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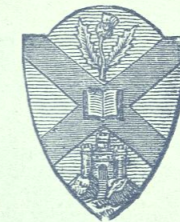
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FOURTH SEASON



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THIRD CONCERT  
(AFTERNOON SERIES)

SATURDAY, 28th FEB. 1920

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

University of Edinburgh.



REID ORCHESTRAL CONCERTS

FOURTH SEASON

THIRD CONCERT

(AFTERNOON SERIES)

IN

THE M'EWAN HALL,

ON

SATURDAY, 28<sup>TH</sup> FEBRUARY 1920

at Three o'clock

*Conductor*

PROFESSOR DONALD FRANCIS TOVEY

*Solo Flute.*

M. FLEURY.

*Singer*

MISS PATUFFA KENNEDY-FRASER

Concert under the direction of

PATERSON, SONS & CO. LTD., 27 George Street, Edinburgh

PROGRAMME

1. OVERTURE, *Leonora No. 2*, - - - - *Beethoven*

2. THIRD SONATA, in D major, for Flute and Figured Bass.  
(Accompanied on the Harp), - - - - *General Reid*  
Flute—M. FLEURY.

3. LA FLUTE DE PAN, - - - - *Debussy*  
M. FLEURY.

4. HEBRIDEAN SONGS, - - - - *collected by Mrs Kennedy-Fraser*  
1. "Spreading the Sea-Wrack."  
2. "The Sea-Gull of the Land-under-Waves."  
3. "Kishmul's Galley."  
4. "Harris Love Lament."  
5. "Mull Fisher's Love Song."

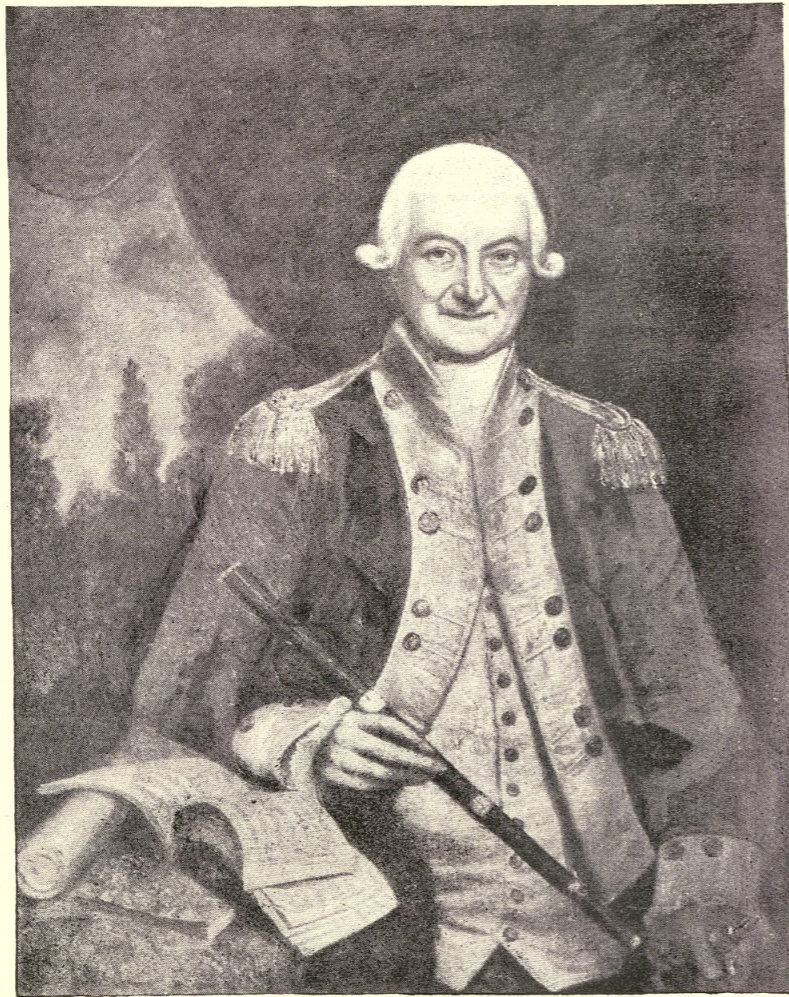
Miss PATUFFA KENNEDY-FRASER.

5. HEBRIDEAN SYMPHONY, - - - - *Granville Bantock*

*Interval of ten minutes.*

6. FLUTE CONCERTO, in G major - - - - *Mozart*  
Flute—M. FLEURY.

7. OVERTURE, *Leonora No. 3* - - - - *Beethoven*



General Reid

NOTES BY D. F. T.

I. OVERTURE, *Leonora No. 2* - - - - - *Beethoven*

THE OPERATIC PRELUDE AND THE PERFECT TONE-POEM.

It is a commonplace of criticism to say that the opera *Fidelio* proves Beethoven's ignorance of the theatre; and throughout the second half of the nineteenth century there was overwhelming temptation to those musicians who admitted no dramatic music except Wagner's, to explain away the embarrassing fact that *Fidelio* invariably makes a deep impression in spite of the many obscurities of its libretto and the difficulties of the music. An adequate account of *Fidelio* (or, as it was first called, *Leonora*,) and its place in Beethoven's art was not to be expected so long as the musical world was divided between Wagnerian martyrs and persons with a conscientious objection to all forms of opera. I have myself been diagnosed as a case of paralysis of mind by an eminent critic who happened to see some notes of mine indicating that *Fidelio* is after all quite a good opera. It certainly is a horribly embarrassing phenomenon for exclusive Wagnerians, and it is even a worse stumbling-block to those abstract-minded musicians who object to all recognition of the rhetorical force of purely instrumental music.

Some writers have even gone so far as to deny that Beethoven's style is dramatic at all; maintaining this position by pointing out that if certain passages in *Fidelio* are dramatic, they are not more dramatic than similar passages in the pianoforte sonatas, string quartets and symphonies. Such writers are perhaps to this extent in sympathy with Beethoven, and their criticism therefore so far just, that they are making the very mistakes that Beethoven made in his first version of his opera. But unfortunately they make them on the assumption that dramatic expression in instrumental music is more reserved and less intense than that of music for the stage. Now we shall never understand the æsthetics of opera (nor even of instrumental music) until we realise that dramatic expression on the stage is merely more immediate in its effect, and that it is in the interests of intensity and concentration that "absolute music" demands conditions untrammelled by the stage. If we once fix our

attention upon the right illustrations this ceases even to appear paradoxical. Few things in opera are more effective, for instance, than the short passage at the beginning of *Don Giovanni* where the Commendatore is killed. Is the passage too highly pitched in rhetoric for a symphony? Would it, if introduced into a symphony of Mozart's or Beethoven's, throw the rest of the work into the shade or seem exaggerated in tone? On the contrary, the passage is precisely the sort of thing Mozart wrote in his symphonies at the age of twelve, where it sounds as dry and without atmosphere as the corresponding thing in slabs of scene-painting would look if transported from the stage to the walls of an academy exhibition. The real objection to theatrical art when it is removed from the theatre is always that it is sketchy and bald. The tremolos that have such a fine gruesome effect in the incantation scene in the *Freischütz* sound ridiculous when Weber introduces them into a piece of chamber-music. When Beethoven attacked, somewhat late in life for a first opera, the problems presented to him by *Fidelio*, he encountered a most unlucky combination of circumstances and influences which his own dramatic instincts only served to aggravate. He was too much in revolt against the eighteenth century to appreciate a comedy of manners. This unfortunately meant that the one supreme master of opera from whom he could have learned exactly what he needed was the one whose libretti most scandalised him. If only Mozart had lived to come as Beethoven did under the influence of Cherubini and to take up the heroic romantic vein which was arising in French opera, then Beethoven might have profited by Mozart's experience. As it was, the only master from whom Beethoven could learn to set the kind of drama that appealed to his sympathies was Cherubini, who, with all his mastery and nobility of style, lacked precisely that quality of dramatic movement which Mozart had both by instinct and experience, and which Beethoven had already acquired in instrumental music to an extent altogether transcending the possibilities of theatrical music. The strange and touching result was that Beethoven impetuously threw himself at Cherubini's feet, explicitly and personally acknowledging him as his master; a compliment which poor Cherubini could only return by asserting that Beethoven's music made him sneeze. Cherubini's *chef d'œuvre*, *Les deux Journées* or the *Water Carrier*, was based on a tale of a heroic woman who in a series of thrilling adventures rescues her husband from death as a political prisoner. The author of the libretto had written at least two more libretti on much the same theme. One of these, *Helène* (containing the idea of a trumpet-signal behind the stage as *deus ex machinâ*), was composed by Méhul; while *Fidelio, ou L'amour conjugal*, was the subject which attracted Beethoven, as the heroism of the woman and the tragic plight of the prisoner are here on a far greater scale than in the other two stories. There were two things, however, which Beethoven did not know. One was that Mozart would never accept a libretto until the

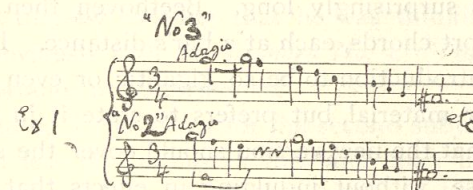
librettist had shown himself thoroughly reasonable in threshing out every problem of musical importance to the composer. The other was that the whole French school of opera, of which the Italian Cherubini was by far the greatest master, had long ago completely abandoned (if it had ever seriously tackled) the problem of reconciling musical and dramatical movement, and that French libretti of that period were designed accordingly. Mozart seems constitutionally incapable of deficiencies in movement. Beethoven is no less incapable of leaving a problem of movement unsolved, though his first sketches may get into difficulties. When he came to compose *Fidelio* he threw his whole dramatic energy into a story the climax of which was highly dramatic and impressive; but it took him nine years, from 1805 to 1814, to find out that the first part of the libretto was designed like a vaudeville, full of absurdities which Mozart would never have allowed to stand. When *Leonora* was first produced the critics complained that words and passages were repeated far too often. It is a touching proof of Beethoven's docility that he, with every natural disposition towards the most immediate and terse dramatic expression, should have been misled purely by taking Cherubini as his model in this obvious and easily remediable defect. In the final version of *Fidelio*, as produced in 1814, Beethoven secured the services of a very much more experienced craftsman to revise the libretto, and the result was at last a fairly coherent and consistent work of art, though there are still some obscurities left in the first act, particularly in the complete lack of motive for the music to interrupt the dialogue where it does, or for the dialogue to interrupt the music. But perhaps the most impressive result of Beethoven's nine years of meditation on the subject of this opera that had cost him so much thought is the fact that the *Leonora* Overtures, which had been inspired by the heroic climax of the last act, proved to be too great for use in connection with the opera at all. Indeed, it is difficult to see how Beethoven ever brought himself down to the love affairs of the jailer's daughter as an opening to his first act after such a tremendous prelude as the *Leonora* Overture was even in its first version. The first version is of course that known as "No. 2." *Leonora* No. 1 is the latest of the three overtures and is on entirely different material, and being the smallest, is by far the most suitable for connection with any but the final version of *Fidelio*, for which Beethoven in 1814 composed the one entirely suitable prelude. The overture to *Fidelio* in E major, dramatic brilliant, terse, and with an indication of some formidable force in the background, is in just the right mood and tone to indicate that there is something serious behind the pretty comedy of Jaquino and Marzellina on which the curtain rises. In fact, by 1814 Beethoven had learnt the musical "values" of the stage. In 1805 he had his instincts, which were undoubtedly theatrical as well as dramatic; but not even the endless vexations of the production of his opera could enlighten him as to their true cause, and in 1806 very little of the

extensive revision which he gave to the work was better than mutilation and experiment. Not until the libretto was severely taken in hand by an expert in 1814 was it possible for Beethoven to get to the root of the matter, where the composition was remediable at all. In the meantime the one thing that really profited by the revision of 1806 was the Overture, but it profited in a fatal way, which raised it to one of the greatest instrumental compositions in existence and at the same time ensured that it should absolutely kill the first act. This is how Weingartner comes to find that *Leonora No. 2* is an eminently successful dramatic introduction, while *Leonora No. 3* is a great concert-piece. It is not because "No. 3" is less dramatic than "No. 2." The trouble with *Leonora No. 3* is that, like all great instrumental music, it is about ten times as dramatic as anything that could possibly be put on the stage. Here again we must discriminate. Sir George Grove, for instance, got into extraordinary difficulties in connecting *Leonora No. 3* with the subject of *Fidelio* at all, probably for no other reason than that he was so deeply impressed by it as a piece of instrumental music. Unfortunately he tried to give his reasons, and gave some of the worst the mind of man could devise. He argued that the subject of the rescue of a prisoner from a petty country jail was too small for so wonderful a composition, and that the least one could think of was the sufferings of a beleaguered city. Grove must have understood music and life better than to believe in this argument himself. If there is one thing certain about art and life it is that the heroic acts or sufferings of the individual are as big as the mind can hold, and that the horrors and heroisms of a besieged city are not emotionally cumulative. Beethoven found the heroic devotion of Leonora, the faithful wife, a more inspiring subject than any romantic story of young love, or any general catastrophe of war. He knew as much as most civilians about war, and if in those Napoleonic times a subject had been brought to his attention which implied the heroic devotion of a thousand faithful wives, he would still have had the sense to see that the sublimest artistic treatment of that subject would consist in taking a single case.

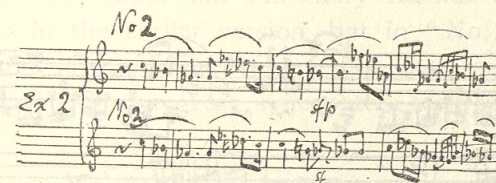
Let us now compare the two great *Leonora* Overtures on the lines we have thus prepared for, namely, that both are inspired by a theme which Beethoven rightly considered sublime, and that they are not so much earlier and later versions or a sketch and a finished execution of the same work, as that the earlier is definitely a theatrical prelude, while the later is, though Beethoven did not at first realise the fact, an ideal piece of instrumental music. Otherwise we shall get into a hopeless tangle if we regard the alterations in *Leonora No. 3* as of the nature of criticisms of "No. 2."

*Introduction.*—The first alteration is in the first bars, which in the earlier

version begin with what Sir George Grove, in his Irish vein, called a "false start"—



That is to say, the figure (a) is given separately in "No. 2" before being embodied in the long descending scale. But the listener who has never heard any of the *Leonora* Overtures before, must be gifted with a spirit of prophecy if he takes that very emphatic opening of "No. 2" for a "false start." When Beethoven wrote "No. 2" he must have meant (a) as a definite figure and the long scale as a development of it. And if we enquire further into the meaning of this figure (a) we find that it foreshadows Florestan's aria, which, after a mysterious modulation to the distant key of B minor, enters in A flat, the key in which it is to appear in the opera when Florestan sings memories of his wife and his "fight for truth" that brought him to die in chains and darkness—



As the quotation shows, the two Overtures differ in the details of this melody, and they also differ from not less than three other different versions which Beethoven made for Florestan's aria.

The omission of the first three notes of *Leonora No. 2* of course obliterates the reference to figure (a), and is extremely significant as showing at once how full Beethoven's work is of close thematic connections, and how completely indifferent Beethoven is to their being recognised. It is enough for him that they should exist, like the hidden laws of Nature.

The continuation of Florestan's theme is a wonderful series of remote modulations on figure (a). The first six bars are in "No. 3" compressed from the vast but regular eight bars of the earlier version. The next five bars, where (a) appears in the bassoons and basses, with light triplets in dialogue between violins and flute, are compressed from ten bars of a much more elaborate and exciting passage in "No. 2," leading in both cases to a tremendous crash of the full orchestra on the chord of A flat, while the violins

rush up and down in gigantic scales. In the earlier version this crash is repeated (with a change of harmony) after a bar's silence, and in this slow time such a silence is surprisingly long. Beethoven then follows the second crash by *fortissimo* short chords, each at a bar's distance. But in *Leonora No. 3* he does not wish his introduction to be so gigantic or even so impressive. He approves of his earlier material, but prefers to state it in a less startling way. It is enough for him that the new version should cover the same ground as the old in key and phrase, without indulging in effects that leave no room for growth to unexpected climaxes later on. So he has only one great crash in A flat, and fills up the gaps between the short *fortissimo* chords by quavers on the wood-wind.

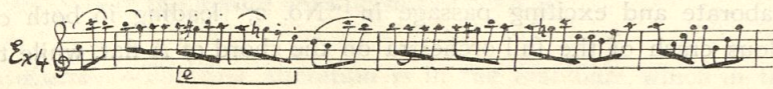
Then follows a passage on the dominant of C as a preparation for the *Allegro*. In "No. 3" it is five bars long, and is founded on a phrase (b) that forms the staple of the earlier part of the development in the *Allegro*. The corresponding passage in *Leonora No. 2* was fourteen bars long, and, though closely resembling this in character and outline, was not sufficiently definite to be made the subject of allusions later on. Lastly, Beethoven alters the amazingly impressive notes which in "No. 2" led to the *Allegro* with dark mysterious colouring into something much more normal.

Ex. 3.



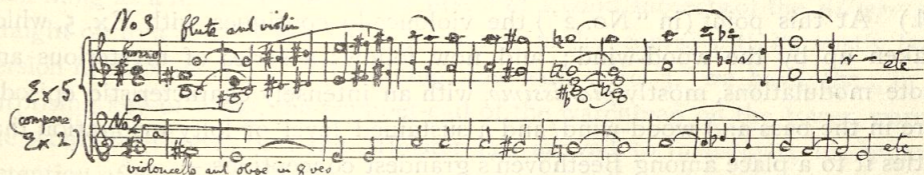
Altogether his revision of his introduction is not pleasing to that habit of mind which studies works of art from one fine point to the next, and refuses to consider them as wholes.

The opening of the *Allegro*, up to the end of the second subject, is substantially the same in both versions, except that Beethoven skips four bars wherever he can. In the *crescendo* that continues the theme Beethoven leaves out four bars at the beginning, in order to put in a *fortissimo* delay of four bars just where we expect the climax. Then, as the full orchestra takes up the theme, Beethoven takes the opportunity of keeping up the *fortissimo* more continuously in "No. 3" than in "No. 2." Example 4, which in "No. 2" interrupts the *tutti* by its appearance *piano* on the 'cellos, is in "No. 3" given by the full orchestra—

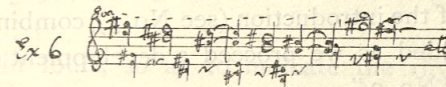


In the passage that follows in "No. 3" he, however, allows *pianos* and *fortes* to alternate rapidly, instead of the *fortissimo* of "No. 2." And it is important to note that he uses triplet tremoloquavers in the first version throughout his *tuttis*, thereby showing that he was thinking of a slower *tempo* than that which is obviously right in *Leonora No. 3*. This difference of *tempo* is of the utmost importance in performance.

The passage leading to E major for the second subject is much shortened, and much louder and less mysterious in the later than in the earlier version; and the second subject itself is re-scored beyond recognition by the eye, though to the ear it is much the same in both overtures. It begins with a transformation of Florestan's aria, with wonderful remote modulations—



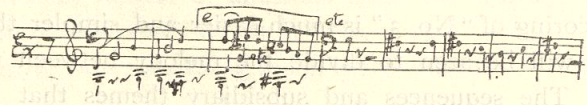
and though the scoring of "No. 3" is much easier and simpler than in "No. 2," the later version will be seen to divide the melody between instruments on different planes. The sequences and subsidiary themes that follow grow at once to a *fortissimo* in the earlier version, but in "No. 3" they are given intensely, quietly, and mysteriously, only at the last moment coming to a *fortissimo* as they approach the great syncopated scale-theme, suggested, no doubt, by (a)—



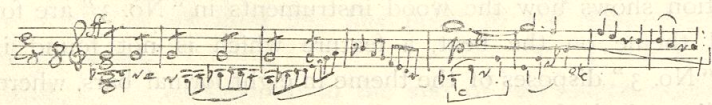
The quotation shows how the wood instruments in "No. 3" are following the syncopated theme on the beat, a feature which is not found in "No. 2." Moreover, "No. 3" disposes of the theme in eight formal bars, whereas "No. 2" continues discursively for seventeen. "No. 3" ends its exposition with a little cadence theme of two bars in which the horns are answered by the full orchestra, and this is followed by a descending sequence for the violins alone, which leads quietly without a break into the development, the change to the minor mode being one of the well-known romantic moments in "No. 3." All this is very different from "No. 2," which has substantially the same two-bar cadence-theme in quite different scoring, but continues in a triumphant *forte*, ending in a sustained note followed by a remote modulation that marks off the development from the exposition by a typical *coup de théâtre*.

At this point *Leonora No. 3* takes leave of *Leonora No. 2*, and has no more

in common with it (except the idea of the trumpet-call behind the scene) till we come to the coda. We may still, however, find it profitable to contrast the two versions, as the differences are as unexpected as ever. The mind that lives indolently on fine passages and special effects will find even more to regret here than in the revision to the introduction. The development of *Leonora No. 2* begins as we have said, by a *coup de théâtre* which plunges us into F major, from which point Florestan's aria is carried on in rising sequences alternating with plaintive dialogues on figure (d) until the key of D major is reached. Here the whole first theme, as at the opening of the *Allegro*, bursts out in the violoncellos, leading to G major. (This use of the dominant in the course of the development has a very happy effect; how happy Beethoven himself did not realise until at quite a different point in "No. 3" he raised it to a sublime level.) At this point (in "No. 2") the violoncello continues with Ex. 5, which is taken up by the wood-wind; and now follows a series of mysterious and remote modulations, mostly *pianissimo*, with an intensely characteristic episodic figure in the bass and wood-wind, and a sustained level of lofty inspiration that entitles it to a place among Beethoven's grandest conceptions—

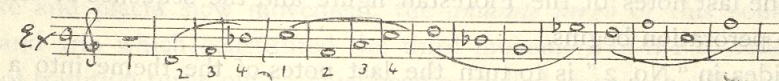


In *Leonora No. 3* Beethoven, with a self-denial almost unparalleled in art, writes as if all this had never existed, and founds all the earlier part of the development on a very large and simple sequence of great orchestral crashes of single chords sustained for four bars, alternating with quiet plaintive eight-bar phrases founded on figure (b) of the introduction (see No. 3), combined with (c) of the first subject, to which is added as we proceed a development of figure (d) like that already mentioned in "No. 2."



Five long steps of this process lead, with a short *crescendo*, to a stormy *tutti* in which figure (c) of the main theme is imitated between violins and basses in rising sequence. In twenty bars this leads, with a rush of ascending scales, to a pause on B flat, and a trumpet-call is heard behind the stage. In "Leonora No. 2" the storm breaks out quite suddenly after a much longer and almost entirely *pianissimo* development, and it is worked up for forty-four bars before closing with the trumpet-call, which is more florid and in the key of E flat; a not very remote key, and much less startling than B flat, which is of all possible keys the most opposed to C major. We are now about

to learn Beethoven's motives for his stern rejection of all the finest features of "Leonora No. 2." The young author who was advised to strike out all his finest passages, would hardly have had that advice given him if they had been as fine as those Beethoven rejected. Beethoven's motives are not those that prompted that advice; he has struck out his finest passages, not because (like that young author's) they were in poor taste, but because he needs room to develop something finer. The fact is that "Leonora No. 2" is too gigantic up to the present point to be worked out within the reasonable limits of an orchestral piece in classical style at all; and we find that after the trumpet-call Beethoven makes no attempt to treat the rest of it on the same scale, but simply brings in Florestan's aria in C major in its original form (*Adagio* 3/4), and without attempting any such thing as a recapitulation of the first and second subjects of the *Allegro*, goes straight on to a coda, which we will compare in due course with its vastly larger version in *Leonora No. 3*. Continuing now with "No. 3," we have, then, in the surprising key of B flat, the trumpet-call of the watchman on the tower, warning the scoundrel Pizarro that the Minister has arrived to investigate his unlawful detention of his own private enemies in the state prison of which he is governor; and that therefore it is too late for him to put Florestan and his heroic wife out of the way. The flutes and clarinets sing the melody which accompanies Florestan's and Leonora's breathless exclamation: "Ach! du bist gerettet! Grosser Gott!" (There is no trace of this passage in "No. 2," though the material for it was already present in the opera)—



(I number the bars in fours, so as to indicate the rhythm. Some analysts identify the first four notes with (c) of the main theme. I cannot believe in thematic references that contradict the rhythmic sense; and even when external evidence shows that they have some foundation, the lesson of the first bars of the introduction is surely that these things are often of no importance in the composer's own mind).

The trumpet-call is given again (a little louder, according to the direction in the opera); and the song of thanks re-enters in the remote key of G flat, leading very slowly and quietly to G major. We are now beginning to learn a lesson in proportion. Beethoven has, by his compressions and alterations, gained a hundred bars, or nearly a third of the bulk up to the trumpet-call. (*Leonora No. 3* reaches that point in 236 bars as against the 335 of *Leonora No. 2*). He has thus left room to grow; and so he continues his development at leisure, with a most sunshiny passage in which the flute and bassoon give in G major (the dominant, used, as I have already hinted, with the most sublime

and unexpected effect at this point) the substance of the *tutti* that followed the first subject, from which No. 5 was quoted. Suddenly all is still, except for the strings climbing upwards with figure (c). Then there is a perfectly unadorned syncopated slow chromatic scale in octaves, leading with immense deliberation to the above-mentioned *tutti* (containing No. 5), *fortissimo* in the tonic as at first. This does duty for the recapitulation of the first subject, and leads at once to the second, which is given in full, with no alteration except the necessary transposition to the tonic. The syncopated scale theme (No. 8) leads straight to the coda, which begins with Florestan's aria once more, as in the second subject. This corresponds roughly with the *Adagio* that followed the trumpet-call in *Leonora No. 2*; but the gain in not changing the *tempo* is immense, and the passage is much expanded so as to keep us much more in suspense—



Again we may note that the alteration obliterates the original connexion between the last notes of the Florestan figure and the sequence of scales with which the peroration begins.

The idea in "No. 2" is to turn the last notes of the theme into a *staccato* scale passage capable of making an effective short *crescendo* in the original *allegro tempo*, so as to lead quickly to a brilliant final *presto*. The idea here in "No. 3" is that of a whirlwind of sound, *presto* from the beginning, twice as long as the earlier passage, and relying upon its intrinsically exciting quality of sound in a way which makes any question of its derivation merely pedantic. The logic of the excitement is rather to be sought in the enormous breadth of the coda to which it leads. In "No. 2" the first theme bursts out *presto* in a diminution. This is to say that besides being *presto* it was also rhythmically twice as fast, with quavers for crotchets. In "No. 3" there is no doubt that this would not do, though after the first two bars the framework is for some time the same in both Overtures, the scoring being brighter and less bustling in detail in "No. 3." Soon we come to the syncopated scale theme (No. 7). "No. 3" first gives it for eight bars *pianissimo* instead of being part of an unvaried *fortissimo* as in the early version. It gains still greater breadth in "No. 3" from the fact that it is now for the first time prolonged, whereas in "No. 2" it was already as long when it first occurred at the end of the second subject.

The tremendous passage that follows in "No. 3," leading through another and even more deliberate slow chromatic scale to a really terrific climax on a chord of the *minor ninth*, is entirely new and makes the rejected grandeurs of "No. 2" fade into insignificance. This is the very point at which the coda of "No. 2" ceases to aim higher than an interesting theatrical finish. "No. 3," the grandest overture ever written, then returns to the joyful reiteration of the figure of its main theme, and ends in the utmost height of triumph.

## II. THIRD SONATA, in D major, for Flute and Figured

Bass. (Accompanied on the Harp), - - - - - General Reid

Flute—M. FLEURY.

Allegro moderato.

Andante largo

Minuet. Affetuoso.

The second and third movements of General Reid's 3rd Sonata may perhaps be recognised by listeners who remember the older Reid Concerts, but I cast no slur upon the listeners' musical capability if I doubt this. It certainly was a complete surprise to me to find that a pompous slow march which begins the heavily scored group of fragments hitherto known as the "Reid Music" was really an ornate and placid slow movement, the *andante largo* of this sonata. The minuet and trio which constituted the third movement of the so-called "Reid Music" of tradition turns out to have been compiled from two different sonatas. Many besides myself must have thought that General Reid did not know how to contrast the minuet with the trio, and it is a relief to find that the criticism does not apply. What he really wrote in the present case was a minuet with two variations, which makes his reasonable and appropriate conclusion to an example of eighteenth-century Scottish musical culture incomparably superior to that represented by the treatment so long foisted upon it by later generations.

## III. LA FLUTE DE PAN, - - - - - Debussy

M. FLEURY.

General Reid modestly stipulated that his music should be represented so as to show the taste of his day. On the present occasion M. Fleury has kindly consented to follow it by a specially interesting and intimate example of our own day: an unpublished piece written for him by Debussy to be played in a garden or a forest.

## IV. HEBRIDEAN SONGS,

*Collected by Mrs Kennedy-Fraser*

## MISS PATUFFA KENNEDY-FRASER.

(On the present occasion Miss Patuffa Kennedy-Fraser will accompany herself on the Celtic Harp in all the songs.)

## I. "SPREADING THE SEA-WRACK."

(Pianoforte Accompaniment by Marjory Kennedy-Fraser.)

Ho-i ril-ai-il-o,	Aye was toil light, love, at seed-time,
Ho-i ril-ai-il-eo.	O'er black soil a-spreading sea-wrack.
Spreading wrack for seed and harvest ;	Spreading wrack for autumn's harvest ;
Ho-i ril-ai-il-eo.	Ho-i ril-ai-il eo.
	Ho-i ril, etc.

Heavy now I turn it over,  
Rich sea-spoil, the red, the white wrack.  
Spreading wrack at seed-time lonely ;  
Ho-i ril-ai-il-eo.  
Ho-i ril, etc.

## 2. "THE SEA-GULL OF THE LAND-UNDER-WAVES."

(Old Skye Air from Frances Tolmie. Words from Kenneth Macleod. English Adaptation and Pianoforte Accompaniment by Marjory Kennedy-Fraser.)

Snow-white sea-gull, say, ohimé sea-gull, say	Back to back they lie, lifeless lie,
Where, ah ! where thou'st left them.	Breath nor sigh from their cold lips coming.
White sea-gull, say	Sea-wrack their shroud,
Where our fair young lads are resting.	And their harps the sea's sad crooning,
Ho-rin-yail-io, oivo, oirivo.	Ho-rin-yail-io, oivo, oirivo.
Grief within my heart is resting.	And their dirge the sea's sad crooning.

## 3. "KISHMUL'S GALLEY."

(Words from Mrs Maclean, Barra. Air from the singing of Mary Macdonald, Mingulay. English Adaptation and Pianoforte Accompaniment by Marjory Kennedy-Fraser.)

High from the Ben a Hayich	Now at last, 'gainst wind and tide,
On a day of days	They've brought her to,
Seaward I gazed,	'Neath Kishmul's walls ;
Watching Kishmul's galley sailing.	Kishmul Castle, our ancient glory.
O-hi-o hu-o fal-u-o.	O-hi-o hu-o fal-u-o.
Homeward she bravely battles	Here's red wine and feast for heroes,
'Gainst the hurtling waves,	And harping too,
Nor hoop, nor yards,	Sweet harping too ;
Anchor cable, nor tackle has she.	O-i-o uo.
O-hi-o hu-o fal-u-o.	O-hi-o hu-o fal-u-o.

## 4. "HARRIS LOVE LAMENT."

(Melody noted from the traditional singing of Frances Tolmie. Translation and Pianoforte Accompaniment by Marjory Kennedy-Fraser.)

Allan duinn, thy winding-sheet	Fishes are thy candles white,
O' sea white foam is loosely woven.	And seals the watchers by thy bed.
O hì shiubhlainn leat !	O hì, etc.
Hì ri bho, ho ru bhi, hì ri bho.	Thronèd King ! may my grave be
Hò reonn o-ho, Ailein duinn,	By Allan in the purple sea.
O hì shubhlainn leat.	O hì, etc.
Pillowed is thy head on sand,	
Thy bed the golden sea-weeds tangle.	
O hì, etc.	

## 5. "MULL FISHER'S LOVE SONG."

(Melody noted down in the Island of Eriskay, and fitted with English Words and Pianoforte Accompaniment by Marjory Kennedy-Fraser.)

O Mhairead og !	O Mhairead og !
Mhairead, my girl,	Mhairhead, my girl,
Thy sea-blue eyes with witchery	Thy voice, like music o'er the sea,
Haunt me by night	Haunts me by day
Out on the deep,	Off Mull's wild shore,
I cannot sleep	My heart is sore
For love o' thee.	For love o' thee.

O Mhairead og !
Mhairead, my girl,
Thy heart so true and innocent
Draws me to thee
By night, by day,
I cannot pray
For love o' Thee.

## V. HEBRIDEAN SYMPHONY

*Granville Bantock*

This work was first performed by the Scottish Orchestra in Glasgow on 1st February 1916. In 1917 the Carnegie United Kingdom Trust announced a scheme whereby six musical compositions on a large scale by six different British composers should be published each year by the Trust as works representing, in the opinion of competent judges, the most important British musical contributions to the art of music. The success of the scheme was evidently assured when such works as Bantock's Symphony were sent in. The war and its consequences have delayed the printing of important musical works, and for the present performance we still have to use manuscript parts and a score consisting of proof sheets. This is nobody's fault, but I take the opportunity of mentioning it as an example of the kind of trouble that earns us the

reputation of being an unmusical nation. We are a nation full of musical talent, but musical talent seems to be a thing we regard as only fit for the scrap heap, and if we want to get serious music published we have to send it abroad or else face the inconvenience which even the Carnegie United Kingdom Trust has to submit to before this scheme of publication (now in its fourth year) can begin to produce its fruit.

I am indebted to Colonel Anderton for the following notes written by him for the first performance of the work in Glasgow:—

“Since the completion of ‘Omar,’ Bantock’s preoccupation with the East has to some extent faded, and has given place to another phase in his development—an immersion in Celtic music. In this he has been stimulated by the work of Mrs Kennedy-Fraser in collecting the Hebridean folk-songs. These have appealed powerfully to Bantock, and have awakened, or intensified, his own race-consciousness; for his father came from Sutherlandshire, and he belongs, in half his nature, to the Clan Munro, though in his London upbringing and the stress of his earlier life his sense of these things was dimmed. One of the pieces that marked this new departure was the ‘Celtic Poem,’ for ‘cello and piano, which is based upon the Hebridean song, ‘Tir-nan-Og, the land-of-the-ever-young,’ in Mrs Kennedy-Fraser’s collection. It is full of the peculiar Celtic glamour and mystery, and is evidently destined to be the earnest of a rich harvest. There have been other pieces, some earlier in point of time, such as the ‘Scottish Rhapsody,’ the ‘Scenes from the Scottish Highlands’ (for strings), the setting for choir of such folk-songs as ‘The Seal-Woman’s Croon,’ the scoring of ‘Kishmul’s Galley,’ &c.; and this ‘Hebridean Symphony’ is simply a larger and riper fruit from the same tree.

“Some idea of the general feeling of the work may be gathered from the motto prefixed to the score:—

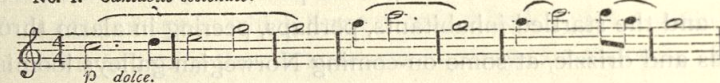
‘From the lone shieling of the misty island  
Mountains divide us, and the waste of seas—  
Yet still the blood is strong, the heart is Highland,  
And we in dreams behold the Hebrides.’

“The lines come from an anonymous poem in the *Edinburgh Book of Scottish Verse*, and the last sums up the whole, and well expresses the feelings of the composer as embodied in this work. The word ‘symphony’ must not be taken in too technical a sense. The formal architectonic plan is not here: the piece is more of the nature of an Ossianic poem. There are, however, four main divisions that correspond broadly to the usual four symphonic movements, though these are linked up and woven into a continuous whole.

“The opening subject (*Tranquillo molto sostenuto*) is taken from the

Hebridean song, ‘The Sea-gull of the Land-under-waves,’ the bird of imagination—

No. 1. *Cantabile sostenuto.*



The motif appears at first in the basses, and this opening is a rhapsodical enunciation of the material of the coming movement. About the 47th bar a striking flute passage, repeated on the oboe, clarinet, and bassoon, should be noted—

No. 2.



as it gives rise to further subjects later on. A few bars after this, at the *Cantabile sostenuto*, the real first movement begins, and we find ourselves, as it were, on the coast of Skye at early morning, the sunlight breaking through the diaphanous mists, and the sea gently swaying. The chief subject (*sea-gull*) soon appears floating above, in the delicate tones of a solo violin. Then, to a gently swaying triplet rhythm, it streams out dreamily from a single horn. A mood of rhapsodical musing follows, and then a further hint of the gently rocking sea, sunshine, and gathering mists. Now comes a hint of trouble (*Poco animando*) in the mutterings of distant storm; and, since the work is the fruit of the last year or fifteen months, it is perhaps not fanciful to find in this more agitated portion some hint of the trouble of war which is in all men’s minds.\* Wordsworth “Solitary Reaper” croons of

“ ‘Old, unhappy, far-off things,  
And battles long ago;’

but now these things have come nearer, and press upon all of us with a tragic intensity. This, however, passes; the mysterious, poetical mood of the opening returns; and this section ends with some further treatment of the dreamy sea-gull motif.

“II. We now have a more agitated section, opening *con moto*, with undulating passages in the lower strings. The subject, at first fragmentary, gradually takes shape in the violins—

No. 3. *Con moto.*



and is found to be based upon the flute passage mentioned above (No. 2) as

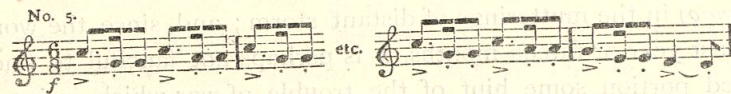
\* Written in 1916.

appearing at the end of the Introduction. There is a general atmosphere of flurry and growing excitement. The sea begins to rise, the clouds to gather, and one might imagine a vision of the far-off past—the wild coast scene of the fifth century, and the startled inhabitants, perhaps, peering in alarm through the drifting clouds and drizzle, at some on-coming Norwegian galleys looming large through the mist, with their glittering spearmen lining the bulwarks.

“III. At last the galleys arrive (*Animando*), the subject here—taken from “Kishmul’s Galley,”



in the “Hebridean Songs”—being blared out by horns through a mist of *tremolando* strings. This subject is worked for some time, and then, after a phrase given by trombones and lower strings, suggesting the women’s prayer to the saints for help, a scene (*Più allegro*) of wilder excitement opens, as the pirates land and begin to burn, slay, and ravish far and wide. Presently, however, a fresh motif appears—the sound of a pibroch on the distant mountains, as the runners summon the clansmen together with trumpet-calls. It is here only a motif of three notes, but a more-extended phrase of the “Pibroch of Donuil Dhu”



appears later on in the course of the working of this section. The warriors gather, and a fierce struggle ensues, the pibroch, which stands for the clansmen, becoming more and more insistent in an untiring, and at last frenzied, iteration, till, finally, the pirates are driven to their ships at a great climax (*Trionfale*), followed by a *Maestoso* in which this pibroch motif is thundered out in exultation.

“IV. Upon this follows the last section (*Più lento*), while this dream of the past fades away, and the quiet mystery of the bird of imagination resumes its sway in the brooding passages in the basses, though with faint echoes above of the “Kishmul” melody, as the past scene haunts the memory. A little later, in the midst of the gently heaving swell, a new and brooding melody is heard on the horns—the “Harris Love-lament,”



so called after the island of that name. This is lovingly treated, glorified in a

bardic song of victory, and finally mingles with the sea-gull’s phrase in a *Coda*, towards the end of which, *pp e lontano*, the “Kishmul” motif is whispered out by muted horns and trumpets. At the end, all fades away into silence and pearly vapour, in a *ppp* passage in which three chords mingled give a peculiar iridescent haze that seems to typify the distance and mystery of a vision.” [H. O. A.]

Interval of ten minutes.

## VI. FLUTE CONCERTO, in G major

Mozart

Flute—M. FLEURY.

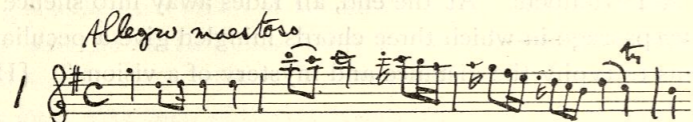
*Allegro maestoso.*

*Adagio non troppo.*

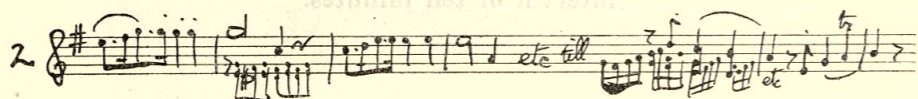
RONDO. *Tempo di Menuetto.*

The two flute concertos of Mozart appear to have been written, together with the concerto for flute and harp, in 1778. The second concerto was performed at one of the Reid Orchestral Concerts last year. The first, in G major, is not less witty and beautiful. In an interesting series of articles in the “Chesterian,” a journal which is something more than the conventional current review of new publications, M. Fleury, writing upon flute music, has commented upon the tendency of the flute composers of a hundred years ago to write pretentiously and pompously for this childlike and elfish instrument. The crushing solemnity of the nineteenth-century virtuoso musician certainly did produce depressing developments. Kuhlau wrote magnificent sonatas and duets and concert pieces, which earned him the title of the Beethoven of the flute. We have still to learn that Beethoven was at any time known as the Kuhlau of the orchestra. Mozart had a gentle vein of irony which often goes with a long range of prophetic vision, and we may take it that when he inscribes the first movement of this concerto in G major *allegro maestoso* he writes the inscription with his tongue in his cheek. He is in fact doing very much what Mendelssohn did in the *Midsummer Night’s Dream* music when Peaseblossom, Cobweb and Mustard make their bows to Bottom the Weaver to the accompaniment of a flourish of trumpets on two oboes, while two flutes execute a roll of drums. I quote enough of the first and second subjects of the first movement to show the range of contrast between the majestic attitude of

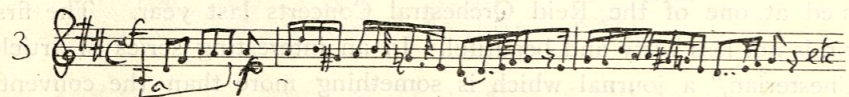
the opening (you are requested not to laugh at it, as that would spoil the game) and the second subject—



beginning in an unexpected part of the scale and continuing in the happiest epigrammatic vein—



The slow movement is the richest and most beautiful movement in these flute concertos. Here Mozart has boldly substituted two flutes for the oboes which with the horns constitute the wind band in the first and last movements. Thus the solo flute is now standing out against a background largely of the same colour. The strings, however, are muted, and the horns, in a lower key than in the first and last movements, provide a darker tone. The solemn opening figure, in which the flute has no share, intervenes with dramatic weight at the turning points of the structure. The movement is in the usual *arioso* sonata form—



The finale is one of those graceful *tempo di menuetto* rondos which Mozart seems to have given up writing in his later works—



In spite of its leisurely *tempo* it gives the flute more scope for its characteristic fantastic agility than the rest of the work. It is broadly designed without any unusual features, and ends, like almost all Mozart's examples in this *tempo*, very quietly.

VII. OVERTURE, *Leonora No. 3* - - - - - *Beethoven*

## SKETCH PROGRAMME

(Subject to additions and alterations)

FOURTH CONCERT (Afternoon Series), SATURDAY, 20th MARCH 1920.

OVERTURE, "The Consecration of the House" - - - -	<i>Beethoven</i>
VIOLIN CONCERTO - - - - -	<i>Mendelssohn</i>
ARIA with Orchestra and Violin Obligato - - - -	<i>Mozart</i>
DOUBLE CONCERTO for Violin and Violoncello - - - -	<i>Brahms</i>
SYMPHONIC VARIATIONS - - - - -	<i>Dvorák</i>

Violin—Miss JELLY D'ARANYI. Violoncello—Mr ARTHUR WILLIAMS.

Singer—Madame LUCY ROMAIN.