

Next Concert: Thursday 22nd January

THE REID ORCHESTRA

LEON COATES conductor

MICHAEL BEESTON viola

AYDN Symphony No. 99 in E flat

ON COATES Viola Concerto

HMS Serenade No. 1 in D Op. 11

EDINBURGH
UNIVERSITY
CONCERTS

1980—81

THE REID ORCHESTRA

Miles Baster *leader*

LEON COATES

conductor

MICHAEL BEESTON

viola

Reid Concert Hall, Thursday 22 January 1981

15 pence

H A Y D N 1732–1809

Symphony No. 99 in E flat

Adagio – Vivace assai

Adagio

Menuet and Trio

Finale – Vivace

Unlike the majority of the twelve 'Salomon' symphonies, this work was not composed in London, but in Vienna, shortly after Haydn's return from his first visit to Britain, and was ready for its first performance in London on his second visit at the Salomon Concerts in the Hanover Square Rooms on 10th February 1794.

Interesting features of this work include the choice of the key of G major for the slow movement and of C major for the Trio of the third movement, although surprises of this nature are not uncommon in Haydn's quartets and symphonies. Formally the work is orthodox, although the recapitulation of the first movement involves some expansion, including almost mischievous playing with the inversion of the second subject, already hinted at in the development.

The main idea of the Finale is also subjected to treatment by inversion. The sheer good humour of this movement conceals technical mastery of the highest order. This is particularly evident in the contrapuntally complex section of this 'sonata-rondo' movement.

The serenity of the Adagio is almost unique in Haydn's symphonic slow movements and much of the woodwind writing shows that sensitivity to individual timbre which was arguably the most miraculous of all the achievements of Haydn's final years of maturity.

LEON COATES b. 1937

Viola Concerto (1978–79)

Con Moto

Adagio – Andante Moderato

This work was composed in response to a suggestion by Peter Evans for a piece for Chamber orchestra suitable for performance on the small stage of St. Mark's Unitarian Church, Edinburgh. The concerto was commissioned by the Meadows Chamber Orchestra with the support of the Scottish Arts Council and first performed by that orchestra with tonight's soloist in February 1979.

Most of the first movement is based on the initial kaleidoscopically-presented fragments in which the intervals of the second, the seventh and the minor third feature prominently. A lyrical melody, which is first heard on the viola, contrasts with this, but is also featured at the climax of the development section, prior to the short cadenza.

After a dream-like rhapsodic Adagio the Finale enters without a break. It is in the form of a slow passacaglia using a seven-note theme.

INTERVAL

B R A H M S 1833–1897

Serenade in D major Op. 11

Allegro Molto

Allegro non troppo

Adagio non troppo

Menuetti I & II

Scherzo – Allegro

Rondo – Allegro

The two Serenades were composed in 1858, while Brahms was teaching the piano to Princess Frederick at Detmold. During his considerable periods of free time, he was studying symphonies and divertimenti by Haydn and Mozart. This D major Serenade was first conceived as a nonet for flute, two clarinets, horn, bassoon and strings but very soon rescored for full orchestra.

The influence of his predecessors, Haydn, Mozart and Beethoven can be more strongly felt on this first orchestral work than in subsequent pieces, but enough of Brahms' individuality emerges to make the serenade worthy of more frequent performances than it achieves.

Despite the severely classical structure the glorious romantic character of such a melody as the second subject of the first movement is beautifully integrated. A darker element is introduced in the first Scherzo in D minor (containing perhaps a hint of the scherzo of the Second Piano Concerto) but this is counter-balanced by the serenity of the subsequent Adagio non troppo. The original chamber music conception is suggested in the fourth movement which contains elements which are more archaic in effect than the other movements. Bold writing for the horn (which is also a feature of the outer movements) characterizes the second scherzo while the final Rondo brings the Serenade to a brilliant conclusion.

L.C.