

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)

NINTH CONCERT

Friday, 25th January 1946, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Baritone—CHARLES KEELING

REID ORCHESTRAL CONCERTS

Ninth Concert, Friday, 25th January—

THE REID CHOIR

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR

THE STUDENT SINGERS

Solo Baritone—CHARLES KEELING

1. Overture : " Coriolan " - - - - Beethoven
2. Symphony No. 6 (" Pastorale ") - - - - Beethoven
3. Sancta Civitas (The Holy City) - - - - Vaughan Williams
(for Chorus, Semi-Chorus, Distant Choir, Soloists and Orchestra)
4. Five Mystical Songs - - - - Vaughan Williams

PROGRAMME
PRICE SIXPENCE

PROGRAMME

1. OVERTURE : "Coriolanus," (Op. 62) - - - Beethoven

ALTHOUGH it was for a German play by a contemporary writer, Collin, for which Beethoven wrote this overture, the listener will be better advised to remember Shakespeare's drama, and need not deplore the fact that Collin's play is unknown to him. If a programme note is required it is ready to hand in Shakespeare's verse; but any who are familiar with Wagner's prose writings will know his study of this overture to be amongst his most inspired writings. More briefly he sketched the same argument in his article on Beethoven which marked the centenary of the composer's birth : "If we call to mind the impression left upon us by the Coriolanus of Shakespeare's drama, and retain such details of the complicated action only as were impressive with regard to the chief character, the single figure of a Coriolanus defiant will arise before us, in conflict with an inner voice, which, again, in person of his mother, speaks louder and stronger to his pride; and the dramatic development will appear to consist in the mastering of his pride by that voice, in the breaking of the defiance of his extraordinarily powerful nature.

"Beethoven chose for his drama these two chief motives only, and they induce us to feel the essential nature of those two characters more distinctly than any conceptional presentation thereof."

2. SYMPHONY NO. 6 ("Pastorale"), (Op. 68) - - - Beethoven

1. Awakening of happy feelings on getting out into the country. (Allegro ma non troppo.)
2. By the brook side. (Andante molto mosso.)
3. Merry gathering of the country folk. (Allegro), *leading to*
4. Thunderstorm. (Allegro), *leading to*
5. Shepherd's Song: Happy and thankful feelings after the storm. (Allegretto).

INTERVAL

ORATORIO : "Sancta Civitas" (The Holy City) Vaughan Williams

Baritone : CHARLES KEELING.

Tenor : ANDREW DOWNIE

Chorus :

THE REID CHOIR.

Assistant Conductor : S. WEBSTER, Mus.Bac.

EDINBURGH UNIVERSITY MUSICAL SOCIETY CHOIR.

Semi-Chorus :

THE STUDENT SINGERS.

Conductor : JOYCE FLEMING.

Distant Chorus :

SINGERS FROM THE EDINBURGH BACH SOCIETY.

Conductor : Dr MARY GRIERSON.

THE text of this oratorio, which was first performed in 1925, is taken from the Authorised Version of the Book of Revelation, with additions from Taverner's Bible and other sources. The composer has prefaced the score with a passage from Plato's "Phaedo." There Plato narrates the conversation of Socrates with his friends during his last hours, before he drank the hemlock. Socrates discusses the immortality of the soul and finally narrates in a wonderful myth what he believes to happen to the soul after death, according as each has chosen the good and the beautiful on earth or not. He finishes this narration with these words :—

"A man of sense ought not to say, nor will I be very confident, that the description which I have given of the soul and her mansions is exactly true. But I do say that, inasmuch as the soul is shown to be immortal, he may venture to think, not improperly or unworthily, that something of the kind is true. The venture is a glorious one, and he ought to comfort himself with words like these."

Very quietly and darkly moves the spirit of prophecy, until a voice is heard proclaiming, "I was in the spirit, and I heard a great voice of much people praising God . . ." Soon the barely audible Alleluias of this host rise tier upon tier until their song of praise is fully articulate. The vision seems about to fade altogether when the voice proclaims, "I saw Heaven opened."

Of a sudden we see the armies which follow the King of Kings, for "in righteousness he doth make war." Against the splendour and power of the Heavenly Host the kings of the earth and their armies gather together, and are slain.

There follows the very eloquent and beautiful lament over "that great city Babylon, that mighty city! for in one hour is thy judgment come."

And then from only the faintest murmur of sound the solo violin

very, very quietly unfolds the vision of "a new heaven and a new earth," and we see "the holy city coming down from heaven prepared as a bride adorned for her husband, having the Glory of God." At the last the choirs burst into a great pæan of praise: "Heaven and earth are full of thy glory . . ." and as this fades the voice of the Saviour is heard, "Behold I come quickly, I am the bright and the morning star," to which the murmured prayer responds, "Amen, even so come Lord."

S. T. M. N.

4. FIVE MYSTICAL SONGS - - - - - *Vaughan Williams*

For Baritone Solo and Orchestra.

1. EASTER.

"Rise, heart; thy Lord is risen."

2. "I GOT ME FLOWERS TO STREW THE WAY."

3. "LOVE BID ME WELCOME."

4. THE CALL.

"Come, my Way, my Truth, my Life."

5. ANTIPHON.

"Let all the world in every corner sing,
My God and King."

REID ORCHESTRAL CONCERTS

Tenth Concert, Friday, 8th February—

Solo Pianoforte—PHYLLIS SELICK

- | | | |
|---------------------------------|-----------|-------------------|
| 1. A Faust Overture | - - - - - | <i>Wagner</i> |
| 2. Piano Concerto | - - - - - | <i>Ravsthorpe</i> |
| 3. "Karelia" Suite | - - - - - | <i>Sibelius</i> |
| <hr/> | | |
| 4. Symphony in G minor (K. 550) | - - - | <i>Mozart</i> |
| 5. Overture: "Leonora," No. 3 | - - - | <i>Beethoven</i> |

USHER HALL, EDINBURGH

THE REID SYMPHONY ORCHESTRA

(Thirtieth Season)

TENTH CONCERT

(REID MEMORIAL CONCERT)

Friday, 8th February 1946, at 7.30 p.m.

Conductor—SIDNEY NEWMAN

Leader—Dr JOHN FAIRBAIRN

Solo Pianoforte—PHYLLIS SELICK

PROGRAMME
PRICE SIXPENCE