

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-eighth Season)

SECOND CONCERT

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

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—DENIS MATTHEWS

PROGRAMME
PRICE SIXPENCE

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 : "Egmont" (Op. 84) - - - - *Beethoven*

THIS overture is not inappropriate in these times when thousands of political prisoners face death heroically for the sake of that ultimate freedom which is to be their victory. Such a one was Egmont, in a Netherlands enslaved by Spain, and such is the significance of that paean of victory with which Beethoven, following Goethe's intentions, sends Egmont to his death.

S. T. M. N.

2. PIANOFORTE CONCERTO in A major (K. 488) - - - - *Mozart*

Allegro.
Andante.
Presto.

It was Saint-Saens who, in the early years of this century, first put the twenty-one original pianoforte concertos of Mozart in their proper perspective for the English public by a famous series of concerts in which he played them all. More recently, the Mozart concerts at the Cambridge Theatre in the nineteen-thirties went far towards the establishment in their own rights of many of these wonderful works, which had still not achieved the recognition they merit. To-day the musical public is beginning to realise that it is an admission of ignorance of what riches are in store to speak of *the* Mozart A major concerto, or *the* C major, or *the* B flat, since there are two in the first key and four in both the second and the third.

For those who wish to make a thorough study of this great series of concertos, which virtually cover the whole of Mozart's life as a mature composer, there is an excellent book by Professor C. M. Gridlestone, published in Paris just prior to the outbreak of this war, and of which, unfortunately, copies are not numerous in this country. During the present season four of these concertos will be heard at the Reid Concerts.

Admittedly this, the second and greater of the two concertos in A major, is one of the best known and most popular of the series. It was composed in late February of 1786 and completed on March 2nd. Three weeks later the great C minor concerto was completed. And all this time Mozart was busy with Figaro, begun in the previous autumn, completed on April 29th, and first performed on May 1st! The third pianoforte concerto of the year, the great C major, K. 503, was written in November-December. Thus these concerts will provide an opportunity of hearing in succession the three concertos, strongly contrasted in character, which Mozart composed in that fertile year.

The first movement of this concerto is a demonstration, in ravishingly melodious music, of the old proverb "Every rule has an exception"; for here the opening tutti, though static in key, accounts

for almost every bar of the exposition proper, which adds only an all important modulation, and such variation as belongs to distribution or redistribution. And the reason for it all does not become apparent until the midway tutti breaks off of a sudden to introduce an entirely new melody, which provides food for thought in the development, and peace of mind before the curtain is rung down in gay festivity.

The Andante, with its quiet Siciliano rhythm, is a very expressive and pathetic movement in F sharp minor. So far as I am aware this is the only instance in which Mozart ever wrote a movement in that key. The Finale is an almost impertinently gay rondo, and it is not above celebrating its high spirits with a "You sing bang'er and I'll sing bopper" (though how to write it defeats me!).

S. T. M. N.

3. TONE POEM : "En Saga" (Op. 9) - - - - *Sibelius*

COMPOSED in 1892, this is the first of Sibelius' published orchestral works, and the first undoubted masterpiece. With "En Saga", as Mr Cecil Gray writes, Finland "definitely entered the European musical concert and made her existence fact for the first time in the history of music!" It was the first of his works to make Sibelius' name known outside Finland, and together with the tone-poem of seven years later, the now rather hackneyed "Finlandia", established the composer's international reputation. To-day we find the great Sibelius in the symphonies, the later symphonic poems such as "Tapiola" and the incidental music for the stage; and I doubt if it could be said to-day what was true some twenty or more years ago, that "En Saga" is one of his best known works.

If there is one thing we may expect of any saga it is the cumulative effect of repetition. The rosy-fingered dawn of Homer and the oft repeated ceremony of Odysseus and his companions rising from their meals or sitting down to their oars are everlasting joys. Furthermore, an outstanding feature of Finnish (and indeed Russian) folk-songs is the cumulative power they possess through constant repetition, as Glinka well knew, if we may judge from his treatment of the Finnish folk-song given to the magician in Russlan and Ludmilla. Sibelius spins his tale with the economy of but three main themes. But dynamics are the very stuff of his musical thought in such a work as this, and these well-established themes echo through long vistas of crescendo and diminuendo, sustained prodigiously by an unceasing procession of pedal notes.

S. T. M. N.

INTERVAL.

4. SYMPHONY No. 4 in B flat (Op. 60) - - - - *Beethoven*

Adagio—Allegro vivace.
Adagio.
Allegro vivace.
Allegro ma non troppo.

REID ORCHESTRAL CONCERTS

Fortnightly, on Saturdays, at 2.30 p.m.

Third Concert, 20th November—

SOPHIE WYSS, Soprano

1. Overture : " La Scala di Seta " - - - *Rossini*
2. " Les Illuminations " (For Soprano and Strings) *Britten*
3. Ballet Music from " Rosamunde " - - - *Schubert*
4. Pastoral Symphony - - - *Vaughan Williams*
5. " Jupiter " (from the " The Planets ") - - *Holst*

REID SUNDAY CONCERTS

Weekly, on Sundays, at 2.30 p.m.

Fourth Concert, 7th November—

Solo Violoncello—PEGGIE SAMPSON

Conductor—Dr HANS GAL

1. Overture : " Barber of Baghdad " - - - *Cornelius*
2. Violoncello Concerto - - - *Dvorak*
3. Serenade in D (4 Movements) - - - *Brahms*

Fifth Concert, 14th November—

JANET HOWE, Contralto

Conductor—Dr ERIK CHISHOLM

1. Overture : " The Barber of Seville " - - *Rossini*
2. Arias—
 - (a) Lieti, Signors (" Les Huguenots ") - - *Meyerbeer*
 - (b) Santuzza's Romance (" Cavalleria Rusticana ") *Mascagni*
3. Symphony in G (The " Oxford ") - - - *Haydn*
4. " Sabbath Morning at Sea " } " Sea Pictures " - - *Elgar*
" The Swimmer " - - }
5. Suite : " Babar " - - - *Erik Chisholm*
6. March : " Pomp and Circumstance " No. 5 - - *Elgar*

REID CHOIR

Conductor—Professor SIDNEY NEWMAN

Rehearsals Monday evenings at 7.30 p.m. in the Pollock Hall, Marshall Street (near Nicolson Square).

Work for rehearsal—Mozart's Grand Mass in C minor.

Vacancies for All Voices. Apply to the Hon. Secretary, W. E. Ritchie, 69 Meadowhouse Road, Edinburgh, 12.

Members of the Services are welcome.