

Forthcoming concerts:

Tuesday 17 February

CONCERT BY STUDENTS OF THE
MUSIC FACULTY

Wednesday 18 February

WIND QUINTET OF THE SOUTH WEST
GERMAN RADIO STATION

ONSLOW Quintet in F, opus 81, no. 3
EGK Five pieces for wind quintet (1974)
HAYDN Divertimento in B flat (with the St. Anthony Choral)
FRANCAIX Quartet for wood-winds
LIGETI Six Bagatelles for wind quintet (1953)
(This concert is presented with the aid of the Scottish German Centre)

Thursday 19 February

REID MEMORIAL CONCERT
THE REID ENSEMBLE
MICHAEL TILMOUTH *conductor*

EDINBURGH UNIVERSITY SINGERS
HERRICK BUNNEY *director*

J. S. BACH Cantata no. 182 (B W V 182)
HANDEL Suite no. 1 in F major from *The Water Music*
O. GIBBONS Welcome Song *Do not repine fair sun*
F. BARSANTI Concerto Grosso, opus 3, no. 4
Music by General Reid

EDINBURGH UNIVERSITY CONCERTS

1975-76

STUDENTS OF THE FACULTY
OF MUSIC

THE SUMMERHALL PRESS
12a West Newington Place Edinburgh

Reid Concert Hall, Tuesday 17 February 1976

COPLAND b. 1900

Concerto for Clarinet
Graham Griffiths *clarinet*
Michael Avery *piano*

Aaron Copland wrote his Clarinet Concerto in 1947 in New York, shortly after returning from a visit to Buenos Aires. In acknowledging the influence of dance rhythms heard while in South America, the composer also draws attention to a jazz-swing style, both featuring prominently in the quick final section. The concerto begins with a languorous slow movement, linked to the final section by a cadenza. The work was dedicated to Benny Goodman, whose improvisatory near-'hot' style of playing is increasingly recalled. Originally scored for clarinet with string orchestra, harp and piano, the concerto has been arranged by Copland himself for performance on clarinet and piano alone. G.G.

RACHMANINOV 1873-1943

Etudes-Tableaux, opus 39, nos. 5 and 7
Richard Thompson *piano*

It is rather unfortunate that the popularity of Rachmaninov centres around so few compositions. Among the numerous rarely performed solo piano works the *Etudes-Tableaux*, opus 39 are particularly interesting. They were composed in 1916 and 1917 shortly before his exile from Russia. There are numerous accounts of extra-musical influences on their composition. However, their chief interest lies in the exploration of harmony and texture, intimately bound up with the characteristics of the modern grand piano.

Number 5 by virtue of its thick chordal writing and the style of melodic writing is reminiscent of the third piano concerto. This piece is typical of the set in its grim seriousness, which relies on richness and subtlety of harmony and texture for effect.

Number 7 combines an overall lugubrious atmosphere with a highly personal style of piano writing. Rachmaninov creates bell-like effects through bass pedal-notes and quasi-pentatonic resonances. After a funereal opening section, there follows a central section concerned with a melody accompanied by a continuous flow of staccato chords, which grow in harmonic complexity. The piece reaches a pealing *fortissimo* climax, while containing a free partial recapitulation of the opening material.

R.T.

WILLIAM COWIE b. 1954

Quartet (1973)
Directed by Donald Runnicles

This work was originally written for string quartet but has been arranged for a larger ensemble comprising celeste, cello, vibraphone, piano, clarinet, and xylophone, in which version it is being performed tonight. W.C.

INTERVAL

WILLIAM COWIE

Quartet (1973) (second performance)

FRANCK 1822-90

Violin Sonata
Pamela Marks *violin*
Julian Davies *piano*

César Franck's reputation as a composer is founded on scarcely more than half a dozen works, all of which were written during the last years of his life. These include the Violin Sonata, completed in 1886, which is one of the largest in the violin repertoire. Despite an earlier promise to compose a violin sonata for Cosima Wagner in 1859, Franck wrote this sonata for the Belgian violinist Eugène Ysaye, and had the work presented to him on the occasion of his marriage in the Autumn of 1866. The four movements are contrasted in texture mood and style, but the use of the cyclical method of thematic treatment which Franck often adopted for large-scale musical structures unites the work. The first movement is peaceful and based upon a triadic motif; in contrast the second movement is the fastest and most dynamic of the four. The last two demonstrate Franck's accomplishment in improvisation and contrapuntal writing—the third movement being a recitative, and the fourth being a strict canon, the rondo-like reappearance of which is interrupted by references to the other three movements. P.M.

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