

EDINBURGH UNIVERSITY CHAMBER CONCERTS

Programme 1/-

Summer Series 1969

Thursday, 15th May 1969 at 7.30 p.m.

Reid School of Music

THE EDINBURGH WIND QUINTET

George Gwilt Ronald Mackie
Spedding Micklem John Deas
Susan Hall

DAVID NICHOLSON Flute MILES BASTER Violin
EDWARD HARPER Pianoforte

Programme

1. Wind Quintet

Roberto Gerhard
(b. 1896)

Moderato
Andante cantabile - sostenuto
Allegro ~~gi~~ocososo, ma non troppo mosso
Vivace scherzando

Gerhard came to England from Spain in 1938 and has lived there ever since. He has always shown a remarkable range of musical expression and still writes music that shows him to be fully aware of latest developments in composition. The Wind Quintet is a relatively early work, being written in 1928, just after Gerhard had finished studying with Schönberg. Not surprisingly it shows many signs of 12-note technique, handled in an individual manner.

2. Sonatine - Flute and Piano

Pierre Boulez
(b. 1925)

This is an early piece, written at the age of twenty-one (in 1946). It is in one movement which falls into several sections. An atmospheric introduction leads into a turbulent section, marked 'rapide'. The atmospheric opening mood returns, now extended and is followed by a 'scherzando' section. The six note 'motif' of this is subjected to various highly intensive developments, punctuated by dramatic references to earlier material. A long section for piano solo marks a recapitulation of the 'rapide' section (in inversion) and from here until the end the music gains in momentum and excitement. Debussy and Messaien (Boulez studied with the latter) are clear influences. What is equally apparent is the composer's dynamic and highly sensitive personality.

3. Violin Sonata

Aaron Copland
(b. 1900)

Andante semplice - Allegro
Lento
Allegretto giusto

Like Gerhard, Copland reveals a vast range of style in his music. After his early, partly Jazz inspired works, those written during the 1930's have a certain austerity about them (The Piano Variations, The Second Symphony). Later Copland felt/

felt he was losing touch with the public and wrote works deliberately designed to be immediately accessible (for instance the ballet scores 'Rodeo' and 'Billy the Kid'). The Violin Sonata, written in 1943, belongs to this category, and is a mixture of warm tenderness (expressed in the simplest triadic formations) and lively, dance-like passages - 'bouncy' as the composer sometimes indicates.

---- INTERVAL ----

4. Wind Quintet

Edward Harper
(b. 1941)

(1st Performance)

This piece was finished in February this year. It was written for the Edinburgh Wind Quintet.

The initial idea was that of a set of double variations on two groups of ideas, the first dramatic in mood, the second tranquil. These are developed alternately, until the dramatic ideas take over and build up to a climax (alternating D - E flat). The tranquil material returns, but dramatic elements are now always present, and constantly disrupt it. In this mood of conflict the piece ends.

5. 'Incantations' for Solo Flute

Andre Jolivet
(b. 1905)

Jolivet's 'Five Incantations' explore, with remarkable insight for their time (1936) the sonorities of the instrument. They aim at evoking ancient beliefs in music's magical and religious properties.

The two 'Incantations' being played tonight are:

No. 4 'Pour une communion sereine de l'etre avec le monde'

No. 5 'Aux funerailles du chef pour obtenir la protection de son ame'

6. 'Contrasts' for Violin, Clarinet and Piano

Bartok
(1881-1945)

Verbunkos (Recruiting Dance) - Moderato, ben ritmico

Pihenő (Relaxation) - Lento

Sebes (Fast Dance) - Allegro vivace

'Contrasts' (1938) dates from one of Bartok's most productive periods, a period which saw the composition of the 5th and 6th Quartets (1934 and 1939) the 'Music for Strings, Percussion and Celeste,' 1936 and the Sonata for Two Pianos and Percussion, 1938. It was written for (and is dedicated to) two great virtuosos, Joseph Szigeti and Benny Goodman. As might be expected it is a highly brilliant piece, with a march-like first movement (full of arabesques), an atmospheric slow movement, and finishing with one of Bartok's most exciting 'dance finales'.

E.J.H.