

be argued that the art and music of the period were already showing humanist traits. Partly as a result of hearing Italian music and poetry, the work of Dufay is expressive in a personal manner hitherto unknown to a Frenchman, although a much earlier *virelai* like *Or sus* contains elements of realism in its various birdcalls directly analogous to the discovery of perspective in art

J.B.

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EDINBURGH  
UNIVERSITY  
CONCERTS

1976-77

DAPHNE GODSON *violin*

AUDREY INNES *piano*

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*Next concert: Thursday 3 February*

DAPHNE GODSON *violin*

AUDREY INNES *piano*

SCHUBERT Sonatina in A minor, opus 137, no. 2

SHOSTAKOVICH Sonata, opus 134

JOHN CASKEN *Fluctus* (1973)

RAVEL Sonata

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Reid Concert Hall, Thursday 3 February 1977

SCHUBERT 1797-1828

Sonatina in A minor, opus 137, no. 2

*Allegro moderato*

*Andante*

*Menuetto and trio—allegro*

*Allegro*

The first two of Schubert's violin sonatinas, published posthumously as opus 137, were written in the March of 1816 when the nineteen-year-old composer was still employed as a schoolmaster. Their unpretentious style is nearer to Mozart's violin sonatas than to those of Beethoven, though all the latter had appeared except opus 96, and a figure in the first movement of the A minor Sonatina recalls Beethoven's 'Spring' Sonata, opus 24.

SHOSTAKOVICH 1906-75

Sonata, opus 134

*Andante*

*Allegretto*

*Largo—andante*

In the twelfth String Quartet of 1968 Shostakovich first made use of an overtly dodecaphonic subject; in this violin sonata of the same year there appears a similar subject, and like the quartet the sonata is unrelentingly severe and contemplative in style.

The piano presents the theme, an austere tone-row, in bare octaves, and the first movement flows gently forward in grey contrapuntal lines, only a spiky, marchlike subsidiary motive suggesting any contrast. The *Allegretto* takes up this march rhythm as the basis of what would once have been called a *marcia-scherzo*, the contrasting theme now being a powerful melody in triple time.

After a declamatory but still linear introduction the finale is a vast fugue on a subject presented first in violin pizzicati. This is solemnly exposed; if it is afterwards swathed with passagework or interrupted by references to the introduction, it nevertheless remains one of the most profound and extended fugues in modern music.

R.M.

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INTERVAL

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JOHN CASKEN b. 1949

*Fluctus* (1973)

*Fluctus* (1973), a duo for violin and piano, was written for the violinist Philip Wilby in the autumn of 1973. Two kinds of notation are used in this work: open stave proportional notation, timed in seconds, and conventional barred notation. In general, the former is used at moments of greatest sonority, whilst the latter is reserved for sections of a more rhythmic, dynamic nature. This suggests two different levels, similar to the trough and crest of a wave ('fluctus') both inseparable, and with a continuum of movement from one to the other. *Fluctus* then, was conceived as a one movement work, where the fluctuations (of tempo, intensity, sonority, articulation) within the overall framework determined the shape and sounds of the work. In no way have I attempted to paint a picture ('impressionistic' or otherwise) of a wave.

J.C.

RAVEL 1875-1937

Sonata

*Allegretto*

*Blues—moderato*

*Perpetuum mobile—allegro*

This work was composed over a period of five years, from 1923 to 1927. It exhibits that spare, pungent idiom of Ravel's later years, which appears also in the opera *L'Enfant et les sortilèges* with which it is contemporary.

A swift flow of related figures in the first movement conceals a delicate structure; after the material has seemingly been presented and developed a new figure, like a sedate waltz, combines itself with the original lilting, twisting subject and finally dominates. The *Blues* has no trace of the 12-bar pattern of a real blues but relies on its melodic traits and oddly corny 'cakewalk' rhythms to suggest an idealized jazziness. The last movement has an uninterrupted stream of semiquavers for the violin, against which the piano presents a vigorous *valse noble et sentimentale*.

R.M.

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*Forthcoming events:*

Please note that there will be no Reid Concert during the week of the University Opera Club's production of *Les Indes Galantes*, in the George Square Theatre, 9-12 February.

*Saturday 12 February, 8.00, St Cecilia's Hall*

LECTURE-RECITAL

by KETIL HAUGSAND (Oslo)

'What can the player and maker of harpsichords teach each other?'

Sponsored by Northern Scholars Committee

*Admission Free*

*Thursday 17 February, 7.30, St Cecilia's Hall*

REID MEMORIAL CONCERT

THE EDINBURGH QUARTET

COLIN KINGSLEY *piano*

DAVID NICHOLSON *flute*

MICHAEL TILMOUTH *harpsichord*

GENERAL REID Sonata for flute and continuo

DONALDSON Piano Sonata

J. G. SCHETKY String Quartet in G minor, opus 6, no. 2

SAMUEL WESLEY Variations on *Jessey o' Dunblane*

MOZART String Quartet in D minor, K421

*Admission Free*

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