

Two songs for cello and soprano
(first performance)

Julia Craig-McFeely

Katie Wylie - soprano
William Schofield - cello

This piece is really one continuous song, but uses two poems by the 16th-century poet, George Peele:- 'Bethsabe's Song' and 'A voice speaks from the well' (beginning with the words "Fair maiden, white and red ...") and was written for William Schofield and Katie Wylie. My setting is not entirely 'serious', as I was more concerned with providing a musical framework which would complement the eccentricity and innuendo of the words than with structural subtleties which would confuse the listener. J.C.McF.

Piano Trio (1983)

Peter Duggan

Moderato/presto/adagio (in alternation)
Scherzo; "Hamilton House" (presto marcato in moto perpetuo)
andante molto mosso

Virginia Strawson - violin
William Schofield - cello
Jonathan Walker - piano

The style of this work reflects a long-standing interest in all kinds of Scottish traditional music. The resonant violin tuning of A-E-A-E is popular among fiddlers from all over the country, dance forms such as the reel and the jig play a prominent part in the first and second movements respectively and the final section owes its character to both folksong and, in its use of grace notes and drone tonality, to pipe music. The traditional jig tune which makes a few fragmented appearances in the brief scherzo section was at one time called "New Bumpkin", but is better known today as "Hamilton House". P.D.

14.2.85

PLEASE NOTE THE FOLLOWING DATES:

Thursday 23 February 7.30 pm - Queen's Hall

EDINBURGH UNIVERSITY CHORUS & ORCHESTRA
Performance of "Snap" by Rob Morsberger

Friday 2 March 7.30 pm - Reid Concert Hall

Featuring new orchestral works by James & Max Richter

EDINBURGH UNIVERSITY CONCERTS
Lunch-hour recital
Reid Concert Hall, Bristo Square, Teviot Place

TUESDAY 19 FEBRUARY 1.10 pm
(admission free)

FIAMMETTA SCHOFIELD - harpsichord

Prelude & Fugue in C major

J.S.Bach

Prelude & Fugue in A-flat major

J.S.Bach

(Nos. 1 & 17 from 'The Well-tempered Clavier' Book II)

Suite in F major

Louis Couperin

Prelude
Allemande Grave
Courante
Sarabande
Branle de Basque
Gigue
Chaconne

De Profundis

Kenneth Leighton

Improvisations Op.76 for harpsichord

This work was completed in 1977 and first performed by the composer in a concert at St Cecilia's Hall in June 1978. It is a set of continuous variations on a tune announced initially 'in the depths' of the harpsichord. It tries to use for the most part the lyrical and contrapuntal potentialities of the harpsichord and is meant to be played on an instrument of eighteenth-century design.

The various sections may be briefly described as: (1) a slow and extended melodic development of the theme; (2) a fast and more percussive treatment of the material; (3) a presto section for four foot only, ironical but still menacing; (4) a more extended central section culminating in a cadenza-like passage and a return of the opening (at this point the chorale "Nun danket" appears but with misgivings; (5) a fugue on the main theme leading to a build-up of the opening chords; (6) a five-part polytonal canon on "Nun danket".

The work as a whole strives after a point of equilibrium amid the turmoil of experience. K.L.

19.2.85

Next Concert: Thursday 21 February 7.30 pm

NAXOS PIANO QUARTET: Edwin Paling - violin
James Durrant - viola
Elizabeth Macdonald - cello
Lawrence Glover - piano

Piano Quartets by Mozart (G minor K478); A.C.Mackenzie (E-flat major Op.11)
and Dvorak (E-flat major Op.87)