

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1954-55

First Concert

REID
CHAMBER ORCHESTRA

Leader: DR. JOHN FAIRBURN

Conductor : SIDNEY NEWMAN

Soloists :

Flute : BERYL SEAL *Violin* : JOHN FAIRBURN

Pianoforte : HANS GAL

REID SCHOOL OF MUSIC

THURSDAY, 21ST OCTOBER, 1954

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

I. CONCERTO GROSSO IN F, (OP. 6, No. 9)

Handel
(1685-1759)

Largo
Allegro
Larghetto
Allegro
Minuet
Gigue

If as Titania has reminded us the Elizabethans of two ages have had cause to see the seasons alter, the Georgian widwinter of 1739-40 certainly suffered no unseasonable transformation. Almost everything in London seems to have been frozen solid except Handel's invention. He began that winter by composing the twelve concerti grossi for strings within one month. Not only are they supreme amongst his instrumental works, but they exhibit a remarkable variety of mood and character.

The ninth concerto opens with a broad introduction to the sturdy forthright Allegro which is ever intent upon wresting a minor third out of all its major cadences. The concertino group of two violins and violoncello is used here as in the succeeding Larghetto antiphonally against the ripieno, though the first violin makes the running as *primus inter pares*. The second Allegro is a fugue. It can hardly be said that all fugues live up to their name, but the subject of this one is obviously imbued with the powers of flight and exultantly rides its course beneath the sun without fear of fall. The F minor Minuet has a major surprise in store for us, before the soli fiddles are accorded the honours of leading an exhilarating jig.

2. CONCERTO IN A MINOR

FOR PIANOFORTE, FLUTE AND VIOLIN *J. S. Bach*
(1685-1750)

Allegro
Adagio, ma non tanto, e dolce—
Allabreve

Amongst the Preludes and Fugues for Clavier which Bach did not include in the *Fortyeight* is one magnificent work in A minor which Bach later transformed into this great "triple concerto." For the slow movement he took the Adagio of his third Organ Sonata in D minor, transposed the movement in key to suit its new context, added an additional part to its initial trio ensemble, and expanded the whole. In this movement the orchestra does not participate.

3. FANTASIA ON A THEME BY THOMAS TALLIS *Vaughan Williams* (b. 1872)

The architecture of this gloriously rich and resonant Fantasia is based principally upon the answering or superimposed antiphons of contracted bodies of strings, the orchestra being divided into three groups, namely, the main body, a small second orchestra placed separately, and a solo quartet which is deployed from the main body. The work was composed for the Gloucester Festival of 1910 but subsequently twice revised. The theme of Tallis upon which it is based is the Melody in the Third Tone which may be found in the English Hymnal (No. 92).

INTERVAL

4. A SYMPHONY FOR STRINGS

Gordon Jacob
(b. 1895)

Andante maestoso—Allegro
Andante espressivo
Allegro molto vivace

Dr. Gordon Jacob is generally recognised as the outstanding authority in Britain upon the art of orchestration. He is also a very versatile and productive composer, not only of orchestral music but of chamber music. As Mozart could with infallible assurance tailor an aria to suit any individual singer to perfection, so Dr. Jacob can tailor a solo concerto to the best advantage for any instrument. Indeed there is hardly an instrument which he has not furnished with an original and engaging concerto. His major orchestral works include two full scale symphonies and two sinfoniettas. The Symphony for Strings was composed about five years ago for the Boyd Neel Orchestra. It was performed at one of these concerts in 1951.

5. SERENADE FOR STRINGS (OP. 48)

Tschaikowsky
(1840-1893)

Andante non troppo—Allegro moderato

Walse

Elegie

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 Dvorak in 1875 and Tschaikowsky 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.