

Alan Hovhaness is one of the most prolific composers of his generation. Born in Somerville, Massachusetts he studied at the New England Conservatory of Music. In 1940 he destroyed a large number of his earlier compositions and from that time composed in the Oriental and Armenian style that was to characterize all subsequent works. He is constantly searching for new musical colors and frequently makes use of Armenian melodies. More recently he has begun to study East Asian styles as well. Although he usually composes in the traditional form, that is, concerti, symphonies, etc., he usually gives to his works a descriptive or evocative title such as the piece on the program tonight. His exotic eclecticism has made him one of the most fascinating and identifiable of contemporary American composers.

Program notes based on Gilbert Chase's *America's music* revised second edition.

Liszt — During his years as a piano virtuoso such as the world had never seen, Liszt worked out a kind of apprenticeship, making transcriptions for piano and writing operatic fantasias for piano, at the same time giving himself a unique vehicle for his performing powers. But by the time of publication of the first collection of pieces entitled 'Années de Pèlerinage' (1855), the poetic and reflective sides to his nature were paralleled by his development as a composer. 'Vallée d'Obermann' is influenced by the romantic turmoil of the novel 'Obermann' by Etienne de Senancour, while the 'Miserere d'après Palestrina' belongs to the directly devotional (but still romantic) 'Harmonies Poétiques et Religieuses' and composed between 1845 and 1852. Ten years later came the two Franciscan Legends; Liszt invokes the sermon to the birds who flocked round St. Francis, first to hear his preaching, then to receive his blessing. And from the 1880's, a period in Liszt's life notable for experimental and generally short piano pieces, come the four 'Valse Oubliées', of which the first and best known approaches the harmonic world of Scriabine in what John Ogdon has memorably described as its 'mystic watchfulness'. C.K.

Next Concert: Thursday 12th February

REID MEMORIAL CONCERT
TO BE GIVEN BY PUPILS OF ST. MARY'S MUSIC SCHOOL

GREIG 2 Elegiac Melodies
HAYDN Sonata in C for piano
CAROL GOULD Rhapsody No.3 for piano (*first performance*)
MOZART *Serenata Notturna* K239 for strings and timpani
GENERAL REID Solo No.5 for oboe and continuo
SHOSTAKOVICH Quintet for piano and strings Op.57

15 pence

EDINBURGH UNIVERSITY CONCERTS

1980—81

REID MEMORIAL CONCERT

THE PUPILS OF
ST. MARY'S MUSIC SCHOOL,
EDINBURGH

Reid Concert Hall, Thursday 12 February 1981

GRIEG 1843–1907

2 Elegiac Melodies

Heart Wounds
Last Spring

String Ensemble *directed by* Nigel Murray

HAYDN 1732–1809

Sonata in C for piano

Allegro
Adagio
Allegro Molto

Elizabeth Mucha *piano*

CAROL GOULD b. 1965

Rhapsody No. 3 for piano
(*first performance*)

Carol Gould *piano*

MOZART 1756–1791

Serenata Notturna K 239
for strings and timpani

Marcia
Menuetto
Rondo, Allegro

INTERVAL

GENERAL REID 1721–1807

Solo No.5 for oboe and continuo

Andante Largo
Spiritoso
Larghetto
Menuetto

Eva Patterson *oboe*
Catherine Smith *cello*

SHOSTAKOVICH 1906–1977

Quintet for piano and strings Op.57

Prelude
Fugue
Scherzo
Intermezzo
Finale

Kevin Cockburn *piano*
Claire Docherty *violin*
Edmund Coxon *violin*
Carol Gould *viola*
Alison Brown *cello*