

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-sixth Season)

FIFTH CONCERT

Saturday, 31st January 1942, at 2.30 p.m.

Conductor—**SIDNEY NEWMAN**

Leader—Dr **JOHN FAIRBAIRN**

Solo Pianoforte—**CLIFFORD CURZON**

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. FANTASIA in F minor (K. 594) - - - - - *Mozart*

Adagio, leading to

Allegro, leading to

Adagio.

A certain Count Josef Deym, alias Müller, was the proprietor of a collection of waxworks and other attractions exhibited in Vienna. This included a mechanical organ, for which Mozart composed two Fantasias in F minor (available to us in a version transcribed for pianoforte duet) and an Andante. Apparently this first Fantasia was commissioned for the occasion of the exhibition of a waxwork effigy of the late Field-marshal Laudon. In October 1790 Mozart writes from Frankfurt-am-Main to his wife, "I have now made up my mind to compose at once the Adagio for the clockmaker, and then to slip a few ducats into the hand of my dear little wife." He was bored with the task, and had to discipline himself to writing a little every day. And he reveals the reason for his boredom: "If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But . . . the works consist solely of little pipes which sound too high-pitched and too childish for my taste."

One discarded attempt to compose the required Adagio has come down to us. Whether we owe the scheme of the finished work, with its splendid Allegro offsetting the profound Adagio, to Mozart's only effective means of coping with his boredom, or to a shrewd guess on his part as to what kind of elegy the reverent admirers of the Field-marshal's waxen image were prepared to have screeched at them by some penny-in-the-slot machine, I cannot say. But to me it appears evident that Mozart succeeded in forgetting "the little pipes" and in remembering his symphony orchestra before he had proceeded very far with his task. My orchestration of the work, made twelve years ago, puts this theory to the test.

S. T. M. N.

2. PIANOFORTE CONCERTO in B flat major (K. 595) - - - - - *Mozart*

Allegro.

Larghetto.

Allegro.

Written in January 1791, and performed by Mozart himself two months later at a concert of the Clarinettist Beer, nothing is known of the immediate occasion which prompted its composition. This, the last of Mozart's twenty-one original solo pianoforte concertos, is very remarkable in its spirit of tender resignation. It is almost entirely lacking in ambition. In marked contrast to its immediate predecessor, the "Coronation Concerto," it exhibits a bare minimum of virtuosity, and both in form and general tenor it seems to look back to the early Viennese concertos. And yet it is one of the most exquisite and intimate works that Mozart ever composed. Pianoforte and orchestra appear neither in lusty conflict nor friendly rivalry, but with a peculiar singleness of mind. The "sad sweetness" of the first two movements infects also the joyous rondo-finale, whose refrain is that of a song Mozart composed at the same time, "Come, darling May." The title of that song "Longing for the Spring" may not be without its significance for insight into the character of this concerto. It is easy to be wise after the event, but one is bound to confess that one cannot escape the feeling in this work of a tender farewell, and of joys remembered in absence.

3. FANTASIA on a Theme by Thomas Tallis - - - - - *Vaughan Williams*

This veritable antiphon for a chorus of strings, grouped as two orchestras and a solo quartet, dates from 1921. It is as remarkable for the rich sonority and passionate ardour it reveals, as for the vistas of mystic echo which linger as in the deepest recesses of some vast cathedral.

INTERVAL

4. SYMPHONY in E minor, No. 4 (Op. 98) - - - - - *Brahms*

To declare in a few lines the tragedy writ large, the compassion, the humour "grim and gay," and the philosophy of this monumental work would be to attempt the impossible.

REID ORCHESTRAL CONCERTS

(Second half series)

Fortnightly, on Saturdays, at 2.30 p.m.

Sixth Concert, 14th February—

Singer—NOEL EADIE

Solo Pianoforte—MARIAN BLASZCZYNSKI

Overture, "Romeo and Juliet" - - -	<i>Tschaikowsky</i>
Arias—(a) Ah lo so ("Magic Flute") - - -	<i>Mozart</i>
(b) Ich Liebte ("Seraglio") - - -	<i>Mozart</i>
Pianoforte Concerto in F minor - - -	<i>Chopin</i>
Aria—Ah ! fors' è lui ("Traviata") - - -	<i>Verdi</i>
Three-Cornered Hat (Dances) - - -	<i>De Falla</i>

Seventh Concert, 28th February—

Solo Pianoforte—SOLOMON

Overture, "Prometheus" - - -	<i>Beethoven</i>
Pianoforte Concerto in D minor - - -	<i>Brahms</i>
Scottish Symphony - - -	<i>Mendelssohn</i>

Eighth Concert, 14th March—

Solo Violin—ADILA FACHIRI

Violin Concerto in D major - - -	<i>Beethoven</i>
Symphony in E flat, No. 99 - - -	<i>Haydn</i>

(Note.—The above arrangements are provisional)