

USHER HALL, EDINBURGH

THE  
**REID SYMPHONY ORCHESTRA**

(Twenty-seventh Season)

FOURTH CONCERT

Saturday, 28th November 1942, at 2.30 p.m.

Conductor—**SIDNEY NEWMAN**

Leader—Dr **JOHN FAIRBAIRN**

Solo Violin—**ALBERT SAMMONS**

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, "Benvenuto Cellini", Op. 23 - - - *Berlioz*

Allegro deciso con impeto—Larghetto—Tempo primo.

One only has to read the highly coloured Memoirs of Berlioz to realise how sympathetic a theme for operatic composition he found in the autobiography of the famous goldsmith. For not only Berlioz, but his music also, seems to have lived at a perpetual hazard; and in each man's life the truth was so exaggerated that palpable improbability is the only criterion for our acceptance of their word.

It was typical of Berlioz, with whom nothing was ever normal, that his overture should be encored, whilst "the rest was hissed with admirable energy and unanimity." Partisanship had marred much of the rehearsals, and on one occasion two of the orchestra had been detected playing the air "J'ai du bon Tabac" instead of their own part! It required the enterprise of Liszt at Weimar in the eighteen-fifties to assure the opera worthy treatment.

## 2. CONCERTO for Violin and Orchestra, Op. 61 - - - *Elgar*

Allegro.  
Andante.  
Allegro molto.

The title page bears the inscription: "Herein is enshrined the soul of . . ." It matters not to us what is the undisclosed name, since we are assured of what alone matters, the personality so sensitively and richly portrayed. And however complex the form of each of these movements may appear, and however intricate the subtle detail, the essential characteristics emerge very clearly—an exquisite tenderness, a warm blooded fullness of heart, an exuberance of spirit which may at times indulge in boisterous vigour, but which more often expands in sonorous themes that are majestic and noble in spirit. Laughter and gaiety are here too, and touches of whimsical humour, but at every turn, that exquisite tenderness which we first remarked.

INTERVAL

## 3. SYMPHONY No. 2, in D major - - - - - *Sibelius*

Allegretto—Poco Allegro.  
Tempo Andante ma rubato.  
Vivacissimo—Lento e suave—tempo primo—Lento, *leading to*  
Finale: Allegro moderato.

There is little that any listener could find abstruse in this open-hearted symphony, which dates from 1902. The gentle gaiety of the Allegretto may be swept away for a while in the strepitoso and contrapuntal clamour of the Allegro; but even here there are broad melodic themes, and excitement brings further simple gaiety in its wake. The slow movement is very diverse in character. The sombre theme first heard above an ostinato figure of pizzicato basses and cellos is worked up into an agitated allegro, soothed to an exquisite melodious chant, fortified by stern massive episodes (reminiscent of Bach in his most complex treatment of the Sarabande), and broadened into a warm expressive cantalena, seemingly endless.

The vigorous chatter of the scherzo is relieved with episodes of unforgettably beautiful melody upon the oboe, which in the second instance expands with a grand crescendo into the triumphant finale, which at the last develops into one of the finest passages of cumulative power ever created.

S. T. M. N.

# REID ORCHESTRAL CONCERTS

## CHORAL AND ORCHESTRAL CONCERT BY THE REID SYMPHONY ORCHESTRA AND THE POLISH ARMY CHOIR

Actual date in December will be advertised in the Press.

23rd January 1943—

**DAME MYRA HESS, Pianoforte**

|                                      |   |   |               |
|--------------------------------------|---|---|---------------|
| Pianoforte Concerto No. 2, in B flat | - | - | <i>Brahms</i> |
| Overture, "Cockaigne"                | - | - | <i>Elgar</i>  |
| "Brigg Fair"                         | - | - | <i>Delius</i> |

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".

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### THE EDINBURGH MUSIC CLUB

CHAMBER MUSIC CONCERTS, 1942-43

FREEMASON'S HALL GEORGE STREET, AT 5.30 P.M.

*Second Concert—Friday, 4th December*

**LAMOND, Pianoforte**

Works by Beethoven, Brahms, Chopin and Liszt.

*Third Concert—Friday, 29th January*

**RUTH WADDELL, Violoncello SIDNEY NEWMAN, Pianoforte**

*Fourth Concert—Friday 26th February*

**THE BLECH QUINTET**

TICKETS 4/-, at Paterson, Sons & Co. Ltd., 27 George Street; Methven Simpson Ltd., 83 Princes Street; Rae, Macintosh & Co. Ltd., 39 George Street.

Club Entrance Fee, 5/-. No Annual Membership Subscription.

Secretary—COLIN W. MACKENZIE, 12 Bank Street.