

140

musica

viva

**Scottish
National
Orchestra**

Leader: Sam Bor

Conductor

ALEXANDER GIBSON

Soloist

MARGARET KITCHIN

**St. Andrew's Hall
Tuesday, February 21
at 7 p.m.**



Programme One Shilling

SCOTTISH NATIONAL ORCHESTRA

Musical Director ALEXANDER GIBSON

First Violins

Sam Bor, *Leader*
Jean Rennie, *Assistant Leader*
Herbert Whone
Douglas Reid
Leonard Davies
Dorothie Sawtell
Leonard Fish
William MacPherson
Margaret Lawson
Thomas Degnan
Margaret Ackroyd
William Brown

Second Violins

Harry Nathan, *Principal*
Daniel Bell, *Sub-Principal*
Joseph Turnbull
Charles Coia
Seoras Turnbull
Robert Jennings
Helen Walker
Carlos Bertelli
Maureen Dickinson
Eric Sokell

Violas

James Durrant, *Principal*
James Rae, *Sub-Principal*
Frank Davis
Hubert Sykes
Beryl Prettejohn
Joan Rennie
Hussain Mohamed
Ernest Clucas

Violoncellos

Arthur Coleman, *Principal*
Guilio Romano
James Hoskins
Adrian Shepherd
Frederick Best
John Kitto
Samuel Backhouse
Joseph Haden

Double Basses

George Antoney, *Principal*
Roy Gwilliam, *Sub-Principal*
Richard Campbell
Francis Maguire
Thomas Vowles
William Chalmers

Flutes

David Haslam
Paul Kingsley
Jack Maine

Piccolo

Jack Maine

Oboes

Gabriel Hay, *Principal*
Thomas Ratter
Maurice Abbot

Cor Anglais

Maurice Abbott

Clarinets

Thomas Young, *Principal*
Virginia Henson
Gillian Marples

Bass Clarinet

Gillian Marples

Bassoons

Eric Cotton, *Principal*
Alan Way
William Fox

Contra Bassoon

William Fox

Horns

Derek Taylor, *Principal*
Aileen Way
Maurice Temple
Derrick Lisney

Trumpets

Joshua Reed
Enoch Jackson

Cornet

Enoch Jackson

Trombones

Rodger Brenner *Principal*
James Watson

Bass Trombone

Percy Cook

Tuba

Erik Knussen

Timpani

Leslie Newland

Percussion

James M'Geachie, *Principal*
Raymond Gillies

Harp

Frances Webster

Librarian

Leonard Fish

Attendant

John Watt

Orchestra Manager: Erik Knussen

GENERAL MANAGER: W. R. FELL, O.B.E.

Admin. Office: 150 Hope Street, Glasgow, C.2

Programme

DUE ESPRESSIONI *Luigi Nono*
(First performance in Great Britain)

CONCERTO FOR PIANO AND
ORCHESTRA *Iain Hamilton*
(World Premiere)

MARGARET KITCHIN

SINFONIA SERENA *Hindemith*

7 p.m. — 7.40 p.m.

ALEXANDER GIBSON

and composer

IAIN HAMILTON

talk about the music, with illustrations played
by the orchestra, conducted by

JOHN CAREWE

I N T E R V A L

7.40 — 7.55

“Your questions please”

At the first Musica Viva Concert it was found that spoken questions from various parts of the hall were inaudible to many of the audience. Please write out your questions. Paper and pencil for your use are available at the Platform table and the stewards on duty will collect your written slips.

REFRESHMENTS ON SALE NOW IN THE KENT HALL

Concert performance

8 p.m. — 9 p.m.

DUE ESPRESSIONI *LUIGI NONO*
(b. 1924)

Luigi Nono is one of a small group of North Italian composers in their mid-thirties who pursue post-Webern serialism as far as it can go; not only are the notes "organised" but so too are dynamics, octave pitches, rhythm and instrumentation. With Berio and Bruno Maderna, therefore, Nono is in the van of Italian avant-garde composers. This, however, has not brought him fame in his own country so much as abroad, particularly in Germany where he is held in very high repute. Given the difference in musical climate between the two countries, that is perhaps inevitable. On the other hand, he is at present engaged on an opera scheduled for performance at Venice later this year.

Born in Venice in 1924, Nono studied law at Padua University, and is to a certain extent self-educated musically, but quite clearly his later composition studies under Maderna and that veteran of contemporaneity, Hermann Scherchen, have been a decisive formative influence. His major works include a Lorca Epitaph in three parts, "La Victoire de Guernica," Variazioni Canoniche, Incontri, Composizione and a "Canto Sospeso" which with his "Cori di Didone" have been broadcast by the B.B.C. The *Due Espressioni* which dates from 1953 is tonight having its first performance in Britain by a professional orchestra.

In so intricately fashioned a score as this, a commentary or analysis via the written word has a doubtful value for the layman and might even distract him from an apprehension and comprehension of the overall effect. That is where the spoken introduction with live illustrations has the advantage. But the basic foundations of the score can at least be indicated.

As the title suggests, there are two movements, which follow each other without pause, differing in pace as in mood. A large orchestra is required, heavily subdivided, and used with that delicate fragmented economy and regard for the exact colour and duration of the single sound that has, in deference to the world of art, been described as pointilliste. Apart from the usual strings, triple woodwind and brass (six horns and four trumpets) there is a very extensive and diversified percussion section. These include quartets of cymbals, triangles and an assortment of drums of various kinds.

CONCERTO FOR PIANO AND ORCHESTRA ... *IAIN HAMILTON*
(b. 1922)

This work was completed last May and was written for Margaret Kitchin. It plays without a break but falls into thirteen short sections which are very closely related to each other. These comprise an intro-

duction, seven cadenzas and four movements, and a coda. An important feature of the work is the division of the orchestra into four sections which are grouped around the piano. These sections are made up of the various instruments grouped in descending order of pitch. Section 1: 2 Flutes, 3 Trumpets, 1st and 2nd Violins; Section 2: 2 Oboes, 2 Clarinets, 4 Horns and Violas; Section 3: 2 Bassoons, 3 Trombones and Cellos; Section 4: Contrabassoon, Tuba, Double Basses and Timpani.

The introduction is for all forces but the chord structure is based on the grouping of instruments and chords are thrown across and around the piano. There follows Cadenza A for piano solo and then Cadenza B for the four sections of the orchestra playing their individual cadenzas simultaneously; later each of these will in turn serve as a separate cadenza with the piano. In the final cadenza all will play again as here but with the addition of the solo piano Cadenza A. After Cadenza B there follows the first of the four movements. The movements are scored in a less sectional manner than the introduction, multiple cadenzas and coda, though use is made at all times of the sectional composition of the orchestra. Cadenza C uses the lowest section—section 4—with the piano playing a transcription of the orchestral part of the highest cadenza, Cadenza F.

Movement 2 which follows is directly related to Movement 4. In Movement 2 the orchestra play a presto movement while the piano plays a lento at the same time. In Movement 4 this is reversed with the orchestra playing a transcription of the piano's slow movement while the piano plays the presto. Movement 2 ends with a long sustained B flat on trombone and tuba with piano chords dying out in the highest register. Now comes Cadenza D. This is scored for section 3 and is directly related to Cadenza E which is a palindrome of it although of course scored for section 2. In Cadenzas D and E the piano part is also palindromic, the end of the former being a long high tremolando in crescendo which leads straight into the third movement for orchestra alone, while the same tremolando in decrescendo leads out of movement 3 into Cadenza E.

Movement 4 follows and is the reverse version of movement 2 already mentioned. This leads to the last sectional cadenza, Cadenza F, in which the piano plays a transcription of the orchestral part of Cadenza C, while the highest section—section A—plays a transcription of the piano part of Cadenza C. After this comes the Cadenza Grande combining all these cadenzas with the solo piano Cadenza A. A semi-quaver rest separates this from the coda which starts with a great chord; this at once disintegrates, unfolding to the end a palindrome of the introduction.

The first continental performance of the concerto will be in Berlin in April when Margaret Kitchin will again be the soloist.

SINFONIA SERENA**HINDEMITH**

(b. 1895)

MODERATELY FAST.

GESCHWINDMARSCH BY BEETHOVEN, RATHER FAST.

COLLOQUY (QUIET)

FINALE (GAY)

In his third symphony, his *Sinfonia Serena*, Hindemith was not concerned to uncover hidden layers of artistic experience. The title gives some indication of the prevailing mood, but does not perhaps prepare one for the geniality and even jauntiness of much of the score. It is music to be enjoyed and to be followed without undue strain. It has a clarity of outline and structure and orchestration which suggests 18th century practices as surveyed by a master-craftsman of the 20th century. Written for the Dallas Symphony Orchestra in 1946, it had its premiere under Dorati on the 1st February of the following year.

The opening movement introduces straight away a big, bold, warm tune on the horns which exploits the intervals of the fourth and fifth, and which is passed from one set of instruments or combination of instruments to another. The second group of themes is in marked contrast, starting with a light-footed, elegant motif for the solo oboe, and this with its tributaries and successors is bandied about in an especially piquant way. One episode will immediately catch the ear, in which the wind indulge in thematic badinage to an accompaniment of two tuned woodblocks with their horses hoofs effects.

The Scherzo is a paraphrase of a military march theme written by Beethoven for the Bohemian Militia in 1808. It is felicitously scored for wind and brass, though in the Trio version of the material, the celeste has something to add. And then, in the final section the percussion is drawn in. This division of labour—for the third movement uses only strings—is similar to that found in Vaughan Williams's 8th Symphony.

The Colloquy starts off with a contemplative section for strings playing in the usual way, "arco," using the bow. At its conclusion there is an echo cadenza shared between the leader and another solo violin situated backstage. The second section is more animated, and is played pizzicato. In its turn, this is rounded off by an exchange between two violas until the solo violins join in.

In the third section, the two previous sections are superimposed, played simultaneously, and it comes as no surprise at all when the result is a perfect fit.

The Finale, like the first movement, is based on "sonata form." After preliminary fanfares, the woodwind strike up with a long, loose-limbed tune capable of indefinite extension particularly when shared out among the orchestra.

The second group is of a more aggressive nature, and when the trumpet comes out with a theme involving much note repetition, one is reminded of Bartok's Concerto for Orchestra. (Had he so wished, Hindemith might have called his Sinfonia Serena by the same title as Bartok did, for within its own context there are similarities of scoring procedures.) Towards the end of the development a grand climax builds up, and it is discovered that all the major tunes of the Finale are closely involved. After a shortened recapitulation the Sinfonia ends with a Coda. In this, the earlier rather Bartokian theme for trumpet is chosen to conduct matters to their conclusion.

(Analytical notes copyright by Christopher Grier)

INTERVAL

9 p.m. — 9.15 p.m.

Refreshments on sale now in the Kent Hall

LIGHT REFRESHMENTS

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KENT HALL

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Interval approximately 15 minutes

Please write out your questions. Paper and pencil for your use are available at the Platform table and the stewards on duty will collect your written slips.

Question time

The Panel will include Iain Hamilton, *composer*, Margaret Kitchin, *soloist*, Howard Hartog, *musicologist and publisher*, John Carewe and Alexander Gibson. Mr. Hugh Marshall in the Chair.