

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

Reid Memorial Concert

GENERAL REID (who served in his first campaign two hundred years ago this year) had a taste for music that went a good way beyond the composition of popular military marches, and, whether as the composer of quite attractive if unpretentious flute sonatas, or as the founder of the Chair of Music in his old University, we may judge him (from his own words) to have been a man more concerned that some knowledge of the musical taste of his own day should be preserved and illustrated in the annual concert marking his birthday (13th February) than that one of his own set of twelve military marches should be presented in a third hand version year after year as a perfunctory gesture of regard for his memory. The musical taste of his own day—what would that be? Setting apart his own native music, there is evidence enough I think that he shared the cosmopolitan taste for the so-called “style galant” familiar to us in the works of John Christian Bach, Abel, etc., and which infects so much of the music of Haydn and Mozart. It is improbable that General Reid knew much if anything of the music of Mozart, and it is as well that he should never have known what Mozart thought (and said) of the flute, but I conceive he would have applauded the delicious music Mozart wrote for it at the age of twenty-one. Something of Haydn’s music he may well have known, for Haydn’s music and reputation preceded him some years before his visits to England in the early nineties and the composition of the twelve “London” symphonies.

And as there are courtesies amongst the families of instruments I think I detect a smile of satisfaction on the familiar countenance of our Gallant Flautist, that within one season four concertos for wind instruments should find shelter under his patronage at a time when pianos are in full spate.

But what of the Musical taste of to-day? Here are two widely different answers—novelty and challenge, familiarity and ease.

PROGRAMME

1. SYMPHONY No. 83 in G minor, “La Poule” - - - - Haydn
(1732-1809)

Allegro spiritoso.
Andante.
Menuetto: Allegretto.
Finale: Vivace.

COMPOSED in 1784, the second of the set of twelve commissioned for the Concerts de la Loge Olympique in Paris. The origin of the nickname will be obvious, but certainly, this is no day-old chicken either in wisdom or in strength.

2. FLUTE CONCERTO in D (K. 314) - - - - Mozart
(1756-1791)

Allegro aperto.
Andante.
Rondo: Allegro.

INTERVAL

3. VARIATIONS on a Theme of Frank Bridge - - - - Britten
(b. 1913)

THE variations were composed in the summer of 1937 and received their first performance at the Salzburg festival that year, but their reputation was established by the performance of the Boyd Neel Orchestra at the International Society for Contemporary Music Festival in London (1938).

Introduction and Theme: The brief introduction serves merely to emphasise

the first chord of the theme toccata-wise. Without break there follows:—

The Theme (allegretto poco lento): Two phrases, the second a transposition of the first. Note the falling fifth, the immediate variation of the same, the little phrase that rises and falls on the first violin, the chromatic descent of the harmonies, the repetition of all these in the second half, and the chromatic cadence. The theme is repeated with variation in expressive detail. Notice the moment of arabesque that decorates the sinking chromatic harmonies.

Adagio: The lower strings give the substance in sustained harmonies punctuated by expressive phrases on the violins (arabesque figure).

March: Emphasises the fifth and fourth of the theme as also the chromatic cadence. The martial theme is played by the lower strings *martellato* beginning very quietly, whilst the violins add commentaries of fifings and “rubadubs” until they take up the theme *forte* to the tread of powerful chords. And then with fife and “rubadub” the march again fades into the distance.

Romance (in B flat): The theme lurks unsuspected in the seemingly innocent pizzicato bass to the waltz melody. This melody takes as its motto the short rising and falling phrase noted in the theme.

Aria Italiana (in A major): A very brilliant and witty caricature of an Italian operatic Aria such as might have been composed by Rossini. It is all there, trills, bravura, A’s in alt. and that typical Italian coquetry of rubato to which the period was prone.

Bourrée Classique (in D minor): So heavy a footfall can seldom have invaded the classical ballroom. I had always understood the term to signify a fast or galloping dance. But “*bourrer*” also means “to ram or thrash,” and this the music proceeds to do with no small relish.

Wiener Walz: It is worth observing that Vienna is not so far from the Italian border as to discourage Arlecchino from paying a visit to the City of Wales. I for my part shall be the last to insult a walse by analysing it.

Moto Perpetuo, in virtue of its title, enjoys the privilege of carte blanche. Thus it flattens out the theme into a wavering tremolando (if indeed it is the theme, for flattened out figures are not easily identified) and chases the hard worked cadence figure into a chromatic slither.

Funeral March (in C minor): Opens with passionate ringing chords, with a persistent rhythm in the bass as of drums. To these is added the passionate lament of the first violins, firmly marching through the scale that bridges that falling fifth.

Chant: A very original piece of musical impressionism.

Fugue and Finale (Allegro molto vivace): At the outset attempts to hood-wink one into believing that a modernist can make a fugue of a moto perpetuo which never departs from unison if he is clever in deploying his instruments. But this is all preamble designed to set the pace. The subject is a much condensed epitome of the arabesque and coda figures. The ‘cellos eventually set a quicker speed with an insistent declaration which is adopted generally, and then from a hushed pianissimo the opening motive scatters across all the instruments to provide a complex texture through which the eloquent phrases of the theme burn their way. A final more simple variation of great pathos ensues (Lento e Solenne).

4. SERENADE in E. (Op. 22) - - - - Dvorak
(1841-1904)

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.

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SECOND HALF SEASON

Eighth Concert—FRIDAY, 23rd FEBRUARY

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Soloists—

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MONA BENSON. GORDON CLINTON.

SYMPHONY in B minor ("Unfinished") - - - Schubert
REQUIEM MASS - - - - - Mozart

Ninth Concert—FRIDAY, 9th MARCH

IRENE KOHLER—Pianoforte

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| 5. SERENADE | - - - - - | Tschaikowsky |

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

EIGHTH CONCERT

Friday, 16th February 1945, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

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EDINBURGH UNIVERSITY MUSICAL
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PROGRAMME

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