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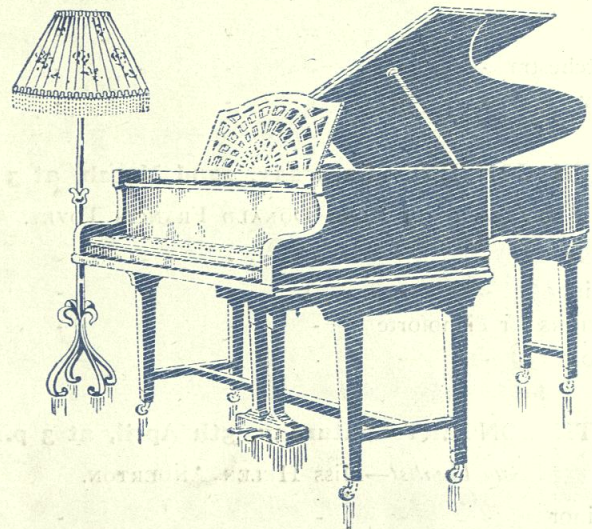
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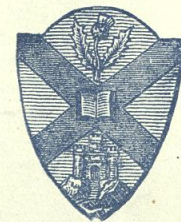
AND AT

Glasgow, Perth, Dundee, Aberdeen, and London

THE REID  
ORCHESTRAL  
CONCERTS  
THIRD SEASON

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THIRD CONCERT  
SATURDAY, 8th MARCH 1919

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PROGRAMME  
WITH NOTES BY D. F. T.  
PRICE ONE SHILLING

University of Edinburgh.



REID ORCHESTRAL CONCERTS

THIRD SEASON

THIRD CONCERT

IN

THE M'EWAN HALL,

ON

SATURDAY, 8<sup>TH</sup> MARCH 1919

at Three o'clock

*Conductor*

PROFESSOR DONALD FRANCIS TOVEY

*Solo Vocalist*—MR MAURICE D'OISLY

Concert under the direction of  
PATERSON, SONS & CO. LTD., 27 George Street, Edinburgh

## PROGRAMME

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1. SYMPHONY in E flat (Köchel's Catalogue, No. 543) - - - *Mozart*
  
2. LOHENGRIN'S NARRATION - - - - *Wagner*  
Mr MAURICE D'OISLY.
  
3. SYMPHONIC VARIATIONS FOR ORCHESTRA - - - *C. Hubert H. Parry*
  
4. ARIA, "Un' aura amorosa" (*Così fan Tutti*) - - - *Mozart*  
Mr MAURICE D'OISLY.
  
5. FOURTH SYMPHONY - - - - - *Beethoven*

## NOTES BY D. F. T.

### I. SYMPHONY in E flat (Köchel's Catalogue, No. 543)

*Mozart*

Adagio: *leading to* Allegro.

Andante con moto.

MENUETTO. Allegro.

FINALE. Allegro.

One of these days I hope that the Reid Orchestra may be at leisure to give a concert consisting simply of the three great symphonies which Mozart wrote in three consecutive months of the last year of his life. The programme would be perfect in its contrasts and proportions; for the three works express the healthiest of reactions on each other, and the very fact that they are all in Mozart's ripest style would make the full range of that style appear more vividly than in any other circumstances. The three symphonies are figuring in our present series of concerts in their order at intervals not greatly differing from those of their dates of completion: so that some listeners may even now be incited to contrast them with each other. The E flat Symphony has always been known as the *locus classicus* for euphony: the G minor accurately defines the range of passion comprehended in the terms of Mozart's art: and the C major ends his symphonic career with the youthful majesty of a Greek god. Within these three types each individual movement is no less distinctive, while, of course, the contrasts within the individual symphony are expressly designed for vividness and coherence. Even in the treatment of the orchestra, where Mozart's material resources would mean starvation to any but the most spiritual of modern composers, each symphony has its own special colouring: and that colouring is none the less vivid in that it is most easily defined by stating what instruments of the normal orchestra are absent.

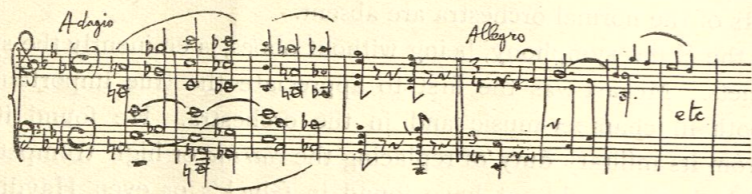
Thus the E flat symphony, being without oboes, is eminently the symphony with clarinets. Mozart was the first to appreciate the true importance of the clarinet both in chamber-music and in the orchestra. He found it already released from its military duty of replacing the *clarino* or high trumpet of Bach and Handel; but he could not have found in Gluck's or even Haydn's earlier clarinet-writing anything like his own sense of the value of every part of the instrument's compass: the low "chalumeau" notes, hollow and ominous in sustained or legato passages, and deliciously "nutty" in non-legato formulas of accompaniment as in the trio of the minuet in this symphony: the glorious *cantabile* of the soprano octave before it reaches the high military notes (in the trio of the minuet the first clarinet has this to the low accompaniment of the second): and the four or five notes in the middle register which, rather flabby

and dull if brought into the foreground, are an invaluable background for any and every other orchestral tone. It is this last modest use to which the orchestral clarinet was devoted by Gluck and, for the most part, by Haydn until Mozart taught him better: and it survives as late as Beethoven's tremendous *Overture for the Consecration of the House*, where the fugue form requires a certain archaic severity of orchestral tone.

In the E flat symphony Mozart compels himself to use the clarinets in all possible ways, because he does without oboes throughout the work. In the G minor symphony he at first did without clarinets, and most editions of the score follow his original version; but he afterwards rewrote the oboe-parts, giving all their softer and less rustic utterances to the clarinets, and it is a great mistake not to accept his revision. In the C major symphony there are no clarinets and no room for them in its scheme. The whole orchestra is affected by these differences of scheme; and an intimate knowledge of these three scores is the foundation of a fine sensibility towards the possibilities of modern orchestration.

The E flat symphony begins with a slow introduction, which, like most of Mozart's other not very numerous examples, is in the character of an impressive architectural feature. Haydn, whose mature symphonies have slow introductions in at least nineteen cases out of twenty, often makes the introduction mysterious, and nearly always puts some element of dramatic surprise into it. Mozart here attains a certain dramatic effect by sheer impressiveness. Beethoven himself did not write a longer introduction (though he wrote more directly dramatic ones) before his Seventh Symphony; and Mozart in the last bars of his E flat introduction has uttered one of those sublimities that are incomparable with each other and with everything else, except as touchstones for one's own sense of beauty.

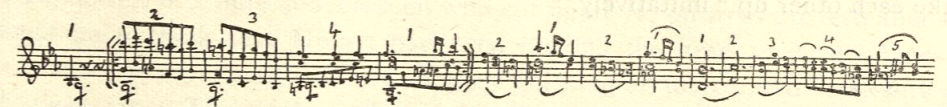
No. 1—



The graceful theme of the *allegro*, thus introduced, is a distinguished example of a familiar Mozart type; but familiarity should not blind us to the resourceful boldness of its presentation, and of its counterstatement in the bass, with new imitations and figures equally rich and convincing in the treble. Then comes a long and brilliant *tutti*, which, after stating several new themes, brings about the transition. The bars that establish the dominant key of the Second Subject

contain a lively figure which I need not quote, as its position makes it easily identified. We will call it the transition-figure. Of the Second Subject I quote (with abbreviations) nearly, but not completely, its first sentence. Familiarity is apt to make us think this typical, not only of Mozart, but of his period. As a matter of fact no other 18th-century composer was capable of writing anything remotely like it; and Beethoven himself, who attained the same freedom in his Fourth Symphony, contented himself with handling simpler paragraphs in his Third (the *Eroica*).

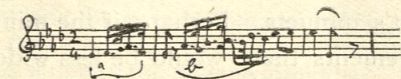
No. 2—



After the violins have finished this sentence by adding a gorgeous counterpoint to its last 5-bar phrase, the orchestra resumes the style of the brilliant transitional *tutti* and ends the Exposition with the "transition-figure." The Development is very short and formal, executing its few and simple processes by means of the transition-figure and the five-bar phrase at the end of Ex. 2. After another rousing *tutti* the wind instruments lead in three quiet bars back to the Recapitulation, which is perfectly complete and regular. There is no Coda beyond an amplification, with plenty of trumpet and drum, of the close of the Exposition. All this simplicity and symmetry is essential to the bigness of the scheme. The composer who can produce it is not the man who, having got safely through the Exposition, turns with relief to the task of copying it out into the right keys for the Recapitulation; but he is the man who conceives the Exposition with a vivid idea of what effect it will produce in the Recapitulation. This is why he can tell when to let it alone. Even here, in the most regular of all classical movements, you may notice a beautiful little enhancement of Ex. 2 at the repetition of its first phrase.

If the first movement combines free and varied phrases with a simple big design, the slow movement seems in its first theme to take its stand upon rigid form—

No. 3—



But this formal theme, which takes up a considerable time in building itself into a regular "binary" structure, is the chief member of one of the most highly organised movements in all Mozart. Notice particularly a moment towards the close of the theme where it is clouded over by the minor mode. An obvious

general feature is the surprising amount of development concentrated on the figures (a) and (b) of the theme, which pervade every instrument and almost every stage of the movement. The form of the whole is roughly that of a first movement with no repeats (I am not considering the small repeats of the two portions of the "binary" first theme), and with no development section, but with a full Recapitulation and a final return to the first theme by way of Coda.

The transition to the Second Subject is made through a stormy *tutti* beginning in F minor and subsiding into a broad passage of preparation on figures (a) and (b). This finally settles on a new theme in which instruments take each other up "imitatively."

No. 4—



This is stated and counterstated with great breadth, and then it leads back to the key of the opening. The Recapitulation of the first theme seems to be going to make no changes except merely decorative additions to the scoring (borrowed from the quiet part of the transition)—but just towards the close of the theme, where it is clouded over by the minor mode, it modulates to B natural (=C flat) minor, and in this very remote key the stormy transition theme bursts forth with enhanced vigour. It soon reaches the quieter preparations in the right key, and the passage which finally settles down into the recapitulation of Ex. 4 is so subtle and difficult that it has been selected in a volume of "orchestral studies" for the violin comprising the outstanding difficulties in Strauss and Wagner.

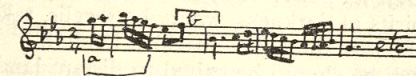
The colouring of the later stages of Ex. 4 in the Recapitulation is particularly gorgeous and deep; and the crown of the movement is the new turn given to the final shortened summary of the first theme; a passage which looks forward to the close of the slow movement of Beethoven's C minor symphony, though its beauty is complete in its own right.

I have already called attention to points of scoring in the trio of the most celebrated of all Mozart's minuets. Perhaps if the minuet were less celebrated in bad pianoforte arrangements there would be less wide-spread misconceptions as to its *tempo*. It is *not* a "stately" and posturing dance: it is an *allegretto*, which in Mozart's and Hadyn's minuets indicates something fully half-way to the tempo of a scherzo. When Mozart wants the minuet of *Don Giovanni* he writes *Menuetto galante*; or *Moderato*.

The Finale is in sonata-form with repeats, like the first movement. All its

themes, throughout the Second Subject, are derived from figure (a) of its First Subject—

No. 5—

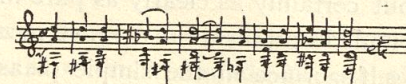


with the exception of the long and brilliant *tutti* which effects the transition.

The way in which the Second Subject pretends to make a new theme by the impudence of a flute and bassoon who cut figure (b) off from the rest, almost tempts one to think that Mozart had been reading the *Frogs* of Aristophanes: the manner is so exactly that of someone finishing an interrupted verse with a ridiculous tag. The truth is that Aristophanes (if he had been musical, as perhaps he was) would have found himself very much at home in Vienna or even Salzburg ("the fatherland of clowns" says the librettist of Mozart's *Schauspieldirektor*) at the close of the 18th century.

One more quotation is desirable: the wonderful and curiously little-noticed passage for wood-wind at the end of the Development, leading back to the Recapitulation. It is, of course, the background for the all-pervading figure (a)—

No. 6—



The Recapitulation is regular with a completeness that gives the utmost weight of finality to the abrupt end.

### 3. LOHENGRIN'S NARRATION

Wagner

Mr MAURICE D'OISLY.

In distant land, by ways remote and hidden,  
There stands a Burg that men call Monsalvat;  
It holds a shrine to the profane forbidden,  
More precious there is nought on earth than that;  
And, throned in light, it holds a cup immortal,  
That whoso sees, from earthly sin is cleansed;  
'Twas borne by angels through the heavenly portal,  
Its coming hath a holy reign commenced.  
Once every year, a dove from heaven descendeth,  
To strengthen it anew for works of grace;

'Tis called the Grail, the power of Heaven attendeth  
 The faithful knights who guard that sacred place.  
 He whom the Grail to be its servant chooses,  
 Is armed henceforth with high invincible might ;  
 All evil craft its power before him loses,  
 The spirits of darkness, where he dwells, take flight.  
 Nor will he lose the awful charm it lendeth,  
 Although he should be called to distant lands,  
 When the high cause of virtue he defendeth,  
 While he's unknown, its spell he still commands ;  
 By perils dread the holy Grail is girded,  
 No eye rash or profane its light may see ;  
 Its champion knight from doubtings shall be warded,  
 If known to man, he must depart and flee.  
 Now mark, craft or disguise my soul disdaineth,  
 The Grail sent me to right yon lady's name ;  
 My father, Percival, gloriously reigneth,  
 His knight am I, and Lohengrin my name.

*English translation by Natalia Macfarren.*

### 3. SYMPHONIC VARIATIONS FOR ORCHESTRA - C. Hubert H. Parry

To the pupils of this great English master these Symphonic Variations will vividly recall the man : to others the work will assuredly reveal him ; not perhaps in such detail as his choral works with their unsurpassable truth and depth in the setting of words ; but certainly as clearly as pure instrumental music can reveal a character that grounded optimism on a brave recognition of facts, that lost all sense of duty and self-sacrifice in the simple pleasure of goodness, and that unconsciously destroyed conceit and priggishness as sunlight destroys germs.

Parry never pretended to found or foster a "distinctively English" style of music, as if it were a smaller thing to be English than to be a musician. He could no more help writing an English style than he could help being a musician. An English style ought, if the truths of literature are true in other arts, to be the most universal and resourceful of all styles : that is one reason why the best English art can never afford to be provincial and uneducated : an English Berlioz is simply out of the question ;—he grows up surrounded not by artistic logicians and disciplinarians, but by people and institutions as chaotically instinctive as himself, whose dulness is its own safe solution of the problems of life. An unlearned British composer trying to write in an English style will, of course, write in the style the average Englishman likes : that is to say, he will write in a style compounded of the religious and theatrical idioms of French, Italian, and Jewish music of the mid-nineteenth century. That compound is English in so far as the genuine recipe for it is not to be found in any other country. The way to attain a true English style is Parry's way : the way of knowledge. That is also the way of instinct : for adequate knowledge allows for

instinct and uses it : whereas the man who says too loudly that he "trusts his instinct" is not always able to discriminate between the nest-building instincts of birds and of mares. Besides, instincts often improve with their surroundings and the resources they have to deal with. An instinct for musical form is more often acquired than innate ; yet an instinct for melody is mere self-laudation without it. For instance, no two melodies could be more unlike each other in all aspects of sentiment and style, except their innate nobility and simplicity, than the theme of the slow movement of Beethoven's last Quartet (Op. 135), and Parry's theme—



Yet the structure of the two themes is nearly identical ; viz., a short opening phrase (bar 1), repeated with an added detail (bar 2) ; then two bars of sequence (bars 3 and 4) rising to a climax (bar 5) which leads to an expanded cadence (bar 6) closing into the beginning of the next variation. No pupil of Parry can forget how directly his teaching aimed at the solid musical facts in all their meaning and capacity. The British composer who merely trusts in what he believes to be instinct, is quite capable of thinking "Home, Sweet Home" a good theme for variations : a theme like this of Parry's is the perfection of English instinct directed to wise purpose by a knowledge which is never irrelevant.

The variations are grouped on a plan of Parry's own, which he has also followed (if not elsewhere) in a remarkable set of pianoforte variations in D minor. The grouping suggests four symphonic movements—an analogy which must not be pressed too far, for it would require a bigger finale, and there would be some difficulty in deciding whether the first two groups should not represent two movements rather than one. If we regard them as the first movement (E minor, followed by E major) we shall have no hesitation in calling the lively C major group the scherzo. The slow movement, in A minor (triple time) strikes a tragic note, while the finale is not so much a new movement as a cheerful return to the beginning, in the major mode, and with a triumphant amplification of the theme to end with.

The individual variations, as they arise one out of the other, are easily followed from the theme (which I have quoted in its entirety, except as to harmonies). The first gives the melody to the violas, the second to the basses (with a new melody in the winds). At the third the violins come striding in, and soon stir up the orchestra to a rousing measure in the style of a sailor's chanty, with the theme in the bass. Then they settle down to an agitated figure, broken off from the closing notes of a variation, while all the horns and bassoons in unison give a version of the theme. The violin-figure flutters down

and away in a beautiful little cadenza for the flute, which leads to the second or tonic-major group of variations (*Allegretto*). This begins with a cheerful duet between a clarinet and a bassoon; then the basses take the clarinet part, while the violas have a version of the original theme. Next, the violins have a soaring figure that reaches and descends from a calm climax into a graceful antiphonal variation—wind answering strings in broken phrases. Soon afterwards the minor mode returns with a version of the theme at half the pace (two bars equal to one of the original) for the solemn quiet mass of brass instruments.

Upon this the Scherzo group, in C major, comes dancing in with a playful variation for the flute. The strings follow: then there is a lively game between them, with the theme in staccato syncopations, punctuated by a snapping figure in the wood-wind. The trumpets next have their say; after which the strings and drums stir up a whirlwind, which finally settles down into a long shake for the clarinets (a very difficult shake too) while the strings have a slow and broken *pizzicato* version of the theme.

The shake changes towards A minor, and suddenly the Slow-movement group bursts in with tragic pomp. It contains four powerful variations, the last of which is expanded, with an increase of pace, to a dramatic climax. The solemn catastrophic collapse from this leads (a pupil of Parry can almost hear his laugh as he asks, "what's old Tschaikowsky making all this fuss about?") to nothing more than a perfectly cheerful return to a version of the original theme in the original *tempo*, but in the tonic major. Then the clarinets start a merry variation at twice the pace. The violins come running in, and soon, with very little expansion, the work marches to a brilliant close in terms of its own theme—spacious, adequate, and final—with no preaching or tub-thumping to make it seem too small for all that has been devoted to it. Not only the battle of Waterloo, but this battle against the Philistines, was won upon the playing-fields of Eton.

4. ARIA, "Un' aura amoroso" (*Così fan Tutti*) - - - - - Mozart

Mr MAURICE D'OISLY.

Un' aura amorosa del nostro tesoro,  
Un dolce ristoro al cor porgerà,  
Il cor che è nudrito da speme d'amore,  
Di un' esca migliore bisogno non ha.

Translation.

When one dear emotion our fond bosom haileth,  
The heart that bewaileth will find comfort sweet.  
Each heart that devotion, that true love doth treasure,  
A bright fairer pleasure on earth could not greet.

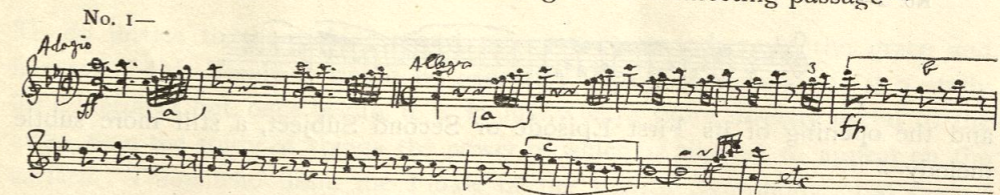
5. FOURTH SYMPHONY

Beethoven

Adagio : leading to Allegro vivace.  
Adagio.  
Allegro vivace.  
Allegro ma non troppo.

AS in later years Beethoven followed his gigantic Seventh Symphony by the terse and unshadowed comedy of his Eighth, so he followed his *Eroica* Symphony (the longest of all his works, except the Ninth) by a symphony the proportions and scope of which are, except for three powerful passages, almost within the range of Mozart and Haydn. Yet the exceptional passages are in no way "out of the picture"; and the contemporary critics who accused Beethoven's Fourth Symphony of every fault a symphony could have, would have had more difficulty than we in picking them out. The solemn introduction, which excited Weber's derision for its few notes spread over five minutes; the dramatic hush and *crescendo* leading to the recapitulation in the first movement; the astonishing middle episode of the slow movement, and the double alternating repetition of scherzo and trio; these are the features we recognise as peculiarly Beethovenish in this work. To contemporaries they were mere additional eccentricities in a work in which the whole style, being Beethoven's, was notoriously extravagant; and the chances are that if the work had been produced under the name of Mozart or Haydn, the outstanding features would not have been noticed at all, and the work would have been sleepily accepted as a masterpiece at once. As it was, people listened whether they liked it or not.

The Fourth Symphony is perhaps the work in which Beethoven first fully reveals his mastery of movement. He had already shown his command of a vastly wider range of musical possibilities than that of Mozart or Haydn. And he had shown no lack of ease and power in the handling of his new resources. But now he shows that these resources can be handled in such a way that Mozart's own freedom of movement reappears as one of the most striking qualities of the whole. The sky-dome vastness of the dark introduction is evident at the outset; but it first is fully understood in the daylight of the opening of the *allegro*; for which reason I give the connecting passage—



Note how the new quick *tempo* asserts itself with the muscular strength of real bodily movement. Ordinary writers of Italian *opera buffa*, and some ambitious modern composers, would think they were asserting the quick *tempo* if they

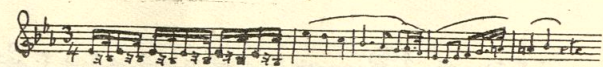
began the *allegro* with the *pianissimo* passage (with figure (b) in the bassoons) which follows the *tutti* counterstatement of the present theme, and which, put where Beethoven puts it, has the settled vital energy of a top that has "gone to sleep." The "spin" of the whole movement, tremendous as it is, depends entirely on the variety, the contrasts, and the order of themes and sequences, varying in length from odd fractions of bars (*e.g.*, the exciting three-minim staccato sequence early in the Second Subject) to the 32-bar and even longer processes in the Development. This statement may seem too self-evident to be worth making; but, of all the arts that have been lost since "classical" times, this art of movement is the most characteristic, the most universally necessary, and the most immediately successful in its results. A composer who could keep up the "spin," as Beethoven keeps it up in the most ordinary levels of his Fourth Symphony, would have no difficulty in tackling the most powerful inspirations when they occurred to him.

The Second Subject begins with a conversation between the bassoon, the oboe, and the flute, which leads to the 3-minim sequence I mentioned above, and to a number of other themes ending with a syncopated cadence-theme which gathers up a thread started in the transition between First and Second Subject.

The Development keeps up the "spin" by moving on lines far broader than any yet indicated by the Exposition. The delightful *cantabile* added as a counterpoint to the entries (in various keys) of the main theme, is one of the salient features; and nearly half the whole Development is occupied by the wonderful hovering on the threshold of the remote key of B natural major in order to return therefrom to the tonic B flat by means resembling, but more subtly and on a higher plane, the return in the first movement of the *Waldstein* Sonata (written about a year earlier). The Recapitulation is quite normal, and the Coda is no longer than one of Mozart's usual final expansions.

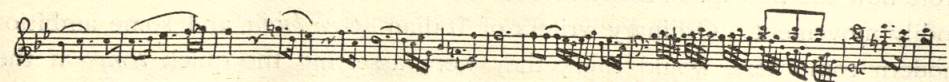
The slow movement is a full-sized Rondo, a form which is extremely spacious when worked out in a slow *tempo*. I need only quote its main theme, with the stroke of genius achieved in the all-pervading rhythmic figure of its introductory bar—

No. 2—



and the opening of its First Episode or Second Subject, a still more subtle melody—

No. 3—



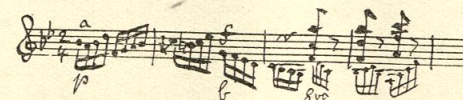
The main theme returns in a florid variation, and the middle episode, which follows, is one of the most imaginative passages anywhere in Beethoven. From its mysterious end arises the return of the main theme in its varied form, this time in the flute; whereupon follows a regular Recapitulation, including the transition and the Second-Subject episode (Ex. 3). The Coda consists of a final allusion to the main theme, dispersing itself mysteriously over the orchestra, till the drums make an end by recalling the opening stroke of genius.

For the Scherzo no quotations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively the point of the joke). Never have three one-beat bars contained more meaning than the Coda in which the two horns blow the whole movement away.

The Finale represents Beethoven's full maturity in that subtlest of all forms, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever, as in a few early works (notably the Septet), he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven, even when, by drawing out its opening theme into quavers with pauses, it borrows an old joke of Haydn's, the excellence of which lies in its badness. Lamb would have understood it—in spite of the Essay on Ears.

I quote the main themes of the First Subject—

No. 4—



and the Second—

No. 5—



To do justice to the boldness and power that underlies all the grace and humour of this Finale, it would be necessary to go into details. It is a study for a lifetime; but, once begun, it is in many ways more directly useful to the artist than the study of things the power of which is allowed to appear on the surface. Those who think the Finale of the Fourth Symphony "too slight" will never get nearer than Spohr (if as near) towards a right understanding of the Fifth, however they may admire it.

## SKETCH PROGRAMMES

(Subject to additions and alterations)

### FOURTH CONCERT—Saturday, 22nd March, at 3 p.m.

*Solo Pianist*—Professor DONALD FRANCIS TOVEY.

PATHETIC SYMPHONY	-	-	-	-	-	-	-	<i>Tschaikowsky</i>
CONCERTO in D minor	-	-	-	-	-	-	-	<i>Bach</i>
"EROICA" SYMPHONY	-	-	-	-	-	-	-	<i>Beethoven</i>

### FIFTH CONCERT—Saturday, 5th April, at 3 p.m.

*Solo Vocalist*—Miss HELEN ANDERTON.

SYMPHONY in G minor	-	-	-	-	-	-	-	<i>Mozart</i>
CANTATA for Alto, Organ, and Orchestra	-	-	-	-	-	-	-	<i>Bach</i>
SYMPHONY in C major	-	-	-	-	-	-	-	<i>Schubert</i>

### SIXTH CONCERT—Saturday, 10th May, at 3 p.m.

*Solo Pianist*—Miss GRIERSON.

OVERTURE to "Coriolanus"	-	-	-	-	-	-	-	<i>Beethoven</i>
CONCERTO in A major	-	-	-	-	-	-	-	<i>D. F. Tovey</i>
PIANOFORTE SOLOS	-	-	-	-	-	-	-	<i>Chopin</i>
FOURTH SYMPHONY, in E minor	-	-	-	-	-	-	-	<i>Brahms</i>

### SEVENTH CONCERT—Saturday, 24th May, at 3 p.m.

(Choral-Orchestral)

*Solo Vocalist*—Miss HELEN ANDERTON.

THE KIRKHOPE CHOIR.

SYMPHONY in C major	-	-	-	-	-	-	-	<i>Mozart</i>
SECOND ACT OF "ORFEO"	-	-	-	-	-	-	-	<i>Gluck</i>
"SONGS OF FAREWELL"	-	-	-	-	-	-	-	<i>Parry</i>
VARIATIONS for Orchestra	-	-	-	-	-	-	-	<i>Elgar</i>
								<i>Etc.</i>