

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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EDINBURGH UNIVERSITY CONCERTS

1977-78

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

St Cecilia's Hall, Thursday 1 December 1977

JOHN IRELAND 1879-1962

Fantasy Sonata (1943)

Ireland is a contemporary of Holst and Vaughan Williams who has, like Bax, to a large extent been overshadowed by them. Perhaps this is because he remained fundamentally a composer of late-romantic inclinations whose style, though individual, did not for the most part involve experimentation with novel harmonies or textures. However, unusually for a British composer, he possessed a flair for piano writing which is well demonstrated in his evocatively atmospheric pre-1914 piano solos, in his piano concerto and in his chamber works, of which this Sonata, dedicated to the great clarinetist Frederick Thurston, is a fine late example.

Basically this one movement work is divisible into three sections, with thematic inter-relationship. The work commences with a song-like *Andante moderato* in E flat minor introducing the falling intervals, notably that of the fifth, which are a prominent feature of the work. A calmly reflective *piu lento* follows with a more stormy central section *poco piu moto*. Finally a section marked *Giusto*, though based on the Sonata's opening melody, has rhythmic incisiveness and a fierceness of harmony which owe more to post-1914 developments in music than this composer is generally acknowledged to have absorbed.

FAURE 1845-1924

Violoncello Sonata No. 2 in G minor, Op. 117

Allegro

Andante

Allegro vivo

The starting point for this Sonata was a *chant funeraire* which he composed for the hundredth anniversary of the death of Napoleon on 5th May 1921. However, he soon decided that his theme should be preserved in more permanent form than in such an occasional piece and he expanded it into this sonata's beautiful *Andante*—reminiscent of his celebrated *Elegie* Op. 24. The outer movements were soon added and the whole Sonata is one of the richest creations of his late period, having for the most part an exuberant and a spontaneous lyricism in its long melodic strands which hark back to his earlier years, while maintaining crisp, clear, frequently contrapuntal textures.

Passages of fluid tonality emerge as a result of the combination

of Fauré's constantly shifting chromatic modulations with extreme economy in the number of notes used for a purely harmonic function, but the clarity of his contrapuntal procedures—frequently of an imitative nature—is thereby enhanced.

Formally the work is orthodox, the slow movement consisting of two sections each of which recurs once, while the Finale is in Rondo Form. One unusual feature of the first movement is the second development section which precedes its short coda.

INTERVAL

LEON COATES b. 1937

Three short pieces

Prelude *moderato*

Nocturne *andante*

Epitaph *vivace*

These three piano pieces were composed at various times between 1965 and 1972. The first two pieces have a serial basis, using twelve and six note rows respectively. The Nocturne was composed in 1966 to while away a sleepless night. The Epitaph was composed in memory of the well-known Edinburgh piano teacher Mary Moore.

BRAHMS 1833-1897

Clarinet Trio in A minor, Op. 114

Allegro

Adagio

Andantino grazioso

Allegro

Brahms' friendship with the clarinetist Mühlfeld inspired his final group of chamber music works; the Trio and the quintet of 1891 followed by the two sonatas of 1894. Despite its high quality the Trio was for many years comparatively neglected being somewhat overshadowed by the quintet.

The first movement is of a sombre character though with a tender second melody. A much-abridged first part of the recapitulation begins with the first theme in augmentation, and an expansive coda concludes the movement quietly. A long coda

also occurs in the serene Adagio. Here the central passage begins with a beautiful variant of the first theme.

The genial third movement has something of the character of a *ländler* with two trios. By contrast the finale is vigorous, though not without an element of stress. The main idea, which begins both exposition and development, does not appear in full thereafter. L.C.

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Forthcoming concerts:

Saturday, 3rd December **McEwan Hall**

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ORCHESTRA

EDWARD HARPER *conductor*

KENNETH BELL *flute*

Works by Beethoven, Mozart & Brahms

Tickets available at the door

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String Ensemble directed by MILES BASTER

JOHN BLOW Suite from '*Venus & Adonis*'

HANDEL Concerto Grosso in A minor, op. 6, no. 4

VIVALDI The Seasons

Admission Free

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