

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1960-61

*Second Concert*

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

BRIAN HAWKINS

SANCHIA PIELOU

REID SCHOOL OF MUSIC

THURSDAY, 3RD NOVEMBER, 1960

AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

1. INTRODUCTION AND ALLEGRO (OP. 47) *Elgar*  
(1857-1934)

(Composed 1905 and dedicated to Professor Sanford of Yale University where Elgar received the honorary degree of Doctor of Music that year.)

Here the basic principles of the old Concerto Grosso—the combination and contrast of a solo group with the orchestral mass—have inspired a modern score of wonderful richness and subtlety. Formally the design of the work is much more complex than the title might imply, for whilst the Allegro follows the broad classical lines of exposition, development (here a markedly defined fugal procedure) and recapitulation, it serves rather to expound and expand a complexity of themes and moods, some only implicit, others already boldly explicit, in the Introduction itself.

2. SERENADE FOR STRINGS (OP. 48) *Tschaikowsky*  
(1840-1893)

Andante non troppo—Allegro moderato  
Valse  
Élégie  
Finale (Tema Russo)

The nineteenth century contributed very scantily to the repertoire of the string orchestra. Consequently programmes for such an ensemble are compounded almost entirely from the golden age of string music (c. 1680-1750) and from the present century. But it is as well to turn occasionally to the luxurious qualities which Dvorák in 1875 and Tchaikowsky a few years later evoked from this ensemble in their attractive and masterly Serenades. And no one will deny a Russian the right to wear his boots for a Finale!  
S.T.M.N.

### INTERVAL

3. CONCERTO FOR VIOLA, HARP, STRINGS AND TYMPANI (OPUS 15)  
*Kenneth Leighton*  
(b. 1929)

Prelude  
Nocturne  
Finale

This Concerto was written in 1952 and first performed in the following year by Frederick Riddle and the Harvey Phillips String Orchestra, who have also given broadcasts of the work on the B.B.C.

Each of the three movements tries to express a particular mood in a concise fashion, exploring also the unusual combination of solo instruments.

The Prelude is dark in colour and intense in mood, both subjects being announced by the solo viola, over a mixture of five-eight and six-eight rhythm. The opening rhythmic figure plays an important part throughout.

The harp is introduced for the first time in the slow Nocturne, which bears a quotation from Keats's Sonnet "To Sleep"—

"Then save me, or the passed day will shine  
Upon my pillow, breeding many woes."

Solo Tympani announce the melodic and rhythmic figure which dominates the lively Finale. This is more straightforward in harmonic style than the previous movements though the second subject (again on solo viola) introduces a note of chromatic intensity. Discussion of the material slows down into a short cadenza for viola and harp, which makes references to the theme of the Nocturne. The final section recapitulates the opening themes in faster tempo, and in a more contrapuntal manner.

K.L.

4. DIVERTIMENTO *Bartók*  
(1881-1945)

Allegro non troppo  
Molto adagio.  
Allegro assai.

The Divertimento for string orchestra was composed in 1939, at a very critical period in the composer's life, just after he had

left Hungary. Bartók, in using the title "Divertimento" for this suite, was evidently attracted by the recreative character of the nineteenth century compositions of this type by Mozart and Haydn, and the outer movements use Hungarian dance melodies as their basis. The style is much less brittle and aggressive than in other compositions of this period; indeed there is a light-hearted lyrical feeling about the music that is a little unusual in Bartók. Nevertheless there is always present the usual and unusual rhythmic devices, giving a feeling of restlessness to the audience, and often dismay to the players !

J.F.