

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)

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.

PROGRAMME

1. OVERTURE: "The Magic Flute" - - - - - Mozart

THE fact that Schikaneder billed "The Magic Flute" as a "Grand Opera" provides a convenient excuse for refraining from classifying this immortal work under any other category. And as a grand opera it has a grandeur all its own, ranging from the most profound and moving solemnities to the most naively impertinent and ridiculous comedy, and yet preserving throughout so rare a beauty that one might almost say that it is never so sublime as when it is most ridiculous.

The overture boldly contrasts the solemn mysteries of the temple of Isis and Osiris with a movement of deliciously nimble-witted humour. The fact that the lively and entertaining theme of this latter is almost identical with that of a Clementi Sonata which Mozart had heard nine years earlier, when the two composers competed before the Emperor Joseph II., serves only to show what virtue lives in magic flutes, and Clementi had not such a thing amongst his possessions.

2. PIANOFORTE CONCERTO No. 2 in B flat (Op. 19) - Beethoven

Allegro con brio.
Adagio.
Rondo: Molto Allegro.

ALTHOUGH published later than the C major (Op. 15) and therefore numbered as Beethoven's second concerto, this is in fact the earlier work. It was with this concerto that Beethoven made his first public appearance in Vienna as a concert pianist at a charity concert in March 1795. There is apparently some reason to suppose that the work was to some extent revised before it was published six years later. It would seem that this was not Beethoven's first essay in concerto form, for the incomplete parts of two earlier concertos are extant. These are of interest, however, only to the student of Beethoven's earlier development.

This concerto, scored for a modest Mozartian band of flute, oboes, bassoons, horns and strings, demands little more than a Mozartian keyboard technique for its performance. But quite early in the opening tutti there comes one of those characteristic sidesteppings in tonality to show that we may expect much that is quite foreign to Mozart's ways of thinking. It prepares us for those moments of quiet withdrawal, coloured by romance and the keys of D-flat and G-flat major, which intervene between the graceful second subject and brilliance of the solo display that prepares the way to the formalities of cadence trills.

The Adagio is devoted to a beautiful melody, graced with decorative fioritura, and punctuated by just sufficiently bold tutti interventions as are necessary to deflect it from complete absorption in the contemplation of its own beauties, mirrored in successive repetition.

Syncopation is the breath of life to the gay and sturdy Rondo. This robust movement almost contrives to delude us as to its weight by stealing out on tip-toe. But who slammed that door?

3. MUSIC FOR STRINGS - - - - - Bliss

Allegro moderato, energico—Meno Mosso—
Andante molto sostenuto—Poco allegretto—Tempo I.
Allegro con spirito.

THIS work was first performed at the Salzburg Festival of 1935 by the Vienna Philharmonic Orchestra under Sir Adrian Boult. The two works which preceded the composition of this work (as exacting and intricate in performance as it is disarmingly simple in its title) were chamber works—the Clarinet Quintet of 1931 and the Viola Sonata of 1932. From "Music for Strings" Bliss turned to the composition of his first film music, "The Shape of Things to Come." Within the last few years he has given us the ballets "Checkmate" and

"Miracle in the Gorbals," the Pianoforte Concerto and further music for films.

To the listener who is not already to some extent familiar with the idiom of this music it may appear at first as having thrown over the ties of tradition. But though no claim could be made as to the work being grounded on one basic key, and at times the key centres change in a restless flow and ebb, key centres there are, and very clearly proclaimed and defined in broad contrast. The themes are distinctive and clearly contrasted, and the pattern of presentation as vivid and assured as any of the long-established musical forms, and whatever the technical demands the handling of the strings is superb. In short, the greater my familiarity with this music becomes the more I feel assured that in its freshness and vitality, its soundness of heart and limb, its depth of feeling and its delight in variety of colour, this music is amongst the finest achievements of our time.

INTERVAL

4. COMEDY OVERTURE (Op. 38) - - - - - Busoni

FERRUCIO BENVENUTO BUSONI (1866-1924), was not only one of the greatest pianists since Liszt but also one of the finest musical intellects of this last century. In composition as in performance, the complete mastery of a distinctive technique demanded for the realisation of the particular artistic objective to which he was directed at any time was always for him an all-engrossing study to which he devoted his intellectual and critical faculties with a degree of concentration seldom equalled. But it would be a great injustice to Busoni to suppose that he worshipped technique for its own sake. His compositions are remarkable in their diversity of character; for whatever his imagination proposed to him he sought to realise by means essentially appropriate if not peculiar to each creative adventure.

Here, perhaps, the "proposition" does not belong to a very exalted field of imagination. The language and conventions of such comedy as this can obviously be traced as far back as Mozart and Rossini. But the flavour is distinctive and original, and the humour all the more engaging because it is spiced with a relish for style.

5. SYMPHONY No. 3 in F - - - - - Brahms

Allegro con brio.
Andante.
Poco Allegretto.
Allegro—un poco sostenuto.

THIS is the most arrestingly romantic and at the same time the most compact in design of Brahms' four symphonies. The immediate challenge of the first three notes veering from major to minor is the predominant motive underlying the first movement. Straightway it evokes the passionate plunging theme of the violins which is to build such solid strength and yet on the other hand to relax with such tenderness before this most dramatic movement falls to a close. The second theme is a quiet and graceful pastorale whose pulse soon sets other delicate figures dancing to its measure. Yet this same pastorale theme is later provoked to assume a mood of passionate anger.

The simple beauty of the echoed song with which the C-major Andante opens, is instinct with solemnities which are soon to unfold in sober grandeur, treading a path which leads through the shades of mystery and by the springs of the heart's warmth to the lasting serenity of journey's end.

The beautiful melody of the C-major Allegretto is caressed by an accompaniment of exquisite sensitivity and enriched, as it recurs, by the fresh colouring of varied instrumentation. The middle section takes up a point of interruption and interprets this with a motif that forever leans athwart the beat.

The intensely dramatic finale opens in dark mystery and tragic foreboding, but is soon transformed to bitter strokes of anger showing the tremendous power which must be withstood or suffered to expend itself (despite the exuberant hopes of an early song of triumph), before the clouds of tragedy are at length dispersed, and that first vindictive theme of all now falls peacefully as a benediction upon the afterglow.

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. 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)

FOURTH CONCERT

Friday, 16th November 1945, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Violin—GINETTE NEVEU

PROGRAMME
PRICE SIXPENCE

REID ORCHESTRAL CONCERTS

Fortnightly, on Fridays, at 7.30 p.m.

Fourth Concert, 16th November—

GINETTE NEVEU

1. Overture: "Fingal's Cave" ("The Hebrides") *Mendelssohn*
2. Violin Concerto in D (Op. 77) - - - *Brahms*
3. Corteges (Fantasy-Overture) - - - *Alan Rawsthorne*
(First Performance in Edinburgh)
4. Symphony No. 2 in D minor - - - *Dvorak*

REID POPULAR SATURDAY CONCERTS

GUEST CONDUCTOR—MUIR MATHIESON

Weekly at 7 p.m.

For details see Press announcements.