

SHOSTAKOVICH 1906-1975

Sonata for cello and piano in D minor, opus 40

Moderato — Moderato con moto — Largo — Allegretto

Written in 1934, the Cello Sonata is rather an isolated work in Shostakovich's output. He had composed no chamber music at all since the Three Pieces for Cello and Piano opus 9 (1924) and the Octet opus 11 (1925). In the intervening decade he had established himself as primarily a composer for the musical theatre and the cinema, with the opera *The Nose* (1928), the ballets *The Golden Age* (1930), *Bolt* (1931) and *The Limpid Stream* (1934), and numerous film scores. At the beginning of 1934 his opera *Lady Macbeth of Mtsensk* had its triumphant première: it was only after the public condemnation to which this work was subjected in 1936 that Shostakovich turned seriously to chamber music, to compose the series of string quartets which are perhaps his finest achievement.

In the circumstances, the Cello Sonata is difficult to "place" stylistically. Within its conventional sonata format it covers something of the range of moods contained in, say, the 24 Preludes for Piano written the year before. The melodies of the first movement are broad and "Russian". The second movement, an energetic *moto perpetuo*, is mostly a jokey scherzo but occasionally the humour is uneasy. The Largo is the most consistent in style and mood: a broad opening *recitative* merges into a lyrical Romance. In contrast, the finale is full of changing moods—from the naively pastorale, through echoes of jazz and toccata to an assertive conclusion.

R.McA.

Next concert: Thursday 30 October

THE BACCHOLIAN SINGERS

KENNETH LEIGHTON Two Psalms

ELGAR After many a dusty mile

The Wanderer

Feasting I watch

HOLST The dirge for two veterans

SEBASTIAN FORBES Four Motets (1968)

BRITTEN The Ballad of Little Musgrave & Lady Barnard

MARTIN DALBY *Cantigas del cancionero* (1971)

(Edinburgh University acknowledges the financial support of the Scottish Arts Council)

Tickets 65p (students 30p) from the Edinburgh Bookshop and Music Faculty, Concert Office.

EDINBURGH UNIVERSITY CONCERTS

1975-76

THE BACCHOLIAN SINGERS

ROGERS COVEY-CRUMP *tenor*

PAUL ELLIOTT *tenor*

IAN HUMPHRIS *baritone*

BRIAN ETHERIDGE *baritone*

MICHAEL GEORGE *bass*

Reid Concert Hall, Thursday 30 October 1975

KENNETH LEIGHTON b. 1929

The Lord is my Shepherd (1968)

O sing unto the Lord a new song

ELGAR 1857-1934

After many a dusty mile

The Wanderer

Feasting I watch

HOLST 1874-1934

The dirge for two veterans

SEBASTIAN FORBES b. 1941

Four Motets (1968)

Timor et tremor

Jesu dulcis memoria

Haec dies

Ave verum corpus

INTERVAL

BRITTEN b. 1913

The Ballad of Little Musgrave and Lady Barnard

MARTIN DALBY b. 1942

Cantigas del cancionero (1971)

The Baccholian Singers began their professional career in 1963, and since then have given many hundreds of concerts displaying a wide repertoire of pieces for male voice consort from medieval music to modern works especially commissioned by the Singers. They have given many concerts and broadcasts in Europe and have toured New Zealand and Australia as the British representatives in a series which also included the Bartok Quartet and the Berlin Philharmonic Octet.

The programme tonight is devoted entirely to sacred and secular vocal music by British composers from Elgar to the present day with a particular emphasis on two Scottish composers—Sebastian Forbes and Martin Dalby.

(Edinburgh University acknowledges the financial assistance of the Scottish Arts Council.)

Next concert: Thursday 6 November

THE EDINBURGH QUARTET

NIELSEN Quartet no. 4 in F major, opus 44

SHOSTAKOVICH Quartet no. 8 in C minor, opus 110

MOZART Quartet in B flat major (K589)
