

Next Concert: Thursday 27 October NB St Cecilia's Hall

THE EDINBURGH QUARTET

BEETHOVEN Quartet op. 18 No 2 in G major

TIPPETT Quartet No 1

DVORAK Quartet op. 106 in G major

EDINBURGH
UNIVERSITY
CONCERTS

1977-78

THE ALBANY BRASS CONSORT

BARRY COLLARBONE *trumpet*

DAVID RICHARDS *trumpet*

RICHARD WAKEFORD *horn*

KAREN VAUGHAN *harp*

JOHN TEAGUE *trombone*

BRIAN LYNN *trombone*

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St Cecilia's Hall, Thursday 3 November 1977

Decades of Brass

1922—Sonata for horn, trumpet and trombone	Poulenc
1932— <i>Morgenmusik</i>	Hindemith
1940—40's Suite	
<i>On Green Dolphin Street</i>	Kaper
<i>Laura</i>	Raksin
<i>How about you?</i>	Lane
	arr Brian Lynn
1951—Theme and Variations for two trumpets, horn and trombone	John Gardner
1969— <i>Music for Scrimshaws</i>	William Schmidt
1974— <i>Three Girls for five brass</i>	John Lanchbery
1977— <i>Fantasia III</i>	Edward Harper

THE ALBANY BRASS CONSORT

The Albany Brass Consort operates as a consort, that is a mixture of brass and other types of instrument. Tonight's programme includes harpist Karen Vaughan in our first performance of William Schmidt's *Music for Scrimshaws*. Previous concerts have included pianists, singers, choirs and percussionists, always with the intention of developing musically beyond the brass band type of sound. The versatility of the group makes it possible to stage music ranging as far back as the 16th century and involving various combinations of players, from solo recitals to a full complement of 14 artistes.

THE ARTISTES

All the artistes in tonight's programme met as members of the Scottish Philharmonia and formed the nucleus from which the Albany Brass Consort developed. From such diverse places as Stratford, the Isle of Man, London and Cape Town, they all now live in Scotland and are active in the freelance, recital and teaching spheres.

THE MUSIC

Each item is drawn from a different decade and in some way represents the 'mood' of the period—Poulenc's witty frivolity for the 20's; Hindemith's stark reality for the 30's; the lush

sentimentalism of the late 40's (these standards arranged by bass trombonist Brian Lynn). John Gardner's Theme and Variations represents a new awakening of composers of the 50's to the possibilities of the brass idiom and the *Music for Scrimshaws* takes us once more into the realm of the consort, a mixture of sea shanties arranged for five brass and harp. John Lanchbery's, *Five Girls*, is one of the many pieces produced during the 70's in a surge of enthusiasm by contemporary composers and leads us into Edward Harper's *Fantasia III*—a prediction of the 80's?

J.P.T.

EDWARD HARPER b. 1941

Fantasia III (first performance)

Fantasia III was commissioned by the Albany Brass Consort with funds provided by the Scottish Arts Council. As with my *Fantasia's I and II*, this work takes as its starting point pre-existing material. *Fantasia I*, for chamber orchestra, was based on my opera 'Fanny Robin', *Fantasia II*, for 11 solo strings, used music by Purcell, and this work is derived from a piece by William Byrd; the song 'Come to me, grief, for ever' one of two funeral songs for Sir Philip Sydney from the 'Psalms, Sonnets and Songs' of 1588. This is quoted clearly in the opening pages. *Fantasia III* is one continuous movement, lasting about ten minutes.

E.H.

There will be a silver collection in aid of the Queen's Silver Jubilee Appeal.