

recapitulation are very much in the younger composer's manner. Haydn is too great a composer for his individuality to be swamped by Mozart's, but his knowledge of Mozart's work certainly added new dimensions to his own.

Our concert is a period piece of the work of one lesser and two great composers. But it should illustrate too some of the stylistic inter-relationships between the composers who brought the string quartet to its first great peak of achievement in 18th-century Vienna. M.T.

Wednesday 20 October, 2.30 pm

ELISABETH KLEIN *piano*

A lecture-recital

New Scandinavian Piano Music

Programme to include works by Bibalo, Hegdal, Norgård, Stromholm, Fongaard and Nordheim.

Next concert: Thursday 21 October

THE REID ORCHESTRA

KENNETH LEIGHTON *conductor*

RAPHAEL WALLFISCH *cello*

LEIGHTON Dance Overture

ELGAR Cello Concerto

SIBELIUS Symphony no. 3

EDINBURGH UNIVERSITY CONCERTS

1976-77

GEOFFREY ALLAN

violin

SUSAN TOMES

piano

Reid Concert Hall, Thursday 28 October 1976

VITALI 1644-92

Chaconne

MOZART 1756-91

Sonata in A major for violin and piano, K526

Allegro molto

Andante

Presto

Mozart's second mature violin sonata in this key was completed in Vienna on 24 August 1787 at the time of other great works such as the G minor and C major string quintets and *Don Giovanni*.

Intricate dovetailing of melodic material between the right hand of the piano and the violin is especially marked in the first movement, whose first subject suggests canonic possibilities which are duly exploited early in the development section.

A slowly treading figure in octaves on the piano and wistful melodic fragments above on the violin provide a striking opening to the slow movement whose later chromaticisms have all the poignancy one would expect of Mozart's mature style.

A scurrying figure on the piano opens a Rondo finale especially rich in melodic ideas. The two main episodes, respectively graceful and yearning, are both contrasting and complementary to the initial idea. Unusual features are the appearance of the subdominant key for the second return of the main idea, a scheme beloved of Schubert, and a slight reordering of subsidiary material in the subsequent passages.

WALTON b. 1902

Violin and piano sonata

Allegro tranquillo

Variazioni

Walton's violin and piano sonata which begins and ends in B-flat was composed for Yehudi Menuhin in 1949, ten years after the violin concerto. This work has something of the same late-romantic character displaying Walton's rich lyrical gifts, particularly in the long-breathed opening melody of the first movement, as well as the more nervous, spiky, aspects of his

style at other moments in the initial exposition. The adaptability of such a long first melody to inversion in the development section is a remarkable feature of the movement, as is the piano's tolling figure of the coda with serene musings on both versions of the main melody on the violin.

The E-flat minor andante melody of the variations is tripartite, the final section emphasising falling fourths. Walton cleverly twists harmonies in each of the variations to allow this section to be a semitone higher than at the start of the variation enabling each ensuing variation to begin a semitone higher than its predecessor. The seven variations and coda exploit many features of violin and piano technique and encompass tender lyrical moments as well as moments of characteristic wit and brilliance.

INTERVAL

GRIEG 1843-1907

Sonata in G minor, opus 13

Lento — doloroso

Allegro — vivace

Allegretto tranquillo

Allegro animato

This sonata, the second of three was composed in 1867 and dedicated to the violinist-composer Svendsen. Grieg has written of his violin sonatas 'They represent periods in my development—the first naive, rich in idea, the second national, and the third with a wider horizon.' The first which had attracted Liszt's attention had been composed during his period of residence in Denmark, but he was in his homeland during the composition of this G major sonata, which begins with a short G minor introduction for the first Allegro. Melodic shapes suggested by Norwegian folk melodies and dance rhythms abound in this work notably in the two main ideas of the first movement, and in the *Springdans* of the Rondo finale, though neither the main idea of the E minor slow movement with its variation, nor the tender trio in the major are really any less identifiable with folk idioms. Grieg's friendship with that remarkable Norwegian fiddler Ole Bull was helpful to him in writing so effectively for the violin, and also perhaps the reason for the composer's continuing affection for the three sonatas.

L.C.

MILSTEIN b. 1904
Paganiniana for unaccompanied violin

RAVEL arranged by HEIFETZ
Valses Nobles et Sentimentales, nos. 6 & 7

GLAZOUNOV 1865-1936
Meditation

BAZZINI 1818-97
La ronde des lutins

Next concert Thursday 4 November

THE EDINBURGH ORCHESTRA
EDWARD HARPER conductor

EDWARD HARPER Serenade for Strings
EDWARD HARPER *Fantasia I*
SCHUBERT Symphony no. 9 in C

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EDINBURGH UNIVERSITY CONCERTS

1976-77

THE EDINBURGH QUARTET

Miles Baster Peter Markham
Michael Beeston Christopher Gough

Reid Concert Hall, Thursday 11 November 1976