

REID ORCHESTRAL CONCERTS

Season 1944-45

Fortnightly, on Fridays, at 6.45 p.m.

SECOND HALF SEASON

Please note the dates of Concerts :—

12th January.

9th February.

26th January.

23rd February.

9th March.

Further particulars on enclosed leaflet.

REID CHOIR

Conductor—Professor SIDNEY NEWMAN

Rehearsals Monday evenings at 7.30 p.m. in the Pollock Hall,
Marshall Street (near Nicolson Square).

Work for rehearsal—Mozart Requiem.

Vacancies for All Voices, especially Tenors and Basses.

Apply to the Hon. Secretary, c/o The Reid School of Music,
Park Place, Edinburgh.

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

FIFTH CONCERT

Friday, 12th January 1945, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—CLIFFORD CURZON

PROGRAMME
PRICE SIXPENCE

PROGRAMME

1. CONCERTO GROSSO in G (Op. 6 No. 8) - - - - Corelli

(1653-1713)

("Fatto per la notte natale.")

Vivace—Grave—Allegro.

Adagio—Allegro—Adagio.

Vivace—Allegro—Pastorale (Largo).

CORELLI's published works are accounted for by a modest half-dozen opus numbers. But in those days composers were as generous with their dozens as the proverbial baker, and these six opus numbers comprise seventy-two works. The twelve concerti grossi were published the year after Corelli's death, edited by his pupil Fornari; and of the whole set the most beautiful and original is this concerto written for Christmas Eve, of which the concluding Pastorale is one of the most famous examples of its kind. The same distinction that is familiar to students of early chamber music between *Sonata da chiesa* and *Sonata da camera* (Sonata for church and chamber respectively), also applies to the concerti grossi, eight of these twelve being composed for church performance.

The essential purity of Corelli's style remains true to the name by which he was christened—Arcangelo. This music is ravishingly beautiful in its simplicity and, where such innocence and repose so perfectly match the Bethlehem scene which they seek to picture to us, it might be thought an intrusion to label any movement with any word of what one believes it to depict. Like the pictures of the time the presentation is not chronological but (if this expression may be allowed of music) simultaneous. For my own part I feel convinced that the sudden allegro which interrupts the adagio depicts the shepherds sore afraid as the angel appeared to them. The little dance in which they proclaim their joy is as delightful as the words with which they offer their simple gifts to the Christ-child in the mediæval Nativity Plays.

2. BALLET MUSIC from "Orfeo" - - - - Gluck

3. PIANOFORTE CONCERTO in D major (K. 537) - - - - Mozart

Allegro.

Larghetto.

Allegretto.

TOWARDS the end of September 1790 Mozart journeyed from Vienna to Frankfurt-on-Main with the hope of getting some profitable work in connection with the coronation of the Emperor Leopold II. early in October. For the last year or two Mozart had been much worried over his financial straits, and he had great hopes of being able to pay off a substantial part of the debt owing to his friend and fellow Mason Puchbeg. Of his concert on 15th October he wrote to his wife, "It was a splendid success from the point of view of honour and glory, but a failure so far as money was concerned. Unfortunately, some Prince was giving a big déjeuner and the Hessian troops were holding a grand manœuvre." However if, as he remarks, the Frankfurters were stingy with their pockets, Mozart had the satisfaction of "being implored to give another concert." The two concertos performed on the first were that in F major (K. 459) composed in 1784, and this present concerto in D composed in February 1788, in all probability for his own performance at the Lent Carnival of that year. The title "Coronation Concerto" has stuck to the latter, though it might equally well apply, and in fact has sometimes been applied, to the earlier concerto composed for Mozart's own subscription concerts in that year when he first took Vienna

by storm as a concert pianist with seven concertos composed within a twelve-month. It is interesting to note also that it was this D major concerto which Mozart chose to perform at the Dresden Court in the spring of 1789, possibly because it was his latest concerto, but also, I think, because it would appear to be written largely with an eye to public-success. It would be misleading to say that Mozart wrote himself down to the audience he wished to capture, but he undoubtedly reverted to the "style galant" which was the popular fashion of the period, a style in which so many of his earlier works were composed. But the spontaneity and élan of those earlier works was something he could not quite recapture, and it stands best in isolation—splendid isolation if you will, for if it is not above throwing a certain amount of dust in a juryman's eyes the juryman may well have the impression that it is gold dust.

Thematically the first and last movements are somewhat undistinguished, but this deficiency is the less apparent by reason of the bravura writing for the solo instrument, the chromatic passages so unexpected in a work starting from such premises, moments of extraordinary rhythmical variety, and in the last movement a wealth of modulation which alone serves as a development in a rondo design so far simplified that it comes not far short of proving itself to be in litany form after all. The finest of the three movements is the A major Larghetto, a thing of exquisite and simple beauty, which we might on the authority of the original autograph sketch entitle "Romance."

INTERVAL

4. SIEGFRIED IDYLL - - - - - Wagner

SUCH is the title by which it has been known ever since it ceased to be the intimate family possession which it had remained for the first eight years of its existence. But as Mr Ernest Newman has shown in an extremely interesting article recently devoted to this work, the original title was "Triebchen Idyll," and in this beautiful and affectionate Christmas and birthday gift to Cosima in 1870, Wagner thought no less of their daughter Eva, then a little girl of two, than of their son Siegfried, born in June of the previous year, a few days before Wagner finished the score of the opera "Siegfried." And if the child Siegfried is proclaimed both in tenderness and in triumph by that motive from the opera which carry the words "Siegfried, Hope of the World," the episode of the simple nursery song is a tender and playful thought for the girl. We learn that the tune with a simple harmonisation had been written by Wagner in an intimate diary on New Year eve of 1868. The naive words of this little lullaby run thus—"In the garden are two sheep, a black one and a white one; and if the baby will not sleep the black one will come and bite it." And this little tale as Mr Newman shows, is clearly and charmingly narrated in the episode of the Idyll. But one motive at least can be traced to a yet earlier source, that which emerges at length from the beautiful tranquility of the opening passages for string quartet. In 1864 when Cosima was still von Bulows wife, Wagner had sketched her a string quartet in which this theme, subsequently employed in the opera, first appeared. The motive which accompanies it is that of the deep sleep laid upon Brunhilde by Wotan in the "Fire Scene" at the end of Walkure.

S. T. M. N.

5. SYMPHONY No. 4 in B flat (Op. 60) - - - - Beethoven

Adagio—Allegro vivace.

Adagio.

Allegro vivace.

Allegro ma non troppo.

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Fortnightly, on Fridays, at 6.45 p.m.

SECOND HALF SEASON

Sixth Concert—FRIDAY, 26th JANUARY

HENRY HOLST—Violin

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| 1. SYMPHONY No. 1 in B flat | - - - - | <i>Boyce</i> |
| 2. RICERCARE from "The Musical Offering" | - - - - | <i>Bach</i> |
| 3. VIOLIN CONCERTO in E | - - - - | <i>Bach</i> |
| 4. "MUSIC FOR STRINGS" | - - - - | <i>Bliss</i> |
| 5. VIOLIN CONCERTO in D (K 218) | - - - - | <i>Mozart</i> |
| 6. ST. PAUL'S SUITE | - - - - | <i>Gustav Holst</i> |

Seventh Concert—FRIDAY, 9th FEBRUARY

JOHN FRANCIS—Flute

- | | | |
|---|---------|----------------|
| 1. CONCERTO GROSSO in B flat (Op. 6, No. 7) | - - - - | <i>Handel</i> |
| 2. FLUTE CONCERTO | - - - - | <i>Mozart</i> |
| 3. THE FAREWELL SYMPHONY | - - - - | <i>Haydn</i> |
| 4. VARIATIONS on a Theme of Frank Bridge | - - - - | <i>Britten</i> |
| 5. SERENADE in E (by request) | - - - - | <i>Dvorak</i> |

Eighth Concert—FRIDAY, 23rd FEBRUARY

THE REID CHOIR

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR

(Soloists to be announced)

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|------------------------------------|---------|-----------------|
| SYMPHONY in B minor ("Unfinished") | - - - - | <i>Schubert</i> |
| REQUIEM MASS | - - - - | <i>Mozart</i> |

Ninth Concert—FRIDAY, 9th MARCH

IRENE KOHLER—Pianoforte

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| 1. HOLBERG SUITE | - - - - | <i>Grieg</i> |
| 2. CONCERTO GROSSO (Pianoforte and Strings) | - - - - | <i>Bloch</i> |
| 3. NOCTURNE | - - - - | <i>Dvorak</i> |
| 4. SYMPHONIC RHAPSODY (Pianoforte and Strings) | - - - - | <i>Turina</i> |
| 5. SERENADE | - - - - | <i>Tschaikowsky</i> |

USHER HALL, EDINBURGH

THE REID ORCHESTRA

(Twenty-ninth Season)

SIXTH CONCERT

Friday, 26th January 1945, at 6.45 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—HENRY HOLST

PROGRAMME

PRICE SIXPENCE