

REID ORCHESTRAL CONCERTS

Season 1944-45

Fortnightly, on Fridays, at 6.45 p.m.

SECOND HALF SEASON

Sixth Concert—FRIDAY, 26th JANUARY

HENRY HOLST—Violin

- | | | |
|--|---------|---------------------|
| 1. SYMPHONY No. 1 in B flat | - - - - | <i>Boyce</i> |
| 2. RICERCARE from "The Musical Offering" | - - - - | <i>Bach</i> |
| 3. VIOLIN CONCERTO in E | - - - - | <i>Bach</i> |
| 4. "MUSIC FOR STRINGS" | - - - - | <i>Bliss</i> |
| 5. VIOLIN CONCERTO in D (K 218) | - - - - | <i>Mozart</i> |
| 6. ST. PAUL'S SUITE | - - - - | <i>Gustav Holst</i> |

Seventh Concert—FRIDAY, 9th FEBRUARY

JOHN FRANCIS—Flute

- | | | |
|---|---------|----------------|
| 1. CONCERTO GROSSO in B flat (Op. 6, No. 7) | - - - - | <i>Handel</i> |
| 2. FLUTE CONCERTO | - - - - | <i>Mozart</i> |
| 3. THE FAREWELL SYMPHONY | - - - - | <i>Haydn</i> |
| 4. VARIATIONS on a Theme of Frank Bridge | - - - - | <i>Britten</i> |
| 5. SERENADE in E (<i>by request</i>) | - - - - | <i>Dvorak</i> |

Eighth Concert—FRIDAY, 23rd FEBRUARY

THE REID CHOIR

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR

(Soloists to be announced)

- | | | |
|------------------------------------|---------|-----------------|
| SYMPHONY in B minor ("Unfinished") | - - - - | <i>Schubert</i> |
| REQUIEM MASS | - - - - | <i>Mozart</i> |

Ninth Concert—FRIDAY, 9th MARCH

IRENE KOHLER—Pianoforte

- | | | |
|--|---------|---------------------|
| 1. HOLBERG SUITE | - - - - | <i>Grieg</i> |
| 2. CONCERTO GROSSO (Pianoforte and Strings) | - - - - | <i>Bloch</i> |
| 3. NOCTURNE | - - - - | <i>Dvorak</i> |
| 4. SYMPHONIC RHAPSODY (Pianoforte and Strings) | - - - - | <i>Turina</i> |
| 5. SERENADE | - - - - | <i>Tschaikowsky</i> |

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

SIXTH CONCERT

Friday, 26th January 1945, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—HENRY HOLST

PROGRAMME

PRICE SIXPENCE

PROGRAMME

1. SYMPHONY No. 4 in F - - - - - William Boyce

Allegro.
Vivace ma non troppo.
Gavot: Allegro.

WILLIAM BOYCE, organist, composer and editor of a famous collection of English Cathedral Music published in three massive volumes, was born in 1710, and was thus an exact contemporary of Bach's eldest son, and of the same generation (though of a different musical world) as Gluck. Most of his compositions were for the stage or for the church; but for a period (despite the deafness which he suffered from an early age) he was "Master of the King's band of music," and it is possible that the eight little symphonies were composed in that connection. They were published in 1765, twelve years before his death, but were probably written at a much earlier date, and are described as "Opera Seconda." The style is basically that of the concerto grosso for strings but various movements in the set employ oboes, horns or trumpets, for the most part on nothing more than an *ad libitum* tenure of life.

2. RICERCARE from "The Musical Offering" (Six-part Fugue for String Orchestra) - - - - - Bach (arr. Howard Ferguson)

WHEN Bach visited Frederick the Great at Potsdam in 1747 the King gave him a fugue subject of his own invention upon which to extemporise. "The King was astonished" so Fortel recounts, "at the erudite way in which his theme was developed extempore, and . . . expressed also a wish to hear a fugue in six parts. As, however, it is not every theme that is suited for this kind of polyphony, Bach chose one himself, and developed it immediately to the great admiration of all present. . . . After his return to Leipzig he worked out in three and six parts the theme the King had given him." The work was engraved and dedicated to it's "royal inventor."

Ricercare implies a piece of music in which there is something to "seek"—*i.e.*, the theme. The word was commonly used in Bach's time of a fugue worked out with special ingenuity. In this movement Bach does not seem to have written with regard to any particular instruments, but undoubtedly strings can best give expression to all the detail of this rich "many-voiced" music. For rich it is, and deeply expressive; and though ingenuity enough can be traced by the patient forefinger of analysis, Bach invites us to look elsewhere for enigmas—here he reveals himself as the "searcher of hearts."

3. VIOLIN CONCERTO in E major - - - - - Bach

Allegro.
Adagio.
Allegro assai.

ALL Bach's concertos belong to the world of chamber music, but Albert Hall and a few collesea apart, no hall need deny such music the intimacy upon which alone it can fully thrive, provided the listener is at the outset attuned in imagination and expectation to the purposes of an art which is utterly divorced from all the associations which exalted platforms and impressive space may provoke. And perhaps nowhere does Bach demand so close a bond of intimacy as in the profoundly moving Adagio of this concerto, wreathed about with such tender care by the most exquisitely florescent lines of melody. And for all the sturdiness and deliberate emphasis of the opening Allegro, Bach is at pains to indicate variety of light and shade to an extent somewhat unusual in his scores. The last movement is a spirited rondo with four clearly defined episodes alternating with the "refrain."

4. "MUSIC FOR STRINGS" - - - - - Bliss

Allegro moderato, energico—Meno mosso—
Andante molto sostenuto—Poco allegretto—Tempo I.
Allegro con spirito.

THIS work was first performed at the Salzburg Festival of 1935 by the Vienna Philharmonic Orchestra under Sir Adrian Boult. An earlier "Introduction and Allegro" for strings has since been withdrawn by the composer. The two works which preceded the composition of this present work (as exacting and intricate in performance as it is disarmingly simple in its title) were chamber works—the Clarinet Quintet of 1931 and the Viola Sonata of 1932. From "Music for Strings" Bliss turned to the composition of his first film music, "The Shape of Things to Come." Within the last few years he has given us the ballet "Checkmate," the Pianoforte Concerto and further music for films.

To the listener who is not already to some intent familiar with the idiom of this music it may appear at first as having thrown over the ties of tradition. But though no claim could be made as to the work being grounded on one basic key, and at times the key centres change in a restless flow and ebb, key centres there are, and very clearly proclaimed and defined in broad contrast. The themes are distinctive and clearly contrasted, and the pattern of presentation as vivid and assured as any of the long established musical forms, and whatever the technical demands the handling of the strings is superb. In short the greater any familiarity with this music becomes the more I feel assured that in its freshness and vitality, its soundness of heart and limb, its depth of feeling and its delight in variety of colour, this music is amongst the finest achievements of our time.

INTERVAL

5. VIOLIN CONCERTO in D major, K. 218 - - - - - Mozart

Allegro.
Andante Cantabile.
Rondo: Andante grazioso alternating with Allegro.

IN the one year, 1775, Mozart at the age of nineteen wrote five violin concertos—probably for the Concertmaster of the Salzburg court, the violinist Brunetti. This, the fourth of the group, is a thing of gay delight, brimful of spirit and nimble wit, and prodigal of beautiful tunes. With all the fun of a charade the violin throws the pageantry of the horns sky high with the lark, but when it turns from funning to search the depths of a tender heart, turns also to the depths of its voice. No less does it range from the heights to the depths in the radiantly beautiful song of the Andante. The Rondo in a matter of seconds shows itself to be pert, expansive and hesitant all in a breath. But it is in the nature of rondos to falter on the brink, and having collected its wits it falls to dancing its roundelay. Yet none could foresee that at the second breathing space it could turn aside to play the musette with such a delicious touch of romance, nor that when the game was resumed and played to an end this delightful creature would so gracefully tiptoe from the room.

6. ST. PAUL'S SUITE (for Strings) - - - - - Gustav Holst

(1) Jig. (2) Ostinato. (3) Intermezzo. (4) Finale.

COMPOSED in 1922 for the St. Paul's Girls' School Orchestra. The finale is entitled "The Dargason" after the Country Dance upon which it is based. But Holst happily contrives to demonstrate to the Lady Greensleaves that she possesses a contrapuntal skill of which she had no conception and sweeps her into the middle of it all.

S. T. M. N.

REID ORCHESTRAL CONCERTS.

Season 1944-45

Fortnightly, on Fridays, at 6.45 p.m.

SECOND HALF SEASON

Seventh Concert—FRIDAY, 9th FEBRUARY

JOHN FRANCIS—Flute

- | | | |
|---|-------|----------------|
| 1. CONCERTO GROSSO in B flat (Op. 6, No. 7) | - - - | <i>Handel</i> |
| 2. FLUTE CONCERTO | - - - | <i>Mozart</i> |
| 3. SYMPHONY in G minor: "La Poule" | - - - | <i>Haydn</i> |
| 4. VARIATIONS on a Theme of Frank Bridge | - - - | <i>Britten</i> |
| 5. SERENADE in E (by request) | - - - | <i>Dvorak</i> |

Eighth Concert—FRIDAY, 23rd FEBRUARY

THE REID CHOIR

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR

Soloists—

JANET SCLANDERS. JOHN TAINSH.

MONA BENSON. GORDON CLINTON.

- | | | |
|------------------------------------|-------|-----------------|
| SYMPHONY in B minor ("Unfinished") | - - - | <i>Schubert</i> |
| REQUIEM MASS | - - - | <i>Mozart</i> |

Ninth Concert—FRIDAY, 9th MARCH

IRENE KOHLER—Pianoforte

- | | | |
|--|-------|---------------------|
| 1. HOLBERG SUITE | - - - | <i>Grieg</i> |
| 2. CONCERTO GROSSO (Pianoforte and Strings) | - - - | <i>Bloch</i> |
| 3. NOCTURNE | - - - | <i>Dvorak</i> |
| 4. SYMPHONIC RHAPSODY (Pianoforte and Strings) | - - - | <i>Turina</i> |
| 5. SERENADE | - - - | <i>Tschaikowsky</i> |

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

SEVENTH CONCERT

Friday, 9th February 1945, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Flute—JOHN FRANCIS

PROGRAMME

PRICE SIXPENCE