

UNIVERSITY OF EDINBURGH  
CHAMBER CONCERTS

SEASON 1958-59

*Fifth Concert*

VIOLIN

ROBERT COOPER

VIOLA

CHRISTOPHER MARTIN

VIOLONCELLO

IAN HAMPTON

FLUTE

GEORGE GWILT

REID SCHOOL OF MUSIC

THURSDAY, 22nd JANUARY, 1959

AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

### 1. SERENADE IN D (Op. 8)

*Beethoven*  
(1770-1827)

Allegro  
Tempo ordinario d'un Minuetto  
Allegro molto  
Andante con Variazioni  
Allegro scherzando e vivace  
Adagio *leading to*  
Allegro vivace e disinvolto

The first movement ("Entrata") opens with a gay little tune on the flute and pursues its way as a miniature Rondo.

The graceful minuet has two trios, the first being a duet for violin and viola, and the second, with a key contrast of G major, more or less a flute solo accompanied by strings.

The third movement, also sectional and with lively rhythm, is in the minor mode and has a contrasting middle section in the major.

A beautiful and decorative short set of variations follows in G major; the subsequent Allegro is scherzo-like, and has a middle section in the minor.

A short Adagio leads to the Finale, which is a high-spirited Rondo.

### 2. THREE FANTASIAS OF THREE PARTS

*Purcell*  
(1659-1695)

Purcell wrote three three-part and nine four-part Fantasias, as well as a "Fantasia on One Note" for five parts, in which the unfortunate second viola plays the one note (C) throughout.

These three-part Fantasias were written in 1680 (five years before Bach was born) when Purcell was twenty-two. They are mature and beautiful pieces—the last of their kind in the early polyphonic tradition (in which the themes are discussed one by one).

No. 1. The first two themes are led by the viola, followed in close imitation by the others; a third and more lively theme is introduced by the violin and a short passage in dialogue rises to a climax, after which comes a slower ending with a wealth of chromatic harmony.

No. 2. This Fantasia discusses two themes only, both led by the violin, and again there is a slow chromatic ending.

No. 3. A slow opening theme extends to a broad paragraph, and is followed by a second and faster section beginning in full harmony.

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## INTERVAL

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### 3. DIVERTIMENTO IN E FLAT (K563)

*Mozart*  
(1756-1791)

Allegro  
Adagio  
Minuetto  
Andante  
Minuetto  
Allegro

This is the only string trio that Mozart wrote. Although belonging to the same genre of composition, it differs in character from the lighter Beethoven Serenade in that it is real chamber-music of quite large proportions.

The first movement is in full-scale sonata form with a beautiful and serious development.

A rich and lovely slow movement follows in A Flat major and is succeeded by a sonorous Minuet with delicately contrasting Trio.

The Andante in B Flat has an enchanting and child-like tune of ternary structure, and is really a set of variations thereon.

The second Minuet has a horn-like opening and carries two contrasting trios in contrasting keys, the first led by the viola and the second by the violin, and the movement concludes with a sizeable coda.

The Finale is a spacious Rondo.

M. G.