

UNIVERSITY OF EDINBURGH  
CHAMBER CONCERTS

1964-1965

*Fifth Concert*

THE  
BERNICIA ENSEMBLE

*Flute*—DAVID NICHOLSON

*Violin*—DAPHNE GODSON

*Oboe*—MARGARET R. MONCRIEFF

*Violoncello*—DAVID WIGGINS

*Harpsichord and Pianoforte*—

AUDREY INNES

REID SCHOOL OF MUSIC

THURSDAY, 28th JANUARY, 1965

At 7.30 p.m.

PROGRAMME TWO SHILLINGS

## PROGRAMME

1. CONCERTO in A minor  
for Flute, Oboe, Violin and Continuo.

*Telemann*  
(1681-1767)

Adagio  
Allegro  
Adagio  
Vivace

Georg Philipp Telemann for the last forty-six years of his life was the principal musician in Hamburg, directing the music of its five chief churches, where he was succeeded by his godson C. P. E. Bach. He was a prolific composer and after Bach and Handel the outstanding German instrumental composer of his day. We may know next to nothing of the six hundred French Overtures that he is said to have written and of his forty-eight odd operas only one, I believe, (*Pimpinone*) has excited interest in modern times, but much of his chamber music has begun to win favour again in recent years. A Concerto without orchestra is not necessarily an anomaly—Bach's 'Italian Concerto' is for a solo harpsichord—and that this example is more than a 'concert' of the French chamber-music type is clear in the last movement where each instrument displays itself with solo virtuosity.

2. TRIO in C minor, for Flute, Violin and Continuo  
from 'The Musical Offering' (1747)

*J. S. Bach*  
(1685-1750)

Largo  
Allegro  
Andante  
Allegro

This glorious trio addresses itself to the handling of the 'Royal Theme' provided by Frederick the Great in a more general way than the exacting special contrapuntal disciplines of the other movements permit. In the four-movement design of *sonata da chiesa*, in which the flute, violin and bass line form a trilinear ensemble sometimes on an equal basis, at others as a duo above an accompanying harmonic bass, the Largo only quotes the theme in part, as the bass of the opening bars and in derived passages in the second half of its binary design. The first Allegro however in due course introduces the theme four times as a countersubject to its own quasi-fugato subject. In the relaxed Andante (in rich lines of thirds and sixths) eloquent phrases derived from the theme momentarily appear, but the finale adopts as its main motive a variant of the theme in 6/8 rhythm

3. CONCERTINO for Flute, Violin, Violoncello  
and Harpsichord, Op.49

*Lennox Berkeley*  
(b.1903)

Allegro moderato  
Aria 1: Lento  
Aria 2: Andantino  
Vivace

There are wide effective contrasts of texture—indeed of harmonic style—in this concertino composed in 1960. The more elaborate contrapuntal texture of the first movement springing from an opening subject that stresses the 3 + 3 + 2 aspects of an eight-quaver bar is offset by the two arias, the first of which (confined to 'cello and flute) is composed of a twelve-tone ground to which is added a non-serial eloquent counter-theme in very open clean lines, whilst the second is a kind of rhapsodic arioso for violin accompanied by harpsichord all in a basically diatonic style. The final vivace emphasises traditional tonality to a greater degree (G minor resolving at last in the major) in a design which is basically classical in shape though not so in manner.

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### INTERVAL

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4. TRIO (Serenade No. 2) for Flute, Oboe  
and Pianoforte (Op.35)

*Racine Fricker*  
(b.1920)

Andante moderato  
Scherzo: Allegro  
Slow *alternating with Poco Allegro*

The preliminary alternating phrases of wind and pianoforte set the character of the lyrical theme heard first on oboe (solo accompanied) then in succession on flute (joining the oboe) and on pianoforte alone before with slightly quickened tempo and stronger dynamics the more aggressive second theme briefly appears. Thereafter these two moods alternate, though the first material is always freely developing from its main germinal ideas. The scherzo, employing the pianoforte mainly for accompaniment, exhibits a variety of canonic devices (including canonic augmentation) between the flute and oboe with a comparatively long lyrical solo episode for solo oboe matched later by the same for flute. The last movement alternates rhapsodical soliloquies with an alert and percussively rhythmical allegro whose more lyrical moments tend to be highly decorated with arabesque.

5. SONATA for Oboe and Pianoforte

*Francis Poulenc*  
(1899-1963)

Élégie

Scherzo: (Très animé—Lent—Tempo 1)

Déploration (Très calme)

This sonata—one of Poulenc's last works—was composed in the summer of 1962 and dedicated to the memory of Serge Prokofieff.

6. CONCERTO in E minor for Flute, Oboe, Violin,  
Violoncello and Continuo

*Boismortier*  
(1691-1755)

Allegro

Adagio

Allegro

Joseph Bodin de Boismortier who lived in Paris from 1724 composed and himself published something over a hundred opus numbers—sonatas, two concertos, etc. and motets, cantatas and opera-ballets. (The 'cello part in this concerto was originally designed for bassoon)

S.T.M.N.