UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

Season 1953-54

THIRD CONCERT

THURSDAY, 19th NOVEMBER 1953

at 7.30 p.m.

REID SCHOOL OF MUSIC

REID
CHAMBER ORCHESTRA

Leader: Dr. John Fairbairn

Conductor:
SIDNEY NEWMAN

Solo Pianoforte:
MARY GRIERSON

PROGRAMME **PRICE 1s.**

PROGRAMME

1. Overture: "Froissart" (Op. 19) - - - - *Elgar*
(1857 - 1934)

This concert overture, first performed at the Three Choirs Festival at Worcester in 1890, was Elgar's first orchestral work of any magnitude, and may be regarded as the overture to his public career as a composer. The score bears a quotation from Keats :—

'When Chivalry
Lifted up her lance on high.'

It has been stated that the title and conception of the work were inspired by a speech of Claverhouse in 'Old Mortality' (Chapter XXXIV). But one can only suppose that Elgar must have followed Claverhouse's advice to Morton and contrived for himself "six months imprisonment in order to procure him the pleasure " of reading the great chronicler of the fourteenth century.

There is no call for the intervention of any analysis to fix a pennant to each lifted lance in this romantic array. Suffice it to say that Elgar here showed himself from the first to be a composer who thought essentially in terms of the orchestra, and that the rich sonorous quality of the scoring of this early work is fully characteristic of the mature Elgar of the symphonies.

---

2. Introduction and Allegro Appasionato for Pianoforte and Orchestra (Op. 92) - - *Schumann*
(1810 - 1856)

Schumann's justly admired and popular pianoforte concerto (conceived originally as a single movement Fantasia, and later expanded into three movements) might well take the advantage of its prestige to murmur into the public ear that it has a younger brother no less deserving of their hearing. No one much cares for fussy hybrid titles, but here is a work as single hearted and as finely and spontaneously conceived as the best of Schumann's works.

3. Partita Sinfonica - - - *Ludwig Irgens Jensen*
(b. 1896)

(First performance in Scotland)

Ludwig Irgens Jensen, born in Oslo in 1896, is one of the foremost Norwegian composers of today. Largely self taught, he is neither intensely nationalist nor modernist in outlook or idiom. He is a nationalist only in that Norwegian folk music has played some part in determining his melodic idiom, but stronger influences have been Palestrina, the contrapuntalists of the baroque era and Brahms. In all his work there is evident a strong sense of formal structure. His major orchestral works comprise 'Theme and Variations' (1926, revised 1934), 'Passacaglia,' which was awarded a prize in the Schubert Centenary Competition of 1928, and a Symphony in D minor (1945), not to mention the earlier great dramatic Symphony 'Heimferd' (for voices and orchestra).

This symphonic suite in four movements is derived from the incidental music composed to a play by Hans Kinck entitled 'Driftkaren' (The Drover). The first movement is a robust allegro offset by a quiet lyrical episode that provides the constrast of a second subject in a classical design. The comparatively short slow movement which follows is a simple lyric. The third movment is a scherzo in tenary form, having recourse to the melody of the preceding movement for its central episode. The last movement (Grave-Andante) is an unexpectedly serious and contemplative epilogue, which shows a remarkable affinity of mood and idiom with the contemplative music of Vaughan Williams.

INTERVAL

---

4. SYMPHONY No. 3 in C - - - - - - *Sibelius*
(b. 1865)

Allegro moderato
Andantino con moto quasi allegretto
Allegro

(Composed 1905-07; dedicated to Granville Bantock.)

The third symphony is markedly more classical in feeling than its predecessors, more compact in structure and in its dimensions, more restrained and economic in its scoring. A brief programme note affords no scope either for an illuminative analytical study or for a proper consideration of the relationship of this to Sibelius' other symphonies. For these the reader may be referred to Cecil Gray's 'Sibelius' (1931), Gerald Abraham in the symposium on Sibelius (in the 'Music of the Masters' series published by Lindsay Drummond, Ltd.), and Tovey's 'Essays in Musical Analysis' (Vol. II).

The formal clarity of the first movement is striking. None the less, despite the direct simplicity of the opening theme, the primary material proves to be a complex of several distinct melodic themes, and the secondary material, which begins with an extensive violoncello melody in B minor, proves in the course of the development to be very subtly related to the first theme. The vivacity and action of the movement springs, however, mainly from the rapid ostinato motive of the strings which streams as a moto perpetuo throughout the latter part of the exposition and throughout the whole development. At the conclusion there emerges a chorale-like theme of simple grandeur inspired by the first theme.

The middle movement (in G sharp minor) is occupied for the most part with the continuing restatement in varied colouring and in different keys of one unchanging melody, but before the final statement is reached this simple formal design momentarily and quite unexpectedly dissolves into a realm of scherzoso fantasy.

The last movement throws down in quick succession scattered scraps of vivacious melodic themes, with a certain reluctance to give full rein to the rhythmic impetus inherent in them, and throughout the first half of this scherzo-like finale the tempo is subject to an ebb and flow of energy. At length there emerges on the violas in chorus a march-like theme (already foreshadowed by the horns) which throughout the rest of the movement is built up in ever grander proportions to yield a peroration of truly noble breadth and power.

S.T.M.N.

Printed by D. Macdonald Ltd., 74 Hanover Street, Edinburgh.