

EDINBURGH
UNIVERSITY
CONCERTS

1976-77

CONTRAPUNCTI

Margaret Cable *soprano*
Duke Doboing *flute*
Keith Puddy *clarinet*
Nicholas Hunka *bassoon*
John Butterworth *horn*
Una O'Donovan *harp*

Christine Read *violin*
Ann Hooley *violin*
Martin Koster *viola*
Marilyn Sansom *cello*
Ian Brown *piano*
Roland Harker *guitar*
Hugo D'Alton *mandolin*

Michael Lankester
conductor

Reid Concert Hall, Thursday 21 April 1977

MUSGRAVE b. 1928

Serenade

The Serenade (commissioned by the John Lewis Partnership) is scored for flute, clarinet, harp, viola and cello and is dedicated to the Melos Ensemble who gave the first performance in 1961 in London.

The first movement is based on a march-like rhythm, first heard on the viola and cello, and which quickly passes to the clarinet, whilst the flute announces the other important motif—a wide-stepping *legato* phrase. A palindromic treatment of this material brings the movement to a close.

After a slow movement containing much rhapsodic writing for the woodwind the last movement is a lively *fugato* containing much virtuoso writing for all instruments.

HENZE b. 1926

Trio for harp, mandolin and guitar

This short trio was commissioned by Granada TV. It was designed to accompany the still photographs shown during the morning transmission hours of television, and was written in 1974. The first concert performance was given by Contrapuncti in February 1977. There are three movements which exploit the varied, contrasting sounds of the three plucked instruments. The first is *Carillon*, marked *Allegretto*, which has some improvisatory sections for the three instruments. The second is an *Adagio* movement called *Recitatif*, which includes a cadenza for harp. The final movement, with a dissonant rhythmic accompaniment for guitar is called *Masque*.

STRAVINSKY 1882—1971

Four songs

During the winter of 1919 Stravinsky met a Croat singer with a very beautiful soprano voice and composed for her a set of Four Russian Songs for voice and piano. In February 1955 he took two of these songs together with two songs from his Three Tales for Children and instrumented and published them as Four Songs for voice, flute, harp, and guitar. These were first performed in their new version at one of the 'Monday Evening Concerts' in Los Angeles on 21 February, 1955. In an introduction to the work

Stravinsky wrote: 'The sound of the syllables of this old Russian poetry is closely connected with the music I composed to it. To the musician's ear, the right pronunciation of the syllables is much more explicit than the best translation'. The work is being sung in Russian this evening.

INTERVAL

FALLA 1876—1946

Psyche

Psyche appears in Late Greek mythology as the personification of the soul purified by suffering in love. The beauty of the maiden Psyche excited the envy of Aphrodite who sent Eros to persecute her but he fell in love with Psyche and secretly visited her nightly. When Psyche sought to identify him he left. Searching for Eros, she suffered further persecution but he secretly helped her and she finally overcame Aphrodite's hatred. She became immortal and was united with Eros for ever.

Manuel de Falla wrote this short piece to please a friend of his and set to music a poem by G. Jean-Aubry. The published score is printed in the style of an eighteenth century manuscript with a dedication on the front in which Falla says that he imagined the whole thing to be a courtier's concert held in Tocador de la Reina in the Alhambra, on the occasion of Philip the Fifth's visit to Spain in 1730.

Here follows a translation of the poem:

Psyche, the lamp is out. Awake, for the day that you see with eyes drowned in love and desire awaits you.

The mirror, confidant of your tearful face, reflects this morning a pure lake amid flowers; a milky sky like an eternal dawn.

Midday approaches and dances drunkenly on golden feet. Stretch out your arms, dry your tears and fly, Psyche, from the langour of your couch.

Birds sing in the tree tops, and sun smiles and comforts the universal awakening and spring unfolds like the opening of a rose.

JANACEK 1854—1928

Concertino

The Concertino went through many revisions before Janacek felt he was satisfied with both the instrumentation and the structure

of the piece. The fact that his original intentions were for a piano concerto with accompaniment of chamber orchestra rather than for a true chamber concerto can be gleaned from his original title which was 'Piano Concerto with accompaniment of two violins, viola, clarinet, horn and bassoon'. Only occasionally is the orchestra used by itself; it is more a matter of individual instruments backing up the solo piano to give added colour and stringency. Thus in the first movement with its exotic main subject and subsequent waltz, it is the horn in dialogue with the piano and in the second movement it is the shrill E flat clarinet which joins. In the third movement, the entire ensemble combines with the piano in the main march-like theme which builds to a ferocious cadenza, but it is only in the Finale that the whole ensemble really play as an integrated force and the movement dashes away with an irresistible impetuosity.

(Edinburgh University acknowledges the financial assistance of the Scottish Arts Council.)

Next Concert: Thursday 28 April

THE REID ORCHESTRA
EDWARD HARPER *conductor*
PETER MARKHAM *violin*

SCHUBERT Overture in the Italian Style in C
DALLAPICCOLA *Piccola Musica Notturna*
DALLAPICCOLA *Tartiniana Seconda* for violin and orchestra
BEETHOVEN Symphony no. 7 in A

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STUDENTS OF THE FACULTY
OF MUSIC

Reid Concert Hall, Thursday 5 May 1977