

attributable to the fact that the triangle strikes precisely six I cannot tell.

5. PIANOFORTE SOLOS.

6. OVERTURE No. 3, in D major - - - - - *J. S. Bach*

Overture: Grave—Allegro—Grave.

Air.

Gavotte.

Bourrée.

Gigue.

SCORED for two oboes, three trumpets, drums and strings. This is in truth a suite, but is named after the massive French Overture with which it opens, a movement on an altogether bigger scale than the "Galanterien" which succeeds it, and one which Bach's repetition signs would double in size. But as the proverb goes, "Enough's a feast."

S. T. M. N.

REID ORCHESTRAL CONCERTS

Fortnightly, on Fridays, at 6.45 p.m.

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*

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

THIRD CONCERT

Friday, 1st December 1944, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

MARGARET MORHAM, Flute

JOHN FAIRBAIRN, Violin

WIGHT HENDERSON, Pianoforte

PROGRAMME

PRICE SIXPENCE

PROGRAMME

1. CHACONY in G minor Purcell

PERHAPS the most daring and original of all Purcell's works are the nine four-part Fantasias for viols composed in 1680 when he was twenty-two years old. In this Chacony, probably composed within a year or two of that date, Purcell is, of course, working on a formal pattern which imposes somewhat strict limitations upon the truly astonishing freedom of modulation and of harmonic adventure which the fantasias exhibit. Nevertheless this formal design is made to carry a wealth of subtle expressive nuance, of harmonic adventure and of melodic flexibility which makes this movement remarkable in its emotional power.

The Chaconne was a slow dance, probably of Spanish origin, and, like the Sarabande, distinguished by the accentuation of the second beat of its triple measure. That feature is clearly preserved here as also in the Bach Chaconne for unaccompanied violin. The Chaconne also shares with the Passacaglia the distinctive characteristic of being constructed on a ground (recurrent) bass, and is therefore a form of variation. But attempts to define a hard and fast distinction between the two types, first attempted by the eighteenth century theorist Mattheson, have always failed to satisfy all the conflicting evidence; and Barclay Squires' summing up of the matter, that "the only material difference between the two seems to be that in the chaconne the theme is kept invariably in the bass, while in the passacaglia it was used in any part," is immediately disproved by this chacony wherein after the fifth repetition in the bass the "theme" moves to the viola, then (transposed in key) to the second violin against which the bass re-enters in stretto, and thereafter to the first violin. In fact, of the nineteen repetitions of the theme, four are in upper parts.

2. BRANDENBURG CONCERTO No. 5 in D. J. S. Bach For Flute, Violin, Pianoforte and Strings.

Allegro.
Affetuoso.
Allegro.

THE "Brandenburg" Concertos have become so famous a household word during the present century that people have sometimes been misled into supposing that a "Brandenburg" is a very special type of concerto. These six concertos which constitute the most embracing set of studies in orchestration belonging to the first half of the eighteenth century, were composed expressly for the Margrave Christian Ludwig, son of the Elector of Brandenburg, in compliance with his request that Bach should compose some works for his orchestra. They had met in 1719, and a couple of years later the set was duly completed and sent to the Margrave. How he valued this gift we do not know, but there is reason to believe that his orchestra never played these concertos. On the Margrave's death in 1734 his extensive library was sold. The Bach concertos were included in two miscellaneous lots, one consisting of seventy-seven concertos, the other of a hundred, and were priced at four groschen each.

The fifth concerto is the most lyrical of the whole set. The "concertino" or solo group here constitutes a complete ensemble, and the ripieno group is accordingly limited, apart from the main tutti's, to a light and almost one might say, sporadic accompaniment. The clavier (which originally implied a harpsichord, now replaced by pianoforte) fulfils also the duties of a continuo, playing *accompagnamento* throughout the tutti's. Otherwise the three instruments are on an equal basis throughout the first movement until the moment when the pianoforte is launched upon the magnificent cadenza of sixty-five bars of unaccompanied extempore, like some philosopher oblivious to any duty beyond that of pursuing a train of thought to its goal without regard to time or place but certain of delivering his final proof in triumph.

The slow movement in B minor is an eloquent trio for the concertino group alone, which only for a moment here and there permits itself to indulge its own inherent possibilities as a quartet by virtue of the pianist's two hands.

The finale has the fugal character of a much elaborated gigue. But behind its general air of jollification it hides a warm romantic strain, and the most moving moments of this intoxicating movement are those where this inner self finds expression in a beautiful line of sustained *cantabile* melody.

3. CONCERTINO PASTORALE (for String Orchestra) John Ireland

Eclogue : Sostenuto—Allegretto moderato.
Threnody : Lento espressivo.
Toccatà : Allegro molto ma non troppo presto.

THIS work was composed in 1939 for the Boyd Neel Orchestra. In Scotland, I fancy, there can be little danger of people being decoyed by visions of oaten pipes, or the sight of Dresden China shepherdesses of the mantelpiece, into any pretty day dreams about hill sheep farming. Nor will it here be forgotten how deep the heart may search into the cares of man when the ploughman turns to singing. The reader of Theocritus and Virgil may be beguiled by the very beauty of the names—

Tityre, tu patulæ recubans sub tegmine fagi,
but the shade of a beech tree may give ease for thoughts that range from economics and politics to the whole problem of the liberty of man.

We need therefore feel no surprise at finding that this Eclogue opens in a mood of dark melancholy, ruminating in soliloquy upon a theme which soon under the refreshing touch of sun and air, moves freely in a larger world by imagination, touching upon many an emotion, and conscious too of an ultimate grandeur in the design of things.

The Threnody is a broad, compassionate song fortified by the rhythmical strength of its bass—and perhaps rather surprisingly Elgarian in its idiom.

The Toccatà is an exuberant celebration of physical strength and well-being which nevertheless can show much tenderness of heart in moments of ease and reflection.

INTERVAL

4. FANTASIA on a Theme of Tallis Vaughan Williams

THIS veritable antiphon for a chorus of strings, grouped as two orchestras and solo quartet, dates from 1921. It is as remarkable for the rich sonority and passionate ardour which it reveals, as for the vistas of mystic echo which linger as in the deepest recesses of some vast cathedral.

5. ROMANCE in C (Op. 42) Sibelius

6. OVERTURE No. 2 in B minor J. S. Bach For Flute and Strings.

Overture :—Grave—Allegro—Lento.
Rondeau.
Sarabande.
Bourrée.
Polonaise.
Minuet.
Badinerie.

BRIEFLY it may be noted that in the Overture Bach transforms the foursquare solemnity of its preface into the triple measure of the epilogue; that throughout the Sarabande the bass is in canon with the violin melody; that Chopin is no guide to what a Polonaise might be a hundred years before his day, and that a Badinerie is just a piece of roguish humour.
S. T. M. N.

REID ORCHESTRAL CONCERTS

SEASON 1944-45

Fortnightly, on Fridays, at 6.45 p.m.

Fourth Concert, 15th December—

REGINALD KELL—Clarinet

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

SECOND HALF SEASON

Please note the dates of Concerts :—

12th January.	9th February.
26th January.	23rd February.
9th March.	

Full particulars will be announced on 15th December.

REID CHOIR

Conductor—Professor SIDNEY NEWMAN

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Work for rehearsal—Mozart Requiem.

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

USHER HALL, EDINBURGH

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