

professors, following the habit of his kind, made an oration in Latin. More welcome no doubt was Gibbons' Welcome Song, a setting of verses by Dr. Joseph Hall (subsequently preferred to the See of Norwich), which must have been performed later in the day before the king in the private apartments at Holyroodhouse. Perhaps inevitably it adopts the form of one of those verse anthems with which the choir, habited in their 'papistical garments', regaled a singularly unappreciative congregation during the next few days. But it heralds a new *genre* too: the Court Odes and Welcome Songs with which Purcell was to grace the recurrent birthdays or encounters with a New Year of his sovereign, and even such unlikely events as the return of the king from racing at Newmarket.

BARSANTI *c.* 1690-1760

Concerto Grosso in D major, opus 3, no. 4

*Allegro*

*Adagio*

*Menuet*

Francesco Barsanti was an Italian musician who lived in Edinburgh between 1735 and 1743. His twelve *concerti grossi* dedicated to the Earl of Wemyss were probably first heard at the meetings of the Edinburgh Musical Society. They were published by subscription in 1742. They employ unusual *concertino* groups—two horns and timpani in the first six concertos of the set.

GENERAL JOHN REID 1721-1807

March for the 16th Regiment (General Robertson's)

March of the 3rd Regiment of Guards

March for the 16th Regiment repeated

The marches will be played in the original versions appearing in

*A Sett of Minuets and Marches (c. 1775).*

M.T.

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Next concert: Thursday 26 February

THE EDINBURGH QUARTET

with

DAVID NICHOLSON *flute*

SHOSTAKOVICH Quartet no. 6 in G, opus 101

TOVEY Variations on a theme by Gluck for flute & string quartet, opus 28

BRAHMS Quartet in A minor, opus 51, no. 2

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# EDINBURGH UNIVERSITY CONCERTS

1975-76

The Strings of the Reid Orchestra

Miles Baster *leader*

KENNETH LEIGHTON *conductor*

SANCHIA PIELOU *harp*

COLIN KINGSLEY *piano*

PETER WILLIAMS *harpsichord*

Reid Concert Hall, Thursday 29 April 1976

R. VAUGHAN WILLIAMS 1872-1958

Concerto Grosso

*Intrada*

*Burlesca ostinata*

*Sarabande*

*Scherzo*

*March and Reprise*

This work was written at the request of the Rural Music Schools Association to celebrate the 21st anniversary of the movement and the first performance was given in 1950 by the massed orchestras from the Rural Music Schools.

The orchestra was originally laid out in three sections, *Concertino*, *Tutti* and *Ad Lib* parts for very young players, but in this performance the orchestra is divided into two equal bodies.

In recent years the piece has been increasingly taken up by professional orchestras and has proved itself to be a useful and characteristic addition to the double string orchestra repertoire.

FRANK MARTIN 1890-1974

*Petite Symphonie Concertante* for Harp, Harpsichord, Piano and Double String Orchestra

*Adagio*

*Allegro con moto*

*Adagio*

*Allegretto alla marcia*

Begun in 1944 this beautiful work was not completed until the end of the war. Martin himself describes how he set himself the task of employing "all the stringed instruments in normal use today", and the result is fascinating not only for its textures but also for its combination of classical form and concertante style.

The movements are played without a break, the first being an introduction and *Allegro* with two themes and a good deal of development. The slow movement is entirely lyrical with long drawn lines expanding naturally from a single cell, and a short lively *March* on a single theme brings the work to a brilliant end.

INTERVAL

R. VAUGHAN WILLIAMS 1872-1958

Five Variants of *Dives and Lazarus* for Strings and Harp.

Dating from 1940 this is a series of musings on the famous folk song which Vaughan Williams knew from childhood. The tune goes back to the 16th century and was usually sung as a carol. In Ireland it was known as the *Star of the County Down* and in Scotland as *Gilderoy*. Vaughan Williams himself collected many variants of the tune and in the final section of this work he uses a version found in Norfolk in 1905 to the words *The Murder of Maria Martin in the Red Barn*.

K.L.

CHAIKOVSKY 1840-93

*Serenade*, opus 48

*Andante non troppo—Allegro moderato*

*Walzer*

*Elegie*

*Finale (Tema Russo)*

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Next concert: Thursday 6 May

A CONCERT BY STUDENTS  
OF THE FACULTY OF MUSIC

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