

first violin melody is accompanied by slowly rising arpeggios on each of the other instruments in turn, and in the final bars by a canonic compression of these arpeggios. In the central passage ('lively') an element of aleatoric technique is introduced. The scherzo section of the Burlesque is fiery in character and contains a *fugato* passage. In the strange section marked 'Quasi trio' the movement's basic idea now in triple time is accompanied by weird *col legno* and 'wrong side of the bridge' effects on second violin and viola respectively.

In the Recitative section of the finale we hear hints of the falling fourteen-note passacaglia theme alternating with free improvisatory solos. The E major passacaglia has a peaceful quality and closes in an atmosphere of stillness. As this section was composed in Venice, the subtitle *La Serenissima* is appropriate, and some link with the subject of his last opera *Death in Venice* may well be implied. L.C.

*This concert is presented with the financial support of the  
Scottish Arts Council*

*Next Concert: Thursday 30th April*

THE EDINBURGH QUARTET

SANCHIA PIELOU *harp*  
DAVID DAVIES *flute*  
COLIN KINGSLEY *piano*

DEBUSSY Sonata for Flute, Viola and Harp  
SALZEDO Sonata for Harp and Piano  
CAPLET Harp Quintet  
DVORAK Piano Quintet

*15 pence*

*Printed by the University of Edinburgh*

# EDINBURGH UNIVERSITY CONCERTS

1980–81

THE EDINBURGH QUARTET

Miles Baster Peter Markham  
Michael Beeston Christopher Gough

with

SANCHIA PIELOU *harp*  
DAVID DAVIES *flute*  
COLIN KINGSLEY *piano*

Reid Concert Hall, Thursday 30 April 1981

DEBUSSY 1862–1918

Sonata for Flute, Viola and Harp

*Pastorale*

*Interlude*

*Final*

*Musicien français* is a famous phrase by now; it is often associated with an attitude of patriotism adopted by Debussy at the outbreak of war in 1914. Actually Debussy first used this way of describing himself in a letter to Stravinsky in 1913, but he might well have declared himself fifteen years earlier, in terms of the aesthetic parting of the ways between France and Germany. At first the outbreak of war seemed to stun Debussy into silence. But the end of 1915 saw a period of intense composing activity, for into those few months were crowded the cello sonata, the twelve Etudes for piano and the sonata for Flute, Viola and Harp. A sharper and totally personal stimulus drove him by now – the certainty that his cancer condition would prove fatal. From a letter to his publisher, Auguste Durand: ‘.....I am writing down all the music that passes through my head like a madman and rather sadly’. It is perhaps from Debussy’s own writings, especially his letters to an old and intimate friend such as Robert Godet that we can still gain a little extra-musical knowledge. Having declared that the sketches of this sonata revealed a world of sound almost embarrassingly beautiful to him, Debussy writes to Godet: ‘Beware in future of works which appear to inhabit the skies; often they are the product of a dark, morose mind’. And yet he was able to write, two years later, of the violin sonata: ‘In keeping with the contradictory spirit of human nature, it is full of a joyous tumult’. Those compositions of the last five months of 1915 can only exhibit the same variety and determination of spirit.

CARLOS SALZEDO 1885–1961

Sonata for Harp and Piano

Born in France of Spanish descent, Salzedo left the Paris Conservatoire having distinguished himself equally as pianist and harpist. But it was at Toscanini’s request that he went to the U.S.A. to become principal harpist with the Metropolitan Opera.

He became an American citizen and with Edgard Varèse, founded the International Composers’ Guild. After composing a good deal of music for the harp in a style reminiscent of the first decade of this century in Paris, he made conscientious efforts to create an idiom for the instrument which could show, in the 1920’s, that the potential of the harp and its sonorities were far from exhausted.

In this sonata of 1922 Salzedo had composed a one-movement work of free tonality employing many of his own techniques. Comparable advances in piano sound were, however, left to a later generation to discover, and the printed copy informs us that the composer was in fact the pianist at the first performance of the work.

ANDRE CAPLET 1878–1925

*Conte Fantastique* for Harp and string quartet

Noticed as a conductor of promise at the age of eighteen, Caplet as a young musician advanced rapidly in the musical world: he became the friend and collaborator chosen by Debussy in the orchestration of two of his works. The *Conte Fantastique* composed in 1919, illustrated Edgar Allen Poe’s story ‘The Mask of the Red Death’.

“A young prince and his friends set out to defy the plague of the Red Death in their revels. Yet each time the clock strikes the dancing loses some of its spirit, until a final, almost delirious attempt to forget the disaster that threatens. At midnight the guests see with horror a grim figure in a shroud standing beside the clock – one by one all fall to the ground in convulsions, their bleeding flesh a hideous red”

INTERVAL

D V O R A K 1841–1904

Quintet for Piano and string quartet

*Allegro ma non tanto*

*Dumka*

*Scherzo (Furiant)*

*Finale (Allegro)*

This exhilarating work was composed in 1887, and faithfully reflects Dvorak's nationalism. For all the appearance of Dumky or Furiant in his works, it is in the general cast of his melodies and rhythms that he shows his allegiance to the Slavonic race.

C.K.

*Next Concert: Thursday 7th May*

THE REID ORCHESTRA

MICHAEL TILMOUTH conductor

MENDELSSOHN Overture 'Ruy Blas'

J.C. BACH Sinfonia Concertante in C major for Flute,  
Oboe, Violin, Cello and orchestra

CORELLI Sinfonia in D minor

SCHUMANN Symphony No. 4 in D minor Op. 120  
(1841 version)

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*Please Note:* The 1981–82 series of Reid Concerts will begin on October 22nd 1981 with a performance by the Zagreb Quartet who will then be in Britain on an exchange with the Edinburgh Quartet. It is regretted that economic circumstances make it necessary for the Faculty of Music to introduce a modest charge to the public for concerts next session. Admission will be by programme, price £1.00 (50p for OAPs, students and school-children).

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*15 pence*

# EDINBURGH UNIVERSITY CONCERTS

1980–81

THE REID ORCHESTRA

*Miles Baster leader*

MICHAEL TILMOUTH

*conductor*

GEORGE GWILT	<i>flute</i>
DAVID EVANS	<i>oboe</i>
MILES BASTER	<i>violin</i>
PETER MARKHAM	<i>violin</i>
CHRISTOPHER GOUGH	<i>cello</i>

Reid Concert Hall, Thursday 7 May 1981