

THE SEVENTY-SECOND SESSION OF
REID ORCHESTRAL CONCERTS

INSTITUTED in 1841



THE
REID SYMPHONY ORCHESTRA
NINETEENTH SEASON

THIRD CONCERT
THURSDAY, 22nd November 1934

P R O G R A M M E
WITH NOTES BY D. F. T
PRICE ONE SHILLING

University of Edinburgh.

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REID SYMPHONY ORCHESTRA

NINETEENTH SEASON

THIRD CONCERT

USHER HALL, THURSDAY, 22ND NOVEMBER 1934

at 8 p.m.

Conductor

PROFESSOR TOVEY

Solo Violoncello

DR PAU CASALS

Leader of Orchestra—MR WATT JUPP

Concert under the direction of

PATERSON, SONS & CO. LTD., 27 George Street, Edinburgh

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PROGRAMME

1. OVERTURE to *Fidelio* - - - - - *Beethoven*
 2. CONCERTO in C major, for Violoncello and Orchestra - *D. F. Tovey*
-
3. PASTORALE for Orchestra - - - - - *Juli Garreta*
 4. CONCERTO in D major, for Violoncello and Orchestra - *Haydn*
 5. PRELUDE to *The Mastersingers* - - - - - *Wagner*

NOTES BY D. F. T.

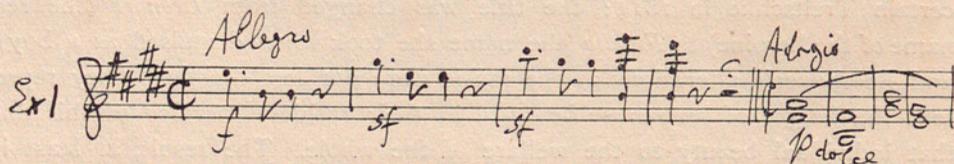
I. OVERTURE to *Fidelio* - - - - - *Beethoven*

There is an art of music that is not governed solely by the laws of Wagnerian opera. This art includes a large number of examples of opera, as well as the whole range of instrumental music, a range which, by the way, does *not* include those disgusting chunks of butcher's meat hacked from the living body of Wagner's music-drama and served up to concert-goers as the *Waldweben*, the *Walküren-Ritt*, the *Entry of the Gods into Walhalla*, and whatever other scenes are most scrappy and formless without their voices, words and action.

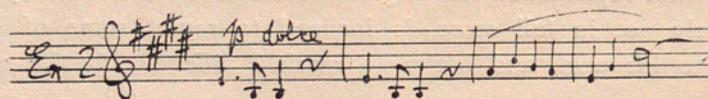
No musical capacity and little brains of any kind are needed to discover that Beethoven's only opera was written to a badly designed libretto, and that Beethoven had none of Mozart's experience in the art and craft of bullying his librettist. But with ripe musical experience the conviction grows, and is strengthened by the fact that the work always makes a profound impression wherever it is performed under a good tradition, that *Fidelio* is not only a work that inspires that mixture of hero-worship, saint-worship and personal affection which Beethoven's character and art have always received, but that it is astonishingly near to success as a music-drama. The original version of 1805-1806 was drastically revised, as to libretto, by a certain Treitschke in 1814: the title was changed from *Leonore* (the real name of the heroine) to *Fidelio* (the name she took when disguised as a boy): and Beethoven's alterations in the music were not less drastic. They represent the height of human self-control in their ruthless sacrifice of this and that individual beauty to the welfare of the whole. The result, at least in the first act, is not perfect; an entirely different kind of libretto would have been needed before the first act could run so that the listener knew why the music and dialogue alternate as they do:—but the great dramatic and emotional situations did become not only intelligible but intensely moving. Jahn, who first republished the original versions of *Leonore* (1805 and 1806), unfortunately not in full score, is inclined to regret some of Beethoven's harshness to his work and notices a marked difference in the style of the

passages added in 1814. This difference, which is actually the day-break of Beethoven's "third period," is no æsthetic drawback whatever. The new passages are simply the deepest and most concentrated climaxes of expression in the opera, and they come where the drama requires them. Whether they could or should have been written earlier is a philological question, of no more interest to Beethoven than whether later critics would think it quite right of him to use in his finale a long sustained passage out of a cantata (not published until 1890) written before he left Bonn. Few questions are of less consequence to a self-respecting artist than the question whether his work is going to be thought up-to-date, either by connoisseurs of present fashions or by less wordly breeds of pedants.

Of all the new parts of *Fidelio* none deserves greater reverence than its Overture. The mere act of renouncing that mightiest of all overtures, *Leonore No. 3*, is enough to inspire awe. Beethoven was obviously right; *Leonore No. 3*, even in its earlier version (*Leonore No. 2*), referred entirely to the climax of the story in the last act: and was utterly destructive to the effect of the first act. The only possible effect for this act is the impression of a harmless human love-tangle proceeding between certain good-natured young people connected with the jailor of a fortress governed by the villain:—grim forces being thus manifest in the surroundings, together with a growing sense of mystery about one of the persons in the love tangle; *Fidelio* the disguised wife of the unnamed prisoner who is rescued by her heroism when she has helped to dig his grave in the dungeon where he has lain in the darkness for two years. A music that reveals *Leonore's* full heroic stature (like the Overture *Leonore No. 3*) simply annihilates the first act. In the *Fidelio* Overture Beethoven achieves what the first act requires. A formidable power, neither good nor bad except in accordance with its direction, pervades the whole movement, and, in the introduction, alternates with a quite pleading utterance—



which is soon lost in the darkness of Florestan's dungeon, until, after the drums have entered with slow footsteps, it emerges and leads into the active daylight of the *allegro*.



This is worked out in sonata-form with a terseness and boldness which is more akin to Beethoven's "third period" than is commonly realised. The "second subject" is in the dominant, as usual, and contains several short new themes, of which I quote the first—



in order that the listener may more readily note a remarkable feature of form in this Overture which occurs in the recapitulation.

The development is short and quiet, the drums bringing back the main theme dramatically. In the recapitulation an unexpected turn of harmony brings the "second subject" (Ex. 3) into the dark remote key of C major, in which the trumpets, hitherto confined to repeating a single note on the only chords which admitted it, come into their own and dominate mightily. Then at last, with a return to the key of E the trombones blaze out as the full orchestra breaks into Ex. 1. The ensuing *Adagio* passage is adorned with a graceful new triplet figure, and soon bursts into a brilliant final *Presto*

Throughout the Overture the scoring is of Beethoven's most subtle and at the same time, powerful order; and in the form great issues, dramatic and musical, often hang on a single bar.

II. CONCERTO in C major for Violoncello and Orchestra - D. F. Tovey

Allegro moderato.

Andante maestoso.

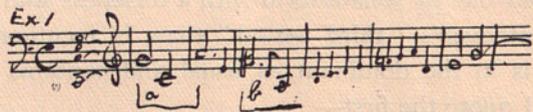
INTERMEZZO. Andante innocente, quasi allegretto.

RONDO. Allegro moderato ma giocoso.

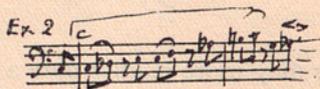
Solo Violoncello—Dr. PAU CASALS.

The shortest way to analyse a new work, and much the least embarrassing way in which to treat one's own compositions, is to give as complete as possible a list of the themes.

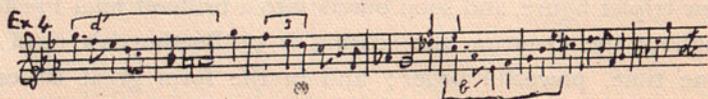
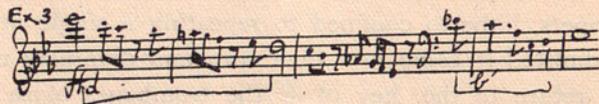
In my violoncello concerto, the first movement presents the violoncello and the orchestra in this relation: that the violoncello stands out for the most part as a restraining and calming influence against a tragic and stormy background. The concerto begins with the calm main theme as announced by the violoncello.



This is developed meditatively until it comes to rest upon the bottom C of the violoncello. This note seems to divide itself as the double-basses emerge from it in a slow descent, above which the violas announce an ominous new theme.

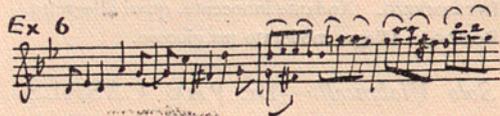
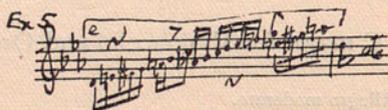


Then the orchestra bursts out with what proves to be the ritornello of a concerto in classical form centred round C minor.

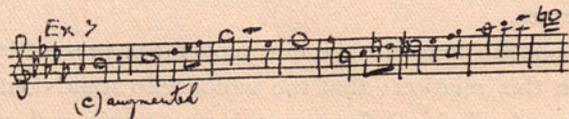


(In all these quotations, small letters as from (a) to (f) will show the listener in what way the various themes are connected with each other).

Examples 5 and 6 give the material of the transition to the second group of themes.



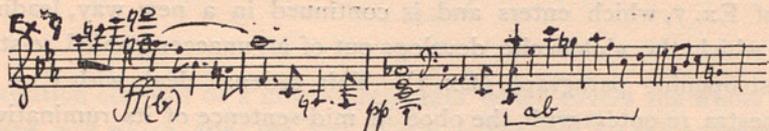
The main theme of the second group itself emerges in a remote and unexpected key—



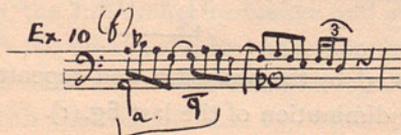
but it immediately swerves back to C minor in its continuation—



whereupon the climax of the tutti collapses suddenly into a *pianissimo* close.



The violoncello re-enters, and in reproachful accents restores calm, especially with a quiet meditation on Ex. 8 and the close of Ex. 9. At last it settles down to accompanying with slow arpeggios a meditation by the oboe on fig. (a) of Ex. 1, of which the violoncello takes up the last three bars in quavers and in dialogue with a clarinet. As if in the course of a continuous paragraph, the wood-wind enter with Ex. 3 quite calmly, and the violoncello continues with a new augmentation of Ex. 4, and so makes for a transition to the key of E, preparations for which are developed in dialogue with the orchestra in terms of Exs. 5 and 6. The violoncello then works out Exs. 7 and 8 as the main theme of a calm second group, Ex. 8 being augmented into crotchets and continued in quite a new way as a long lyric melody. This is eventually followed by an equally calm development of Ex. 5. Signs of approaching storm appear, and the violoncello brings things to a climax by means of Ex. 2. The orchestra then breaks out *fortissimo* with the materials of the ritornello, as in Exs. 3 and 4. Omitting Exs. 5 and 6, it gives the main theme of the second group (Ex. 7) in the extended version of the violoncello, but with new modulations. The rhythmic fig. (d) of Ex. 3 begins to pervade the harmony in monotone, and the orchestra dies away ominously. Then the violoncello re-enters in D minor with fig. (f) from Ex. 8 accompanied by fig. (a) of the main theme.



This is developed at some length in combination with fig. (d) both as a theme and as a monotone rhythm, until the orchestra flares up in a climax which lends to the dramatic collapse shown in Ex. 9; but the violoncello quietly dominates the situation and leads to C major and to the return of the main theme (Ex. 1). This is now given in full to the oboe, and accompanied by the slow arpeggios

with which the violoncello supported the meditative allusions of the oboe on a previous occasion. With various new details, the transitional material (Exs. 3, 4 and 6, omitting Ex. 5) now leads to A major, where the violoncello gives its version of Ex. 7. New modulations in its continuation bring the rest of the recapitulation round to the home tonic, C major. The violoncello is concluding this recapitulation by Ex. 2, but this, instead of leading to another outburst of the ritornello, now reveals by direct juxtaposition its connexion with the lyric melody of Ex. 7, which enters and is continued in a new way, leading to a cadenza, which the violoncello develops out of an unaccompanied re-statement of its first opening paragraph (Ex. 1). This cadenza deals with Exs. 2 and 3. The orchestra re-enters with the oboe in mid-sentence of its ruminative treatment of Ex. 1 at an earlier stage. Passing from this to the latter part of Ex. 4 (the sequences arising out of (b)), the orchestra and violoncello co-operate in a peroration in which Ex. 10 figures largely; and the movement ends with Ex. 3 carried down by trumpets and trombones for three octaves through the scales of C major, B flat, and A flat, until, the dominant being reached, the last bars affirm the final tonic chord in terms of fig. (a).

The main theme of the slow movement is a melody in two strains.

Ex. 11

Ex. 12

Each strain is announced by the orchestra and repeated by the violoncello. A codetta then arises by diminution of the last fig. (c).

Ex. 13

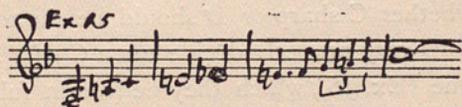
This leads to a dramatic modulation, which, however, turns out to have no

intention of making a change of key. It is a mere chord (the flat supertonic) which falls back into the home tonic, where we have a complete variation of the whole theme (Exs. 11 and 12) in a slower tempo.



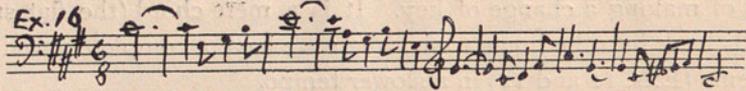
This variation consists of a new counterpoint which covers the whole ground of the theme, and which, after the first phrase, is handled by the violoncello. The codetta (Ex. 13) is given to the whole orchestra in diminution (quavers instead of crotchets); and now the dramatic modulation at its end does cause real and remote changes of key, the violoncello eventually returning to the home tonic by a drastic process in which Ex. 11 (bars 3-6) is violently wrenched round from E minor. At this point, the figure marked (*a*) in Ex. 11 becomes an important means of modulation.

Now the horns enter in the home tonic major with a new theme that penetrates the full orchestra.

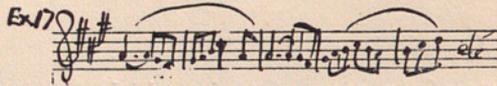


The phrase is completed by a development of fig. (*c*) and a cadence derived from fig. (*a*). The violoncello tragically contradicts the triumph by bringing us back to the close of Ex. 12. But the new theme asserts itself twice more; first in A major, from which remote key the modulations bring it to D flat. Here at last the violoncello acknowledges it, but allows its top note to fall back in a gesture of despair. The movement then completes itself with a recapitulation of the main theme (Exs. 11 and 12) in the lowest octave of the violoncello. At the beginning of Ex. 12, the full orchestra breaks out, giving prominence to the counterpoint with which the violoncello had accompanied its re-statement of the first four bars, but after this the theme collapses again into darkness, and the movement dies away with the codetta (Ex. 13), which the violoncello gives over a diminishing accompaniment which finally leaves it entirely unsupported.

The Intermezzo consists of a lyric melody, a short middle section and a *da capo*. The lyric melody glides into A major (B double flat) through a chord of D flat (C sharp), thus instantly linking this remote key with the F minor of the slow movement. Nearly half of the melody is comprised in Ex. 16.



The orchestra, confined to muted strings and at first to violas and violoncellos, then gives a few bars of ritornello—



from which arises the middle section, the theme of which is given by the violoncello entering as if in mid-sentence.



A counter-statement of this modulates widely, but a point is soon reached about the dominant of F sharp minor; and the violoncello and the orchestra dispute for a moment as to whether C sharp or D should be the top note of the next phrase. The first violins very properly decide upon C sharp, as being the first note of the main theme (Ex. 16), which they deliver in full. The violoncello maintains its opinion that on this occasion D is the right note, inasmuch as the whole melody goes in canon at one bar's distance and at the seventh below or second above. Accordingly, the movement ends with a *da capo* of the whole theme including the orchestral interlude (Ex. 17) with the violoncello carrying on every bar a step higher until the very last note.

In the Finale, the relation between the violoncello and the orchestra is, as in the first movement, a matter of contrasted temperaments. The contrast, however, is not absolute. Both the orchestra and violoncello have unlimited license to be rude and jocose. They also have unlimited license to be sentimental. The one thing that the violoncello will not tolerate is any tendency to be edifying. A derisive gesture of modulation—



is answered by the violoncello with a plain scale of C major, which runs down

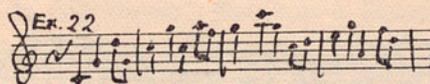
to the following theme, in which fig. (a) may be described as the Operative Word.



A second strain—



gets itself entangled in remote keys, from which it is extricated by Ex. 19. We should then expect a counter-statement of the main theme, instead of which we have the following diminution.



Eventually, the orchestra busies itself quietly with a diminution of the second strain (Ex. 21).



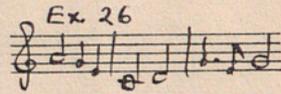
This soon shows its tendency to modulate and leads to a sentimental new theme in D flat.



The fact that this is a counterpoint to Ex. 20 is one of those things so obvious to the meanest capacity that the orchestra, again led home from the distant key by Ex. 19, instantly gives away the secret by an uproarious delivery of the combination, worked up to a climax on the Operative Word. This opprobrious expression is then diminished as follows—



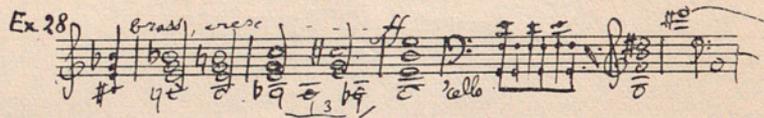
and is taken up by the violoncello with signs of temper which soon give way to good nature.



This leads to a second group in the dominant, consisting essentially of a new lyric melody.



A certain amount of raillery arises from this, but the brass instruments of the orchestra show signs of a wish to improve the occasion. This the violoncello will not stand, and it furiously mocks the sanctimonious climax on the chord of the thirteenth, and greets the attempt to turn it into the minor with a contemptuous whistle.

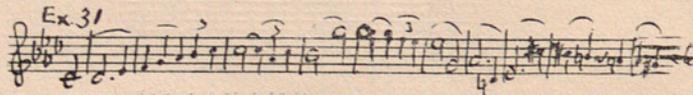


After this, there is nothing for the orchestra to do but to groan apologetically and to accompany the violoncello with Ex. 20 in all its rudeness. When Ex. 22 is reached, it lends to a development in which Ex. 19 uses its modulating power to travel through widely remote keys while the main theme is subject to further diminutions which reduce it to something like the centrifugal drops from the faithful retriever who irrigates his master after rescuing the walking stick from the pond



(Like Ex. 22, each of these examples contains every note of Ex. 20.)

Ex. 30, being on the home dominant, leads to the orchestral attempt to improve the occasion as in Ex. 28. The violoncello again rejects this furiously, but the contemptuous whistle on the minor chord turns out to be moonshine from a romantically-minded flute. The heart of the violoncello is softened to extreme sentimentality in the following new theme.



This modulates and is taken up by other sentimentalists in the orchestra, until it dissolves into the more prosaic good nature of Ex. 26 in the home tonic. Thus a recapitulation of the second group (Ex. 27) takes place. A third time the orchestra tries to be edifying, as in Ex. 28. The protest of the violoncello is overborne. The orchestra says "I *will* thump tubs," and, having mounted the rostrum in spite of all opposition, proceeds to thump Exs. 20 and 23 with the utmost vigour, passing from thence to a peroration on Ex. 19 such as an early 19th century divine might consider sadly tintured with enthusiasm. The violoncello, however, sees no harm in it but merely awaits the calm of exhaustion before turning the figure into the driest of scales and passing prosaically into a cadenza which deals first with Ex. 22; then with Exs. 25 and 26 in altercation with the diminutions Exs. 29 and 30. A sudden change of key to A major (a new tonal region) deals with the unquoted continuation of Ex. 26, which eventually leads by circuitous paths to the home tonic. A lackadaisical bassoon supports the final cadential trill, and the orchestra re-enters to share in a recapitulation of the whole first theme. But now it becomes evident that the whole of what we may call the Rude Complex is in counterpoint with the whole of the Sentimental Complex. In other words, Ex. 20 combines, as we already knew, with Ex. 24; Ex. 21 combines with Ex. 31, and while a trumpet amuses itself with Ex. 22 the violoncello continues to sentimentalise with a new counterpoint. From all this arises a short peroration through which the diminution Ex. 29 insinuates its way, until the Operative Word co-operates with Ex. 19 to move the closure. Then the whole orchestra shakes itself with Exs. 29 and 30, settling down into Ex. 25. The violoncello concludes with the Operative Word, followed by three conventional final chords. Their obvious intention is as follows—



But their actual effect is somewhat different, and the critical listener is humbly begged not to ascribe the difference to insufficient rehearsal.

INTERVAL

PART II.

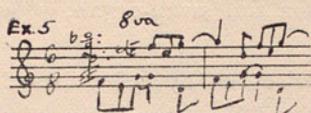
III. PASTORALE for Orchestra - - - - *Juli Garreta*

I met the composer of this charming work in 1911, when I heard some marvellous Sardanas of his performed on a strange assortment of Catalan instruments. Dr Casals (whom I insist upon calling by the honorary title his acceptance of which is an honour to the Faculty of Music of the University of Edinburgh) has, I understand, recently been producing some of these in London, scored, presumably, for a normal orchestra. I am strongly tempted to describe both the spectacle and the music of these wonderful dances, but I will await the occasion when we can persuade Dr Casals to visit us as conductor, and to put them on his programme. Meanwhile I refrain from entering into picturesque matters which would distract attention from the wild-flower beauty of a music that comes from a natural genius which, without any academic training, achieves pure harmony, pure orchestration, and a convincing completeness of form though it assumes no responsibility beyond that of passing from one pleasant topic to another and referring to the initial topics by way of a final rounding off. I understand that the composer's profession was that of a watchmaker. To associate this with the punctuality of its form would be impertinent as well as fantastic. Garreta's sense of form is anything but mechanical, and it would never achieve expression under the stresses and inhibitions of an elaborate structure. In the sardanas that I heard in Catalonia almost a quarter of a century ago the phraserhythms are as free as Haydn's minuets and the passions as fierce as the most exciting Hungarian dances. In this Pastoral the atmosphere is calm and there is only one outwardly energetic climax. But the rhythms and textures are alive through and through, with the result that the orchestration is incapable of going wrong and the listener's attention has neither the responsibility for following the design nor the excuse for wandering. A small amount of recapitulation goes an astonishing way towards establishing a sense of large form if the composer is incapable both of being a bore and of making an ugly noise.

I quote most, but not all, of its themes, like a list of actors "in the order of their entries."

Ex. 1

Ex. 2



Ex. 1 sails in frequently throughout the work, usually as an inner part, and holds the various other topics together. The opening is clearly and broadly in B flat, with Ex. 2 as a second topic asserting the dominant. With Ex. 3 a lively tempo is established, and the key of G major becomes the tonal centre of the rest of the work. At last Ex. 2 rounds off the design in G major, and Ex. 1 pronounces a final benediction.

IV. CONCERTO in D major, for Violoncello and Orchestra - *Haydn*

Allegro moderato

Adagio.

Allegro.

Solo Violoncello—DR PAU CASALS

The concertos of Haydn all date from his Esterhazy period, and are on a small scale, like the horn concertos of Mozart. Their forms hardly deviate from those of the vocal air on a large scale; but, even before the modern editor has enjoyed himself over them, they give remarkable scope for the art of the virtuoso player.

At present the only orchestral parts available for this Concerto are those of the venerable and voluminous Gevaert, whose reign over the Brussels

Conservatoire and whose treatises on ancient music and modern orchestration sufficed in themselves to make an epoch in musical education.

The worst of such thoroughness is that, where it re-scores the classics, the results are like the leg that was so beautifully suited for a top-boot—"Same size, all the way up, sir!"

Haydn's scoring of this Concerto was probably primitive, possibly for strings alone, and certainly the better for a pianoforte to exercise the obsolescent function of the *continuo*. That function being now exercised by Gevaert with a wind-band in the style of a full swell-organ, we will do our best to play the accompaniments gently.

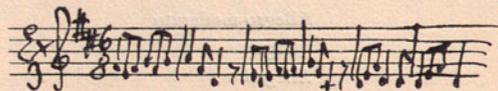
The first theme surprises us by being based on a *cliché* we would have thought peculiar to Mozart. My knowledge of the lesser contemporaries of Haydn and Mozart is severely limited by my patience, and I have not found this *cliché* elsewhere.



But in the slow movement the same *cliché* is followed by one equally peculiar to Haydn.



Nobody can tell me the exact notes of the tune of "Here we go gathering nuts in May"; but everybody agrees that the finale of Haydn's 'Cello Concerto is suspiciously like it.



And perhaps the wicked people who, with Mr Rudyard Kipling among them persecuted the miso-auto-bureaucrat, Sir Thomas Ingel of Huckley, may have reverted to the Haydn archetype when they turned this innocent tune into *The Village that Voted the Earth was Flat*. At all events, bars 5 and 6 of Ex. 3 irresistibly remind me of

Flat as my hat,
Flatter than *that*!

But we digress. And so does Haydn.

V. PRELUDE to *The Mastersingers* - - - - - Wagner

The Prelude to *The Mastersingers* loses less than most excerpts from Wagner by performance in the concert-room. Its climax is not so perfectly balanced when it can lead only to a final chord as when it leads to the rise of the curtain and the lifting of our attention to a wider world of art; but it is a very complete and highly organised masterpiece of form and texture. Its famous combination of themes I quote—

The image shows a musical score for the Prelude to *The Mastersingers*. It consists of three staves. The top staff is labeled "The Song" and contains a melodic line. The middle staff is labeled "The Guild Banner" and contains a more complex, rhythmic line. The bottom staff is labeled "The Mastersingers" and contains a bass line. The score is marked "Ex. 1" on the left. The music is in C major and 3/4 time, featuring a complex counterpoint of three themes.

for the double purpose of saving space by putting three examples in one, and pointing out that its merit as counterpoint lies not in the combination of themes (which unlike classical counterpoint, really do not of themselves combine into complete or euphonious harmony) but in the modest accessory parts (here printed in small notes) which so beautifully smooth away what would otherwise be grievous to Beckmesser.

The Prelude opens with the Mastersingers' theme contained in the bass of Ex. 1, pompously delivered by the full orchestra.

A gentle reflective note is struck by Ex. 2, the figures of which are associated with Walter's love-songs—

The image shows a musical score for Ex. 2. It consists of a single staff with a melodic line. The score is marked "Ex. 2" on the left. The music is in C major and 3/4 time, featuring a gentle, reflective melody.

The dignity of the Mastersingers is resumed in a march the theme of which will be found at doubled speed in the middle staff of Ex. 1. It leads to another

broad cantabile of which an irreverent diminution occurs later on in the treble of Ex. 3, in which form I quote it to save space—

Ex. 3.

Surely shall refuse him! Surely shall refuse him! In the maiden's place I would not choose him!

The whole exordium comes to a grand close, and is followed by the substance of an eager conversation between Walter and Eva—

Ex. 4

which leads, in lovely modulations, to E major, in which key the *Abgesang* (or Envoy) of Walter's prize-song (seen on the top staff of Ex. 1) alternates with other love-themes from the song that the Masters rejected, such as—

Excited modulations carry us to the opposite end of the tonal range, E flat, in which key the Mastersingers' theme is irreverently diminished by the apprentices, whose rude comments on Master Beckmesser occupy the bass of Ex. 3. A climax is reached; C major returns in all its glory, and with it the simultaneous combination or more than half the themes in the opera, beginning as in Ex. 1, and developing until, as if by sheer weight, it coalesces into the simple processional version of the middle staff there quoted, and so leads in triumph to the rise of the curtain.

Professor Tovey's Sunday Concerts

SUNDAY, NOVEMBER 25

at 8.15

SPECIAL RECITAL

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AND

Professor TOVEY

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PROGRAMMES

(Subject to alteration)

THURSDAY, 13TH DECEMBER 1934

Overture, "Academic Festival" - - -	<i>Brahms</i>
Violin Concerto in A major - - -	<i>Mozart</i>
Double Concerto for Violin and Violoncello	<i>Brahms</i>
Triple Concerto for Pianoforte, Violin, and Violoncello - - -	<i>Beethoven</i>

Guest Conductor—FRITZ BUSCH

Soloists—

ADOLF BUSCH
HERMANN BUSCH
RUDOLF SERKIN

THURSDAY, 31ST JANUARY 1935

REID CONCERT

EIGHTEENTH CENTURY PROGRAMME

Symphony in D major - - -	<i>Philip Emmanuel Bach</i>
*Flute Sonata from the set recently dis- covered in Cambridge, Mass. - - -	<i>General Reid</i>
Symphony in B flat, No. 98 - - -	<i>Haydn</i>
Orchestral Dances (New Set) - - -	<i>Mozart</i>
First Symphony - - -	<i>Beethoven</i>

THURSDAY, 14TH FEBRUARY 1935

Overture, "Iphigenie en Aulide" - - -	<i>Gluck</i>
Act II, "Orfeo" - - -	<i>Gluck</i>
Entr'acte in B minor, etc., from "Rosamunde"	<i>Schubert</i>
Rhapsody for Alto Solo, Male Chorus, and Orchestra - - -	<i>Brahms</i>
Eighth Symphony - - -	<i>Beethoven</i>

Singer—MONA BENSON

THURSDAY, 28TH FEBRUARY 1935

Overture, "Manfred" - - -	<i>Schumann</i>
Symphonic Classique - - -	<i>Prokofieff</i>
Variations on a Theme of Haydn - - -	<i>Brahms</i>
Symphony No. 5 - - -	<i>Beethoven</i>

THURSDAY, 21ST MARCH 1935

Guest Conductor—FRITZ BUSCH

Solo Pianoforte—PROFESSOR TOVEY

The Programme will be chosen by Fritz Busch, and will include, at his request, Professor Tovey's Pianoforte Concerto.

* First Performance.

** First Performance in Great Britain.