

Telephone No. 97.

Telegrams—Music, Edinburgh.

Pianoforte Dealers and Musicsellers

Accredited Agents for
"H.M.V." Gramophones and Records

SUPREMACY

In the Reproduction of the Human Voice
and the Musical Instrument

"HIS MASTER'S VOICE"
is absolutely supreme

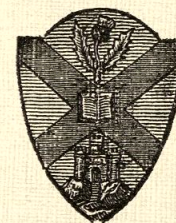
Miss FLORA WOODMAN

Mr GERVASE ELWES

Two Renowned Artistes who Record for His Master's Voice,
and whose Superb Records of Voice and Art can be heard at

PATERSON & SONS,
27 George Street :: Edinburgh

THE REID ORCHESTRAL CONCERTS



SECOND CONCERT
SATURDAY, 12th MAY 1917

PROGRAMME
WITH NOTES BY D. F. T.
PRICE SIXPENCE

University of Edinburgh



REID ORCHESTRAL CONCERTS

SECOND CONCERT

IN

THE MUSIC HALL, GEORGE STREET

ON

SATURDAY, 12TH MAY 1917

at Three o'clock.

Solo Pianist and Conductor.

PROFESSOR DONALD FRANCIS TOVEY.



Professor Donald Francis Tovey.

After a Painting by Laszlo.

PROGRAMME

1. OVERTURE to *Egmont*, Op. 84 - - - - *Beethoven*

Sostenuto ma non troppo; leading to *Allegro*; leading to *Allegro con brio*.

2. CARNAVAL, for Pianoforte Solo, Op. 9 - - - - *Schumann*

Préambule. Pierrot. Arlequin. Valse noble. Eusebius. Florestan, leading to
Coquette. Réplique.

SPHINXES.

Papillons A.S.C.H.-S.C.H.A. (Lettres dansantes). Chiarina. Chopin. Estrella.
Reconnaissance. Pantalon et Colombine. Valse Allemande (with Intermezzo
Paganini). Aveu. Promenade. Pause, leading to *Marche des Davids-*
bündler contre les Philistins.

Professor DONALD FRANCIS TOVEY.

3. SYMPHONY in C major (Köchel's Catalogue No. 551) - *Mozart*

Allegro vivace.

Andante cantabile.

MENUETTO. *Allegretto.*

FINALE. *Allegro molto.*

4. CONCERTO in E flat for Pianoforte and Orchestra, Op. 73 - *Beethoven*

Allegro.

Adagio un poco mosso; leading to

RONDO. *Allegro.*

Solo Pianoforte—Professor DONALD FRANCIS TOVEY.

NOTES BY D. F. T.

I. OVERTURE to *Egmont*, Op. 84 - - - - - *Beethoven*

Sostenuto ma non troppo; leading to *Allegro*; leading to *Allegro con brio*.

One of the problems that haunts the lover of the rarer products of theatre-music is how to do justice to Beethoven's *Egmont* and Mendelssohn's *Midsummer Night's Dream* when Goethe's play is unknown outside Goethe's and Beethoven's country, and is even there kept on the stage-repertoire avowedly because of the music; while the theatre-goers of Shakespeare's country have for centuries frustrated the best efforts of theatre-musicians by maintaining a rooted belief that theatre-music is divinely ordained to be the worst music that money can be stinted upon. Professor Niecks did justice in the only practicable way under British conditions to both Beethoven and Mendelssohn as theatrical composers (apart from opera) when he produced the whole music of *Egmont* and the *Midsummer Night's Dream* at the Historical Concerts. Only in a theatre would it be possible to improve upon his example. But I thankfully take occasion here to remind all who sympathise with the aims of the Reid Orchestra that it is the Edinburgh theatres and picture-palaces that make the Reid Orchestra possible where the unaided efforts of no University could hope to succeed. Generally speaking, good music will come to be played where music is listened to with respect. Concert audiences will not be angry at my pointing out, what they must often have noticed with distress, that opera audiences, both northern and southern, have yet to learn to wait for such things as the last chord of the first Act of *Tristan and Isolde*, a wonderful chord for trumpets behind the scene, known in the British Islands only to readers of the score. Yet opera-goers are in a fair way to become as musical as concert-goers; and some day play-goers may treat fine incidental music to Shakespeare not less respectfully than we now treat Wagner.

The overture to *Egmont* is, then, theatre-music. Like the overture to *Coriolanus*, it does not deal with the whole play, though I am unable to find (as Wagner found in *Coriolanus*) any one scene which covers the ground of the whole overture. But a comparison is possible. Wagner was right in saying that while the political themes of Shakespeare's *Coriolanus* were not musical, Beethoven found inspiration in the conflict of the hero with the not less heroic mother and wife, who vanquish his pride. With *Egmont* the balance is reversed.

Clärchen is, indeed, a figure of eminently musical pathos, both in her heroic temper and her incapacity to move mountains by it; and if Goethe could have done for her what Turgenev did for the sparrow that died of heroic rage in the successful effort to frighten a big dog away from her helpless young, then Beethoven could have given more development to the feminine note in this overture. What Beethoven can do for it he does with noble poetic power in the second subject of the *Allegro*, where fierce reminiscences of the introduction alternate with pleading notes, and yield to a glorious remote modulation.

No. 1—

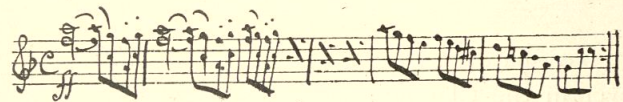


For the rest, we have hardly so much as Goethe's word for it that there is any nobility whatever in the Clärchen-Egmont-Brackenburg affair. What inspires Beethoven's overture is not the rather sketchy individual characters of the play, but just that "political" aspect that can furnish so little of musical import in *Coriolanus*. The scene of the drama is in Brussels; and the deliverance of the Netherlands will remain one of the sublimest themes for music when the present tyranny shall have joined itself to Duke Alva's in one fore-shortened perspective of ancient days. History tells us that when Egmont was on the scaffold Alva took the precaution to drown his farewell speech in the fanfares of a military band. Whether Goethe is alluding to this fact, I cannot say; but it is a fine irony of poetic justice that Duke Alva's fanfares have come down to us as the Symphony of Victory with which Beethoven, following Goethe's behest, sends Egmont to his death. This symphony ends the overture as well as the play; and its meaning is fully explained in the last scene. To Egmont, asleep in prison, appears a vision of Freedom, with the face and form of Clärchen. She shows him that his death will achieve freedom for the provinces. She acknowledges him victor, and offers him a crown of laurel. She holds it hovering over his head. A distant drum is heard, and at its first faintest sound the vision disappears. The sound grows louder. Egmont awakes; daylight is glimmering in the prison. Egmont feels in vain for the crown—

"The wreath has vanished! Fair vision, the light of day hath banished thee! Yes, it was they; they were become one, the two sweetest joys of my heart. Divine Freedom borrowed the form of my love: . . . She came to me with blood-stained feet, the swaying folds of her garment stained with blood. It was my blood and the blood of many a noble. No, it was not shed in vain. March on, brave nation! The goddess of Victory leads you! And as the sea breaks through your dykes, so break, so tear down the tyrant's rampart and

whelm the drowning tyranny away from the ground it arrogates to itself!" (The drums approach.) "Hark! Hark! How often this sound called me to march in freedom to the field of battle and victory! How blithely my comrades trod the path of danger and glory! I, too, march from this dungeon to an honourable death: I die for the Freedom for which I lived and fought, and for which I suffer in sacrifice." (The background is filled with Alva's soldiers.) "Yes, bring them together! Close your ranks, you scare me not. I am used to stand spear against spear, and, surrounded by menacing death, to feel with redoubled pulse the courage of life." (Drums.) "Thy enemies encompass thee on every side! Swords flash: Friends, raise your courage! Behind you are your parents, wives, children! And *these*" (pointing to Alva's guards) "are driven by the empty word of their ruler, not by their own spirit. Guard your possessions! And to save all that you hold most dear, fall joyfully, as I show you the way."

No. 2—



2. CARNAVAL, for Pianoforte Solo, Op. 9, - - - Schumann
(Scènes mignonnes sur quatre notes.)

PROFESSOR DONALD FRANCIS TOVEY.

A personal Reminiscence.

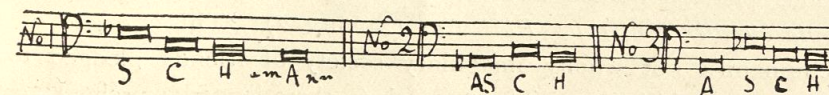
In the spring of 1887, I heard Schumann's *Carnaval* played as it will never be played again. Another musician, whom Edinburgh knows now for many years, will remember the occasion; indeed I can never resist the temptation of any chance for reminding him of it. It was a Saturday Popular Concert in St James's Hall, London. Madame Schumann was playing the *Carnaval*, and Mr Hollins was playing Beethoven's B flat Trio, Op. 97, with Joachim and Piatti. A misadventure with the tickets led, under good guardian-angelship, to a glorious adventure in the artist-room. Joachim was rehearsing Spohr's *Barcarolle* and *Scherzo* with an accompanist. As he walked up and down playing, he pushed with one foot a chair across the room towards a certain small boy who, as he thought, might be tired after the rush up to town.

Thus rested, I heard every note of the concert from a position admirable for sound, dark as any crypt, and hallowed by the passage of the great musicians on their way to the platform. I can remember some details far more vividly than if they were of yesterday,—and with the aid of a little self-deception it would be easy enough to spread this vivid quality of memory over my whole after-experience of the music I heard on that day; but truth compels me to say that the details of memory which really date from

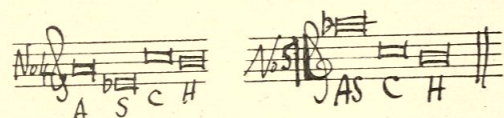
then are utterly disconnected. The last three bars of the first movement of the Schubert D minor Quartet, and the theme of its slow movement; the five *forte* notes which recur in *Arlequin*; and the perfection with which Mr Hollins played the very difficult trills near the beginning of the Beethoven trio; these are the only sounds which I remember with certainty as reaching me in that dark Holy of Holies and not at some other "Saturday Pop." But I believe in the accuracy of my recollections of what Madame Schumann did not do or would not have done; for this was not the only time I heard her.

The elaborate mystifications of Schumann's *Carnaval* cannot be dispelled in few words, and we must not worry about all the details. I do not now recollect (if I ever knew) why the *Sphinxes*, which give the key, are placed where they are. They are obviously not intended to be played, though it is recorded of one great player (Herr Hammerfaust von Tastenbrecher, Professor of Pianistics in the University of Weissnichtwo) that he publicly broke five hammers over them. But a rough answer to their riddle, and to the sub-title *Scènes mignonnes sur quatre notes*, is as follows. In the town of Asch lived a lady, Ernestine von Fricken by name. In German musical nomenclature E flat is called Es—which is as much as to say S. Further, by a process easily intelligible to those who have studied mediæval music, the Germans, having come to give the name B to the note we call B flat, gave the name H to what we call B natural. (The resemblance of a flat to a small b, and of a natural to a small h is obvious at a glance). Thus all the letters of the word Asch are names of musical notes. The coincidence that these, and no others, are also the musical letters in the name SCHUMANN could not but strengthen the mystic bond Schumann suspected at the time between himself and the lady of Asch. She appears in the *Carnaval* as *Estrella*. Curiously enough, the piece called *lettres dansantes* (A.S.C.H. S.C.H.A.) is followed, not by *Estrella*, but by *Chiarina*, Clara Wieck, who did not pass out of Schumann's story, but continued to add her own glory to his name many years after I heard her that spring in 1887. The *lettres dansantes* introduce the subject of the second *Sphinx*; which means simply this, that the German name for A flat is *As*, which gives us a new theme of three notes by taking two letters together.

The first *Sphinx* is the musical letters in Schumann's name, which are not used in that order as a theme anywhere in the *Carnaval*. Here, then, are the three *Sphinxes* with their interpretation.



Préambule, *Eusebius*, *Replique*, *Chopin*, most of *Paganini*, and *Pause* are the only pieces not based on Nos. 2 and 3 of these Sphinxes, or on the following modifications which I put into similar sphinx-like notation.



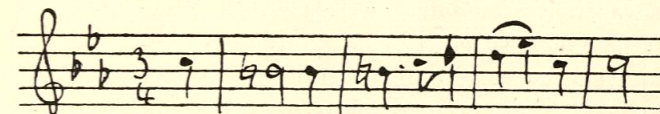
Schumann, who in after years greatly underrated the *Carnaval* and was not always well-advised in his sober re-editing of his early irresponsibilities, confessed that the titles were composed after the music, and that the music ought to speak for itself.

A *catalogue raisonné*, then, with guiding reference to the *Sphinxes*, will suffice here.

Préambule, afterwards used extensively and developed in the *Marche des Davidsbündler*. *Pierrot* (Sphinx 3), *Arlequin* (Sphinx 3), *Valse Noble* (Sphinx 3), *Eusebius*, one of Schumann's three masks as a journalist. He is of reflective sentimental temper. *Florestan* (Sphinx 3) the second of Schumann's masks, very impetuous and incoherent. Meister Raro, the wise old fellow who composes the differences of Florestan and Eusebius, does not appear in the *Carnaval*. *Coquette* (Sphinx 4) is answered by *Replique*. At this point the *Sphinxes* are given. One would expect rather to find them, if not at the beginning, then after *Papillons* which is still based on Sphinx 3; since after this we come to the new interpretation of the mystic letters. A.S.C.H. S.C.H.A., *lettres dansantes*; a little waltz on Sphinx 2. *Chiarina* (Sphinx 2) is Clara Wieck, afterwards Clara Schumann. (She always omitted *Eusebius*, *Florestan*, and *Chiarina* in public performance). *Chopin*, a wonderful little portrait of that Chopin who is *not* fairly represented by violin transcriptions of the Nocturne in E flat. *Estrella* (Sphinx 5) the lady of Asch. *Reconnaissance* (Sphinx 2). *Pantalon et Colombine* (Sphinx 5). *Valse Allemande* (Sphinx 5) alternates with a demoniacal performance by *Paganini* who, turning his violin into a piano-forte, winds up with a queer conjuring-trick with the pedal, after which the *Valse* is resumed. *Aveu* (Sphinx 2) pathetically fluttered with its passion. *Promenade* (Sphinx 5), with many dulcet whisperings aside. *Pause* is a tumultuous passage quoted from the *Préambule* and leading to the *Marche des Davidsbündler contre les Philistins* (Sphinx 2). This League of David was Schumann's not wholly imaginary society of friends pledged to wage war against the Philistines. Their march (a three-legged march in 3/4 time)

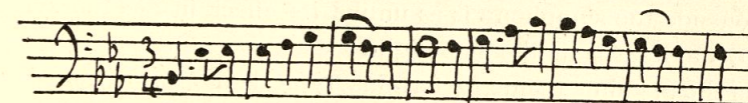
starts grandly and *Non allegro*, for the business is no joke. A theme from the finale of Beethoven's E flat Concerto—

No. 6—



joins the allies; and the pace increases constantly. The poor Philistines are good-naturedly represented by the seventeenth-century *Grossvater Tanz*—

No. 7—



Twice they waltz stiffly in, through bass and treble, and the pace increases constantly. Twice the ever-pressing throng of reinforcements from the *Préambule* hustles the Philistines away,—and the pace increases constantly. At last the League of David is victorious, and the heads of twelve Goliaths fly through the air like twelve turnips, the last one landing (I hope) on a top A flat.

3. SYMPHONY in C major (Köchel's Catalogue No. 551) - Mozart

Allegro vivace.

Andante cantabile.

MENUETTO. Allegretto.

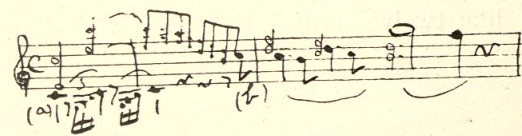
FINALE. Allegro molto.

Much may be forgiven to those who, like all sensible people, find "C major Köchel No. 551" a not very suggestive name by which to distinguish Mozart's last symphony from the cheerful little work in the same key (Köchel No. three-hundred-and-something) which Sir Thomas Beecham conducted in Edinburgh with the Scottish Orchestra some eighteen months ago, or the exquisite "Linz" symphony in C (Köchel No. four-hundred-and-something), which ought never to have been allowed to drop out of the concert-repertoire; to say nothing of more than one interesting juvenile symphony in C among the first three hundreds of Köchel's Catalogue. Nor does Symphony "No. 41" prove much more helpful; especially when the miniature score misprints it 49 on the inside, and calls it No. 5 on the outside.

At the same time, the title "Jupiter" takes rank with the titles "Emperor Concerto" and "Moonlight Sonata" as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats. He might have written a Zeus Symphony. He never did; and this one is hardly nearer to Zeus than it is to Jupiter. It has pomp—but so has the Messenger of the Gods. Hermes might do for it; he is young enough, and Praxiteles made him reflective enough for Mozart's slow movement. But, after all, nothing is satisfactorily like the music but itself; and even the diverting light which another piece of music sheds on an important theme in the "second subject" of the first movement would mislead us if we forgot that the origin of the theme outside the symphony is as unlike its effect inside the symphony as the moon by daylight is unlike moonlight.

Here is the opening theme, a formula typical of Mozart, and in common use before him:—energetic gestures (*a*) alternating with gentle pleadings (*b*). The small notes show the radiant new accessories which adorn the quiet counter-statement which follows the majestic pageantry of the opening—

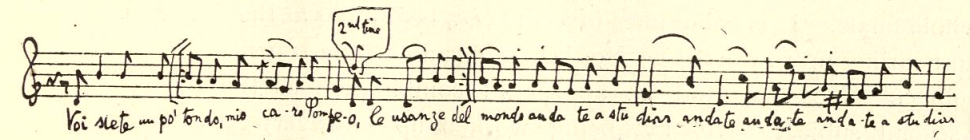
No. 1—



Analysts and historians make a plausible but unfortunate mistake when they prove Mozart a "formalist" by the fact that in old scores the printer takes advantage of the exactness with which the first twenty-three bars are reproduced after the development, and simply makes a *Da Capo* sign. (Pages 19 and 20 of the modern miniature score). Similar economies could be practised in the printing of the most modern music; and if Mozart uses formulas that are incapable of variation, it is always in alternation with passages of perfect freedom,—indeed, he is free to use the formulas. The recapitulation of the quiet counter-statement will be found to be a very different story. The "second subject" is almost as varied and voluminous as that of the first movement of Beethoven's *Eroica* Symphony. Besides its opening new theme it produces several very novel results from its treatment of figure (*b*) of No. 1. Quite late in its course we have the following new theme, to which I give the text to which Mozart first wrote the tune in a little air inserted in someone else's opera a year before this symphony was composed. Perhaps it is Mr Charles Surface (Lamb's appreciation of Joseph takes us too far from the humble regions of *opera buffa*)—anyhow it is some such perfect knight in the Utopia of Gallantry saying to a young Sir Peter,

or some such harmless, necessary husband, "You are—may I say—a square-toes, my dear Pompeo; go and study the way of the world."

No. 2—



The art of Sir George Henschel would raise the naughty little aria to the poetic level it attains in the symphony.

The slow movement, a very finely developed example of first-movement form, can be thoroughly enjoyed without musical illustrations; but listeners need not be deprived of a share in the pleasure Mendelssohn felt when he found that the lovely reappearance of the first theme just before the final cadence-formula (bottom line of page 43 and top line of page 44 in the miniature score) was an afterthought added in the autograph on an extra leaf.

Then comes the bright little minuet with its flowing lines, and its Trio which so gracefully agrees to everything so long as it gets its own way.

Here is the whole thematic material of the famous finale, except the various continuations by which these ancient "tags" of counterpoint are turned into sonata-form tunes—

No. 3—



The æsthetic discovery that these themes are on the one hand mere "tags," and on the other hand suggestive of anything rather than the sonata-form into which Mozart works them—this discovery marks an epoch in the history of criticism

second only to that marked by Jeremy Collier's discovery that Shakespeare's "genius was chiefly jocular, but when disposed he could be very serious."

Of these five themes, No. I. first appears as the "first subject" with a tune-like continuation. No. II. follows it as pageantry, eventually to round off the whole finale. It is sometimes inverted (*i.e.*, beginning at the bottom of the scale and curling up to the top). No. III. brings about the transition to the "second subject." Nos. IV. and V. appear in combination as the beginning of the "second subject," No. IV. being worked up into very close "stretto," *i.e.*, answering voices pressing on each other afresh at every note. The tune-like continuation of No. I. then works up to a climax.

The development sheds new light on No. I in dialogue with No. II. After the recapitulation a large Coda is devoted to the exhilarating Coda which has, in Germany, earned for this symphony the sub-title "with the Final Fugue." In a kind of fugal Round all the five themes are combined. At last No. I. breaks into its original tune-like continuation, and No. II. brings Mozart's last symphony to an end with a flourish of trumpets.

4. CONCERTO in E flat for Pianoforte and Orchestra, Op. 73 *Beethoven*

Allegro.

Adagio un poco mosso ; leading to

RONDO. Allegro.

Solo Pianoforte—PROFESSOR DONALD FRANCIS TOVEY.

From the history of the *Eroica* we know how Beethoven would have appreciated the vulgar title by which this concerto is known in the British Isles. So we will say no more about that, but attend to the music.

Space forbids me to go into the important æsthetic principles which govern the classical concerto-form ; though the misunderstanding of them on all sides often leads a serious conductor to get a rooted dislike to "accompanying" virtuoso concerto-players, and sometimes makes a serious concerto-player despair of bringing about any rational connexion between his reading of his own part and the perfunctory march-past of the *tuttis*. In "classical" times, however, things were worse, because success meant applause during the *tuttis* ; and the first movement was usually played in the first part of the concert, while the slow movement and finale were played later on in the second part. Beethoven was glad enough to dedicate his violin concerto to Clement, though that artist not only divided it in this way, but, between the parts, played a sonata of his own

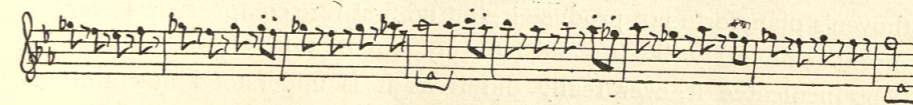
on one string with the violin upside-down. Such is the power of the creative artist to use the realities that make his ideals, while ignoring the irrelevancies that obstruct them.

Nothing is more destructive to the chance of understanding a classical concerto than an attitude of indifference towards the *tuttis*. Grove's *Dictionary of Music and Musicians* still continues to cite Beethoven's Fourth and Fifth Concertos as marking steps towards the abolition of the conventional opening *tutti*. One might as well say that the Forth Bridge marks a step towards the abolition of the cantilever type of construction because it is approached by stone viaducts. The Fifth Concerto has a majestic introduction, in which the key of E flat is asserted by the orchestra and pianoforte in a rhapsodic outburst. This introduction re-appears once at the beginning of the recapitulation, and plays no further part in the story. As in the first movements of all classical concertos, including Brahms's, the main threads of the story are set forth very broadly, but with explicit avoidance of anything like development or combination, in the opening *tutti*, which is best called by its primitive title of *ritornello*. In this concerto the *ritornello* is specially formal and voluminous ; but we must be content with two quotations, though there are at least five distinct themes, and any number of important derivatives. Most of the derivatives come from the groups here marked (a) and (b).

No. 1—



No. 2—



Strictly speaking you cannot say whether any of the themes in a classical concerto-ritornello belong to the "first" or to the "second subject" until the solo part has gathered up all the threads and distributed them in the different keys appropriate to sonata form, adding whatever it thinks fit on its own account. Obviously enough No. 1 is the beginning of the "first subject" ; and it so happens that No. 2, which sounds exactly as if it was going to become the principle theme in the "second subject," does not deceive that expectation as many an equally important theme has deceived it elsewhere in Mozart, Beethoven, and Brahms. In fact the whole procession of contrasted themes which this great *tutti* reviews, in severe monotony of key, gives an unusually faithful

summary of what the pianoforte is going to discuss. The severe monotony of key provides a firm basis for the marvellous richness of the distant keys of B minor and B major (*alias* C flat), in which the pianoforte is hereafter to present two variations of No. 2 before the orchestra turns it into a rousing march in the orthodox key of B flat. The general plan of the whole movement is as follows:—

Introduction.

I. Opening *tutti* or Ritornello, containing all the themes.

II. First Solo entering quietly with a chromatic scale, and turning the whole opening *ritornello* into a vast exposition of a "first" and "second" subject: with such devices as the modulations just mentioned.

III. Close of the exposition by resumption of last stages of the *ritornello*, in the key of the "second subject." By a device first introduced by Beethoven in his Violin Concerto, the end of *ritornello* is now diverted into a remote new key. Here in due course the pianoforte again enters with its quiet chromatic scale. (No concerto that boasts a modern or Mendelssohnian "emancipation from the conventional classical *ritornello*" can achieve such impressive entries of the solo part.)

IV. Development, dealing entirely with No. 1. The pianoforte part is, for all its beautiful colouring, at first no more than an accompaniment to the whispered dialogue in which the orchestra discusses No. 1, chiefly from the point of view of the turn which I have marked with the letter (*a*). By degrees the rhythmic figure, marked (*b*), becomes more insistent, till it arouses the full orchestra, and sets the pianoforte off into a furious passage of octaves, descending and ascending in dialogue with the strings while a solitary bassoon keeps the rhythm (*b*) mysteriously threading its way in the bass. I have called these octaves "furious"; but must take the opportunity of pointing out that the modern pianistic "*martellatto*" effect is utterly useless here. Not only could Beethoven's pianoforte not produce it, but no first-rate composer has ever wished for anything remotely like it; and I for my part do not believe that Liszt himself, who inculcated it, ever really did it as it is understood now-a-days. Of course he *looked* as if he committed all manner of awe-inspiring pianistic crimes, but he had acquired a perfect touch at too early an age for any superb gestures to damage it. At all events, what Beethoven wants here is the fury of a hail-storm, and you can see daylight through hail-storms and hear the bassoon through the right sort of octaves in this passage. On the other hand there is no fury in the fall of a ton of coals.

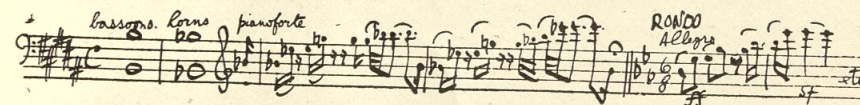
The curtain of hail is lifted away into blue sky, and we find ourselves in the very key in which the development started. The calm closing theme of the *ritornello* reappears; and in the bass the turn (*a*) of No. 1 moves in slow steps up through distant keys to the threshold of home; and the quiet excitement becomes breathless until at last a crescendo leads to—

V. The Introduction, followed by the Recapitulation of II. The modulations at the "second subject" now become still more wonderful, the key being now one of those "contradictory keys" (C sharp minor and D flat) of which such subtle dramatic use is made at a similar point in the *Eroica* Symphony.

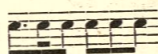
VI. The *Coda*. A sad chapter in the story of the concerto is that which results from the classical custom of leaving all but the orchestral wind-up of the *coda* blank, and trusting to a display of the solo-player's powers of improvisation to fill up the blank with a *cadenza*. Here Beethoven has, for the first time, taken the matter in hand, and written out in full a *coda* that begins like a *cadenza*, but soon settles down to what turns out to be a final glorified recapitulation of the whole *ritornello*, from the entry of No. 2 onwards. Gradually the orchestra joins in, beginning with the horns, until the full band is in dialogue with the pianoforte. At last we hear a chromatic scale. It was of this passage that Schumann said that "Beethoven's chromatic scales are not like other peoples'." No wonder! This quiet scale and the following trills have now borne the Atlas burden of the whole mighty structure for the third time—first, at the outset of the first solo; then at the outset of the development; and now, leading unswervingly to the glorious close.

The slow movement needs no quotation. It is in B major (the first remote modulation in the first movement), and it has two themes—the serene, devout melody of the muted violins (it is a misprint in the band-parts if the lower strings are muted); and the meditative theme with which the pianoforte enters, and moves into a rather remote key on the shaded side (D major) of the harmony. Here the pianoforte seems to be settling down in a cadence with a trill, but the trill rises and rises until it breaks over into the tonic key again. Thus, the pianoforte comes to deliver its ornamental version of the main theme. As the close thereof fades into a cloud of wavy light, three wind instruments, led by the flute, give out the whole theme again, the pianoforte accompanying with the wavy figure which the admiration of Berlioz has made familiar to all students of orchestration. At last the waves die down, and nothing is left but a cold grey octave. This sinks a semitone, and becomes glowing. As it continues, the pianoforte whispers a strange new theme with a mysterious rhythm, and finding itself already in E flat, after a moment's hovering, plunges into the finale.

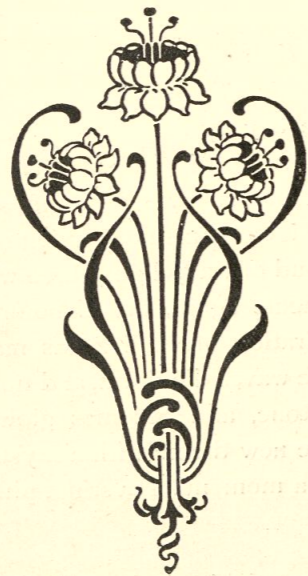
No. 3—



No further quotations are necessary for the enjoyment of this most spacious and triumphant of concerto-rondos. The phrase which enlisted in Schumann's army

of Davidites, will be easily recognised as part of the main theme. Equally obvious is the great part played by the rhythmic figure  from its first formal appearance as part of the orchestral group of themes to its final mysterious domination in the person of the drum.

What gives this Rondo its chief impressiveness is the immense breadth of its middle episode, in which the main theme has three separate escapades, firstly *fortissimo* in C major (a bright key in this connexion), secondly *piano* in A flat (a sober key), and thirdly *pianissimo* (breaking into *forte*) in E major, a remote key. The subsequent exciting return, where the violins remind us of what the pianoforte said at the end of the slow movement, will not escape notice. The above-mentioned drum-passage at the end reveals the sublime depths from which all these outbursts of hilarity spring.



REID ORCHESTRAL CONCERTS

THIRD CONCERT—Saturday, 19th May, at 3 p.m.

Solo Vocalist—Miss FLORA WOODMAN.

- | | | | | | | |
|--|---|------------------------------|---|---|---|----------------------|
| 1. TRAGIC OVERTURE, Op. 81, | - | - | - | - | - | <i>Brahms</i> |
| 2. "LA PROCESSION," for Soprano, with Orchestra, | - | - | - | - | - | <i>Cesar Franck</i> |
| 3. UNFINISHED SYMPHONY | - | - | - | - | - | <i>Schubert</i> |
| 4. SONGS— | | | | | | |
| 1. "Pourquoi rester seulette" | - | - | - | - | - | <i>Saint-Saëns</i> |
| 2. "Cuckoo Song" | - | - | - | - | - | <i>Roger Quilter</i> |
| 5. SYMPHONY in G minor | - | - | - | - | - | <i>Mozart</i> |
| 6. OVERTURE | - | "Consecration of the House," | - | - | - | <i>Beethoven</i> |

FOURTH CONCERT—Saturday, 26th May, at 3 p.m.

Solo Pianoforte—Professor DONALD FRANCIS TOVEY.

- | | | | | | | |
|---|---|------------------------|---|---|---|------------------|
| 1. OVERTURE | - | "The Theatre Manager," | - | - | - | <i>Mozart</i> |
| 2. ORCHESTRAL DANCES | - | - | - | - | - | <i>Mozart</i> |
| 3. RONDO in A minor for Pianoforte alone | - | - | - | - | - | <i>Mozart</i> |
| 4. CONCERTO in B flat for Pianoforte and Orchestra, | - | - | - | - | - | <i>Brahms</i> |
| 5. SYMPHONY in A major, No. 7, | - | - | - | - | - | <i>Beethoven</i> |

Programmes subject to alteration.