

*Next Concert: Wednesday 20th May*

CONCERT BY STUDENTS OF THE FACULTY OF MUSIC

*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 schoolchildren).

*15 pence*

*Printed by the University of Edinburgh*

EDINBURGH  
UNIVERSITY  
CONCERTS

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1980–81

STUDENTS OF THE FACULTY OF MUSIC

Reid Concert Hall, Wednesday 20 May 1981

J.S. BACH 1685–1750

Aus Tiefer Not' (manualiter)

Contrapunctus I  
Canon per Augmentationem in Contrario Motu  
Contrapunctus VII

Jane Flynn, *organ*

*Aus Tiefer Not'* is one of the "Various Preludes...for Music Lovers and especially for Connoisseurs of such Work, to refresh their Spirits" published by Bach in the *Third Part of the Clavierübung* (1739). The ingeniously worked out three-voice fugue on each chorale phrase and set off by the melody in augmentation in the soprano is enough to keep any connoisseur of such work satisfied, but it is the tension between this modal chorale tune and Bach's harmony which makes this piece continually fascinating.

*Die Kunst der Fuge* (1751): The three pieces chosen from Bach's collection of fugues and canons on one theme should give an indication of the variety and mastery that pervades the work. Incidentally, the theme bears a remarkable similarity to the first phrase (inverted) of *Aus Tiefer Not'* and also with Pachelbel's set of fughettas on the Magnificat in the first tone. Whether this was intentional or not, there is no doubt that in *Contrapunctus VII* the doubly augmented theme is treated like a cantus firmus, and it is for this reason that I have decided to play it on a solo stop.

J.F.

SYMON J. MORRISON b. 1961

All's past amend - an elegy for cello and piano

Jenny Clough, *cello*  
Simon Hughes, *piano*

The title for this work is taken from Thomas Hardy's poem 'The Going', which expresses his feelings at the loss of a loved one. 'All's past amend' is an attempt to express this situation musically.

The work is built from motifs presented in the solo cello's opening two Lento phrases, specifically the 'Broken tone' (ie F – Eb – E) and the rising fourth.

After a passionate climax, which uses the extreme upper range of the cello, the music subsides to a hiatus from where it builds to a Presto section. The Presto leads to a climax where the Lento music returns. The work ends, as it began, with a desolate passage on the solo cello.

S.J.M.

KATHRYN ANG b. 1959

The Birds and the Bamboo – for electronic tape

This work originated from a fascination with bird sounds and other sounds of nature. As such, instruments producing sounds close to nature were required. These were found in the bamboo chimes and an African wooden xylophone known as the *Madinda*. Bird-like figures were simulated by a synthesizer.

The *Madinda* begins with slow, deep, hollow sounds. Gradually the bamboo chimes enter and gain in prominence. The *Madinda* sounds then return, this time in larger and fuller proportions as they are the superimposition of four different layers of sound at varying speeds. Touches of

bird sounds begin to appear. There is a constant build-up as yet another combination of four different layers of sound is superimposed upon the existing body of sounds. At this climactic point, the bird sounds come to the fore. They become increasingly excited and break off abruptly, having had the final say.

K.A.

INTERVAL

JAMES MacMILLAN b. 1959

*Tres Passiones Hominis MDCCCCLXXIX* for organ

David Blackwell, *organ*

The year 1979 seemed to be a year in which, in many separate occasions and in many different places, millions of people experienced the same emotion, passion or hardship at the same time. I was especially affected by three of these experiences: firstly, the Iranian revolution and the Tehran uprisings where millions of people publicly expressed their anger against the Shah and the American government; secondly, the horrific revelations from Cambodia through which the world eventually realized the extent of the massacres in which millions had been exterminated by the Khmer Rouge; and finally, the mass expression of religious joy at the Papal Mass in Phoenix Park, Dublin, at which I was present.

I have given the three pieces liturgical titles which, I hope, best express these three passions of man; anger, desolation and joy. *Dies Iræ: De Profundis clamavi: Tu es petrus.*

J.L.M.

SAINT-SAËNS 1835–1921

Sonata for Oboe and Piano, Op 166

*Andantino*  
*Allegretto*, surrounded by recitative-like sections  
*Molto Allegro*

Jane Jarvie, *oboe*  
Stephanie Hughes, *piano*

The oboe, clarinet and bassoon sonatas, all written in 1921, at the end of Saint-Saëns' life, were in a different style from much of his earlier music. This change in style began with his second violin sonata (1896), where the piano writing is generally more linear and of lighter texture than previously, and the writing for the solo instrument demonstrates a growing preference for thinner sonorities. The three woodwind sonatas exemplify his characteristic lucidity, smoothness and resourceful exploitation of each instrument's capabilities, as well as being written with a deeper emotion than had previously occurred in his work.

J. CRAIG-McFEELY b. 1962

*Missa Sancti Alberti*

St. Mary's Singers, conducted by Julia Craig-McFeely

The *Missa Sancti Alberti* was written between December 1980 and March 1981, and is a direct response to the beauty and simplicity of plainsong. It is intended primarily for liturgical use.

As a whole, the unique tone qualities of the paired Soprano-Tenor and Alto-Bass voices dominate the work, though most apparently in the first movement (*Kyrie*).

The *Gloria*, written most recently, is freer in the observation of time values than the other movements, but still adheres to the same simple rhythmic and motivic ideas.

The *Sanctus* explores further combinations of the four voices; while the Benedictus for solo quartet takes the initial motive of the *kyrie* as a canonic subject.

The *Agnus Dei* is initially more complex; it is in compound time, but uses basically the same simple figurations in each voice, with close overlapping of the parts producing a static effect. The final duet makes use of the clear and expressive upper register of the tenor voice with the rich middle register of the soprano, heightening the peace and tranquillity of *Dona nobis pacem*.

J.C-McF.

PAUL CRABTREE b. 1960

I am the Rose of Shâron

Make a Joyful Noise

Kathryn McDowell: *soprano solo*

William Geoghegan: *bass solo*

St. Mary's Singers, conducted by Paul Crabtree

This short setting of a section from the Song of Solomon takes the form of a dialogue. The soloists, who act as representatives of the chorus, express individual as well as universal sentiment. The thickening textures and widening ranges derive from the references to flowers, and the exotic elements of the text are echoed in the warm, slow-moving harmonies.

In contrast, the setting of Psalm 100 is a fervent declaration of faith, in which voices clash against one another with nervous exuberance. The short interjections by various sections of the chorus and the fast-flowing rhythmic patterns lend the piece a feeling of extravagant celebration.

P.C.

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