

showed that the structure is entirely subservient to the extraordinary content—a spiral of tears to oppose the torments of love.

2. The Marriage of Heaven and Hell by William Blake, discovered with all its artistic vision thanks to a lecture by Michel Butor.

The Elizabethan polyphony offers a canvas upon which modern technology can confer strange new effects. At the same time, an extension of the original provides a formal framework to contain other ideas and developments. From Blake, a 'memorable fancy' emerged, compiled of fragments of chapters of the book, other books of the same author, and even more distant references, of which two stories by Edgar Allan Poe form the backbone of a wild and humanistic scenario. This opposes love's torments mentioned above in a much more baroque and theatrical manner, without completely obliterating the kind of terror which is perhaps the most profound source of all these works.

The tape sounds are almost exclusively the voices of Electric ... more or less transformed and mixed with themselves, ...ception of a few minutes where a work for chamber orchestra (Ephémérides d'Icare 2) and two electronic studies are quoted. The tape was realised by John Whiting of Persona, an independent London studio specialising in contemporary music.  
H.P. (trans. L.H.)

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Next Concert: Thursday 25 October

GEORGE KENNAWAY cello  
MICHAEL TURNBULL piano

BEETHOVEN Variations on 'Ein Mädchen oder Weibchen' Op.66  
SCHUBERT Sonata in A minor 'Arpeggione' D821  
FAUCONNET Fairy Tale  
L. V. Adagio  
MOTTEN Sonata in C Op.65

15 pence

EDINBURGH  
UNIVERSITY  
CONCERTS  
1979-80

GEORGE KENNAWAY  
cello

MICHAEL TURNBULL  
piano

Reid Concert Hall, Thursday 25 October 1979

BEETHOVEN 1770-1827

Twelve Variations on 'Ein Mädchen oder Weibchen' Op. 66

Beethoven's five sonatas and three variation sets are among the earliest literature for cello and piano as opposed to cello and continuo. Tonight's set (1798) is the first of two on themes from Mozart's *Die Zauberflöte*.

While the harmonic outline of the theme is rarely obscured, this does not prevent Beethoven from producing several characterful variations ranging from the martial rhythms of nos. 5 and 8 to the hushed tones of no. 7. The intensity of the minor mode in nos. 10 and 11 explodes into the brilliant last variation only to be spoilt by the coda where the composer handles key changes in a rather undergraduate fashion.

SCHUBERT 1797-1828

Sonata in A minor 'Arpeggione' D821

*Allegro moderato*

*Adagio*

*Allegretto*

The arpeggione combined elements of the guitar and the cello to produce a six-stringed fretted instrument played with a bow. Made in Vienna in 1823, its first exponent was Vincenz Schuster who probably commissioned this sonata the following year. Unlike other hybrids, for example the saxophone, the arpeggione was not sufficiently individual to survive for more than about ten years.

Schubert has been criticised for failing to exploit the individual characteristics of the instrument, although, apart from the wider range which he did utilise, these seem unremarkable. Chords and plucked strings are not unknown features of cello music—hence the sonata's easy adaptation.

Further criticism implies a lack of involvement in the commission. While the work cannot rank alongside the A minor and D minor quartets of the same year, the plaintive and lyrical possibilities of any bowed instrument are not ignored and the finale sings and laughs as well as the Octet (also 1824). To dismiss the sonata as 'a banal work' (Westrup) seems harsh and unjustified.

INTERVAL

JANÁČEK 1854-1928

Fairy Tale

*Con moto—Andante*

*Con moto—Adagio*

*Allegro*

Janáček's nationalism manifested itself not only in his interest in folk music but also in his love of Slavonic and Russian literature.

The inspiration for the *Fairy Tale* (1910, rev. 1923) was Zhukovsky's *The Story of Czar Berendei*, an involuted poem telling of the love of the Czar's son for the daughter of Koschei, king of the underworld. Janáček makes no attempt to illustrate graphically this story but perhaps it is not fanciful to hear the canonic theme of the first movement as a love duet, or its later acceleration as the Russian Pluto's pursuit of the lovers. Certainly each movement has a dramatic climax before subsiding to a quiet, happy conclusion as befits the best of fairy tales.

KODÁLY 1882-1967

Adagio

Kodály, speaking in 1932, acknowledged the merits of this *Adagio* (1905) while pointing out that it predated his interest in and study of eastern European folk music. It is written, he said, in 'a fairly clear, fluent and internationally comprehensive style. . . . If I had pursued this style, I would have been treading on the path that leads to easier and swifter successes. But man is guided by his desires, and my desires lead me to where lesser results were to be achieved by even harder work.'

BRITTEN 1913-1976

Sonata in C, Op. 65

*Dialogo (Allegro)*

*Scherzo-pizzicato (Allegretto)*

*Elegia (Lento)*

*Marcia (Energico)*

*Moto Perpetuo (Presto)*

This sonata, completed in 1961, was the first of five Britten compositions inspired by the artistry of the Soviet cellist, Rostropovitch. On paper the work may seem conservative: the inserted march is the only modification of the orthodox four-movement plan. But this belies the dramatic qualities of the

piece, a clue to which may be found in the titles 'Dialogo' and 'Elegia'. These movements explore the cello's ability to lament while the scherzo and finale reveal fantastic qualities not usually associated with the instrument. The parodical march mocks both the style and the traditional instrumentation of that form. Considering all these elements, could Britten have composed a better link between his *A Midsummer Night's Dream* (Op. 64) and the *War Requiem* (Op. 66)?

T.M.T.

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*Next Concert: Thursday 1 November*

THE REID ORCHESTRA  
KENNETH LEIGHTON *conductor*  
JOAN DICKSON *cello*

BARBER *Second Essay for Orchestra*  
WALTON *Cello Concerto*  
VAUGHAN WILLIAMS *Symphony No. 5*

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# EDINBURGH UNIVERSITY CONCERTS

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THE REID ORCHESTRA  
Miles Baster *leader*  
KENNETH LEIGHTON  
*conductor*

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*cello*

Reid Concert Hall, Thursday 1 November 1979