

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. Laughton.
 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.

USHER HALL, EDINBURGH

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

- | | |
|--|------------------|
| 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> |

PROGRAMME
 PRICE SIXPENCE

PROGRAMME

1. TRAGIC OVERTURE (Op. 81) - - - - - Brahms

*Allegro non troppo, leading to
Molto piu moderato, leading to
Tempo primo.*

WE find the truth of tragedy where the sublime holds truck with the common stuff of the world. The formal conventions of life are merged with the technically formal elements of dramatic art. So it is with this great overture. Both during the course of the work and at its conclusion themes of purely formal significance tie us to earth. But within this formal structure we are made to feel the force of cosmic events in the opening theme, the promise of some mysterious harmony of the universe in the passage that succeeds, and the consolation of the individual heart that the aspiring second theme reveals. We see also in the formal development section tragedy writ small, as though some gentle wretch were made the pathetic parody of the great, as the poor beggar fool in Boris Godounov.

2. VIOLONCELLO CONCERTO in B minor (Op. 104) - - - - - Dvorak

*Allegro.
Adagio ma non troppo.
Allegro moderato.*

BECAUSE the other Dvorak symphonies have begun to hold their own against the deservedly popular "New World," and because string quartet ensembles have begun to feast their audiences on something more than the "Nigger" quartet, there is a tendency in this country to imagine that we now know our Dvorak pretty well. But until we know something of his many operas, and until the symphonic poems find a more assured place beside the symphonies and rhapsodies we fall very far short of knowing our Dvorak.

His first essay in concerto form was a pianoforte concerto composed in the middle seventies, about the time that Brahms first came to know something of Dvorak's music and to give him every encouragement. I do not know of any performance of it in recent years, and for aught I know it may be undeserving of a revival. The violin concerto is to be heard now and then, but the violoncello concerto is rightly regarded as an infinitely greater work, and as something in which we have the "essential" Dvorak.

What may appear deplorably inorganic on paper may have an extraordinarily felicitous effect of unity as it sounds in performance. Who but Dvorak could have resorted to the device of making the full orchestra in all exuberance dance away the themes of the opening tutti to leave the stage free for the boldly improvised entry of the solo instrument? Who but Dvorak could think of trailing his cadences into such a succession of lovable and naive ideas as in the slow movement of this work?

There is no room in this short note for an analysis. But the listener need be no more concerned than Dvorak himself with conceptions of cyclic form to detect the ghost of the first movement emerging in the clarinets towards the end of the finale, or to enjoy the trombone's Falstaffian ideas as to the proper solemnity of a rondo tune.

INTERVAL

3. BALLET OVERTURE: "Cupid and Psyche" - - - - - Paul Hindemith

THIS work which was heard for the first time in this country at the Promenade Concert in the Albert Hall on 3rd August this year, was composed in the summer of 1943, and received its première performance at a concert of the Philadelphia Orchestra that year. It is scored for a medium sized orchestra, double wind, two horns, trumpets, two trombones, strings and percussion. Hindemith has a genius for writing "in character" for each instrument—he may demand a high standard of technique, but whatever he writes lies well on the instrument, and in this respect his skill is truly of the order of virtuosity.

The formal design of the overture is simple and clear—a "ternary" scheme, in which a central slow section of expressive melody, ornate with figuration of solo violin in *moto perpetuo*, contrasts boldly with the nimble, quick-witted and adroit figures and "conceits" of the brisk movement which precedes it and with which in the third section (now fortified by the brass) it is eventually combined. The motives at the outset are quickly to be recognised—(1) the nimble string figure with answering horn; (2) the highly pointed oboe and piccolo melody added to the former, and (3) the tenderly playful second melody on the oboe which flirts with the beat. All these together contrive to render the art of counterpoint a most pleasant and engaging preoccupation, and their exit after the final *tour de force* is a model of perfection in the gentle art of vanishing.

4. SYMPHONY in D major, K 385 ("Haffner") - - - - - Mozart

*Allegro con spirito.
Andante.
Minuet.
Finale: Presto.*

THE earliest of the six symphonies which Mozart composed after settling in Vienna, this is also the shortest. It was commissioned in 1782 by Sigmund Haffner, merchant and burgomaster of Salzburg, for whom six years earlier Mozart had written a march and a serenade. The commission was conveyed through Mozart's father to whom the composer, working against time to arrange his recently completed opera "Die Entführung" for wind instruments to forestall the inevitable pirating of professional arrangers, expostulates that he does not know how it is to be done unless he works all night. And Mozart certainly was busy, for within a fortnight or so he composed the beautiful serenade for wind octet, this symphony (which apparently originally had two minuets), and a march, and got himself married.

5. SUITE from the Ballet: "The Three-cornered Hat" - - - - - De Falla

1. The Neighbours.
2. The Miller's Dance.
3. Final Dance.

MANUEL DE FALLA's first ballet "El Amor Brujo" was produced in 1915. This, his second ballet, was given its première at the Alhambra Theatre in London by the Russian Ballet in 1919.

S. T. M. N.

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THE REID SYMPHONY ORCHESTRA

(Thirtieth Season)

THIRD CONCERT

Friday, 2nd November 1945, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—SOLOMON

PROGRAMME

PRICE SIXPENCE

REID ORCHESTRAL CONCERTS

Fortnightly, on Fridays, at 7.30 p.m.

Third Concert, 2nd November—

SOLOMON

- | | |
|---|-----------|
| 1. Overture : "The Magic Flute" - - - | Mozar |
| 2. Pianoforte Concerto No. 2 in B flat (Op. 19) | Beethoven |
| 3. Music for Strings - - - - - | Blis |
| 4. Comedy Overture - - - - - | Buson |
| 5. Symphony No. 3 in F. - - - - - | Brahm |

REID POPULAR SATURDAY CONCERTS

GUEST CONDUCTOR—MUIR MATHIESON

Weekly at 7 p.m.

For details see Press announcements.