

Scene 2. A Village Fête (eighteen years later).

A peasant dance is in progress, with musicians on the stage. Among the dancers are a young man (the child of Scene 1) and his fiancée. The musicians and the crowd disperse and, his fiancée going away with them, the young man remains alone. The Fairy approaches him in the guise of a gipsy woman. She takes his hand and tells his fortune; then she dances and, ever increasingly, subjects him to her will. She talks of his romance and promises him great happiness. Captivated by her words, he begs her to lead him to his fiancée.

Scene 3. At the Mill.

The Fairy appears, wearing a wedding veil. The young man takes her for his bride. He goes towards her, enraptured, and addresses her in terms of warmest passion. Suddenly the Fairy throws off her veil. Dumbfounded, the young man realises his mistake. He tries to free himself, but in vain; he is defenceless before the supernatural power of the Fairy. His resistance overcome, she holds him in her power. Now she will bear him away to a land beyond time and place, where she will again kiss him, this time on the sole of the foot.

Scene 4. Epilogue: Berceuse of the Eternal Dwellings.

The Fairy's attendant sprites group themselves in slow movements of great tranquillity before a wide decor representing the infinite space of the heavens. The Fairy and the young man appear on a ridge. She kisses him to the sound of her lullaby.
M.T.

Next concert: Thursday 14 February

REID MEMORIAL CONCERT

THE REID ORCHESTRA

MICHAEL TILMOUTH *conductor*

DENNIS MATTHEWS *piano*

EARL OF KELLY Overture, The Maid of the Mill

BEETHOVEN Piano Concerto No. 1 in C major

MOZART Symphony No. 39 in E flat major

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EDINBURGH UNIVERSITY CONCERTS

1973-74

Reid Memorial Concert

THE REID ORCHESTRA
Miles Baster leader

MICHAEL TILMOUTH
conductor

DENNIS MATTHEWS
piano

DAVID NICHOLSON
flute

Reid Concert Hall, Thursday 14 February 1974

T. A. ERSKINE, 6th Earl of Kelly 1732-81

Overture, The Maid of the Mill

Allegro

Adagio ma non troppo

Rondo (Tempo di Minuetto)

'The present mode', wrote Dr John Gregory in his *Comparative view of the State and Faculties of Man with those of the Animal World* (1766), 'is to admire a new noisy stile of composition, lately cultivated in Germany . . . [it] sometimes pleases by its spirit and a wild luxuriancy, which makes an agreeable variety in a concert, but possesses too little of the elegance and pathetic expression of music to remain long the public taste. The great merit of [Erskine's] compositions, who first introduced this species of music into this country, and his own spirited performance of them, first seduced the public ear. They are certainly much superior to any of the kind we have yet heard; though, by the delicacy of the airs in his slow movements, he displays a genius capable of shining in a much superior stile of music'.

Erskine, who forsook the proper pursuits of a gentleman to become a musician, had studied with Johann Stamitz at Mannheim. Not surprisingly, the influence of the Mannheim style is very apparent in the symphonies, overtures and chamber music which were performed by the Musical Society in Edinburgh when he returned to Scotland. He had not lost the habits of a gentleman, however, to the extent that he felt unable to borrow a few passages from Stamitz in his works, and even elsewhere he remains heavily indebted to the current coinage of the Mannheim School with its dynamic contrasts, sudden *sforzandi*, fiery crescendos, and its curious conflation of tender sighs and swaggering rodomontades. For a brief moment Edinburgh's ears (General Reid's among them perhaps) were battered out of their complacency by this new music.

The score used in tonight's performance has been edited by David Johnson.

BEETHOVEN 1770-1827

Piano Concerto No. 1 in C major, op. 15

Allegro con brio

Largo

Rondo (Allegro scherzando)

The C major Concerto was written in 1797 and performed by Beethoven at a concert in Prague the following year for which he also revised his B-flat Concerto (1795), known as number 2. There are extant no less than three cadenzas by Beethoven for the first movement. Tonight, the third and longest of these (c.1803), 'storming away', as Tovey put it, 'in magnificent Waldstein-sonata style', will be heard.

INTERVAL

GENERAL JOHN REID 1721-1807

Suite for flute and strings in G major

Andante pastorale

Allegro

Moderato

Giga (Allegro)

Our principal benefactor published two sets of solos for flute and continuo. The present suite has been arranged from no. 2 of the second set (c.1762). General Reid appears to have been helped in his compositions by James Oswald: both of them belonged to 'The Temple of Apollo', a secret society of musical London Scots whose members wrote music under other people's names. Oswald died in 1769. In a second edition of the solos published in 1775 they were reattributed to Oswald. Possibly Reid was suffering pangs of conscience, but only if he steps from his portrait at the back of the concert hall to join our celebrations will the audience perhaps discover how much of the suite is by Oswald, how much by Reid himself, (and how much by the Tovey Professor).

MOZART 1756-91

Symphony No. 39 in E-flat major, K. 543

Adagio-Allegro

Andante

Menuetto & Trio (Allegretto)

Finale (Allegro)