

CITY OF EDINBURGH

The Education Committee

IN CO-OPERATION WITH

Edinburgh Concerts for Children Committee

LECTURE - CONCERT

“Imagination in Music”

IN THE

USHER HALL, EDINBURGH

Saturday, 5th February 1944

at 11 a.m.

LECTURER - HERBERT WISEMAN

The illustrations will be played by

The Reid Symphony Orchestra

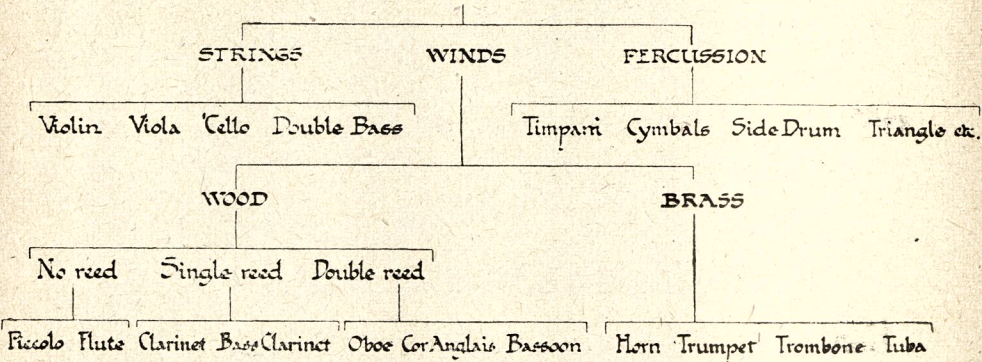
CONDUCTOR—PROFESSOR SIDNEY NEWMAN

Leader of the Orchestra—Dr JOHN FAIRBAIRN

PROGRAMME

To remind you:—

THE ORCHESTRA



It is impossible to have music without imagination. This is as true of music without a title as it is of the music which you will hear to-day, which has been composed mainly to tell some story or paint some picture. To-day we shall have several imaginations at work. Firstly, the imagination which underlies the original idea: secondly, that of the composer who translates it into terms of musical sound: thirdly, that of the performers who reproduce these sounds for you to hear, and finally your own imagination which we hope the music will let loose. Sit back and listen and try to hear the sound-pictures which the composer is painting for you.

God Save the King.

1. TONE-POEM: "Ultava" ... *Smetana*
(1824-1884)

THE *Ultava* (otherwise known as the *Moldau*) is a great river which flows through Czechoslovakia. Bedrich Smetana was the first great Czech composer. In addition to writing operas which portrayed the people and stories of his native land, he wrote six tone-poems called "My Country" in which he depicted the scenery and legends of Bohemia. In the one which is to be played to-day, he gives a picture of the river *Ultava* from its source till it passes the great city of Prague, on its way to the sea. In its course we can picture (a) the two sources of the river, (b) a hunt in the forest, (c) a peasant wedding, (d) moonlight dance of the nymphs, (e) the St. Johann rapids, (f) the broadest part of the river, (g) *Visegrad*.



GRIEG.

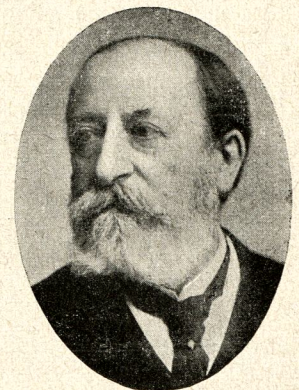
2. (a) Morning } from the "Peer Gynt" Suite *Grieg*
(b) Dance of the Gnomes } (1843-1907)

FROM Czechoslovakia we go to Norway to see the sun rise. The music begins softly with the flute echoed by the oboe. The varied colours of dawn are suggested by the use of various instruments and the whole ends in a beautiful peaceful morning with the birds singing and calling to each other from the branches.

The dance is a funny thing, as you would expect a dance of gnomes to be. It begins with 'cellos, double basses and bassoons. Only two or three small fellows are hopping about but the fun becomes merrier and merrier as others join in until at last there are so many that you cannot count them all.

3. THE SWAN *Saint-Saens*
(1835-1921)

A SWAN is swimming slowly and steadily over the surface of a smooth pond. The 'cello solo represents the swan, the smoothness of the pond is shown by the strings and horns, and the harp suggests the small ripples caused by the passing breeze.



SAINT-SAENS.

4. SCHERZO from Octet *Mendelssohn*
(1809-1847)

IN his music, Mendelssohn excelled in painting pictures of landscapes and fairies. Which do you think this piece is describing? "Scherzo" is an Italian word meaning a "joke" and this one, originally written for eight instruments (octet) is to-day being played in a version for full orchestra.



MENDELSSOHN.

5. (a) Slumber Scene } from "The
(b) Giants and } Wand of *Elgar*
Fairies } Youth" Suite (1857-1934)

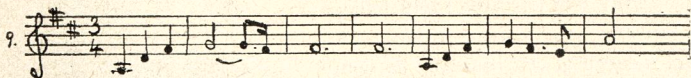
THESE pieces were written by Elgar when he was twelve years old. (Just think of it! Younger than many of you are!) The first is a very quiet piece for muted strings, two bassoons and a horn, and the second is full of fun.

6. (a) Dance of the } from "The
Flutes } Nutcracker" *Tchaikovsky*
(b) Waltz of the } Suite (1840-1893)
Flowers }

THESE two pieces are from the music which the Russian composer Tchaikovsky wrote for a ballet—"The Story of a Nutcracker." In the first, as you would expect, the flutes are kept busy. The second is a fine waltz in which, after a solo on the harp, this is the main tune. ⁵



ELGAR.



7. HUNGARIAN MARCH : from "Faust" *Berlioz*
(1803-1869)

Do not leave your programme in the hall.—Take it home with you, read the notes, look at the diagram, try to remember the tones of the different instruments, show your folks the pictures and sing them some of the tunes you have heard.