

EDINBURGH  
UNIVERSITY  
CONCERTS  
Thursday, 16th November  
7.30 p.m.  
The Reid Orchestra  
EDWARD HARPER -  
Conductor  
PAMELA MARKS -  
Violin  
Programme includes:  
Prokofiev - Violin Concerto No. 2  
Borodin - Symphony No. 1  
REID CONCERT HALL  
Admission Free

## Pamela Marks recital

By RAYMOND MONELLE

ALTHOUGH LAST WEEK'S Edinburgh University concert in the Reid Concert Hall was presented entirely by students of the faculty of music, it is unusual to hear a student as soloist in one of the professional Reid programmes. The outstanding feature of last night's concert was Prokofiev's Second Violin Concerto, played by Pamela Marks, who combines being an honours music student with violin playing of quite remarkable power and refinement.

Her command of the work was clear from the concerto's solo opening, and there was an impressive unanimity between her tense, rhythmic passage-work and the resilient conducting of Edward Harper; here, for once, were a conductor and soloist who thought together.

Her exciting vibrato, sometimes growing out of white tone, suggested that the lack of projection that hampered

cantabile passages was due to her inability, common among young players, to save the ten or 12 thousand for a Strad, not to her own technical limitation.

Mr Harper chose deliberate, poised tempi which made the heel-of-bow punches of the finale tell with almost physical force, and nicely characterised this sour, misanthropic dance music.

The Reid Orchestra added Balakirev's "Overture on the Themes of Three Russian Songs," a well-wrought piece which deserved revival, and Borodin's First Symphony, in which the syncopated rhythms of the first movement were clearly defined, the tender woodwind of the Scherzo's Trio was set against a broad full-throated orchestral tutti, and the finale ended in a not wholly controlled but exciting "stretta."

# EDINBURGH UNIVERSITY CONCERTS

1978-79

THE REID ORCHESTRA

Miles Baster *leader*

EDWARD HARPER  
*conductor*

PAMELA MARKS  
*violin*

Reid Concert Hall, Thursday 16 November 1978

EDINBURGH  
UNIVERSITY  
CONCERTS  
Thursday, 16th November  
7.30 p.m.  
The Reid Orchestra  
EDWARD HARPER -  
Conductor  
PAMELA MARKS -  
Violin  
Programme includes:  
Prokofiev—Violin Concerto No. 2  
Borodin — Symphony No. 1  
REID CONCERT HALL  
Admission Free

## Pamela Marks recital

By RAYMOND MONELLE

ALTHOUGH LAST WEEK'S Edinburgh University concert in the Reid Concert Hall was presented entirely by students of the faculty of music, it is unusual to hear a student as soloist in one of the professional Reid programmes. The outstanding feature of last night's concert was Prokofiev's Second Violin Concerto, played by Pamela Marks, who combines being an honours music student with violin playing of quite remarkable power and refinement.

Her command of the work was clear from the concerto's solo opening, and there was an impressive unanimity between her tense, rhythmic passage-work and the resilient conducting of Edward Harper; here, for once, were a conductor and soloist who thought together.

Her exciting vibrato, sometimes growing out of white tone, suggested that the lack of projection that hampered

cantabile passages was due to her inability, common among young players, to save the ten or 12 thousand for a Strad, not to her own technical limitation.

Mr Harper chose deliberate, poised tempi which made the heel-of-bow punches of the finale tell with almost physical force, and nicely characterised this sour, misanthropic dance music.

The Reid Orchestra added Balakirev's "Overture on the Themes of Three Russian Songs," a well-wrought piece which deserved revival, and Borodin's First Symphony, in which the syncopated rhythms of the first movement were clearly defined, the tender woodwind of the Scherzo's Trio was set against a broad full-throated orchestral tutti, and the finale ended in a not wholly controlled but exciting "stretta."

### BALAKIREV 1837-1910

Overture on the Themes of Three Russian Songs  
Balakirev is regarded as the founder of the group of Russian composers known as 'The Five', and this overture, written in 1859, is one of the earliest examples of a work which derives all its material from folk or folk-type tunes. The form, which Balakirev used on more than one occasion, is of a slow introduction based on one of these themes which also returns as a coda to the work, and a central 'allegro' which explores with considerable resource and imagination the harmonic and contrapuntal possibilities of the other two. These two tunes are familiar because of their use by other Russian composers, the first being used by Tchaikovsky—in the finale of his fourth symphony (incidentally in a more 'sophisticated' four-bar phrase version, while Balakirev's uses the more authentic three-bar pattern) and the second appears in Stravinsky's ballet *Petrouchka*.

### PROKOFIEV 1891-1953

Violin Concerto No. 2 in G minor  
*Allegro moderato*  
*Andante assai*  
*Allegro ben tenuto*

Written in 1935 this concerto reveals a different side of the composer from the sardonic brilliance which characterises much of early music. The sudden, mercurial changes of mood are still evident, notably in the development section of the first movement and in the rondo-finale, a movement of almost demonic energy and driving force. However, the mood of much of the first movement is lyrical, the two main themes being very simple and immediately appealing; indeed the opening theme would seem to indicate the influence of Russian folk-music. This lyricism is most apparent in the slow movement, whose main melody is one of the loveliest in the concerto repertory. The concerto was first performed in Madrid in 1935 by the violinist Robert Soltens and received its first American premiere two years later with Heifetz as the soloist.

INTERVAL

### BORODIN 1833-87

Symphony No. 1 in E flat  
*Adagio-allegro*  
*Scherzo-prestissimo*  
*Andante*  
*Allegro molto vivo*

Another member of 'The Five', Borodin's output is comparatively small; his activities as a doctor and a professor of Chemistry left him little time for composition and he was only in his early fifties when he died. The works he did complete, however (or which were completed by friends after his death), include some of the most important Russian music of the period, none more so than the First Symphony completed in 1867. This has never achieved the popularity of the Second Symphony, but is nonetheless a very fine work and in some ways superior to it. The first movement, for instance, is virtually monothematic, the same material being used in the slow introduction, the 'allegro' and the slower, beautiful coda, and has a compactness and consistency of purpose not found in the later work. Though in general the overall design is related to the symphonies of European composers (Brahms, Schumann and Mendelssohn), the music of Borodin's symphony creates a completely different world of sound. The style with its use of oriental scales and melodic shapes, simple folk-type tunes and rhythms, is cruder than the European music, but in many ways more colourful and direct. The second and third movements are particularly characteristic of Borodin. The Scherzo with its folk-like trio section, abounds with life and high spirits while the languorous slow movement is full of that oriental melodic lushness which informs so many Borodin slow movements. The vigorous finale is structurally the most conventional of the movements with its clearly defined first and second subjects, but forms a fitting end to the symphony.

E.J.H.

Next concert: Thursday 23 November 1978

THE EDINBURGH QUARTET  
with PHILIP GREENE clarinet

HAYDN Quartet Op. 33 No. 2 in E flat major  
HANS GAL Clarinet Quintet Op. 107 (first performance)  
BEETHOVEN Quartet Op. 95 in F minor