
Next concert: Thursday 8 January

COLIN KINGSLEY *piano*

COPLAND variations

MAXWELL DAVIES Five Pieces, opus 2

STOCKHAUSEN Flavierstück IX

FRICKER Variations

MORRIS PERT Luminos

ANDRZEJ DOBROWOLSKI Piece for piano & prepared tape

EDINBURGH
UNIVERSITY
CONCERTS

1975-76

THE REID ORCHESTRA

Miles Baster *leader*

EDWARD HARPER

conductor

PATRICIA HAY

soprano

Printed by THE SUMMERHALL PRESS LIMITED
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Reid Concert Hall, Thursday 15 January 1976

THEA MUSGRAVE b. 1928

Night Music

This is one of a series of pieces embodying what the composer calls 'dramatic-abstract' forms—that is dramatic in presentation but abstract in that there is no programmatic content. The dramatic conception here is that of two horn players whose relationship to the rest of the orchestra varies not only musically but physically. Initially, where their music is predominantly lyrical, they are seated together; later they separate (standing on either side of the conductor) and play a much more dramatic role. An important element in the piece is the use of both freely and strictly notated passages; the contrast between the two methods of composition, often occurring simultaneously, has a great dramatic impact. *Night Music* is in one continuous movement but contains many highly contrasted sections; a nocturnal *andante*, a sudden, impassioned *svegliato*, an *andante amoroso* and a scurrying *scherzo* type of passage. The use of clearly differentiated types of material make the overall structure very easy for the listener to follow.

The piece was commissioned by the B.B.C. for the B.B.C. Welsh Orchestra and first performed by them in 1969.

BRITTEN b. 1913

Les Illuminations, opus 18

1. *Fanfare* 2. *Villes* 3a. *Phrase* 3b. *Antique* 4. *Royauté*
5. *Marine* 6. *Interlude* 7. *Being Beauteous* 8. *Parade* 9. *Départ*

Britten wrote these settings of poems by Rimbaud for voice (soprano or tenor) and strings during his stay in America 1939–42. The cycle was completed in Amityville, New York in 1939 and first performed in London the following year. The poems were written between 1871 and 73, the time during which Rimbaud and Verlaine had their escapades in Belgium and England, before the 19 year old poet returned to his home in Charleville. They were published after Rimbaud's death by Verlaine, who gave the haphazard collection the title *Les Illuminations*. E Sackville-West notes Rimbaud's 'expressed intention of searching for a new use of language in which words and phrases should be used like notes in harmony . . . the thing and that with which it is compared become a single image, the meaning of which has to be felt, rather than apprehended.' Certainly the vivid, precise images

and their various juxtapositions inspired some of Britten's most effective and colourful music.

The writing for strings, from the brilliant *Fanfare* to the subdued beauty of *Départ* displays an enormous range of mood and the vocal writing, as always in Britten, makes its point with deceptive ease and simplicity.

INTERVAL

SCHUBERT 1797–1828

Symphony no. 5 in B flat

Allegro

Andante con moto

Menuetto—allegro molto

Allegro vivace

Schubert is thought to have composed this work for performance by a group of amateur musicians who met regularly at their various houses including his father's. To this is attributed the unusually small orchestra for which it is scored: just one flute, two oboes, two bassoons and two horns in addition to the strings. The absence of clarinets, trumpets and drums gives a much more intimate orchestral sound and the work throughout reveals Schubert in his most happy, lyrical vein. The first movement in particular conveys an immediate impression of spontaneous joy, while the slow movement is one of his finest extended melodic inventions. A sturdy *Menuetto* in G minor serves as a foil to the final *Allegro vivace* which recaptures the buoyancy of the first movement. E.J.H.

Next concert: Thursday 22 January

LANDINI CONSORT

O IN ITALIA . . .

A programme of Italian songs, dances and chamber music from 14th to the 17th century including works by Landini, da Bologna, Josquin, Caccini, Gesualdo and Monteverdi.
