



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT III.

THURSDAY, FEBRUARY 6, 1908.

MUSIC FOR THE ORGAN
IN COMBINATION WITH THE ORCHESTRA
AND
ORCHESTRAL INSTRUMENTS.

Performers :

Mr MATTHEW SHIRLAW, Mus. B.,	-	-	-	-	-	Organ
A BAND SELECTED FROM THE SCOTTISH ORCHESTRA.						
Mr HENRI VERBRUGGHEN,	-	-	-	-	-	Leader
Professor NIECKS,	-	-	-	-	-	Conductor

PREFACE TO THE PROGRAMME.



VERY little has been written for organ and orchestra, or indeed for organ and any larger combination of instruments. From one point of view this is very strange, from another, natural enough. It is strange if we consider the possibilities of the combination of the organ with other instruments; it is natural if we consider the opportunities for such combinations. But after all, it is strange rather than natural, for if the usual organ recitals afford no opportunities, music festivals and orchestral concerts in halls with fine organs might do so. In case some misguided enthusiast might be moved to give as a reason for the neglect, that the organ with its many variously toned stops was in itself an orchestra, and could gain little or nothing by a combination with other instruments, let me modestly state my entire disagreement with this opinion. In the first place, the organ has not a single stop in the least like the tone of a bowed string instrument; and if we except the flute, and perhaps the oboe, it has only distant resemblances to other orchestral wind instruments. And in the second place, the organ is an aggregation of mechanical stops, not an aggregation of instruments played upon by an equal number of individuals who can animate them with any expression they like. This disposes of the opinion of the enthusiast. All the same the organ is a grand and beautiful instrument, and it is so in spite of some undeniable shortcomings. Grandeur and beauty it shows both in its sublime isolation and in subordinate co-operation with large choral and instrumental forces; but it can show them also in free rivalry with groups of other instruments. To-night's programme will prove this, and reveal to the hearer new colour effects

in the combinations of the organ, now with bowed string instruments, now with strings and oboes, now with strings and three horns, now with brass instruments, and now with a larger and more varied orchestra.

No music for the organ and other instruments has come down to us from the early organists—Frescobaldi, Froberger, Sweelinck, Buxtehude, and their contemporaries. What is worse, indeed a calamity, is that nothing of the kind was written by J. S. Bach, the greatest of all the masters, who could have worked incomparable miracles in this field also.* But a contemporary of his accomplished much in this *genre*, although in a way very different from that in which Bach would have accomplished it. I mean Handel, who composed more for the organ and orchestra than anybody else. His Concertos for organ and orchestra (strings and oboes) number a dozen—Op. 4, *Six Concertos* published in 1738, and Op. 7, *Six Concertos* published about 1760, after the composer's death. They are works full of freshness, life, and brilliance. The next composer that has to be named is Mozart, of whom we have fifteen *Sonatas* for organ and variously constituted orchestras (mostly of first and second violins and basses). These sonatas, however, are sonatas in the original sense, that of "instrumental pieces," being single movements mostly in the form of a short first sonata movement. They were composed between 1775 and 1780, a few earlier, for the Salzburg cathedral, where the young master was organist, and were played between the Epistle and Gospel. Although written for the Church, they are decidedly worldly, and the organ part unmistakably pianistic. The music is pleasing, exhilarating, and festive, never solemn or profound. Of the modern composers two are especially noteworthy in view of our subject—the German Josef Rheinberger and the Frenchman Alexandre Guilmant. Rheinberger composed two Concertos for organ and orchestra, Op. 137 and 177 (the former, an extremely fine work and genuine organ music, will be played to-night), and a Suite

* That in his cantatas he gives on a very few occasions an *obligato* (independent) part to the organ, does not falsify my statement, and makes his not writing concertos and sonatas for the organ in combination with other instruments the more strange. With the very limited *obligato* use of the organ made by Handel in a few of his oratorios, and by Haydn, Mozart, Beethoven, Mendelssohn, &c., in some of their sacred music, and by other composers, mostly of a later time, in their secular music, we are likewise not concerned here.

for organ, violin and violoncello, and orchestra; and Guilmant has among his compositions for organ and orchestra a *Symphony* (arranged by the composer for organ alone as first Sonata, Op. 42), an *Allegro*, Op. 81, a *Finale alla Schumann*, Op. 83, a *Meditation on the "Stabat Mater,"* Op. 63, *Adoration*, without *opus* number, and three marches—*Marche funèbre*, Op. 41, *Marche fantaisie*, Op. 44, and *Marche élégiaque*, Op. 74. Karl August Fischer's four Organ Symphonies with orchestra should not be forgotten, nor certain English compositions, Professor Prout's two Concertos, and Dr F. J. Sawyer's Concertstück. I shall not mention orchestral works in which the organ has a more subordinate part, except Widor's Second Symphony with organ and Saint-Saëns's Third Symphony, Op. 78, with organ and pianoforte. More numerous than compositions for organ and orchestra are compositions for organ and single instruments, but of these I shall speak another time. Special mention, however, should be made of pieces for organ and trombones, of which two specimens will be found in the programme. They are generally either fantasias on chorales or marches, of the latter Gounod's Wedding March is an example. Of course not everything for organ and orchestra has been recorded here, but what else could be enumerated would not invalidate my statement that very little has been written for organ and orchestra.

In Memory of
GENERAL REID,

Founder of the Chair of Music in the University
of Edinburgh

(Born on February 13, 1727).

INTRODUCTION, PASTORALE, MINUET, AND MARCH,
BY GENERAL REID.

PROGRAMME

PART I.

1. GEORGE FREDERIC HANDEL (1685-1759):

Concerto, Op. 5, No. 1, in G (published in 1738), for organ
and an orchestra consisting of first and second violins,
violas, basses, and two oboes.

- (a) Larghetto, 3/4.
- (b) Allegro, $\frac{C}{F}$.
- (c) Adagio, $\frac{C}{F}$.
- (d) Andante, 3/8.

2. G. ADOLF FISCHER (1827-93):

Prelude and Fugue on the Chorale "Ein' feste Burg ist unser
Gott" (A sure stronghold our God is He), for organ,
trumpet, three trombones, and kettle drums.

3. ALBERT BECKER (b. 1834):

Adagio for violin and organ, Op. 20.

4. WOLFGANG AMADEUS MOZART (1756-91):

Sonata for organ and a string orchestra, consisting of first
and second violins and basses. This is a grouping
together by Rheinberger of three (Nos. 13, 1, and 15) of
the fifteen single movements, entitled sonatas, composed
by Mozart about 1780, for use in the Salzburg Cathedral,
where he was organist.

- (a) Allegro, $\frac{C}{F}$, in C major.
- (b) Andante, 3/4, E flat major.
- (c) Allegro, $\frac{C}{F}$, C major.

PART II.

5. JOSEF RHEINBERGER (1839-1901):

Concerto, Op. 137, for organ and an orchestra of strings and
three horns.

- (a) Maestoso, $\frac{C}{F}$.
- (b) Andante, 6/8.
- (c) Con moto (Finale), $\frac{C}{F}$.

6. FRANZ LISZT (1811-86):

Fantasia on the Chorale "Nun danket alle Gott" (Now
thank we all our God), for organ, two trumpets, three
trombones, and kettle drums.

7. WOLFGANG AMADEUS MOZART (1756-91):

Sonata No. 14 (see remark in connection with the fifth item
of this programme), for an orchestra of strings (without
violas), two oboes, two horns, two trumpets, kettle
drums, and organ.

8. ALEXANDRE GUILMANT (b. 1837):

Adoration, Op. 44, for strings and organ.

9. FELIX MENDELSSOHN-BARTHOLDY (1809-1847):

War March of the Priests, from the music to Racine's
Athalie.

DATES AND PROGRAMMES OF THE FOUR
CONCERTS.

November 6, 1907.—A Recital of Organ Music, from Frescobaldi to Reger. Performer: Sir WALTER PARRATT, M.V.O., Mus.D.

November 27, 1907.—A Concert of Quartets for Pianoforte, Violin, Viola, and Violoncello (Mozart, Schumann, and Brahms). Performers: Messrs PHILIP E. HALSTEAD, HENRI VERBRUGGHEN, D. E. NICHOLS, and JAMES MESSEAS.

February 6, 1908.—A Concert of Music for the Organ in combination with the orchestra and orchestral instruments. Performers: Mr MATTHEW SHIRLAW, Mus.B., Organist, and a small band from the SCOTTISH ORCHESTRA.

February 26, 1908.—A Recital, illustrative of the development of the modern Sonata (from J. S. Bach to Mozart). Performer: Madame WANDA LANDOWSKA (Harpsichord and Pianoforte).

FREDERICK NIECKS,

Reid Professor of Music