

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-seventh Season)

FIFTH CONCERT

Saturday, 23rd January 1943, at 2.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—Dame MYRA HESS

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: "Cockaigne," Op. 40 - - - *Elgar*

In other words, even though a Cockney gave himself foreign airs you could be cock-sure of one thing. But, honour bright, and joking apart, there is no subtlety in Elgar's sub-title "In London Town," except the supreme subtlety of being able to pack you off down the street with some saucy chap to whistle your dignity into the gutter before you have gone ten yards, and to bring you back at the end of the day revelling in the swagger of all the brass bands that ever blew, and with memories of unexpected loveliness to moisten your eye.

S. T. M. N.

2. PIANOFORTE CONCERTO No. 2 in B flat, Op. 83 - - - *Brahms*

Allegro no troppo.

Allegro appassionato.

Andante—Piu Adagio—Tempo I.

Allegretto grazioso.

That this great concerto holds our undivided attention throughout four full-sized movements depends in part on the wonderful way in which these movements are organised to provide exactly the right re-action and contrast one to the other. An unforgettable horn theme opens the 1st movement in quiet dialogue with the pianoforte; presently this develops into a cadenza-like introduction to the movement proper. The noble and triumphant character of the first group of themes is contrasted with a passionate and energetic second group, and the huge design is expressed in a wealth of pianoforte and orchestral colour. There follows a Scherzo in the unexpected key of D minor beginning with a theme of great tragic power. The middle section is, however, jubilant in D major, and here occurs the famous passage in which,—after a dramatic gesture and the orchestral equivalent of "Over to you,"—the pianoforte takes up the confident theme in a mysterious whisper of octaves.

After the stormy 2nd movement, the slow movement returns with a sense of blessed peace to the original key of B flat major, and the heavenly combination of a solo 'cello with a gracious and rhapsodical pianoforte part is of the most ethereal and moving beauty. The perfect re-action from this transcendent mood is provided by a delicious and leisurely rondo, with a main theme of child-like gaiety and contrasting melodies which might almost be folk-songs. The passion and the turmoil which required the full vigour of trumpets and drums in the first two movements is over, and the end is beauty and happiness. The scale of the work, the richness of texture, and the consistently superb certainty of inspiration makes this one of the world's greatest concertos.

M. G.

INTERVAL

3. SCHERZO CAPRICCIOSO, Op. 66 - - - - *Dvorak*

The caprice of this refreshing and richly coloured Scherzo might be matched if the sun should take it into his head to walse between the tropics of Capricorn and Cancer with the express intention of refuting all predictable seasons. And I have no reason for supposing him to be less dexterous in the art of modulation than Schubert or Dvorak. No doubt you will find before the end of the game that you can afford to take a bet on the final key without necessarily possessing the qualifications of a Chaldean astronomer; whilst, if you are merely concerned to follow your sun—well, you are assured of perpetual summer.

S. T. M. N.

4. THREE PIECES from "The Damnation of Faust" - - - *Berlioz*

(a) Minuet of the Will-o'-the-Wisps.

(b) Dance of the Sylphes.

(c) The Rakocsy March.

REID ORCHESTRAL CONCERTS

Fortnightly—Saturdays at 2.30 p.m.

Provisional Programmes

6th February 1943—

LAMOND, Pianoforte

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| 1. Overture : " Cosi fan Tutte " | - | - | <i>Mozart</i> |
| 2. " Eroica " Symphony | - | - | <i>Beethoven</i> |
| 3. Piano Concerto in G. No. 4 | - | - | <i>Beethoven</i> |
| 4. Overture : " Carnival " | - | - | <i>Dvorak</i> |

20th February—

JELLY D'ARANYI, Violin, and

PEGGIE SAMPSON, Violoncello

- | | | |
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| 1. Concerto Grosso in G, Op. 6, No. 1 | - | <i>Handel</i> |
| 2. Concerto for violin and violoncello in A minor | - | <i>Brahms</i> |
| 3. Overture : " Le Baruffe Chiozzotte " | - | <i>Siminaglia</i> |
| 4. Symphony in E flat (K. 543) | - | <i>Mozart</i> |
| 5. Overture : " Leonora " No. 3 | - | <i>Beethoven</i> |

6th March—

CYRIL SMITH, Pianoforte

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

Brahms' Symphony No. 3 in F

THE REID CHOIR

Conductor—Professor SIDNEY NEWMAN

There are vacancies for Tenors and Basses, and also for a few Contraltos.

Rehearsals on Mondays at 7.30 p.m.

Particulars may be obtained from the Secretary—

W. E. RITCHIE, Esq., 67 Meadowhouse Road, Edinburgh.

THE EDINBURGH MUSIC CLUB

CHAMBER MUSIC CONCERTS, 1942-43

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

Third Concert—Friday, 29th January

RUTH WADDELL, Violoncello SIDNEY NEWMAN, Pianoforte

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