

USHER HALL, EDINBURGH

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THE  
REID SYMPHONY ORCHESTRA

(Twenty-seventh Season)

SIXTH CONCERT

Saturday, 6th February 1943, at 2.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—LAMOND

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

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1. OVERTURE : "Cosi fan Tutte" - - - *Mozart*

It is not every overture that speaks its own title, but here, no sooner has the oboe declared that it is an affair of the heart than the basses—with an infallible knowledge of the Italian language and of the ways of the fair sex—mutter, "Thus do all women", with which sentiment the whole scene promptly concurs. The whole score is re-nacted in the opera when Alfonso reassures his two disillusioned young friends that their lady-loves have only done as women do. In other words, "When the cat's away the mice will play." The opera is one of exquisitely beautiful farce. And the overture? well, it knows exactly how to laugh these things off.

2. SYMPHONY No. 3, in E flat ("Sinfonia Eroica"), Op. 55 *Beethoven*

Allegro con brio.

Marcia Funebre : Adagio assai.

Scherzo : Allegro vivace.

Finale : Allegro molto.

## INTERVAL

3. PIANOFORTE CONCERTO No. 4, in G major (Op. 58) - *Beethoven*

Allegro moderato.

Andante con moto.

Rondo : Vivace.

There are apparently still those who imagine that because this concerto opens with the pianoforte in quiet solitude, the usual orchestral tutti has therefore been dispensed with. For such folk the only consideration seems to be "Who begins? Pianoforte or orchestra?" Now the vast majority of concertos declare themselves to be such at the outset, however prolonged may be the orchestral tutti which prefaces the first appearance of the solo instrument. That declaration is made in the nature of the material used and the manner

of its presentation. Only the personality of the solo instrument is for a while withheld. But in his fourth and fifth concertos Beethoven adopted two widely different methods of presenting the personality of the solo instrument at the very outset, as did Mozart on one occasion, and as Brahms did both in the B flat major Pianoforte Concerto (performed at our last concert) and the Double Concerto (to be performed at the next). The method here used by Beethoven is, and is likely to remain, unique. It belongs to the very essence of the theme; but it is also an immediate revelation of the degree of intimacy attained by this most intimate of concertos—an intimacy which is only enhanced by the stark opposition of the one and the many in the slow movement, and by the subtle but inescapable logic of the rondo finale, once quoted in "Punch" in some such words as: "To get there, sir, you didn't rightly ought to start from here at all!"

4. OVERTURE : "Le Baruffe Chiozzotte" (Op. 52) - *Sinigaglia*

Leone Sinigaglia was born at Turin in 1868. He is best known in England by his orchestral works inspired by the dances and folk-songs of Piedmont, and by this adroit and nimble-witted overture to Goldoni's comedy, "The squabbles of the folk of Chiozza."



# REID ORCHESTRAL CONCERTS

Fortnightly—Saturdays at 2.30 p.m.

## Provisional Programmes

20th February—

### Reid Memorial Concert

**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. Symphony in E flat (K. 543)                    | - | - | <i>Mozart</i>    |
| 4. Overture: "Leonora" No. 3                      | - | - | <i>Beethoven</i> |

6th March—

### CYRIL SMITH, Pianoforte

- |  |   |   |   |                      |
|--|---|---|---|----------------------|
| 1. Overture: "Figaro"  | - | - | - | <i>Mozart</i>        |
| 2. Rhapsody on a Theme of Paganini for Piano-forte and Orchestra | - | - | - | <i>Rachmaninoff</i>  |
| 3. Suite: "The Forsaken Mermaid"<br>(conducted by the composer)  | - | - | - | <i>Erik Chisholm</i> |
| 4. "Nights in the Garden of Spain"                               | - | - | - | <i>De Falla</i>      |
| 5. Symphony No 3, in F   | - | - | - | <i>Brahms</i>        |

## 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.

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## THE EDINBURGH MUSIC CLUB

CHAMBER MUSIC CONCERTS, 1942-43

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

*Fourth Concert—Friday 26th February*

### THE BLECH STRING QUINTET

HARRY BLECH, Violin ; KEITH CUMMINGS, Viola ; MAX SALPETER, Violin ;  
WATSON FORBES, Viola ; JAMES WHITEHEAD, Violoncello.

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