

USHER HALL, EDINBURGH

THE
REID SYMPHONY ORCHESTRA

(Thirtieth Season)

FIRST CONCERT

Friday, 5th October 1945, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—THIBAUD

PROGRAMME
PRICE SIXPENCE



TICKETS

	Series of Four	Single Concert	
GRAND TIER A—B	30/-	7/6	Reserved
GRAND TIER C—G	24/-	6/-	„
AREA B	20/-	5/-	„
AREA A OR C	14/-	3/6	Unreserved
ORGAN GALLERY	10/-	2/6	„
UPPER TIER	8/-	2/-	„

Tickets and all information from the Local Agents:

PATERSON'S, 27 GEORGE STREET

Orders by post should be accompanied by stamped addressed envelope

Subscribers to First Half Series have the option of booking *same seats* for Second Half Series *until Wednesday, 19th December*. Tickets for first Single Concert will be on sale on Saturday, 22nd December.

PROGRAMME

1. SYMPHONIC POEM, "Don Juan" (Op. 20) - - - Strauss

THE score is prefaced by three passages from the poem of Nicolaus Lenau, which constitute at once a psychological study of this ardent and ever-adventurous lover and his apologia. All is matched in the music of Strauss with its superb gaiety, reckless audacity and merriment, impetuous ardour, exquisite tenderness and never-failing resilience. The cold shudder which annihilates this world of luxury has nothing to tell of a marble statue claiming its victim (as in the version of the story familiar to us in Mozart's "Don Giovanni"), though it is true that Strauss unmistakably depicts the death of Don Juan, slain in duel by an avenger's sword. Excess brings its own retribution; and whether or no it were "a thunderbolt from the heights" which he disdained that struck suddenly at his power of love, with the loss of all zest and vitality (he reflects) his world is cold, dark and empty.

Ever-fresh adventure and never-failing resilience are of the very essence of rondo form, and in retrospect we may deem it as much a foregone conclusion that that form should be chosen for this particular narrative as that Don Quixote should disport himself in variations. But the sure and subtle mastery of formal structure which Strauss herein (at the age of twenty-four) showed at his command, has rightly never failed to excite an admiration no less than that provoked by his superb skill in orchestration. It may be that from the viewpoint of modern thought and ideals we are already disposed to class even the finest achievements of Strauss as belonging to Decadent Art (with a big D)—but there is no question I think that the vitality and consummate qualities of this masterpiece will long continue to have the power to hold us in sway.

2. SYMPHONIE ESPAGNOLE (for violin and orchestra) Op. 21 Lalo (1823-92)

Allegro non troppo.
Scherzando: Allegro molto.
Intermezzo: Allegretto non troppo.
Andante.
Rondo: Allegro.

EDOUARD LALO, whose world fame as a composer to-day rests largely in this deservedly popular work, was himself a string player of no mean attainments. His early studies at the conservatoire in his native city of Lille comprised both violin and violoncello, and later in Paris he played viola in one of the leading quartets of the day. Without doubt the felicity of his writing for strings, showing such a sure instinct for subtleties of technique, owed much to his own first hand knowledge of the instruments. The "Symphonie espagnole" (1875) was written for Sarasate, for whom in the previous year he had composed the concerto in F.

Lalo's other compositions cover a wide field, including songs, opera, ballet, symphony, concerted works of various types, and chamber music.

It has been said that the finest Spanish music has all been written by Frenchmen. The work of Spanish composers of the present century has perhaps provided a sufficient retort to that aphorism; and although it was something of

a cosmopolitan accomplishment in the last century to throw off an occasional "caprice espagnol" there was obviously nothing exotic in Lalo's choice of idiom seeing that he himself was of Spanish origin and was writing for a Spanish emigré artist.

This work is one of the fine flowers of virtuosity. The brilliance and charm and decorative subtleties of the solo part are matched by an exquisitely deft handling of the orchestra. As the flower is now shown with all five petals open to view we will refrain from pressing it in an analytical note book.

3. "BRIGG FAIR"—an English rhapsody (1907) - - - Delius (1863-1919)

THE sub-title might equally well have read "Variations on an English folk-song." The six verses of the song printed as a preface to the score recount very charmingly one of those happy meetings of lovers at dawn (which seem so often to have graced life in the days of Merry England) and conclude with vows of constancy. The work is rhapsodic in its general setting of scene and mood. The introduction (Slow-Pastoral) unfolds the quiet dawn glistening with bird song. Then on the oboe we first hear the melody which is to be repeated and varied some eighteen times, enriched by that evocative and nostalgic chromatic harmonisation which is as the essence of life to Delius. It is a natural property of folk song melody that it derives cumulative power from repetition. It does not lend itself to development. Delius is content to rely upon its simple cumulative power enriched by a rhapsody of ever-changing harmonisation. But the succession of variations is for a while broken by a middle episode introducing an expressive slow melody played on muted strings. From the final climax when the bells peal forth the music gradually falls to repose and fades away.

INTERVAL

4. SYMPHONY No. 2 in D - - - - - Sibelius

Allegretto—Poco Allegro.
Tempo Andante ma rubato.
Vivacissimo—Lento e suave—tempo primo—Lento, leading to
Finale: Allegro moderato.

THERE is little that any listener could find abstruse in this open-hearted symphony, which dates from 1902. The gentle gaiety of the Allegretto may be swept away for a while in the strepitoso and contrapuntal clamour of the Allegro; but even here there are broad melodic themes, and excitement brings further simple gaiety in its wake. The slow movement is very diverse in character. The sombre theme first heard above an ostinato figure of pizzicato basses and 'cellos is worked up into an agitated allegro, soothed to an exquisite melodious chant, fortified by stern massive episodes (reminiscent of Bach in his most complex treatment of the Sarabande), and broadened into a warm expressive cantilena, seemingly endless.

The vigorous chatter of the scherzo is relieved with episodes of unforgettably beautiful melody upon the oboe, which in the second instance expands with a grand crescendo into the triumphant finale. This at the last develops into one of the finest passages of cumulative power ever created.

S. T. M. N.

THE REID SYMPHONY ORCHESTRA

Violins
 John Fairbairn, *Principal*.
 Peter McKinley,
Sub-Principal.

Hilda Young,
Principal Second.

Roy Laing,
Sub-Principal Second.

A. E. Baga.
 M. Baxter.
 S. Burkinshaw.
 D. Cruickshank.
 E. Cruickshank.
 C. Denholm.
 M. Grant.
 W. M. Haw.
 K. Hogarth.
 B. Loughton.
 M. Lawson.
 D. Macintosh.
 H. McCallum.
 J. McCallum.
 N. J. Mortimer.
 N. Tait.
 D. Whitehouse.
 H. Willmore.

Violas
 Jean Steel.
 M. Cowan.
 W. Gavine.
 M. Mackie.
 S. Mailer.
 B. Milne Home.
 H. Riley.

Cellos
 Marie Dare.
 D. Godfrey.
 E. Gregorson.
 D. Leven.
 M. Moncrieff.
 J. Reid.

Basses
 Edward C. Haigh.
 R. B. Clarke.
 W. E. Freer.
 J. Wilson.

Flutes
 A. G. Waggett.
 M. Knight.

Piccolo
 W. Pearce.

Oboes
 M. G. Keel.
 B. Small.

Cor Anglais
 T. C. Greig.

Clarinets
 J. Logie.
 L. Wright.

Bassoons
 A. Way.
 C. Town.

Contra Bassoon
 L. Langwill.

Horns
 S. Kierek.
 H. J. Clacy.
 G. Watt.
 W. T. Monk.

Trumpets
 W. Hargreaves.
 M. Watson.
 H. G. Toombs.

Trombones
 T. C. Miller.
 R. Stevenson.
 J. G. Buchanan.

Tuba
 J. Thomson.

Harp
 M. Davidson.

Tympani
 R. C. Howells.

Percussion
 P. W. Scott.
 J. E. McAdam.

Librarian
 W. Hargreaves.

Orchestral Attendant
 T. Hall.

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THE REID SYMPHONY ORCHESTRA

(Thirtieth Season)

SECOND CONCERT

Friday, 19th October 1945, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violoncello—CASALS

REID ORCHESTRAL CONCERTS

Fortnightly, on Fridays, at 7.30 p.m.

Second Concert, 19th October—

CASALS

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| 1. Tragic Overture - - - - - | <i>Brahms</i> |
| 2. Violoncello Concerto in B minor (Op. 104) - | <i>Dvorak</i> |
| 3. Ballet Overture: "Cupid and Psyche" -
(First Performance in Edinburgh) | <i>Hindemith</i> |
| 4. Symphony in D (The Haffner) K. 385 - - | <i>Mozart</i> |
| 5. Suite: "The Three-cornered Hat" - - | <i>De Falla</i> |

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