chosen this title because the basic material in the wind quintet is derived from two Chopin Preludes and it is known that Chopin finished his Preludes opus 28 whilst in Majorca.

I have used montage technique in *Son Vent* which paraphrases the Chopin pieces by dwelling on two basic musical ideas from them.

The first movement adopts the form of one of the best known Preludes; the first section (*ff*) emphasizes the cadence and the second section (*p-pp*) employs the idea of a descending chromatic bass line. The second movement is based on another Prelude which is tonally related to that paraphrased in the first movement. The idea is to emphasize the *perpetuum mobile* character, an obvious feature of the Chopin work. E.B.

A REICHA (1770-1836)

Quintet in E♭ major, opus 88 no. 2

Lento—allegro moderato
Scherzo
Andante grazioso
Finale (allegro molto)

If teachers are to be judged by the attainments of their pupils then Reicha, who taught Berlioz, Gounod, Franck and Liszt,

should be high in our regard. According to Berlioz, Reicha 'seemed to care for nothing but the success of the young artists at the Conservatoire over whose studies he presided, and whom he taught with all possible care and attention'—lavish praise indeed from one to whom mention of the Conservatoire usually elicited a vitriolic outburst.

Reicha, a cosmopolite like many of his fellow Czech musicians, led a fascinating career which spanned the Classical and early Romantic periods. Born in Prague, he was already at the age of fifteen a flautist in the Electoral band at Bonn, where he was Beethoven's fellow student under Neefe. After several years in Hamburg and Paris he resumed his contact with Beethoven in Vienna between 1802 and 1808, where he also met Haydn and dedicated to him an extraordinary collection of fugues on themes by Bach, Haydn, Mozart and others. Deeply interested as he was in musical theory it is not surprising that Reicha numbered among his Viennese friends Albrechtsberger, Salieri and Cherubini. It was as professor of musical theory and composition that he succeeded Méhul at the Paris Conservatoire in 1818.

Reicha was a prolific composer of opera and instrumental music and wrote many valuable theoretical works. Berlioz found his wind quintets (there are 24 of them in all) 'interesting, but rather cold'. They were for a time fashionable in Paris and were certainly of some importance in establishing this particular genre of composition. M.T.

Next concert: Thursday 24 April

THE REID ORCHESTRA

MOZART Symphony No. 36 in C (Linz)

HAYDN Symphony No. 45 in F sharp minor (Farewell)

DONATONI Movimento for piano, harpsichord and nine instruments

MILHAUD La Création du monde

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EDINBURGH UNIVERSITY CONCERTS

1974-75

THE EARLY SCOTTISH MUSIC CONSORT

E R R A T U M

For "Early Scottish Music Consort"
read "Scottish Early Music Consort"

Reid Concert Hall, Thursday 5 December 1974