
Next concert: Thursday 26 January **Reid Concert Hall**

EDINBURGH UNIVERSITY SINGERS

HERRICK BUNNEY *director*

DAVID KIMBELL *piano*

HERRICK BUNNEY *piano*

PALESTRINA Stabat Mater dolorosa (double choir)

PALESTRINA Surge illuminaire (double choir)

SCHUBERT Fantasia in F minor

BRITTEN The Ballad of Little Musgrave & Lady Barnard

BRAHMS Gipsy Songs op. 103

DEBUSSY En blanc et noir

BRITTEN Five Flower Songs

EDINBURGH UNIVERSITY CONCERTS

1977-78

THE REID ORCHESTRA

Miles Baster *leader*

EDWARD HARPER

conductor

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Reid Concert Hall, Thursday 2 February 1978

GORDON CROSSE b. 1937

Ouvert-Clos

This was written in July 1969 and first performed by Orchestra Nova on 15th September 1969 in London.

The composer writes "*Ouvert-Clos*" was written as a lively occasional piece either to open or close a concert. The material comes from my comic opera *The Grace of Todd* worked into a short set of variations, or verses, based on a carillon-like ostinato theme.'

NICHOLAS MAW b. 1935

Sinfonia

Molto sostenuto—moderato con moto

Threnody

Variations

Sinfonia was commissioned by the Aspen Trust for the Northern Sinfonia Orchestra and first performed by them in 1966. Although scored for small orchestra, it is actually a large-scale piece, lasting about half an hour. Of the three movements, the first is the most substantial. It uses many strongly contrasted ideas, notably the quiet, rocking 'motif' of the beginning, a faster, vigorous 'allegro' with much use of jagged broken rhythms in the strings and a fleet delicate 'scherzo'. Throughout the movement these are developed, juxtaposed and combined in a highly original and imaginative manner. Although the structure is complex, with many short contrasted sections the clearly identifiable nature of the various ideas makes the musical argument easy to follow.

The second movement is a much simpler structure. It begins with quiet sustained chordal passages contrasted with rhapsodic melodic writing. A viola melody leads into a more dramatic second section dominated by fast agitated trills. This section culminates in a large climax based on the opening chordal sequence and the movement ends quietly with an extended accompanied cadenza for solo violin.

The last movement is an Introduction (very short), a lively Theme and nine Variations. Variations I-III are fast, Variations IV and V are slow the former in particular, with its use of string quartet showing Maw's gift for improvisatory, complex but highly expressive melodic lines. From Variation VI (vivace) the

music moves quickly to its conclusion with increasingly obvious references to the rest of the work, notably in Variation VIII with its use of the disjointed string phrases of the 'allegro' of the first movement, and in Variation IX where the introduction of the 3rd movement is combined with the viola melody of the 2nd.

Despite its obvious debts to Britten and Tippett, Sinfonia is a most original piece, with invention and character.

INTERVAL

BEETHOVEN 1770-1827

Symphony No. 8 in F

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

Composed in 1812 this is one of Beethoven's most uniformly cheerful and extrovert works. The normal slow movement is replaced here by the celebrated metronomic 'allegretto', a type of movement that Haydn was very fond of writing. It is in fact in the last movement, a piece of surprising breadth, that the most extended and dramatic symphonic development is found. E.H.

Please note that there will be no Reid Concert during the week of the University Opera Club's production of *Don Procopio* in the George Square Theatre, 8-11 February.