

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1968-69

*Fourth Concert*

**REID ORCHESTRA**

Leader: MILES BASTER

Conductor: SIDNEY NEWMAN

REID SCHOOL OF MUSIC

THURSDAY, 28th NOVEMBER, 1968

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS



# Programme

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## 1. "JOB": A MASQUE FOR DANCING

Vaughan Williams

(1872-1958)

The Masque, devised by Geoffrey Keynes and Gwendolen Raverat, is founded on Blake's "Illustrations of the Book of Job." Vaughan Williams' music for it, dedicated to Sir Adrian Boult, was first performed in concert form at the Norwich Festival, 1930. The first stage performance was by the Carmago Society at the Cambridge Theatre, London, 1931, and the same year at the I.S.C.M. Festival at Oxford; choreography by Ninette de Valois, the scenery and dresses designed by Gwendolen Raverat. "Job" was presented at the Edinburgh Festival of 1951 by the Sadler's Wells Ballet (as it then was).

The music is scored for a large symphony orchestra—triple woodwind including bass flute, cor anglais, bass clarinet and double bassoon, and the alto saxophone used in particular to portray the hypocrisy of Job's comforters in scene VI; full brass and percussion; two harps, and even the organ (ad lib). Constant Lambert who conducted the earliest stage performances made a version for small theatre orchestra. Tonight we present the full score with the minimum recourse to the permitted cue-ings, but without second harp.

In this wonderfully comprehensive score are united, as Frank Howes has said, "the visionary, the dramatic and the symphonic aspects of music." The pastoral style of the *Pastoral Symphony* of 1922 (the immediate symphonic predecessor to this work), the mysticism and exalted grandeur of *Sancta Civitas* (1926), the great diatonic paeans of his church music—all contribute to a score which ranges from the utmost simplicity to massive complex texture; and, in the midst the powerfully dramatic portrayal of Satan in vivid distorted rhythms and the dissonant horror of evil—pestilence, famine and battle. Just as the Masque is visually inspired by Blake's Illustrations, so is Vaughan Williams' music in equal measure by Blake and by the beauty of the biblical narrative.

S.T.M.N.

### SYNOPSIS

#### SCENE I

*Introduction. Pastoral Dance. Satan's appeal to God. Saraband of the Sons of God.*

Job and his family sitting in quiet contentment surrounded by flocks and herds. Satan enters unperceived and appeals to Heaven. God answers: "All that he hath is in thy power."

#### SCENE II

*Satan's Dance*

God's throne is empty. Satan in wild triumph seats himself upon it.

#### SCENE III

*Minuet of the sons and daughters of Job*

Job's children are feasting and dancing: Satan appears and destroys them.

#### SCENE IV

*Job's dream. Dance of plague, pestilence, famine and battle*

Job is quietly asleep. Satan leans over him and evokes terrible visions which dance round him, foreboding his tribulation to come.

#### SCENE V (follows without break)

*Dance of the Messengers*

The messengers announce to Job the destruction of all his wealth and the death of his sons and daughters. Job still blesses God.

#### SCENE VI

*Dance of Job's comforters. Job's curse. A vision of Satan.*

Satan introduces Job's comforters, three wily hypocrites. Their dance is at first one of apparent sympathy, but gradually changes to rebuke and anger. Job curses God. "Let the day perish wherein I was born." Job invokes his vision of God. Heaven opens and reveals Satan seated on God's throne. Job and his friends cower in terror.

#### SCENE VII (follows without break)

*Elihu's dance of youth and beauty. Pavane of the Heavenly Host.*

Enter Elihu, who is young and beautiful. Heaven opens again and shows God sitting on His throne surrounded by the heavenly host.

#### SCENE VIII

*Galliard of the Sons of the Morning. Altar dance and heavenly pavane.*

Satan appeals again to God but is driven down by the Sons of the Morning. Job and his household build an altar and worship God with musical instruments. The heavenly dance continues.

#### SCENE IX (follows without break)

*Epilogue.* Job, an old and humbled man, sits again surrounded by his family. He blesses his children.

(The above Synopsis is printed by permission of the Oxford University Press)

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INTERVAL

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2. "QUIET CITY"

*Aaron Copland*

(b. 1900)

This reflective piece, composed in 1940, is scored for Strings with Cor Anglais and Trumpet, whose roles are almost entirely melodic or imbued with rhetorical freedom of utterance. The piece grew out of the incidental music Copland composed in 1939 for the play "Quiet City" by Irwin Shaw—a fantasy concerning the night thoughts of different people in a great city.

3. DANCES OF GALANTA

*Kodaly*

(1882-1967)

Bartok and Kodaly became interested in the collecting of Hungarian folk-music at the beginning of the century, and their joint efforts resulted in the preparation and printing of more than 3,000 melodies. These composers were most insistent in proclaiming that what they had collected, sifted, and edited, is the pure Hungarian folk-music, and bears no relation or resemblance to the Gipsy music of Liszt's Hungarian Rhapsodies, and Brahms' Hungarian Dances.

The Dances of Galanta was composed for the 80th anniversary of the Budapest Philharmonic Society, in 1934. Galanta, where Kodaly spent part of his youth, is a town on the main Vienna-Budapest railway, and presumably he heard some of the dance tunes there.

There are five dances, prefaced by a lengthy introduction, and arranged progressively from slow to fast. It is not a pot-pourri, but a most artistic realisation of the melodies, with a suggestion of Rondo form, as the first dance is repeated after the second and third, and also in the coda.

J.F.