

EDINBURGH UNIVERSITY CONCERTS

1978-79

THE STUDENTS OF THE FACULTY
OF MUSIC

Reid Concert Hall, Thursday 9 November 1978

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Thursday, 9th November
7.30 p.m.

CONCERT BY STUDENTS OF
THE FACULTY OF MUSIC

Programme includes instrumental
works by Telemann and Rossini
and songs by Schubert and
Brahms.

REID CONCERT HALL

Admission Free.

Edinburgh University students' concert

CONRAD WILSON

EDINBURGH University's music students steered clear of modern trends in their programme at the Reid Concert Hall last night. The one new piece, William Jones's "The Twit," for trombone and piano, was good old Hoffnung-style fun, though the programme-note written by the composer (he was also the trombonist) contained a joke funnier than any in the music.

There were more jokes later in Rossini's Duo in D for cello and double-bass, but like so many of their kind they were fairly repetitive. Still, the performance by Stephen Carpenter and Boyd Pomeroy was notably nimble, and the music made a nice contrast with the sober (but, for once, not wholly uninteresting) Telemann concerto

for viola and strings which preceded it, with Robert Milne as soloist. Perhaps the slow movements needed to be more richly sustained, but the fast ones were quite spiritedly played.

German songs and Bach keyboard music (played on organ and piano) completed the concert. In Schubert's "Der Neugierige," Nigel Waugh proved to be a gentle-voiced, thoughtful, tenorish baritone. In Brahms's "Sapphische Ode" he sounded less comfortable, and one would rather he had included more songs by Josef Hauer, whose "Vulkan" (one of numerous Holderlin settings by this neglected Austrian atonalist) was the most original feature of the programme.

J. S. BACH 1685-1750

Toccatina in E minor BWV 914

(Moderato)—*Un Poco Allegro*—*Adagio*—*Fuga (Allegro risoluto)*

Sarah Keown—*piano*

As the title 'Toccatina' implies, this work is one in which the touch and execution of the performer are exhibited.

Its four movements, or sections, are in the order of slow, fast, slow, fast, both of the fast movements being fugal.

The first section, the shortest of the four, is built on a single four-note motive and serves as a broad majestic prelude to the second fugal section. The third section is slow and introspective, based on a similar motive to that of the first section. It leads after a momentary break into the final fugue, which is fast and brilliant. A short return to *Adagio* at the end brings this majestic work to a decisive and triumphant close.

S.K.

JOHN BARBAROLLI 1899-1970

Concerto for Oboe and Piano on themes of Pergolesi

Largo

Allegro

Andantino

Allegro

Angela Kenyon *oboe*

Jane Howarth *piano*

This concerto in four movements based on themes of Pergolesi and arranged by the late John Barbarolli for his wife, Evelyn Rothwell, was originally transcribed for oboe although it is often played on the flute. The sources of the movements are: I—*Stabat Mater* (quis est nomen), II and IV—*Twelve Sonatas for 2 violins and brass* and III—*Arietta "Se tu m'ami"*.

Although the authenticity of many of his works is doubtful it is indisputable that Pergolesi (1710-1736), had a gift for writing melodies of sentimental appeal and charm, which is readily shown here in movements I and III.

A.K.

SCHUBERT 1797-1828

'Der Neugierige' (from 'Die Schöne Müllerin')—Op. 25 No. 6

BRAHMS 1833-1897

'Sapphische Ode'—Op. 94 No. 4

JOSEF MATTHIAS HAUER 1883-1959

'Vulkan' (from 'Hölderlin Lieder')—Op. 40 No. 1

Nigel Waugh—*baritone*

Paul Rhodes—*piano*

No attempt is being made to find any cryptic connections between these three songs—the fact, however, that they are representative of three centuries' outlook on the *lied* is, I hope, sufficient reason for drawing them together.

Schubert's 'Der Neugierige' sets Muller's straightforward, but pointed question, 'Does she, or does she not, love me?' and the verses alternating between the Wanderer's introspections and his questions to the brook provide scope for Schubert to use contrasting piano configurations under the voice.

Brahms's 'Sapphische Ode' is an essay in pure sensuality. Schmidt's poem draws a simile between the first and second verses, contrasting abstract and actual thoughts in a most evocative way. Brahms's gently syncopated figuration is extremely effective.

Hauer's 'serial' setting of Holderlin's abstruse poem appropriately matches the poet's startling imagery. Hauer's 'serialism' was conceived in reaction to Schonberg's theories (speculation as to who did what first remains inconclusive) and uses a different basis founded upon harmonics. The poem provides as its maxim, that despite the evil forces rife in the world, love will live eternally; a sentiment portrayed musically in the final resolution on a B major triad.

N.J.W.

WILLIAM JONES b. 1959

'The Twit' for trombone and piano (first performance)

William Jones *trombone*

Jane Howarth *piano*

Written on 15 June 1978 it contains a certain amount of the influence of Brahms and Liszt. A lyrically melodic introduction leads to a full-blooded *allegro vivace*, followed by a masterful development section, finally returning to the *allegro vivace* and a coda section. Any reference to any well-known work is entirely coincidental.

W.J.

INTERVAL

TELEMANN 1681-1767

Viola Concerto in G major

Largo (cadenza by RWM)

Allegro

Andante

Presto

Philip Harrold

Susan Longthorp

Gillian Smith

Kathleen Dunphy

} *violin*

Clare Powne *viola*

Stephen Carpenter *violoncello*

Boyd Pomeroy *double bass*

Graham Reid *harpsichord*

Soloist Robert Milne

This concerto is perhaps the earliest to have been written for viola, although the viola had enjoyed particular popularity as a concertante instrument in the *Lament-arias* of the seventeenth-century Venetian operas. Like so many more of his concertos, this one was probably written for his weekly concerto in the 'Frauenstein' at Frankfurt-on-Main, which he himself directed. The fact that Torelli, and the *sonata da chiesa* form were used as models is recognizable from the four movement structure.

The first and second movements are all contrast between tutti and soloist. The third movement shows the viola's operatic ancestry and its similarity to a love-sick lament, while the finale dispels that mood with its light-hearted dance-like step.

R.W.M.

ROSSINI 1792-1868

Duo in D for cello and double bass

Allegro

Andante Molto

Allegro

Stephen Carpenter *cello*

Boyd Pomeroy *double bass*

This duo dates from the period of Rossini's dominance in London. It was probably written for one of the informal musical evenings which were fashionable with the wealthy. Sir George Smart, leading English conductor of the time wrote in his journal, 'On July 21st, 1824, I dined in the City at Mr Salomons' to meet Rossini who made himself most agreeable. He had been paid by Salomons, fifty pounds to compose a duet to be played at Salomons and Dragonetti, the great double bass player'. Incidentally, full marks to the student who can spot the consecutive fifths in the first movement.

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BRAHMS 1833-1897

'Sapphische Ode'—Op. 94 No. 4

Due to illness Miss Angela Kenyon is unable to play this evening. The second item on the programme will now be the PRELUDE & FUGUE in B minor BWV 544 by J.S. BACH, played by ANDREW DEAN.

JOSEF MATTHIAS HAUER 1883-1959

'An' (from 'Hölderlin Lieder')—Op. 40 No. 1

Nigel Waugh—baritone

John Rhodes—piano

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