
Next concert: Thursday 25 November

RUTH GEIGER *piano*

BEETHOVEN Sonata in F sharp major, opus 78

SCHUBERT Sonata in G major

HANS GAL Eight Preludes

DEBUSSY Two pieces from *Estampes*

La Soirée dans Grenade

Jardins sous la pluie

PROKOFIEV Sonata no. 3

EDINBURGH
UNIVERSITY
CONCERTS

1976-77

RUTH GEIGER

piano

THE SUMMERHALL PRESS LIMITED
12a West Newington Place, Edinburgh

Reid Concert Hall, Thursday 25 November 1976

BEETHOVEN 1770-1827

Sonata in F sharp major, opus 78

Adagio cantabile—Allegro ma non troppo
Allegro vivace

This, the most concise of all his Sonatas, also 'differs from all the earlier ones in spirit and style' (Czerny), which may account for its lesser popularity during the composer's lifetime. Beethoven himself thought highly of it, however, and is said to have preferred it by far to his Moonlight Sonata. Its two short movements, though both lively, differ markedly in character. The mood of the first, according to Czerny, is one of 'calmness, simplicity, tenderness and devotion'. The second is gay and brilliant. Both are extremely concentrated, almost compressed, in ideas and form; yet, separately and together, they achieve perfect completeness.

SCHUBERT 1797-1828

Sonata in G major, D.894

Fantasia: Molto moderato e cantabile
Andante
Menuetto: Allegro moderato
Allegretto

Composed in 1826, two years before Schubert's death, it is the first of his four last great Sonatas. Originally published as four separate pieces with the titles *Fantasy*, *Andante*, *Menuetto*, *Allegretto*, it has only recently been included in the complete volumes of Schubert Sonatas, though it is as indubitably a Sonata as all the others. Even the *Fantasy* first movement, with all its great expanse of line and melody, is in perfect Sonata form, though its dreamy mood justifies its title. Altogether, this is one of Schubert's most intimate, ethereal Sonatas. Schumann considered it 'glorious . . . the most perfect in form and spirit. Here all is organic, all breathes the same life. Let those stay away from the last movement who do not have the imagination to solve its riddles'.

R.G.

INTERVAL

HANS GAL b. 1890

8 Preludes (from 24 Preludes, opus 83)

Written in 1960 and published two years later, this set of preludes is a collection of concisely shaped miniatures, exploring a great variety of keyboard techniques, the practical result of a pianist's and composer's lifelong inquiry into the secrets of his instrument. They are not necessarily to be performed in strict succession, as there is sufficient scope for various combinations. But they consist of four coherent groups of six, each of them following the pattern of an augmented triad, one in the major, one in the minor key, e.g. B major, b minor—E flat major, e flat minor—G major, g minor.

Half the preludes are piano studies, concerned with certain patterns of technique. Some are of a relaxed, lyrical kind, some burlesque or scherzo-like.

I started these preludes during a fortnight in hospital, writing one every day to while away the time. A number of these pieces were thrown away, but half a dozen have survived in this set. It may have been the first music to emerge from the Royal Infirmary in Edinburgh. H.G.

DEBUSSY 1862-1918

Estampes

La Soirée dans Grenade
Jardins sous la Pluie

This set of three *Engravings* (*Pagodes*, *La Soirée dans Grenade*, *Jardins sous la Pluie*) was written in 1903 and is the first in which Debussy used descriptive rather than traditional classical titles. Each piece is set in a different locale: the Orient, Spain, Paris. *Soirée dans Grenade* was considered by the Spanish composer Manuel de Falla as the most 'Spanish' of all piano works. 'The power of evocation contained in these few pages borders on the miraculous when one considers that this music was composed by a foreigner . . . not even a single bar of this music is borrowed from Spanish folklore, yet the entire composition in its most minute details admirably conveys Spain'.

Gardens in the Rain is set in Paris: children playing in the *Jardins de Luxembourg*. Its two themes, among all the raindrops, are based on two French children's songs—the first a lullaby, *Dodo l'enfant, do*, the other *Nous n'irons plus au bois*.

PROKOFIEV 1891-1953

Sonata no. 3

Prokofiev wrote nine piano sonatas between 1909 and 1947. The third, subtitled 'from old notebooks', took final shape in 1917 but makes use of material from one of his discarded student sonatas dating from 1907. It is in one compact movement, predominantly toccata-like and brilliant but with contrasting sections of lyricism. In spite of its relatively early date of composition, it already shows the originality of Prokofiev's piano style at its best. R.G.

Next Concert: Thursday 2 December

THE REID ENSEMBLE

EDINBURGH UNIVERSITY SINGERS

HERRICK BUNNEY } *directors*
MICHAEL TILMOUTH }

HELEN McARTHUR *soprano*

ALASTAIR THOMPSON *tenor*

BARRY COLLARBONE *trumpet*

SCHUETZ *Weihnachtshistorie*

PURCELL *Trumpet Sonata*

AVISON *Concerto in E minor, arr. Warlock*

CORELLI *Concerto Grosso in G minor, opus 6, no. 8*

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EDINBURGH
UNIVERSITY
CONCERTS

1976-77

THE EDINBURGH QUARTET

Miles Baster Peter Markham
Michael Beeston Christopher Gough

with

COLIN KINGSLEY

piano

Reid Concert Hall, Thursday 20 January 1977