
Next Concert: Thursday 21 April

CONTRAPUNCTI

MICHAEL LANKESTER *conductor*

MUSGRAVE *Serenade*

HENZE *Trio*

STRAVINSKY *Four Songs*

FALLA *Psyche*

JANACEK *Concertino*

*(Edinburgh University acknowledges the financial support of the
Scottish Arts Council)*

Tickets 65p (students 35p) from the Edinburgh Bookshop and
Music Faculty, Concert Office, 12 Nicolson Square.

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EDINBURGH
UNIVERSITY
CONCERTS

1976-77

THE REID ORCHESTRA

Miles Baster *leader*

EDWARD HARPER

conductor

PETER MARKHAM

violin

Printed by THE SUMMERHALL PRESS LIMITED
12a West Newington Place Edinburgh (031-667 5506)

Reid Concert Hall, Thursday 28 April 1977

Send

SCHUBERT 1797-1828

Overture in the Italian style in C

DALLAPICCOLA 1904-1975

Piccola musica notturna

Dallapiccola is acknowledged as one of Italy's leading composers. The greatest formative influence upon him was the music of Schönberg, Berg and Webern, but his style is very different from the German tradition, largely because of his great melodic gifts. Dallapiccola is essentially a lyrical composer, and by far the greatest proportion of his output is vocal music, notably the operas *Volo di notte* and *Il prigioniero* and a number of works for voice and various chamber ensembles.

Piccola musica notturna is one of his few purely orchestral works and even here there is a strong literary basis. It is an atmospheric and extremely sensitive tone-poem; the quiet but gently yearning viola melody which opens the piece is subjected to a number of subtle transformations, with occasional outbursts of violence shattering the nocturnal calm. The work is prefaced by an Italian translation of a poem by Antonio Machado, of which the following is an approximation:

It is a fine summer's night. The tall houses have their windows open onto the broad square of the old town. In that large deserted rectangle the hedges and the stone benches print symmetrically their black shadows on the white arena. The moon, at its height, illuminates the clock on the tower.

I walk alone in that old town, like a phantom.

DALLAPICCOLA

Tartiniana seconda for violin and orchestra

This is the third piece Dallapiccola wrote using material from earlier Italian composers, the others being the *Sonatina canonica* for piano, on the Caprices of Paganini (1942-3) and *Tartiniana* for violin and orchestra (1951). *Tartiniana seconda* was written in 1956 for Sandro Materassi, the violinist with whom Dallapiccola performed many concerts as a violin and piano duo. (The work also exists in a version for violin and piano). Tartini and Dallapiccola both came from small towns on the Istrian peninsula (now part of Yugoslavia) and Dallapiccola describes the piece as 'a tribute from one Istrian to another'. It is based on a movement from a sonata in A minor by Tartini, itself a set of variations. Dallapiccola retains much of the diatonicism of the original while

subjecting the material to his own particular contrapuntal methods. Canonic devices of all types occur, but never in a way that interferes with the directness of lyrical expression and sheer beauty of sound.

The sections of the work are as follows:

1. *Pastorale*
2. *Tempo di Bourée*
3. *Intermezzo* (orchestra alone)
4. *Presto—leggerissimo*
5. *Variazioni* (a) *Decisamente* (violin alone)
(b) *Maestoso*
(c) *Tranquillo*
(d) *Doloroso* (orchestra alone)
(e) *Alla Sarabanda*
(f) *Deciso*
(g) *Con gagliarda*

E.J.H.

INTERVAL

BEETHOVEN 1770-1827

Symphony no. 7 in A

Poco sostenuto—vivace

Allegretto

Presto

Allegro con brio

Next concert: Thursday 5 May

A CONCERT BY
STUDENTS OF THE MUSIC FACULTY
