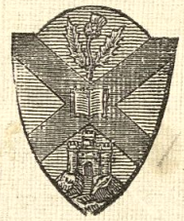
THE REID ORCHESTRAL CONCERTS



FIRST CONCERT

SATURDAY, 5th MAY 1917

PROGRAMME

WITH NOTES BY D. F. T.

PRICE SIXPENCE

University of Edinburgh

REID ORCHESTRAL CONCERTS

FIRST CONCERT

IN

THE MUSIC HALL, GEORGE STREET

ON

SATURDAY, 5TH MAY 1917

at Three o'clock.

PERFORMERS.

Singer - - -	MR GERVASE ELWES
Flute - - - - -	MR J. D. MILLER

Conductor.

PROFESSOR DONALD FRANCIS TOVEY.

PROGRAMME

1. MARCH, - - "The Garb of Old Gaul," - *General Reid*

2. OVERTURE, - "Coriolanus," Op. 62, - - *Beethoven*

3. THREE SONGS from the Cycle "The Wind among the Reeds," Op. 30, for Tenor voice, with Orchestra, - - *Thomas F. Dunhill*

1. Aodh to Dectora. 2. The Host of the Air.
3. The Cloths of Heaven.

Mr GERVASE ELWES.

4. VARIATIONS for Orchestra on a Theme by Haydn, Op. 56*a*, - *Brahms*

5. SONATA in F major, No. 1, for Flute and Figured Bass, *General Reid*

Andante Largo. Andante Largo.
Allegro. Menuetto.

Flute—Mr J. D. MILLER.

6. SONGS—1. "Where'er you walk," from *Semele*, - - *Handel*
(With Strings and Figured Bass, according to the original score.)
2. "Linden Lea," - - - - *Vaughan Williams*
3. Sonnet XVIII., } - - - *C. W. Aiken*
4. "Sigh no more, ladies," }

Mr GERVASE ELWES.

7. SINFONIA EROICA, Op. 55, - - - - - *Beethoven*

Allegro con brio.
MARCIA FUNEBRE. Adagio assai.
SCHERZO. Allegro vivace.
FINALE. Allegro molto.

NOTES BY D. F. T.

1. MARCH, - - "The Garb of Old Gaul," - - *General Reid*

By the terms of General Reid's Bequest, one of his Marches is to be performed at the "Reid Concert," to be held on or after his birthday. The present March was, at an early period in the musical history of Edinburgh, furnished with a spirited poem, from which it takes its title; and as soon as the Reid Orchestra can join forces with a chorus, the custom of treating this March as our "Gaudeamus" chant will be revived. General Reid wrote twelve military Marches, which he commissioned "the celebrated Mr Winter" (conductor of the Covent Garden Opera) to score for military band. He further stipulated that the selections from his compositions should "include a solo for flute, clarinet," or other instrument. This modest demand came to be misinterpreted in a past so remote that no Reid Professor within living memory has had any chance of suspecting that the clumsy and pretentious orchestral scraps, hitherto known as "the Reid Music," have done gross injustice to "the taste of his time and the perpetuation of his memory." The rest of the story I will tell in the place to which I have assigned it in the Programme.

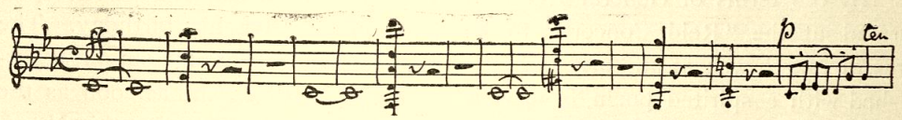
The March is performed standing, according to custom.

2. OVERTURE, - "Coriolanus," Op. 62, - - *Beethoven*

It does not greatly matter that the *Coriolanus* for which this Overture was written is not Shakespeare's, nor a translation or adaptation of Shakespeare's, but an independent German play, by Collin, an author the appreciation of whom I must leave to authorities whose knowledge of German literature is exceptional. The story of Coriolanus is Shakespearean, because it is classical, and classical because it is human. Also, we need not suppose that Collin abstained from reading Shakespeare; and Beethoven (who also had to write an incidental march and chorus for Collin's play) had just as much right to get his Shakespeare through Collin as Keats had to get his Homer through Chapman. Wagner, then, in that analysis of this Overture which is one of his finest and most attractive prose works, did well to ignore everything but Shakespeare and Beethoven. And however certain it is that all unauthorised attempts to name descriptive details in "programme music" will rouse the healthy opposition

of those who want to give or withhold names themselves, there is no disputing that, if ever one piece of music could correspond to one dramatic scene, Wagner was right in describing Beethoven's Overture as a musical counterpart to the turning point in Shakespeare's *Coriolanus*, the scene in the Volscian camp before the gates of Rome (Act v., sc. iii.). Here, after every political embassy has been dismissed with the annihilating contempt of the banished conqueror, whose form (as Wagner says) is presented to us with the first notes of the music,

No. 1.



there come to him ambassadors against whom his pride struggles in vain.

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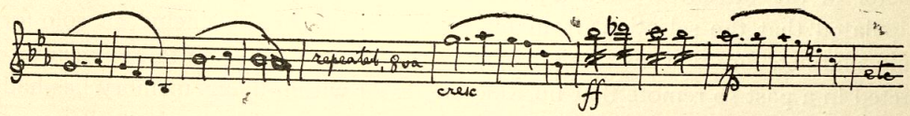

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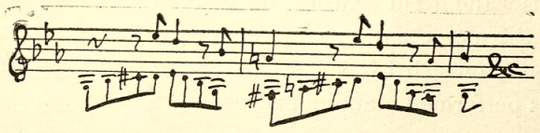


Wagner rises to heights of original poetic power in his profoundly true description of the vicissitudes of agonised pleading, pathetic fear (see No. 3), and the fierce pride that breaks the hero, body and soul, before it yields. Wagner's analysis cannot be shortened without injury, and space fails for it here; but the gist of it may here be indicated in Shakespeare's own words. In the concert-room Beethoven will say the rest, and readers and listeners may perhaps then do the better justice to Shakespeare when they read *Coriolanus*, or, at least, this scene of the fifth act, at home. Most of us will agree with Wagner, that music has comparatively little to do with politics, human as these may be in the hands of Shakespeare; and, in any case, it is a mistake to suppose that a single piece of music, especially so terse a movement as the *Coriolanus* Overture, could represent the various aspects of a whole play. Even in Beethoven's own opera, *Fidelio*, he at first wrote an overture which referred exclusively to the stirring events of the last act; and when, in his final revision of the opera, he realised that the gigantic tone poem we know as the Overture

"*Leonora No.* 3" totally eclipsed the quiet opening scenes, he based the present Overture to *Fidelio* entirely upon the moods and suggestions of the first act.

Here, then, is the beginning of Shakespeare's analysis of Beethoven's *Coriolanus*—

ACT v., SC. III.

COR. Fresh embassies and suits
Nor from the state, nor private friends, hereafter
Will I lend ear to. [*Shout within*]. Ha! what shout is this?
Shall I be tempted to infringe my vow
In the same time 't is made? I will not——
(*Enter* VIRGILIA, VOLUMNIA, *leading young* MARCIUS, VALERIA, *and Attendants.*)
My wife comes foremost; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature break!
Let it be virtuous to be obstinate.
What is that curtsy worth! or those doves' eyes,
Which can make gods forsworn! I melt, and am not
Of stronger earth than others. My mother bows;
As if Olympus to a molehill should
In supplication nod: and my young boy
Hath an aspect of intercession, which
Great nature cries, "Deny not." Let the Volsces
Plough Rome, and harrow Italy: I'll never
Be such a gosling to obey instinct; but stand,
As if a man were author of himself,
And knew no other kin.

And this is the end—

O mother, mother!

(*Holding* VOLUMNIA *by the hands, silent*)

What have you done? Behold the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O, my mother! O!
You have won a happy victory to Rome:
But for your son,—believe it, O, believe it,
Most dangerously you have with him prevail'd,
If not most mortal to him.

3. THREE SONGS from the Cycle "The Wind among the Reeds," Op. 30, for Tenor Voice, with Orchestra, - *Thomas F. Dunhill*

(Composed 1909-10), and first sung by Mr Gervase Elwes at a Concert of the Philharmonic Society in Queen's Hall, London, on November 21st, 1912.)

MR GERVASE ELWES.

I. "Aodh to Dectora."

Half-close your eyelids, loosen your hair,
And dream about the great and their pride;
They have spoken against you everywhere.
But weigh this song with the great and their pride,
I made it out of a mouthful of air;
Their children's children shall say they have lied. *W. B. Yeats.*

II. "The Host of the Air."

O'Driscoll drove, with a song, the wild duck and the drake
From the tall and the tufted reeds of the drear Hart Lake;
And he saw how the reeds grew dark at the coming of night-tide,
And dreamed of the long dim hair of Bridget his bride.
He heard, while he sang and dreamed, a piper piping away,
And never was piping so sad, and never was piping so gay;
And he saw young men and young girls, who danced on a level place,
And Bridget his wife among them, with a sad and a gay face.
The dancers crowded around him, and many a sweet thing said;
And a young man brought him red wine, and a young girl white bread;
But Bridget drew him by the sleeve away from the merry bands
To old men playing at cards with a twinkling of ancient hands.
The bread and the wine had a doom, for these were the host of the air;
He sat and played in a dream of her long dim hair;
He played with the merry old men, and thought not of evil chance,
Until one bore Bridget his bride away from the merry dance.
He bore her away in his arms, the handsomest young man there;
And his neck, and his breast, and his arms were drowned in her long dim hair.
O'Driscoll scattered the cards, and out of his dream awoke,
Old men and young men and young girls were gone, like a drifting smoke;
But he heard, high up in the air, a piper piping away,
And never was piping so sad, and never was piping so gay. *W. B. Yeats.*

III. "The Cloths of Heaven."

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light:
The blue, and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet;
But I, being poor, have only my dreams:
I have spread my dreams under your feet,
Tread softly, tread softly,
Because you tread on my dreams. *W. B. Yeats.*

IV.

4. VARIATIONS for Orchestra on a Theme by Haydn, Op. 56*a*, *Brahms*

The theme of this work comes from an unpublished Divertimento by Haydn for wind-band. The theme is inscribed *Corale St Antonii*, a fact which tells us nothing, but which has led that otherwise attractively enthusiastic and well-informed biographer, Kalbeck, to read into Brahms's variations a musical description of the temptation of St Anthony. If Brahms had lived to see this outrage on one of his most serenely beautiful monuments to the joy of sanity, Kalbeck might perhaps have found himself in danger of losing that friendship which put him into the position of Brahms's biographer. We should have lost much that is of unique value, though we should have been spared the taint which even imparts a suggestion of impertinent romance to the pure, uncouth chivalry of the young Brahms's attitude towards Clara Schumann in the first years of her widowhood. But if intimacy with a diamond so true and so rough as Brahms could not scarify the vulgarity out of his accredited biographer, we can at least give an independent listening to the music. It is quite as imaginative as any masterpiece that ever dealt with St Anthony's trials; but whatever the temptations it deals with, they never endangered the soul or the reason of saint or sinner.

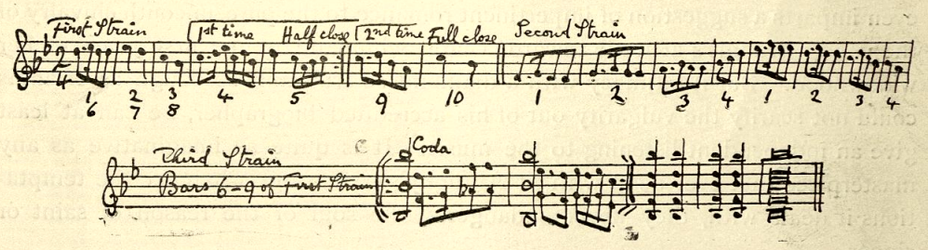
It is difficult to describe in words the shape of a beautiful vase or building; but nobody would think worse of the object because the description is necessarily statistical and dry. Now, it so happens that, apart from what instinct can give, by far the best way to obtain definite musical insight into the variations of Beethoven and Brahms is to grasp the form and proportions of their themes. Form and proportion are dull things to describe, but in music they produce such important subjects of instinctive enjoyment as we call "tunefulness" and "swing." And, in such sets of variations as Beethoven and Brahms delighted in, the "swing" of the theme, as conveyed in its rhythmic form, is all-important. The "tunefulness" is important in another and somewhat paradoxical way. If the theme happens (as in the present case) to be a specially beautiful melody, well and good; but mere embroidery of the most beautiful melody will soon become more tiresome than any number of plain repetitions if the melody has no such "swing" as repetition or variation may enhance. On the other hand, the most grotesque bare bass may make an ideal theme for variations, when the composer has Beethoven's grasp of form; as we may see in the finale of the *Eroica* Symphony. And one effect of this grasp of form is to set the "tunefulness" free in the variations; there is no more need for them to keep on reminding us of the original melodic surface of the theme than there is for birds of

paradise to remind us of crows because the anatomist knows that that is what they are.

The listener need not try to recognise Haydn's melody throughout Brahms's variations: he will have no difficulty in doing so wherever Brahms wishes; and an elaborate analysis would show something like a nervous system of melodic connexions. But the appreciation of these is best attained through long familiarity; it is not the best way to acquire the familiarity, though it is Kalbeck's way, and the way of too many teachers who train students to begin with the finishing touches. The promise of life is not there, but in the Vision of Dry Bones.

No musical quotations are needed here beyond Haydn's theme, the bones of which I give completely, as follows:—

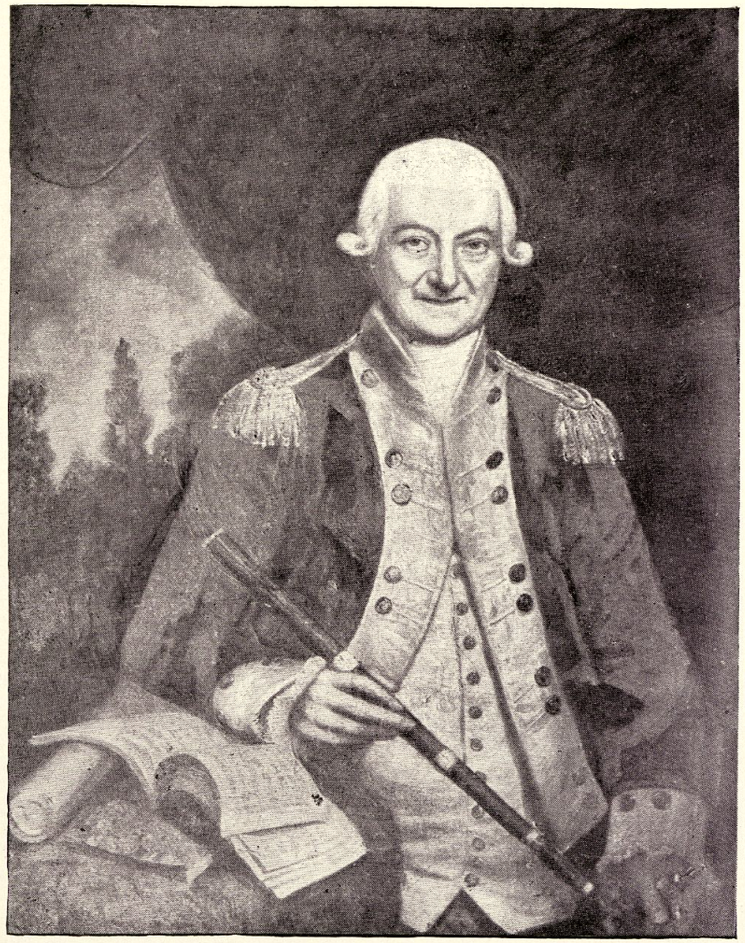
No. 1—



Like a bell the solemn last five notes of this *coda* toll from beginning to end throughout the first variation (*Poco più animato*). This does not mean that the real order of events in the theme is altered; it simply shows that the surface-melody is now completely free to discuss in any order whatever topics are suggested by Haydn's theme, or added to it by the variations; meanwhile, in each variation you will still be borne irresistibly along by the same peculiar momentum of the three strains, first, of five bars ending in a half-close repeated with the substitution of a full-close; second, of four rising bars answered by four falling bars ending on a half-close; third, of the last half of the first strain closing into a *coda* consisting of twice two bars and the five tolling chords. This description is as dry as the description of the Spenserean stanza, but the forms themselves are among the loveliest resources in music and poetry.

The second variation (*Più vivace*, in the minor mode) discusses the details of the first with some temper; the third variation (*Con moto*) is peaceful and flowing.

With the fourth variation (*Andante con moto;* 3/8 time, in the minor), we have a pair of new melodies, melancholy, simple, and smooth. No one would guess that their combination is of an order of counterpoint which, at the beginning of the second strain, reaches to a development which the severest



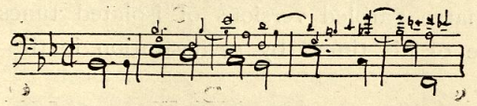
General Reid.

Mr Gervase Elwes.

scholastic theorists have declared to be unattainable. It *is* unattainable by conscious calculation ; but in great art these things happen, and the art takes no measure to conceal them—on the contrary, it owes its apparent simplicity to the fact that they are effective where less highly organised processes would be awkward. The fifth and sixth variations (*Vivace* 6/8, and *Vivace* 2/4) are brilliant from the outset of the fifth to the rousing close of the sixth. The seventh variation (*Grazioso* 6/8) is the crowning point of new melody and new lusciousness. Those who play this work in what is better called its co-equal form rather than its arrangement for two pianofortes, will know more of its gorgeous wealth of detail than any one orchestral performance will ever bring out ; but it is characteristic of all classical polyphony, as we may see in the *Eroica* and *Jupiter* Symphonies, that while no two performances will bring out the same set of details, no performance need sound obscure or incomplete. Nature herself has more details than one aspect of light reveals in a scene, but the scene may be complete in any aspect.

The eighth variation (*Presto non troppo* 3/4) is again in the minor, and strikes the only dark and mysterious note in the work. When it has hurried by in whispering awe, we hear the first five bars of Haydn's theme as a solemn Ground-Bass harmonised in ecclesiastical style ; and in this charmed five-bar circle the *Finale* (*Andante* 𝔠) moves—

No. 2—



through various phases of triumph and meditation, until suddenly (as in Schumann's First Symphony) the sound of a triangle and the stirring of busy life throughout the orchestra remind us of "the spring-time, the only pretty ring-time." Then the charmed circle expands into the full sweep of Haydn's third strain, and the glorious tune crowns everything until the last bell-strokes toll high and deep.

5. SONATA in F major, No. 1, for Flute and Figured Bass, *General Reid*

Andante Largo. Allegro. Andante Largo. Menuetto.

Flute—MR J. D. MILLER.

Some time in March last year I had the good fortune to discover the second edition of General Reid's first set of six sonatas for flute, bound up in a volume that begins with an abridged translation of Fux's *Gradus ad Parnassum*, and contains some flute sonatas of Vinci, who seems to be as much General Reid's model as Burney asserts him to be Graun's. It also contains some mysterious violin sonatas "by a Gentleman," printed privately,—very privately indeed, for no manuscript could be more illegible. I am not sure that these may not also be of General Reid's composition; in the meantime his well printed and well attested first set of flute solos shall henceforth be produced in regular order at the first concert of each season of the Reid Orchestra; and produced in the middle of the programme as things worth hearing for their own sake, as well as by way of reparation to the injury that has been done to the musicianship and taste of this distinguished eighteenth-century amateur by producing in his name garbled versions of isolated tunes from his sonatas, "showing the taste of his time" by orchestration in the style of the Great Exhibition of 1851.

I have endeavoured to interpret his ornamentations according to what Burney (writing in 1780) would have called "the modern way of taking appoggiaturas and notes of taste"; and it is delightful to learn from Mr Miller that a certain sign, unfamiliar to me, used by General Reid in warbling passages, is still in traditional use in Edinburgh to indicate "double-tongueing."

Frequenters of the old Reid Concerts and of the Historical Concerts will recognise the third movement as the "Pastorale" that, in what has hitherto been known as General Reid's music, did duty for the Flute Solo stipulated by him. He would not have appreciated its partial transposition to that upper octave to which the full orchestra banishes the flute. To the eighteenth century music-lover the soul of the flute resided in its gentle lower register.

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6. SONGS—

1. "Where'er you walk," from *Semele*, - - - *Handel*
   (With Strings and Figured Bass, according to the original score.)
2. "Linden Lea," - - - - *Vaughan Williams*
3. Sonnet XVIII., } - - - *C. W. Aiken*
4. "Sigh no more, ladies," }

MR GERVASE ELWES.

1. "Where'er you walk."

Jupiter to Semele.

Where'er you walk cool gales shall fan the glade;
Trees, where you sit, shall crowd into a shade;
Where'er you tread the blushing flow'rs shall rise;
And all things flourish where'er you turn your eyes. *Congreve.*

2. "Linden Lea."

Within the woodlands, flowr'y gladed,
By the oak trees' mossy moot,
The shining grass blades, timber shaded,
Now do quiver under foot;
And birds do whistle overhead,
And water's bubbling in its bed;
And there, for me, the apple tree
Do lean down low in Linden Lea.

When leaves, that lately were a-springing,
Now do fade within the copse;
And painted birds do hush their singing
Up upon the timber tops;
And brown leaved fruits a-turning red
In cloudless sunshine overhead;
With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down in Linden Lea. *W. Barnes.*

3. Sonnet XVIII.

Shall I compare thee to a summer day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.
Shakespeare.

4. "Sigh no more, ladies."

Sigh no more, ladies, ladies sigh no more,
Men were deceivers ever;
One foot in sea and one on shore,
To one thing constant never.

Sing no more ditties, ladies, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so—
Since Summer first was leafy.

Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
To hey nonny, nonny. *Shakespeare.*

7. SINFONIA EROICA, Op. 55, - - - - *Beethoven*

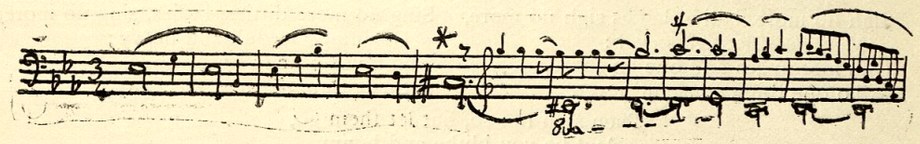
Allegro con brio. — SCHERZO. Allegro vivace.
MARCIA FUNEBRE. Adagio assai. — FINALE. Allegro molto.

Everyone knows the story of how Beethoven's admiration for Napoleon inspired this symphony, and how the news of Napoleon's coronation infuriated Beethoven almost to the point of destroying the finished work. The autograph score is in the musical archives of Vienna; and, in the title-page where Bonaparte's name once stood, a ragged hole attests the truth of the story.

Much comment has been wasted on the position of the Funeral March, and on the Scherzo and Finale which follow it. One very useful and practical treatise on composition actually cites the Eroica Symphony as an example of the way in which the sonata form loads the composer with inappropriate additions to his programme: an observation on which it is a fair comment that musical criticism does not gain in literary dignity by merely becoming unmusical. Beethoven does not think a symphony a reasonable vehicle for a chronological biography of Napoleon: he does think it the best possible way of expressing his feelings about heroes and hero-worship. Death must be faced by heroes and hero-worshippers, and if what heroes know about it is of any value to mankind they may as well tell us of their knowledge while they are alive. And the mere courage of battle is not enough; it is the stricken nations whose sorrow must be faced. Afterwards the world revives, ready to nourish more heroes for happier times.

I. *Allegro con brio.*—After two strong introductory chords the violoncellos state the principal theme. It is simply the notes of a common-chord swinging backwards and forwards in a quietly energetic rhythm. Then, as the violins enter with a palpitating high note, the harmony becomes clouded, soon, however, to resolve in sunshine. Whatever you may enjoy or miss in the Eroica Symphony, remember this cloud: it leads eventually to one of the most astonishing and subtle dramatic strokes in all music.

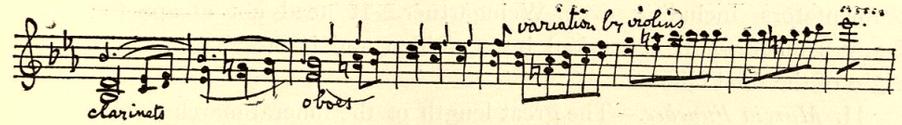
No. 1—



Long afterwards, when the vast "second subject" has displayed its pro-

cession of themes, beginning with one which (though of cardinal importance) has escaped the notice of analysists,

No. 2—



and when the still more vast development has twice introduced an entirely new lyric passage,

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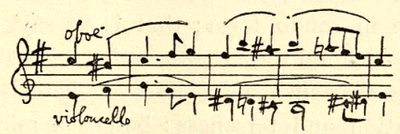
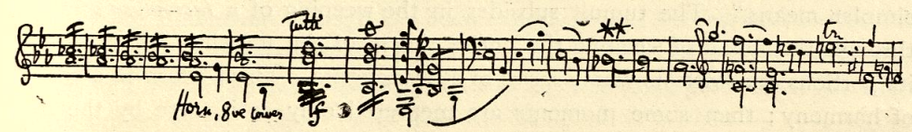


we are waiting on the threshold of the original key in breathless suspense for the return of the first theme. At last the suspense becomes too much for one of the horns who, while the echoes of the dominant chord are still whispering, softly gives out the tonic chord of the theme. The orchestra instantly awakens and settles down to recapitulate the opening. (Let us hope that the days are past when anyone could doubt the sanity of Beethoven's genius in that famous collision of shadowy harmonies; but even Bülow corrected the passage into exactly the sort of lopsided platitude that creeps into a classical text through the mediation of a "gloss.") Soon the theme reaches the little cloud that we noticed in the beginning. The cloud "resolves" in a new direction, and the sun comes out in one of the two possible keys whose only characteristic is that of complete contradiction to the tonic which has been regained after all that suspense!

No. 4—

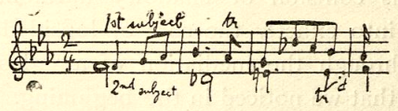


The other contradictory key follows, by way of restoring the balance; and then the main key proves strong enough to stand the shock, and the design finishes its normal course and expands freely in its huge peroration.

The other surprises and strokes of genius in this movement may safely be left to speak for themselves; with the exception of the last of all, which, together with the unobtrusive but cardinally important theme it concerns (No. 2), has singularly contrived to escape the notice of all the best-known commentators, including even Weingartner. It need not escape the notice of any listener, for it is marked by a sudden and impressive lull at the very height of the final climax.

II. *Marcia Funebre.*—The great length of the funeral march results mainly from the size of its principal theme. This is a broad melody in two portions, each of which is given out by the strings and repeated (in the first case with a close in a new key) by the wind. This takes time; and, in addition, there is a series of afterthoughts which brings this main theme to a close on a scale almost large enough for a complete movement. Yet Beethoven's purpose is to work out the whole in rondo form; that is to say, a form in which the main theme recurs like a choral refrain alternating with at least two contrasted episodes. It is obvious that such a purpose can here be carried out only by a miracle of concentration and terseness; but such miracles are Beethoven's normal form of action, and this funeral march broadens in its flow as it develops. The first episode, in the major mode, has the position of a "trio," beginning in consolation and twice bursting into triumph. Then the light fails and the mournful main theme returns. Its energy cannot carry it even through its first phrase, and the second episode breaks in, a solemn double fugue which Weingartner has well called Æschylean.

No. 5—

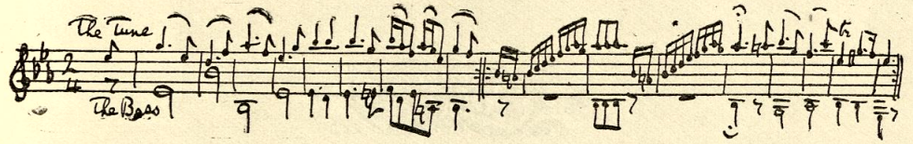


This rises to a climax and ends with a solemn slow close into a fragment of the main theme, rising upwards in a sigh which is suddenly answered by a roar from the depths, and an upheaval fit for a setting of the *Dies Irae*. "Never" (says Weingartner) "has a fearful catastrophe been described with simpler means." The tumult subsides in the weeping of a *lacrimosa dies*, and through the sound of weeping the entire theme of the march is heard in both its portions and with its whole series of afterthoughts. These close in a change of harmony; then some moments are measured only as it were by the slow swing of a pendulum. Above this enters at last, in a distant key, the beginning of a new message of consolation, but it dies away and the movement concludes with a final utterance of the main theme, its rhythms and accents utterly broken with grief.

III. The Scherzo is the first in which Beethoven fully attained Hadyn's desire to replace the minuet by something on a scale comparable to the rest of a great symphony. Its characteristics are unmistakable, and we need only mention the long-subdued whispering of the opening, blazing out so suddenly into a *fortissimo;* the trio with its three horns whose classical imperfections of technique Beethoven has exploited to poetic ends which the perfectly equipped modern player has to rediscover by careful research; and the mysterious *coda* with its menacing drums.

IV. The Finale is in a form which was unique when it appeared, and has remained unique ever since. This has given rise to a widespread notion that it is formless or incoherent. It is neither, and its life (which is its form) does not depend upon a label. The best way to understand it is not to think of the interesting earlier pianoforte *Variations and Fugue on a theme from Prometheus*, on which its material is based, but simply to identify its material under three headings, a Bass, a Tune, and a Fugue, and to look for these three objects in the following order. First, after a short but fiery introduction, the Bass is solemnly given by the strings, *pizzicato*, and echoed by the wind. Its first part happens to make a grotesque but presentable theme, and many a later composer has owed Beethoven a grudge for thus indelibly stamping his name on one of the most unavoidable basses a simple melody can have. But the second part is quite absurd as a "melody," and we can almost see Beethoven laughing at our mystified faces as it digs us in the ribs. However, the whole Bass proceeds to put on clothes, of a respectable enough contrapuntal cut; and, by the time we are almost ready to believe its pretensions, the Tune comes sailing over it in full radiance and we think no more of the Bass, though it faithfully performs its duty as such. The Vision of Dry Bones is accomplished.

No. 6—



So far Beethoven's design has been exactly that of his *Introduzione col Basso del Tema* in the *Prometheus* variations; but now instead of making variations he leads in a few argumentative steps to a new key and there proceeds to the Fugue. The subject of the Fugue comes from the Bass, and is worked up to a vigorous climax which suddenly breaks off into a rich double variation (*i.e.* a variation in which the repeats are themselves varied) of the Tune, in a remote key. In the second part of this variation the flute is very brilliant, and the orchestra repeats the part with rough energy, leading to a high-spirited episode in a dance-rhythm,

with the first four notes of the Bass sturdily marking time throughout. After this the first part of the Tune reappears and soon leads to a resumption of the Fugue with new features (inversion of its subject; combination with part of the Tune in a new accentuation, etc.). The Fugue, which is here throughout in the main key, now comes to a grand climax ending with an anticipatory pause. Then, like the opening of the gates of Paradise, the Tune enters slowly (*Poco Andante*) in a glorious double variation the richness of which has led some analysts to think that much of its material is gratuitously new. (The fact is that the slightness of the second part of the Tune is expressly designed to give legitimate scope for the utmost freedom in variations.) Then (as in the parallel finale to the pianoforte variations, though with incomparably more solemn pomp) there is a tremendous *fortissimo* variation with the Tune in the Bass. (It is worth noting that the original Bass finally disappeared with the last Fugue.)

After this all is *Coda*, and one of the most profound Codas even Beethoven ever wrote. With a passing hint at a new variation the music modulates with some passion through a distant key to a point where it suddenly melts into a mood we have not found before in the whole symphony. Without this mood the greatest of heroes is but a demigod with powers alien to humanity and therefore less than divine. It is the mood of that mysterious and true humour that is not far from tears; and here, just upon the close of his heroic symphony, Beethoven holds us for the last time in suspense until the orchestra blazes out in a larger version of the fiery introduction and brings the work to its triumphant end.

DAVID MACDONALD, 74 HANOVER ST., EDIN.

REID ORCHESTRAL CONCERTS

SECOND CONCERT—Saturday, 12th May, at 3 p.m.

Solo Pianoforte—Professor DONALD FRANCIS TOVEY.

1. OVERTURE	"Egmont,"	*Beethoven*
2. PIANOFORTE SOLO	"Carnaval," Op. 9,	*Schumann*
3. SYMPHONY in C major	"Jupiter,"	*Mozart*
4. CONCERTO in E flat for Pianoforte and Orchestra,		*Beethoven*

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

Solo Vocalist—Miss FLORA WOODMAN.

1. TRAGIC OVERTURE		*Brahms*
2. "LA PROCESSION," for Soprano, with Orchestra,		*Cesar Franck*
3. SYMPHONY in G minor,		*Mozart*
4. SONGS—		
5. OVERTURE	"Oberon,"	*Weber*

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

Solo Pianoforte—Professor DONALD FRANCIS TOVEY.

1. OVERTURE	"The Theatre Manager,"	*Mozart*
2. ORCHESTRAL DANCES		*Mozart*
3. CONCERTO in B flat for Pianoforte and Orchestra,		*Brahms*
4. SYMPHONY in A major, No. 7,		*Beethoven*

Programmes subject to alteration.