

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

EDINBURGH UNIVERSITY CONCERTS

1976-77

THE EDINBURGH QUARTET

Miles Baster Peter Markham

Michael Beeston Christopher Gough

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

Reid Concert Hall, Thursday 11 November 1976

BERG 1885-1935

Lyric Suite

Allegretto giovale

Andante amoroso

Allegro misterioso—Trio estatico

Adagio appassionato

Presto delirando—Tenebroso

Largo desolato

Apart from a setting of a poem by Theodor Storm, completed a few weeks before, the Lyric Suite (of 1925-26) is the first work in which Berg used strict serial technique, following the example of Schönberg, who had reached his final synthesis of serial principles in 1923. Yet it is characteristic of Berg that the technique is here applied in a highly individual and fairly loose manner; and also that this very important technical innovation has little or no effect on the expressive quality of his music.

Strict serial technique is used in the first and last movements, and also in the main part of the third and the middle section of the fifth. Elsewhere the style is free, though the thematic material is often based on variants of the original tone-row. Each successive movement utilizes material from that preceding it, and before the climax of the last movement the opening bar of *Tristan* appears in the form of *Klangfarbenmelodie*—the melodic line being fragmented and divided between the various instruments. The fourth movement also culminates in a double quotation from the *Lyric Symphony* by Zemlinsky, a now almost forgotten work in the Mahlerian tradition and full of nostalgic longing for death and annihilation.

The weary despair of the finale is a kind of summing up not only of this work, but of a whole phase of twentieth century music. The coda section in particular, with the gradual fading-out of the four instruments until only the monotonous reiteration of two alternating notes persists on the viola, leaves one with an indelible impression of an intensely moving experience. K.L.

SCHUBERT 1797-1828

Quartet in D minor, D810, *Death and the Maiden*

Allegro

Andante con moto

Scherzo—Allegro molto

Presto

It was as song-writer that Schubert was recognised by Beethoven at the end of his life. But it was as architect of larger musical structures that Schubert approached the eminence that was his older contemporary. The number of incomplete sonatas and chamber works tells of Schubert's attempts to find unity in the sonata, for one instrument or for several; but if anecdote is to be believed, Schubert succeeded in baffling the first leader of his D minor quartet to the extent that he advised the young composer to stick to his composition of songs. The fact that this was none other than the player most often associated with Beethoven's quartets as leader, gives the measure of his success in having achieved a truly personal language.

How Haydn's falling fifths of opus 76 are transformed! The whole work is an exploration on the grandest possible scale of the Tonic-Dominant relationship, from the first phrase of the work which achieves its Dominant poise after a few bars, through the Scherzo and on to the Tarantella Finale. According to the critical writer whom you prefer, this either is emphatically a Dance of Death—or it is emphatically not one. But it is in the Tonic associations of this quartet that the idea of Death is implanted at the heart of this work, the variations on his song of seven years earlier, *Death and the Maiden*; they give a still centre to the tonality of the whole, drawing together the outer movements in a powerful unity. It is not for nothing that the inexhaustible Finale contains a repeated quotation from *Erl King*.
C.K.

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Reid Concert Hall, Tuesday 16 November 1976