USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

FIRST CONCERT

Friday, 3rd November 1944, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Oboe—LEON GOOSSENS

PROGRAMME
PRICE SIXPENCE

PROGRAMME

1. CONCERTO GROSSO in F major (Op. 6 No. 9) - - *Handel*

Largo—Allegro.
Larghetto—
Allegro (Fugue).
Minuet : Andante.
Gigue : Allegro.

THE composition of the Twelve Concerti Grossi occupied Handel precisely one month (October 1739). In a very stimulating and sympathetic study of these concertos in his little book on Handel, M. Romain Rolland observed that "none of his works are more celebrated and less understood." And I think it may be candidly admitted that in our delight in the robust good-health and exuberant spirit with which Handel as a giant runs his course (as in such movements as the first Allegro here, the Fugue and the final Gigue) we pay too little regard to the varied qualities of imagination expressed in such a profusion of heterogeneous moods and movements. The hall-mark of Handel is unmistakable, and with a general conception of the "typically-Handelian" in our minds we ignore the fact that not one of these concertos is really typical of the eleven others. Clichés there are in plenty, but how much else which it is beyond the scope of any formulæ to imagine and devise.

2. CONCERTO in A major, for oboe d'amore - - - *J. S. Bach*

Poco Allegro.
Larghetto.
Allegro ma non tanto.

In the seven concertos of Bach for solo clavier pianists have received a legacy which they have been required to share with (if not to make over to) other benificiaries. The rightful claims of violinists are substantiated by the survival of the original versions for violin of two of the seven, and as soon as the musical-legal profession led by Rust got busy with the matter it was found that a very strong case could be made out for handing over the D minor concerto to them, whilst only the lack of proof positive saved pianists from the prospect of having to hand over the lot. But whilst Rust could write against six of them that they are transcriptions or adaptations of original violin concertos, known or lost, against the A major he could only write "questionable." Sir Donald Tovey has provided an answer to the question, and the arguments in support of his answer are to be found not only in what he wrote of the matter in his programme note (see "Essays in Musical Analysis," Vol. II.) but in the test of performance. Both in range and in style the solo melodic line is peculiarly appropriate to the oboe d'amore. Some little restoration was necessary, but the evidence of an earlier, less ornate version of the slow movement, gave a clear indication of the method for effecting this. Though love is sometimes thought to breed jealousy, pianists may be reassured that the oboe d'amore comes to share and not to appropriate a work which they hold in affection.

3. ADAGIO in E flat from Divertimento No. 15 (K. 287) *Mozart*

THE Divertimento, composed in 1777 when Mozart was twenty-one, is scored for strings and two horns, with the exception of this Adagio scored for strings only. From the general character and from the technical demands of one or two passages in particular, we may conclude that Mozart was writing for solo players; but the movement can be very effectively performed by a string orchestra, and is now so performed from time to time.

4. ITALIAN SERENADE (for Strings) - - - - *Hugo Wolf*

WOLF first conceived the Italian Serenade as a string quartet. He began the composition of it in 1887, the year in which his first songs were published; but when he resumed work upon it some years later he chose a wider scope of colouring through the medium of a small orchestra. Only one movement and the sketches of two others were ever completed, and Wolf had already turned back again to the idea that the string quartet was the most suitable medium for what he wished to realise. After his death the orchestral version of this single movement was revised by Max Reger and published. At the same time the string quartet version was published, and won a place in the affection of all chamber music lovers which it is not likely to lose. "Throughout his career as an artist," writes Aber, "Hugo Wolf was possessed by the desire to compose an instrumental work in which he could express his passionate love for the life and landscape of the south." Although only this one rondo movement was completed, how surely it has achieved his ideal.

INTERVAL

5. CONCERTO for Oboe and Strings (1933) - - - *Gordon Jacob*

Allegro moderato.
Andante con moto.
Finale : Allegro vivace.

GORDON JACOB may be known to some as the adroit and nimble-witted composer of pieces d'occasion which at times have graced that radio feature known as "Itma." To music students he may be known as a modern authority upon the art of instrumentation. Others may know of his ballets composed for Sadlers Wells. Born in 1895, he was a pupil of Stanford at the R.C.M., and himself has been a professor there since 1926. Of his four concertos (viola, piano, oboe, violin) the oboe concerto is the best established in the concert repertoire. Repeatedly we find in course of musical history that the playing of a great artist has evoked the composition of works that would have remained unwritten but for such a stimulus. In recent years much has been very effectively arranged for the oboe largely from the resources of string music. Amongst original compositions this concerto holds a conspicuous place. It rejoices in an exuberance of diatonic strength, in an infectious buoyancy of spirit, in subtleties of piquancy and delicate expressiveness, in moments of mystery, and in exquisite fioritura of expressive ornamental device.

6. SERENADE in E. (Op. 22) - - - - - *Dvorak*

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

THIS beautiful work is packed with delights. Sometimes using the simplest material Dvorak 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.

REID ORCHESTRAL CONCERTS

Fortnightly, on Fridays, at 6.45 p.m.

Second Concert, 17th November—

KENDALL TAYLOR—Pianoforte

1. Introduction and Allegro (Op. 47) - - *Elgar*
2. Pianoforte Concerto in D minor - - - *Bach*
3. Capriol Suite - - - - - - *Peter Warlock*
4. "Rakastava" (Strings and Percussion) - - *Sibelius*
5. Pianoforte Solos
6. Suite No. 3 in D major (Oboes, Trumpets and Strings) *Bach*

Third Concert, 1st December—

MARGARET MORHAM, Flute
JOHN FAIRBAIRN, Violin
WIGHT HENDERSON, Pianoforte

1. Chaconne - - - - - - - *Purcell*
2. Suite in B minor (Flute and Strings) - - *Bach*
3. Brandenburg Concerto No. 5 in D (Flute, Violin and Pianoforte) - - - - *Bach*
4. Fantasia on a Theme of Tallis - - *Vaughan Williams*
5. Romance in C - - - - - - *Sibelius*
6. Concertino Pastorale - - - - - *John Ireland*

Fourth Concert, 15th December—

REGINALD KELL—Clarinet

1. Symphony in E flat - - - - - *Abel*
2. Adagio and Fugue for Strings in C minor - *Mozart*
3. Clarinet Concerto in A major (K. 622) - - *Mozart*
4. Grosse Fuge (Op. 133) - - - - *Beethoven*
5. Symphony No. 5 in B flat - - - - *Schubert*

REID CHOIR

Conductor—Professor SIDNEY NEWMAN

Rehearsals Monday evenings at 7.30 p.m. in the Pollock Hall, Marshall Street (near Nicolson Square).

Work for rehearsal—Mozart Requiem.

Vacancies for All Voices, especially Tenors and Basses.

Apply to the Hon. Secretary, c/o The Reid School of Music, Park Place, Edinburgh.