

These move from the purely descriptive: *La Poule* ('The Hen'), *L'Égyptienne*, a dancing gypsy girl who can tell more than your fortune, and *La Pantomime*, which recalls the mimed dances at the Opera; through more tantalising epithets: *L'Agaçante*, a piece that does 'aggravate' by its trite figuration, and *L'Indiscrète* with its chattering 'tell-tale' refrain; to personal portraits: *La Laborde* ('La' refers, as always, to 'pièce', not to the sex of the person) may be a precocious child, Jean-Benjamin de Laborde, who was later to distinguish himself in everything from music to cartography; *La Boucon* is a wistful portrait of a fine female harpsichordist of the period; *La Cupis* commemorates a large family of musicians of whom Marie-Anne was a dancer and Francois the first violin at the Opéra; *La Forqueray* also celebrates a musical *ménage* — Rameau's fine fugue is surely a tribute to either or both of the distinguished viol players, Antoine and Jean-Baptiste-Antoine Forqueray. T.M.T.

*Next Concert: Thursday 26th February*

THE EDINBURGH QUARTET

HAYDN	Quartet in D minor
DAVID DORWARD	Quartet No. 3
HENZE	Quartet No. 3
BEETHOVEN	Quartet Op. 18 No. 6

*15 pence*

EDINBURGH  
UNIVERSITY  
CONCERTS

1980—81

THE EDINBURGH QUARTET

Miles Baster	Peter Markham
Michael Beeston	Christopher Gough

Reid Concert Hall, Thursday 26 February 1981

HAYDN 1732–1809

Quartet in D minor Op.42

*Andante ed Innocentemente*  
*Menuetto (Allegretto)*  
*Adagio e cantabile*  
*Finale (Presto)*

DAVID DORWARD b. 1933

Quartet No.3

INTERVAL

HENZE b. 1926

Quartet No. 3

BEETHOVEN 1770–1827

Quartet in B flat major Op. 18 No. 6

*Allegro con brio*  
*Adagio ma non troppo*  
*Scherzo (Allegro)*  
*La Malinconia (Adagio) –*  
*Allegretto quasi Allegro*

David Dorward's Third String Quartet was composed during the winter 1965–66 in response to a commission from Glasgow University under the terms of the McEwan Bequest.

It is in one movement which falls into three sections, the second being on the whole slower than the two outer parts. Each of the three sections shares and develops common material. The third part culminates in a torrential fugato passage which leads into a recapitulation of the work's opening motif. The Quartet ends with a tranquil coda, and eventually subsides into a quiet E minor chord.

D.D.

Henze's Third Quartet, written 'In memoriam M.A.G.', is also a one-movement work, predominantly elegiac and passionately melancholic in tone and marked at the outset, like Bartok's Sixth Quartet, *mesto* (sadly). Although much of the composer's music is dramatic or balletic in inspiration Henze has always regarded the classic instrumental forms as a challenge as his numerous symphonies and chamber works show. A Stravinskyan neo-classicism marked his first quartet (1947) but in the second (1952) this gave way to the preoccupation he then had with serial techniques. More than twenty years elapsed before he returned to the medium and the third, fourth and fifth quartets were all completed between 1976–1977 in a period of renewed interest in chamber music.

Much of the third quartet is conceived in terms of an elaborate four-part polyphony of angular lines and complex rhythms though solo passages and chordal textures are also used. The opening is characterised by a mordent-like figure biting into sustained lines and by flurries of quintuplet semiquavers: its literal restatement later articulates the form of the piece more evidently than the inversions and mirror forms applied to other sections. Rarely can such extremes of dynamics have been required from the string quartet from the *fff* demanded at the climaxes to the *ppppp* at the end of the second viola solo which brings the work to a close.

M.T.

*Next Concert: Thursday 5th March*

SUORAAN

ensemble directed by Richard Emsley and James Clarke

Works by BRIAN FERNEYHOUGH, JAMES CLARKE,  
JOHN CAGE and RICHARD EMSLEY

*(Edinburgh University acknowledges the financial support of the  
Scottish Arts Council)*

Tickets £1.20 (Students 60p) from the Edinburgh Bookshop and  
Music Faculty Concert Office, Alison House, Nicolson Square.

*Printed by the University of Edinburgh*

*15 pence*