

USHER HALL, EDINBURGH

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# THE REID ORCHESTRA

(Twenty-ninth Season)

## FOURTH CONCERT

Friday, 15th December 1944, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Clarinet—REGINALD KELL

PROGRAMME

PRICE SIXPENCE

# PROGRAMME

1. SYMPHONY in E flat (Op. 10 No. 3) - - - - - *Abel*  
(1726-1787)  
Allegro.  
Andante.  
Presto.

CARL FRIEDRICH ABEL, one of the most celebrated of viol da gamba players, received his training at the Thomasschule at Leipzig under J. S. Bach. His father was one of the musicians in the Court Kapelle at Cöthen, where Bach was music director for six years prior to his appointment at Leipzig; and it is generally believed that it was for Abel *père* that Bach composed the six suites for unaccompanied violoncello. With Bach's youngest son, John Christian, Abel *fils* was closely associated for a great many years. Abel gave his first concert in London in April 1759 (that was the month in which Handel died; Haydn would be twenty-seven and within two years would be entering upon his duties at Esterhazy; Mozart, a child of three). In 1762 when J. S. Bach came to London, Abel joined him and lived with him. Together these two musicians, both of whom enjoyed the patronage of Queen Charlotte, conducted a series of subscription concerts which opened in 1765 and continued until Bach's death in 1782. The new Hanover Square Rooms opened in 1775 became the home of these concerts, at which the symphonies of Haydn were first introduced to England.

This unpretentious little symphony, scored for strings, oboes and horns—the typical salon orchestra of the period, is an attractive example of the style of music, bright, polished and yet imaginative, which was the new fashion in the musical society of London in the sixties and seventies of that century.

2. ADDAGIO AND FUGUE in C minor (K 546) - - - - - *Mozart*

IN December 1783, Mozart composed a fugue in C minor for two pianofortes (K 426). In June 1788 he scored this for string quartet (or string orchestra) and prefaced it with a very beautiful short Adagio. The fugue, which is disposed on dramatic lines, derives massive strength from the unthwartable challenge asserted in the new presentation of a time-honoured formula (the same which later inspired the Kyrie of the Requiem), and at the same time remarkable eloquence and imaginative flexibility from the searching chromaticism of the second motive, which completes the subject.

3. CLARINET CONCERTO in A major (K 622) - - - - - *Mozart*  
Allegro.  
Adagio.  
Rondo: Allegro.

THIS, the last of Mozart's concertos, was composed in the early days of October 1791 for Mozart's friend the fine clarinettist, Anton Stadler. The "Magic Flute" received its first performance on 30th September. A week later Mozart having just returned from the opera writes a letter to his wife at "half-past ten at night" telling her of how things were

going at the opera, of what Stadler had written from Prague to tell him of the success of "Tito" there, and of all his own daily doings—"then I sold my nag for fourteen ducats; then I told Joseph to get Primus to fetch me some black coffee with which I smoked a splendid pipe of tobacco; and then I orchestrated almost the whole of Stadler's rondo."

It is a full-scale concerto, big in design and in length, rich in the loveliest of melodic themes, perfectly conceived for the instrument, a masterpiece of orchestration, and a work to be known and treasured as much as any of Mozart's twenty-one pianoforte concertos.

4. GRAND FUGUE in B flat major (Op. 133) - - - - - *Beethoven*

IN whatever language we give the title it remains a modest name for the most gigantic Fugue ever conceived. It was composed as the finale to the six-movement string quartet Op. 130. But in performance it was judged as a finale to be beyond the powers of performers or audience to realise and accept as such. Beethoven wrote a new finale to the quartet, proportionate to the role it was to fulfil and altogether less exacting. The Grosse Fuge he numbered as a separate opus.

There can be little doubt that this tremendous experience is the centre of the vortex about which the whole new firmament of Beethoven's last quartets revolved. And if the B flat quartet was the means of this coming to the centre of things, the experience is of such a nature as transcends the distinct but relative experiences of planetary existence.

Only the finest quartet players can sustain the effort demanded by the first great phase of this adventure. Things are not easier of achievement for the individual players of an orchestra, but the volume of power demanded is more assured of realisation through the corporate enterprise.

Introduction (Overture)—announces the theme in unison, and immediately counters with two further versions, one terse, the other moving slowly with a companion-subject winding about it.

Fugue. A tremendous leaping counter-subject stands against the theme—together they strive with the utmost of human endeavour (for some five minutes, without intermission).

The next phase (*meno mosso e moderato*) brings to us the "still small voice" in a slow movement of ethereal beauty.

The ensuing "*allegro molto e con brio*," for all the rugged strength and complexity of its moments of highest endeavour, lives and moves in a world of such supreme joy as must turn and return to words of simple utterance for its expression.

5. SYMPHONY No. 5 in B flat - - - - - *Schubert*  
Allegro.  
Andante con moto.  
Menuetto.  
Allegro vivace.

THIS delightful, vivacious symphony—clearly and finely drawn, instinct with the grace of Mozart, but flushed with hues of the deeper romanticism which Schubert was later to reveal in its fullness—was composed when Schubert was eighteen.

S. T. M. N.

# REID ORCHESTRAL CONCERTS

Season 1944-45

Fortnightly, on Fridays, at 6.45 p.m.

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## SECOND HALF SEASON

*Please note the dates of Concerts :—*

12th January.

9th February.

26th January.

23rd February.

9th March.

Further particulars on enclosed leaflet.

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## 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.