

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1955-56

First Concert

REID
CHAMBER ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Solo Soprano :

BARBARA DELANO LAING

REID SCHOOL OF MUSIC

THURSDAY, 20th OCTOBER, 1955

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. CONCERTO GROSSO IN A MINOR (OP. 6, No. 4) *Handel*
(1685-1759)
Larghetto affettuoso—
Allegro
Largo, e piano
Allegro

Nowhere in all his orchestral writing is Handel more freely and deeply expressive than in the eloquent Larghetto which opens this Concerto. But it is not only in the searching harmonies and florid cantilena of the Larghetto that we find this deep emotion. The magnificently strong fugal Allegro twice stirs the depths with a welling chromatic bass, whilst the final Allegro, compounded almost throughout of a reiterated phrase, makes a perfunctory rhythm most movingly eloquent through a persistent and most original use of the flattened second (which harmonic theorists associate, as maybe Handel himself did, with the City of Naples).

2. SINFONIETTA FOR STRING ORCHESTRA (OP. 52) *Roussel*
(1869-1937)
Allegro molto
Andante—
Allegro

This succinct little sinfoniotta dates from 1934, the year when Albert Roussel's fourth (and last) full score symphony was completed. In his later compositions Roussel's style retains little if anything of the impressionistic influences which can be discovered in his earlier works. But his early interest in the styles of the eighteenth century suite persisted as a prominent element in the development of his style, and this is nowhere more apparent than in the precise and clean cut formal structure of this sinfoniotta. The first and last movements are both designed with the utmost economy on simple binary lines of two contrasted themes, though in each case a conclusive restatement of the opening theme at the end leaves a final impression of a ritornello design rather than of classical sonata. The second movement is but a briefly sustained interlude heralding the D major finale.

3. "LES ILLUMINATIONS" (OP. 18) *Britten*
(FOR SOPRANO AND STRING ORCHESTRA) (b. 1913)
Fanfare
Villes
Phrase.—Antique
Royauté
Marine
Interlude
Being Beautous
Parade
Départ

This setting of poems by Arthur Rimbaud was composed in the autumn of 1939. The work is dedicated to Sophie Wyss the distinguished Swiss soprano whose early performance of it quickly established it as one of the finest works of Britten's earlier years. Patrons of these concerts may recollect that she introduced it to Edinburgh at a Reid Concert in 1943.

Note: The leaflets, containing the full text of the poems and English translations, which are made available *on loan* to purchasers of this programme, constitute the publishers' complete stock which the promoters of this concert have purchased for the convenience of patrons. In order that they may be available to audiences at other performances, patrons are asked kindly to hand them back to programme sellers at the end of the concert.

INTERVAL

4. INTRODUCTION AND ALLEGRO (OP. 47) *Elgar*
(1857-1934)

Composed 1905 and dedicated to Professor Sanford of Yale University where Elgar received the honorary degree of Doctor of Music that year.

Here the basic principles of the old Concerto Grosso—the combination and contrast of a solo group with the orchestral mass—have inspired a modern score of wonderful richness and subtlety. Formally the design of the work is much more complex than the title might imply, for whilst the Allegro follows the broad classical lines of exposition, development (here a markedly defined fugal procedure) and recapitulation, it serves rather to expound and expand a complexity of themes and moods, some only implicit, others already boldly explicit, in the Introduction itself.

5. SERENADE IN E MAJOR (OP. 22)

Dvorák
(1841-1904)

Moderato
Tempo di Valse
Scherzo : Vivace
Larghetto
Finale : Allegro vivace

This beautiful work composed in 1875 is packed with delights. Sometimes using the simplest material Dvorák is absorbed in the sheer beauty of simple concordant sounds ; at other times he weaves a rich complexity of harmonies. Now we are intoxicated by the imperturbable sway of his rhythms (sometimes delivered with symphonic strength) and now caught in the lively intrigues of Scherzando wit and nimble dexterity. His mastery here is no less than in many a work that has enjoyed a more famous career.

S.T.M.N.