

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 paean 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 SELLICK**

- | | |
|---------------------------------------|-------------------|
| 1. A Faust Overture - - - - - | <i>Wagner</i> |
| 2. Piano Concerto - - - - - | <i>Rawsthorne</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 SELLICK**

PROGRAMME
PRICE SIXPENCE

PROGRAMME

1. A "FAUST" OVERTURE - - - - - Wagner

THIS impressive overture, composed in 1840 and rewritten fifteen years later, provides a challenge to our habitual, and seemingly justifiable, dichotomy of Wagner as the composer of "The Flying Dutchman," "Tannhauser" and "Lohengrin" on the one hand, and on the other as the composer of the later music-dramas. For here are both themes reminiscent of the early operas and passages prophetic of moments in "Tristan" and the "Ring," and amongst all these stretches the strong arm of Beethoven's Ninth Symphony to hammer out not only vindictive rhythms but also some vivid and terse formal closures. Yet the impression of the whole is not of a heterogeneous admixture of styles, but, on the contrary, of a remarkable cohesion of elements in a structure both sound and consistent.

Wagner has prefaced the score with the following quotation from Goethe:—

The God that dwells within my breast
Can stir the inmost of my being,
Holds all my power at his behest,
Yet nought without marks his decreeing;
And so my whole existence is awry,
Life hateful, and my one desire to die.

But if this work is primarily concerned with the soul of Faust at the moment when his disillusion and disgust with life is most intense, the tender general theme of the main movement (first started in the wood-wind) suggests unmistakably the theme of *das ewig Weibliche*, whilst the "Witches Sabbath" can be recognised in the subsequent development of the querulous figure which at the beginning had proved so elusive in the murky shades.

2. PIANOFORTE CONCERTO - - - - - Alan Rawsthorne

Capriccio (Allegro molto).
Chaconne (Andante con moto).
Tarantella (Vivace).

THIS concerto was originally written (in 1939) for an orchestra of strings and percussion. In 1942 it was scored for full orchestra, and this latter version received its first performance at a Promenade Concert in that year, since when it has been performed many times in this country, and also in Paris and recently in Holland.

3. SUITE: "Karelia" (Op. 11) - - - - - Sibelius

1. Intermezzo.
2. Ballade.
3. Alla marcia.

SIBELIUS wrote this music for a pageant of historical tableaux at Viborg University in 1893. Of that music the "Karelia" overture and this short suite alone were published. It is engaging music, melodious, simple and direct. The intermezzo parades a theme of heraldic device on brass and woodwind against a background of strings mustering in restless excitement. The ballade takes the form of an expressive but somewhat solemn chant in the tempo of a slow minuet. The march with splendid cumulative power provides a brilliant finale.

INTERVAL

4. INTRODUCTION, PASTORALE AND MINUET - - - - - General Reid

5. SYMPHONY in G minor (K 550) - - - - - Mozart

Molto Allegro.
Andante.
Minuet: Allegretto.
Allegro assai.

WITHIN a period of six weeks or so in the summer of 1788 Mozart composed his last three, and greatest, symphonies. It has been said that G minor was Mozart's favourite key. There is evidence in his letters to show that he was aware that some people had favourite keys, but he made no such claim himself; and those who have advanced this claim for him are probably reflecting unconsciously the very distinctive impression made upon them by two of his greatest works which are markedly akin in mood, if not indeed in their thematic material—this G minor symphony and the string quintet in the same key composed just one year previously. The relationship in fact is closer than some have supposed, for the opening theme of the symphony was first sketched (with a different rhythm) as a possible rondo finale to the quintet at a time when Mozart was still inclined to retain an almost vindictive G minor to the bitter end of five movements. It will be noted that the opening of the symphony is scored for string quintet (with divided violas). The springing arpeggio theme of the symphony's impetuous finale (with its pleading top notes) epitomises in an aggressive form the motives of the first movement of the quintet. The symphony is scored for a small orchestra, without trumpets and drums.

6. OVERTURE: "Leonora" No. 3 - - - - - Beethoven

FOR his opera *Fidelio* (originally named after its heroine "Leonora") Beethoven wrote in the first place (1805) the overture now known as "Leonora" No. 2, which a year later he refashioned into the tremendous symphonic drama of "Leonora" No. 3. But such a path could never lead satisfactorily to the rising of the curtain upon the apparently innocent love-tangle of Act I. In the subsequent composition of "Leonora" No. 1 Beethoven provided an overture that did not kill his first act. But it was the final revision of the opera in 1814 that evoked the perfect overture to the opera, that known to us as "Fidelio."

"Leonora" No. 3 is one of Beethoven's greatest symphonic works. It retains some of the dramatic incidents of the opera, the song of Florestan unjustly imprisoned and slowly starving to death in the deep dungeon, to which the descent is suggested in the slow descending steps of the opening theme, and later the trumpet signal heard in the distance and again nearer at hand which proclaims the arrival of the Minister of State at the moment when Leonora, Florestan's devoted wife, who had gained entrance and employment in the jail in the disguise of a boy, is holding back, at pistol point, the villain Pizarro, the governor of the prison, as he is about to murder Florestan and cast him into the grave already dug. But, in general, this "overture" is rather an idealisation of the theme of heroic devotion, and its overwhelming triumph over despair and all that is desperate is all the greater by reason of the prolonged feeling of anticipation which precedes that triumph.

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.
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.
A. Rennie.
N. Tait.
D. Whitehouse.
H. Willmore.

Violas

Jean Steel.
S. Burkinshaw.
M. Cowan.
W. Gavine.
E. Goodbrand.
M. Mackie.
S. Mailer.
B. Milne Home.

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.
A. Ellis.

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.
J. Mitchell.
J. G. Buchanan.

Tuba

J. Thomson.

Harp

M. Davidson.

Tympani

R. C. Howells.

Percussion

P. W. Scott.
C. Barkla.

Librarian

W. Hargreaves.

Orchestral Attendant

T. Hall.

