

DOLMETSCH FOUNDATION.

annual
GENERAL MEETING
16th. October 1946.
at
Jesses Haslenere.

Programme of informal concert.

1. Broken Consorts for Recorders, Viols and Harpsichord.
Gipsies Round
Shall I go Walk
Jigg. William Byrd.
2. Two Menuets for the Viola da Gamba. Marais
3. Divisions on a Ground bass for Recorder and Harpsichord. Daniel Purcell
4. Harpsichord Soli.
Pavana Medici.
Passamezzo del Giorgio. Anon MS.1540.
5. Consorts for four Recorders.
Master Newman's Pavan.
The Frog Galliard. Anon.
Thomas Morley
6. Pavan for Five Viols.
(Possibly Jenkins No. 8 for 3) Thomas Tompkins
7. Aria for Soprano Voice with two Recorders, Viola da Gamba and Harpsichord.
"Schafe Kotten....." J. S. Bach.

The Dolmetsch Family, assisted
by Joseph Saxby.

CENTRAL HALL

WESTMINSTER

ERNEST READ ORCHESTRAL CONCERTS FOR CHILDREN

Under the auspices of the London Junior and Senior Orchestras

Patron: H.H. PRINCESS MARIE LOUISE

President: SIR ADRIAN BOULT

Chairman: ERNEST READ

First Concert of the Morning Series
SATURDAY, 19th OCTOBER, 1946
at 11 a.m.

London Philharmonic Orchestra

Leader - ANDREW COOPER

Solo Pianoforte: KATHLEEN LONG

Conductor and Commentator:

ERNEST READ

In accordance with the requirements of the London County Council :—

- 1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
- 2.—All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
- 3.—Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

PROGRAMME

Notes by CYNTHIA COX, MUS.BAC., A.R.A.M.

GOD SAVE THE KING

The Classical Viennese School

The latter half of the XVIII Century saw the flowering of certain forms of music. The Sonata, Symphony and String Quartet came to maturity and reached a noble height of development which has scarcely been surpassed although the scale of things has since increased and symphonies are longer and orchestras are bigger. The first composer to produce works of these types that are no longer experimental was Joseph Haydn (1733-1809). His earliest symphonies were slight and their scoring often crude but his latest works are magnificent examples. Contemporary with him was the short-lived Mozart (1756-1791) who built on Haydn's experience with his own matchless genius and reached a flawless perfection of form. Last comes Beethoven (1770-1827) who as a young man played to Mozart and studied with Haydn. The pattern devised by the two older men was used by Beethoven for the expression of deep and often stormy emotion. None of these three were born in Vienna, and Beethoven was not Austrian but German, but each of them was inevitably drawn to Vienna as the finest musical centre of the day. Brahms (1833-1897) was also German-born but he too, in his later time, migrated to Vienna. He is not in the unbroken succession of the Classical School but their mantle fell on him and he continued their tradition as if no Romantic School had intervened.

It would be impossible to represent all four composers adequately in one programme so Haydn's name appears only as the author of the theme on which Brahms has written his great variations. Mozart contributes an Overture, Beethoven a short piece and two movements of a Concerto. Brahms is shown in serious mood in the Variations and in a lighter vein in a Hungarian Dance.

Overture, "The Marriage of Figaro" Mozart (1756-1791)

Mozart's burning desire during much of his life was to compose opera, and it was one of his tragedies that he so rarely had the opportunity. Some chances he did get, however, and he made the most of them with all the power of his genius. An opera from his pen was commissioned by the Emperor for production in 1786 by the new Italian company. Mozart was fortunate to find an excellent subject and the right man to turn it into an operatic book (libretto). When "The Marriage of Figaro" was eventually produced, by a magnificent cast, it created an enormous impression and almost every number was encored. The Overture is a perfect prelude to the sparkling comedy of intrigue. It is as gay and exhilarating as champagne and the animation never flags from start to finish.

Variations on a Theme of Haydn (Coral St. Antonii) Brahms (1833-1897)

Variation writing has always interested composers from the earliest days of instrumental music, though the complex and subtle type of variation by Beethoven or Brahms is far removed from the simple decoration of the theme which the Elizabethan composers enjoyed.

Haydn's theme, in B flat, which comes from a piece for Wind Instruments, should be carefully listened to. It is in two halves. The first consists of two five-bar phrases, the second comprises two four-bar phrases and a slightly altered return of the opening section; it concludes with three bars of tonic chords. Each half is repeated. This structural plan is maintained throughout the Variations.

Var. I utilises the repeated crotchet chords of the ending against quavers and triplets for strings.

Var. II (B flat min.) is quicker and uses the dotted note figure from the opening of the theme.

No. III (B flat major) is again quicker, moving in smooth quavers, with semi-quavers for the woodwind in the repeats.

No. IV (B flat minor) has a new form of the theme in quavers and a counter-melody in semiquavers; the two themes change places (double counterpoint) at the twelfth).

No. V is a quick movement in the major, full of intricate cross-rhythms, swift as a breeze and light as a bubble.

No. VI on the strong rhythmic variation the horns have the chief word.

No. VII is a graceful dance.

No. VIII (B flat minor) consists of mysterious sinuous passages of rapidly-gliding quavers *pp* on muted strings.

The long Finale is a Passacaglia, that is, a series of short variations over a reiterated 5-bar bass tune (itself derived from the theme). After the ground-bass has been repeated several times it appears in the melody, in the minor key, and then, softly at first, the original theme begins to emerge, growing clearer until it is at last sung out *ff* by the violins while the woodwind have exciting scale passages. The repeated tonic chords of the original ending develop into a short emphatic coda.

Pianoforte Concerto, No. 3 in C minor *Beethoven*
(2nd and 3rd movements) (1770-1827)

The third Piano Concerto of Beethoven contains three movements, the first of which was played in this series of Children's Concerts in 1945-6. The *largo* (E major) is in simple song form, somewhat in the style of Beethoven's predecessor, Haydn, with elaborate decoration in the solo part, underneath which, however, it is possible to discern the melodic outline. An opening melody played by the soloist is repeated by the orchestra and followed by a middle section, after which the opening returns.

After the remote key of E major the return to C minor for the finale sounds somewhat abrupt, especially when the first movement has not been heard, Beethoven's audience probably had a galvanic shock at the opening of the *largo*. A Rondo means a round and the cheerful first theme does keep coming round again. Pianist and orchestra alternate the two parts of the theme and their repeats. Then comes a new section (2nd subject) in E flat, followed by the reappearance of the opening theme. The clarinet now gives out the melody of the Episode, in A flat, the two halves of which are repeated by the piano. It is now time for the first theme to return, but it does so first in the form of a fugue and then in that distant key of the *largo*, E major, before it bursts out boldly in the tonic. The second subject follows the first, now in C major. A Rondo usually finishes with a final appearance of the main subject but in this case Beethoven prefers to have a section built up of fragments of the subject instead and goes into 6/8 time to end the work with a lively coda in C major.

"Lullaby" (Wiegenlied) Op. 49, No.4 *Brahms*
(1833-1897)

The Audience is requested to join in singing
this song.

Sleep, my little one, sleep,
Fond vigil I keep,
Lie warm in thy nest,
By moonbeams caressed.
When the morn tints the skies,
God will bid thee arise,
When the morn tints the skies,
God will bid thee arise.

Holy Angels abide
All night by thy side,
In dreams they unfold
Heaven's portals of gold.
Slumber softly, at rest
In thy dream-land so blest,
Slumber softly at rest
In thy dream-land so blest.

Rondino for Wind Instruments *Beethoven*
(1770-1827)

The date of the writing of this little piece is not known but it is one of Beethoven's very early works only published after his death. It has a very charming youthful freshness about it.

The instruments used are 2 oboes, 2 clarinets, 2 bassoons and 2 horns. Those who wish to pick out the instruments should listen for the pure rich tone of the horn, the mellow (sometimes hollow) sound of the clarinet and the nasal, reedy voice of the oboe ("a clarinet with a cold in its head") and its big brother the