

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-sixth Season)

EIGHTH CONCERT

Saturday, 14th March 1942, at 2.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—ADILA FACHIRI

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. OVERTURE, "Fidelio" - - - - *Beethoven*

"I have thought that the overture should prepare the spectators for the character of the coming action and give them an indication of its subject." Thus wrote Gluck in the celebrated preface to "Alceste." The ready acceptance of this ideal is so far from imposing any obligation upon us to tread our prosy path through "the argument" of "Paradise Lost", before we stand before the panorama of "Man's First Disobedience and the Fruit of that Forbidden Tree", that it may be held to absolve us from reading all synopses, précis and programme-notes alike. Preparation does not imply a prevision of all that is to happen. What "preparation" has ever matched those words, "In the beginning . . .", unless, perhaps, it be the prelude to Rheingold? And yet Wagner can take us through the streets and alleys of Nürnberg, as citizens long since familiar with the pomp of its guilds and the sauciness of its apprentices, without our guessing, as we enter the church, anything at all of what is to happen on that midsummer's eve and the morrow. Any prevision of the whole must be relatively if not entirely static, a tableau—or as the tutti to the concerto movement—if it is not to become a drama (or a concerto) in itself. How much more so if the beginning itself contains a mystery whose revelation belongs to the very essence of the drama.

For his opera Beethoven originally wrote, in 1805, the overture known as "Leonora" No. 2, which a year later he refashioned into the tremendous symphonic drama of "Leonora" No. 3. But such a path could never lead to the rising of the curtain upon the apparently innocent love-tangle of Act I. In the subsequent composition of "Leonora" No. 1, Beethoven provided an overture that did not kill his first act. But it was the final revision of the opera in 1814 that evoked the perfect overture to the opera, which never for a moment belies the good-natured intimacy of the opening scene, even though it contrives to hint at the darkness of Florestan's dungeon and to plead mutely for his release.

2. VIOLIN CONCERTO in D major, Op. 61 - - - *Beethoven*

Allegro, ma non troppo.

Larghetto.

Rondo.

The scheme of this most spacious concerto cannot be conveyed in a few lines of print, when a paragraph would hardly suffice to trace the mysteries that are elicited from the opening drum taps. The whole is serene, and this serenity is only enhanced by occasional vigorous outbursts and by the sturdy lilt of the Rondo. The slow movement is such a dream as could have no end, did not the bright gaiety of the Rondo fall suddenly across its face. Now the vital moments of a rondo belong to the instant that the refrain presents or re-presents itself, whether it be a dawning, a slipping back, a jumping to action, a spilling over the brink, or a subtle coaxing by which it is achieved. And rondo refrains have always been disposed to self-infection whereby they come out in rondoid repetitions that can hardly bear to turn from their own delight to other things.

INTERVAL

3. SYMPHONY in E flat, No. 99 - - - - *Haydn*

Adagio, *leading to*

Vivace assai.

Adagio.

MINUET. Allegretto.

Vivace.

4. OVERTURE, "The Bartered Bride" - - - - *Smetana*

FORTHCOMING CONCERTS

It is hoped that the Reid Symphony Orchestra will be able to give a series of four Evening Concerts during May. The public are asked to watch for any further announcements in the Press.

Provisional dates are:

Thursday, 7th May

Thursday, 21st May

Wednesday, 13th May

Thursday, 28th May

EDINBURGH BACH SOCIETY CHOIR

SATURDAY, 21st MARCH, at 2.30 p.m.

IN THE

POLLOCK HALL, MARSHALL STREET
(Nicolson Square)

ST JOHN PASSION - BACH

Soloists:

Nancy Amos, Euphan Farrar, Grisell Lindsay,
John Tainsh, Cecil Cope, Patrick Smythe, Frank Brady

FULL ORCHESTRA

CONDUCTOR—DR MARY GRIERSON

Leader—Dr JOHN FAIRBAIRN

TICKETS, Price 2/6, from RAE MACINTOSH, 39 George Street, or at the door.
Members of H.M. and Allied Forces, Matriculated Students, and School Parties
half-price.