

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

Season 1953-54

FIRST CONCERT

THURSDAY, 22nd OCTOBER 1953

at 7.30 p.m.

REID SCHOOL OF MUSIC

REID
CHAMBER ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor:
SIDNEY NEWMAN

Solo Soprano:
DORIS GUTHRIE

PROGRAMME

PRICE 1s.

PROGRAMME

1. BRANDENBURG CONCERTO No. 3 in G - - - J. S. Bach
Allegro — (Adagio) — Allegro

The two Brandenburg concertos performed at this concert are those two of the set of six which are composed for string orchestra alone. Both show an exceptional treatment of the string orchestra. In this work, the orchestra is divided into three main lines—violins, violas, and violoncelli (with bass and continuo); but each main line of instruments is itself further divided into three parts, yielding in all ten parts which constantly deploy and redeploy in varying patterns of solo groups, and coalesce in the simpler contrapuntal patterns of the Tutti. These two allegro movements of exuberantly rich polyphony are separated only by the briefest adagio cadenza point.

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2. CANTATA No. 51, for Soprano, Trumpet and Strings
("Jauchzet Gott in allen Landen") J. S. Bach

Solo Soprano: DORIS GUTHRIE

Trumpet Obbligato: ENOCH JACKSON

Aria:

Praise Jehovah all ye people!
Let all creatures, great and small,
that the heavens and earth contain,
sing His praise, exalt His glory
We will also to our God
offer thanks for all His mercies,
for He hath in time of need
ever been our rock and fortress.

Recitativo:

We worship in the Holy Temple wherein God's
glory dwelleth, and pray to Him who ev'ry morning
rich blessings showers upon us.

We give Him thanks for all His loving care.
Although our falt'ring lips can never tell His
goodness, He will accept the praise our grateful
hearts would render.

Aria:

Father, may Thy loving mercies
fall on us as morning dew!
For Thy grace so freely giv'n
we our grateful thanks would render,
and in all that we are doing,
show ourselves to be Thy children.

Choral:

All honour, praise and glory
To God the Father, God the Son
To God the Holy Spirit
The great eternal Three in One!

The Lord is our Defender
And He our frame well knows
He shareth all our sorrows
And comforts all our woes.

Upon His word relying
When earthly trials are o'er
We with the saints in Heaven
Shall Praise Him evermore
Alleluja, alleluja!

3. BRANDENBURG CONCERTO No. 6 in B flat - J. S. Bach
Allegro. Adagio ma non tanto. Allegro.

The orchestra employed comprises two lines of violas, two of viole de gamba (for which muted violoncelli are now substituted), one of violoncelli, and basso continuo. For the greater part, the protagonists as concertante instruments are the violas. Frequently the violoncello is associated with them on equal terms; so too the viole de gamba in the first movement. The latter are, however, silent throughout the Adagio, and confined to a somewhat secondary role of accompaniment in the final Allegro.

INTERVAL

4. INTRODUCTION AND ALLEGRO for Strings (Op. 47) - Elgar

Soloists :

THE NEW QUARTET

Robert Cooper

Christopher Martin

Anne Crowden

Joan Dickson

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.

5. VARIATIONS ON a THEME of FRANK BRIDGE (Op. 10)

Britten

These Variations were composed in the summer of 1937 and dedicated to the composer's master "F.B.—A tribute with affection and admiration."

Introduction and Theme

Adagio

March

Romance

Aria Italiana

Bourrée Classique

Wiener Walz

Moto Perpetuo

Funeral March

Chant

Fugue and Finale