

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

NINTH CONCERT

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

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—IRENE KOHLER

PROGRAMME

PRICE SIXPENCE

PROGRAMME

1. SUITE for Strings, "From Holberg's Time" (Op. 40)

Grieg

1. Præludium : Allegro vivace.
2. Sarabande : Andante.
3. Gavotte and Musette.
4. Air : Andante Religioso.
5. Rigaudon : Allegro con brio.

2. CONCERTO GROSSO for String Orchestra with Pianoforte Obbligato - - - - - *Ernest Bloch*

1. Prelude : Allegro energico e pesante.
2. Dirge : Andante moderato.
3. Pastorale and Rustic Dances : Assai lento—Allegro giocoso.
4. Fugue : Allegro.

ERNEST BLOCH, born in Geneva in 1880, is a Jewish composer and conductor of Swiss birth who settled in America some thirty years ago. He studied at the Brussels Conservatoire where he was a pupil of Ysaye, and subsequently at Frankfort-on-Main. He first made his mark as a composer with the opera *Macbeth* produced in Paris. Other early works include two symphonic poems, a symphony and songs. But it was in America that his reputation as a composer became firmly established, in the fields of choral, orchestral and chamber music. Probably the works by which he is best known in this country are the Israel Symphony, the Psalms for voice and orchestra, the Pianoforte Quintet, and the Violin Concerto.

Bloch is an avowedly Jewish composer, though he does not seek to express himself in any "nationalist idiom" based on traditional Hebrew melodies. His idiom and style are on the whole markedly personal. But this present work stands somewhat apart from the main current of his thought and development. It may be described as an essay or an experiment (though not over-bold) in the translation of the eighteenth century concerto grosso into a modern idiom. But the idiom tends to be either so distinctively personal and modern as to belie the general basic model upon which the work seems to be grounded, or else (as in the Fugue) to revert with so forthright an emphasis to both the language

and episodic formalities of the early eighteenth century that the work as a whole inclines to the pastiche. The pianoforte is used now in opposition to the string mass and now as a thorough bass whether in simple or elaborated style. The further use of the instrument as a means of reinforcing the strings by simply doubling the parts is perhaps something of a compromise in a partnership for which there is no precise precedent. These remarks are not intended to detract from the listeners' enjoyment of a work which it may readily be admitted is inventive and effective and which exhibits a great measure of self-assurance. But they may serve to explain how it is that this work is (and will probably remain) *sui generis*.

S. T. M. N.

3. NOCTURNE (Molto Adagio) in B major (Op. 40) - *Dvorak*

INTERVAL

4. SYMPHONIC RHAPSODY (for Pianoforte and Strings) - *Turina*

Andante—Allegro vivo.

JOAQUIN TURINA is a Spanish composer and pianist born at Seville in 1882. For some ten years he lived in Paris and studied composition under Vincent d'Indy. He is a fairly prolific composer of orchestral music, chamber music and works for the stage. The Symphonic Rhapsody is one of his slighter works of a genre which relies rather upon manner than upon content for its effect where there is scope for fastidious artistry in the treatment of colour and rhythm.

S. T. M. N.

5. SERENADE in C major (Op. 48) - - - - - *Tschaikowsky*

1. Piece in the form of a Sonatina : Andante non troppo—Allegro moderato—Tempo I.
2. Walse : Moderato.
3. Elegy : Larghetto elegiaco.
4. Finale (Russian Theme) : Andante—Allegro con spirito.