

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Twenty-eighth Season)

FOURTH CONCERT

Saturday, 4th December 1943, at 2.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—EDA KERSEY

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: "Iphigénie en Aulide" - - - - - *Gluck*

In the course of his second continental tour in 1772, undertaken with a view to acquiring material for his great history of music, Dr Burney made the acquaintance of Gluck in Vienna. For him the composer performed at the pianoforte almost the whole of the already famous opera *Alceste*, and "the French opera, from Racine's 'Iphigénie' which he had just composed. This last, though he had not as yet committed a note of it to paper, was so well digested in his head . . . that he sung it nearly from beginning to end, with as much readiness as if he had had a fair score before him." Few prophecies by musical historians can compare with that with which Burney sums up his impression of this experience. "If it be possible" he writes, "for the partisans of old French music to hear any other than that of Lulli and Rameau, with pleasure, it must be M. Gluck's 'Iphigénie.'"

Here is heroic music, of simple grandeur and the most moving pathos; and so sympathetic a prelude to the action that follows, that without any break as the curtain rises, Agamemnon sings his first words "Diane impityable" to the theme with which the overture began. Overtures of this kind present an inevitable problem in concert performance. Wagner, although at Wagnerian length, has here provided an ending which very effectively preserves this essential feature of continuity.

S. T. M. N.

2. VIOLIN CONCERTO in A minor - - - - - *Bach*

Allegro.
Andante.
Allegro assai.

To the question how many violin concertos of Bach do we possess there are various possible answers. Two for certain, this and the E major. But add the fourth Brandenburg (and they would need to be spittingly spiteful flutes who would deny the fiddler's right to do so!) discover that it seems to be written all over the D minor clavier concerto, that it is an arrangement of an original for violin, listen once to Bach's double pianoforte transcription of the famous double violin concerto, remember that he turned four pianofortes loose on Vivaldi's four fiddles, and you will soon find yourself at tug-of-war with the Black-and-White team over all the other concertos you can lay hands on, with a not very impartial Oboe d'amore as a loving umpire. But we digress, and meanwhile here is no disputed ground.

S. T. M. N.

3. SCHERZO in G minor - - - - - *Mendelssohn*

MENDELSSOHN composed his thirteenth symphony, known to us as No. 1, in 1824, at the age of fifteen. Five years later when conducting this symphony at a concert of the Royal Philharmonic Society in London, he decided to replace the minuet with the scherzo from his string octet which he hastily and no less brilliantly scored for orchestra.

4. "THE LARK ASCENDING" - - - - - *Vaughan Williams* (For solo violin and small orchestra)

COMPOSED in 1925 and dedicated to Marie Hall. The score is prefaced by the following quotation from Meredith:—

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And we the wine which overflows
To lift us with him as he goes.

Till lost on his aerial rings
In light, and then the fancy sings.

INTERVAL

5. SYMPHONY No. 1 in A flat (Op. 55) - - - - - *Elgar*

Andante: Nobilemente e semplice—Allegro.
Allegro molto—
Adagio.
Lento—Allegro.

THIS great symphony—great both in size and in design, whatever reservations we may make—assuredly stands among the great classics of orchestral music. In presenting it for the first time at a Reid Concert one could wish for space and opportunity to write a full length study of the work. This short note can only briefly intimate the wealth of thematic material and the complexity of the design.

One outstanding feature will strike all who are sensitive to the characteristics of keys—the dominant antithesis of a rich A flat major established with the noble melody (one might almost say the motto theme) of the opening, and the turbulent emotional D minor to which the music is continually veering and which forms the central focus-point for so many fluctuating modulations. The exuberantly boisterous scherzo, although it be in F sharp minor and has no thought of excusing itself for being there, contrives to steal as much ground from D major as it can get away with, and eventually very handsomely makes good the theft by relaxing stage by stage under that gentle influence which can at last reveal its wayward rampages as the effervescence of a heart of gold, endowed with all the warmth and beauty that can be found in the richness of D major. The finale presents at first both the memory of many things past and the presentiment of things to come, all in the shadowy realm of D minor. The turbulent emotion that breaks out with the allegro will carry us with vehemence through irrepressible song and undaunted march once again to that rich A flat whose influence broadens all things and revives in full grandeur that noble melody which has prevailed from the very first in heart and memory.

S. T. M. N.

REID ORCHESTRAL CONCERTS

Fortnightly, on Saturdays, at 2.30 p.m.

Fifth Concert, 18th December—

Solo Pianoforte—LOUIS KENTNER

Conductor—SIDNEY NEWMAN

1. Overture: "In der Natur" - - - - *Dvorak*
2. Rhapsody: "A Shropshire Lad" - - - - *Butterworth*
3. Pianoforte Concerto in D minor (K. 466) - - - - *Mozart*
4. Prelude to "The Bride of Dionysus" - - - - *Tovey*
5. Symphony in D minor - - - - *Cesar Franck*

REID SUNDAY CONCERTS

Weekly, on Sundays, at 2.30 p.m.

Eighth Concert, 5th December—

Solo Violinist—EDA KERSEY

Conductor—SIDNEY NEWMAN

1. Overture: "The Magic Flute" - - - - *Mozart*
2. Violin Concerto in G minor (Op. 26) - - - - *Max Bruch*
3. Symphony in C major (K. 551) - - - - *Mozart*
4. Suite: "Casse Noisette" - - - - *Tschaikowsky*

Ninth Concert, 12th December—

Solo Pianist—MARGARET MADDISON

Conductor—IAN WHYTE

1. Overture: "Ruy Blas" - - - - *Mendelssohn*
2. Pianoforte Concerto in C, No. 1 - - - - *Beethoven*
3. Symphony No. 8 - - - - *Beethoven*
4. March: "Pomp and Circumstance" No. 4 - - - - *Elgar*

THE EDINBURGH MUSIC CLUB

CHAMBER MUSIC CONCERTS, 1943-44

FREEMASONS' HALL, GEORGE STREET, AT 5.30 P.M.

Third Concert—Friday 28th January

MENGES STRING QUARTET

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

Secretary—COLIN W. MACKENZIE, 12 Bank Street