

USHER HALL, EDINBURGH

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THE  
REID SYMPHONY ORCHESTRA

(Twenty-seventh Season)

THIRD CONCERT

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

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—Dr MARY GRIERSON

PROGRAMME

PRICE THREEPENCE

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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, "The Ruler of the Spirits" - - - *Weber*

This overture to an unfinished opera begun in 1808 was re-written for a concert performance three years later. Whatever the fairy-tale may be upon which the opera is based—and doubtless the overture is bristling with allusions and quotations—one can admire this as a very effective concert overture: vivid, abounding in light and shade, adroitly scored, and containing a precocious "purple passage" for the brass.

2. PIANOFORTE CONCERTO in F major (K. 459) - - - *Mozart*

Allegro.  
Allegretto.  
Allegro assai.

In the three years 1784-86 Mozart composed twelve pianoforte concertos, six of which were written in the one year 1784. The majority of these concertos were composed for Mozart's own performance at his subscription concerts; for during these years he was the most popular and successful pianist in Vienna.

Perhaps the most notable feature of the F major Concerto is the wealth and splendour of its contrapuntal writing, more especially in the quick-witted and nimble rondo-finale with its curiously Beethovenian sense of humour, but also in certain passages in the opening Allegro which are gloriously prophetic of the Jupiter Symphony. The Allegretto is most beautifully moulded of plastic phrases. One may single out the triologue of flute, bassoon and pianoforte as a moment of special delight.

3. "MEPHISTO" WALTZ - - - - - *Liszt*

The Dance in the Village Inn.

The two episodes from the "Faust" of Lenau, which Liszt composed in 1858, are quite distinct from the "Faust" Symphony of 1854, to the three "Character Pictures" of which the composer three years later added a choral epilogue.

The scene illustrated in this second episode from Lenau's "Faust" is that in which Faust and Mephistopheles have stopped for refreshment at a village inn, where a wedding is being celebrated with song and dance. Mephistopheles seizes a fiddle and his playing works up the company into a frenzy of dance. The whole company—Faust amongst them, with a bridesmaid in his arms—surge through the doors and throng after Mephistopheles, as he plays them "up hill and down dale", until they reach the woods, where the sound of the fiddle gives way to the song of the nightingales.

INTERVAL

4. INTRODUCTION and ALLEGRO APPASSIONATO, Op. 92 - - *Schumann*

Concert-piece for Pianoforte, with Orchestral accompaniment.

5. "A LONDON SYMPHONY" - - - - *Vaughan Williams*

Lento—Allegro risoluto.

Lento.

Scherzo (Nocturne); Allegro vivace.

Andante con moto—Maestoso alla marcia—Epilogue (Andante sostenuto).

A number of broadcast performances and other concerts in London have recently marked the seventieth birthday of the foremost living British composer. We add our tribute in the performance of this symphony, which has not hitherto been played at these concerts, and which has not been heard in Edinburgh since the performance given by Albert Coates with the Scottish Orchestra in 1928. This, the first of the composer's symphonies, received its first performance in the summer of 1914, and was then largely re-modelled before it became established in the years after the last war and became widely known. It is one of the most important works published in those years under the Carnegie Scheme for the publication of British music.

What programme can be required when London itself is the theme and setting of all that lies herein? The overwhelming stress and urge of its busy life, the splendour of the pageantry it has known, the light-hearted gaiety of songs whistled about the streets, of brass-bands, of the entertainers of theatre queues, all these, but for this war, remain as in former times. Nor do we yet stand in need of grandfather's tales to remind us that once the bells of hansom cabs could be heard at a distance in the quiet streets at night.

# REID ORCHESTRAL CONCERTS

*Fourth Concert, 28th November—*

Solo Violin—ALBERT SAMMONS

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| 1. Overture, "Benvenuto Cellini" - - - | <i>Berlioz</i>  |
| 2. Violin Concerto in B minor - - -    | <i>Elgar</i>    |
| 3. A Somerset Rhapsody - - - -         | <i>Holst</i>    |
| 4. Symphony No. 2, in D - - - -        | <i>Sibelius</i> |

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It is hoped that a concert may be given sometime in December, particulars of which will be advertised later.

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*23rd January 1943—*

DAME MYRA HESS, Pianoforte

Brahms' Pianoforte Concerto No. 2, in B flat.

*6th February—*

ORCHESTRAL PROGRAMME

Beethovens' "Eroica" Symphony.

*20th February—*

JELLY D'ARANYI, Violin and

PEGGIE SAMPSON, Violoncello

Brahms' Double Concerto in A minor.

*6th March—*

CYRIL SMITH, Pianoforte

De Falla's "Nights in the Garden of Spain".