

SAMUEL WESLEY 1766-1837

Duet for organ

Edward Cuthbert

Andrew Dean

From Wesley's large, and now mostly neglected, output of organ music comes this Duet, written in May 1812. On the title page of the original manuscript Vincent Novello wrote 'This was written on purpose for me to play with Mr S Wesley at the Hanover Square Rooms'. Only the first movement is to be played this evening. A.D.

CONTRAPUNTAL SINGING GROUP

Directed by David Kimbell

Programme to be announced

Next Concert: Thursday 17th November **McEwan Hall**

THE REID ORCHESTRA

MICHAEL TILMOUTH *conductor*

DENIS MATTHEWS *piano*

STERNDAL BENEETT Overture '*The Naiads*'

JOHN FIELD Piano Concerto No. 3 in Eb major

BEETHOVEN Piano Concerto No. 3 in C minor

MENDELSSOHN Overture and Incidental Music to
'*A Midsummer Night's Dream*'

Proceeds are in aid of the Queen's Silver Jubilee Appeal.

Tickets 70p (Students 40p) from the Edinburgh Bookshop
and Music Faculty Concert Office, 12 Nicolson Square.

EDINBURGH UNIVERSITY CONCERTS

1977-78

THE EDINBURGH QUARTET

Miles Baster Peter Markham

Michael Beeston Christopher Gough

St Cecilia's Hall, Thursday 24 November 1977

HAYDN 1732–1809

Quartet in D major Op. 76 No. 5

Allegretto—Allegro
Largo, cantabile e mesto
Menuetto: Allegro—Trio
Finale: Presto

On his return from the immensely successful second visit to London, Haydn, now in his mid-sixties and with his symphonic output at an end, turned his attention to the composition of a series of works which proved to be of quite outstanding vitality and originality: the two oratorios, the six great masses and, in 1797–99, the quartets of Op. 76 and Op. 77 with which his quartet production reached its peak and conclusion.

The opening movement of the D major quartet is unlike any other Haydn first movement. Basically it is a monothematic ternary structure with the central section beginning in the tonic minor, to which is added a lengthy coda in a quicker tempo which clothes the same theme in some dexterously handled counterpoint. Slowly moving harmonies and the remote key of F sharp major emphasise the poise of the serene and noble melody of the Largo, a melody which is picked up again in the first few notes of the minuet. The finale is all bustle and good humour: the 'apotheosis of all his Croatian-type finales' as Rosemary Hughes aptly describes it.

M.T.

MICHAEL TIPPETT b. 1905

String Quartet No. 2 in F sharp

Allegro grazioso
Andante
Presto
Allegro appassionata

Tippett's three string quartets, all of them belonging to his first period of composition, were written 'in a consciously evolving sequence'. They are as much a cycle as the three piano sonatas and the first three symphonies, and they are highly significant in Tippett's output, not only as works of great beauty, but as perhaps the purest expression of the composer's search for the formal ideal. After 1952, with his opera *The Midsummer Marriage*, Tippett increasingly sought to express and to extend his vision in musical drama. In the earlier quartets, however, his total preoccupation was with matters of musical structure. They are the

most direct product of the influence of classical formal techniques on his music.

Written in 1944, the Second Quartet is Tippett's most popular chamber work. If, compared with the First Quartet, it is rhythmically and texturally more complex, the composer compensates in the clear diatonicism of its harmony and the relative simplicity of its structures. And if this simplicity is more apparent than real, still the listener is reassured by the clear signposts with which Tippett directs his immediate comprehension. With this quartet one of the composer's most familiar formal techniques is established—the repetition and juxtaposition of distinctive 'blocks' of musical material.

The first movement presents a procession of closely-related musical 'blocks' which later recur in a new order. The second movement is a fugue which, as Tippett states at the beginning of his score, 'presents no difficulties'. A thrice-repeated Scherzo and Trio follows—though the apparently identical reappearances of the Trio are a cunning delusion. The conventional sonata Allegro makes its appearance only in the final movement. This finale, in which themes from the earlier movements reappear, engenders an almost oppressive tension, then dissolves it in a coda of transparent beauty.

R.McA.

INTERVAL

SCHUBERT 1797–1828

Quartet in G major Op. 161

Allegro molto moderato
Andante un poco moto
Scherzo: Allegro vivace—Trio: Allegretto
Allegro assai

Schubert's last quartet is the least often performed of all his major late instrumental works. The world it inhabits is an uncomfortable one. On the whole it lacks the easeful melodies of the A minor quartet and such points of reference to the songs as occur in that work and in the *Death and the Maiden* quartet. Instead, there is a preoccupation with rhythms and textures. The finale is a relentless, driving tarantella, the scherzo a nervous chattering, the first movement full of uneasy juxtapositions of major and minor and jagged rhythms sometimes whispered, sometimes fiercely hurled out. The Trio brings relief with a melody enhanced

by one of Schubert's most imaginatively conceived textures. So does the Andante, though it is twice interrupted by immense and doom-laden utterances as terrifying in their intensity as the singer's cry of recognition of the spectral image as his own in *Der Doppelgänger*.
M.T.

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

Next Concert: Thursday, 1st December St Cecilia's Hall

TERENCE NEWCOMBE *clarinet*
VIVIEN COULING *violoncello*
LEON COATES *piano*

JOHN IRELAND *Clarinet Sonata*
FAURE *Violoncello Sonata No. 2 in G minor, Op. 117*
LEON COATES *Four short pieces for piano*
BRAHMS *Clarinet Trio in A minor, Op. 114*

Admission Free

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LEON COATES *piano*

St Cecilia's Hall, Thursday 1 December 1977