

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-sixth Season)

SECOND CONCERT

Saturday, 8th November 1941, at 2.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—EDA KERSEY

PROGRAMME

PRICE THREEPENCE

A.R.P. NOTICE

There is complete Air Raid accommodation in the basement of the Hall and the corridors. Shelters are also available at the West End (St John's Church) and in Rutland Square. In the event of an air raid an announcement will be made from the platform.

PROGRAMME

1. SYMPHONIC POEM, "Don Juan" (Op. 20) - - Strauss

The score is prefaced by a poem of Nicolaus Lenau, at once a psychological study of this ardent and ever-adventurous lover and his apologia. All is matched in the music of Strauss, with its superb gaiety, reckless audacity and merriment, impetuous ardour, exquisite tenderness and never-failing resilience. As in Lenau, so in Strauss, the cold shudder that annihilates this world of luxury has nothing to tell of a marble statue claiming its victim. Excess brings its own retribution, and with the sudden loss of all zest and vitality, Don Juan is lost in a cold and meaningless world.

2. VIOLIN CONCERTO in D major (Op. 77) - - Brahms

Allegro non troppo.

Adagio.

Allegro giocoso, ma non troppo vivace.

INTERVAL

3. RHAPSODY, "A Shropshire Lad" - - George Butterworth

Butterworth was killed in the battle of the Somme, 1916, when he was thirty-one years of age. This rhapsody and the orchestral idyll, "The Banks of Green Willow," both dated 1913, together with his many fine songs had shown Butterworth to be one of the most promising of younger British composers. He was an ardent collector and student of English folk-song and dance; and as a composer, was steeped in its idiom. A note is appended to the score to the effect that this rhapsody is in the nature of an orchestral epilogue to his two song-cycles, set to poems of A. E. Housman.

4. SYMPHONY No. 5, in E flat major (Op. 82) - - Sibelius

Tempo molto moderato—Largamente—Allegro moderato—Presto.

Andante mosso, quasi allegretto.

Allegro molto.

First performed in 1915, at the national festival in celebration of the composer's fiftieth birthday, this symphony, the most easily accessible and popular of the seven, was subsequently twice rewritten. Whilst the outstanding character and lasting effect are of supreme happiness, already established with confident gaiety before the end of the first movement, as assuredly as in any Beethoven Scherzo; yet, despite the calm prospect of the opening, this broad plateau of delight is to be reached only by ways enshrouded in chromatic mists, wherein every motif appears strangely pathetic, if not indeed lugubrious. The G major Andante is a movement of exquisite tenderness and sensibility, pervaded by one haunting rhythm. Amidst the restless gaiety of the Finale, jubilation bestrides the very bells.

REID ORCHESTRAL CONCERTS

Fortnightly, on Saturdays, at 2.30 p.m.

Third Concert, 22nd November—

Conductor—Dr MARY GRIERSON

Solo Pianoforte—SOLOMON

Overture, "The Impresario" - - - -	<i>Mozart</i>
Pianoforte Concerto No. 3, in C minor - - -	<i>Beethoven</i>
Two Nocturnes - - - - -	<i>Débussy</i>
Symphony No. 2, in D minor - - - -	<i>Dvorák</i>

Fourth Concert, 6th December—

Solo Violoncello—ANTONIA BUTLER

Tragic Overture - - - - -	<i>Brahms</i>
Violoncello Concerto - - - - -	<i>Elgar</i>
Symphonic Poem, "Vltava" - - - - -	<i>Smetana</i>
Symphony No. 7, in A - - - - -	<i>Beethoven</i>

(*Note.*—The above programmes are provisional)