

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1957—58

*Third Concert*

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor and Solo Pianist

SIDNEY NEWMAN

REID SCHOOL OF MUSIC

THURSDAY, 14th NOVEMBER, 1957

At 7.30 p.m.

PROGRAMME ONE SHILLING

## PROGRAMME

1. SYMPHONY NO. 43 IN E FLAT ("Mercury")

Haydn  
(1732-1809)

Allegro  
Adagio  
Menuetto  
Finale: Allegro

It has been rightly said by Robbins Landon in his great work *The Symphonies of Joseph Haydn*, that "with the year 1771 we reach Haydn's full maturity". In the field of chamber music the Opus 17 quartets composed that year bear testimony to this appraisal. Amongst the symphonies, whilst it is true that there are some memorable and impressive works dating from the late sixties such as those deeply expressive symphonies in minor keys now identified by the numbering 34 (D minor) 39 (G minor) and 49 ("La passione", in F minor), this full maturity impresses us in a succession of symphonies heralded by the resplendent C major, No. 41, and comprising the D major No. 42, this present symphony of 1771 (nicknamed "Mercury" in the nineteenth century), the "Trauersymphonie" No. 44 in E minor, the "Farewell Symphony", the B major No. 46 and the splendid G major No. 47, all of which have been played at these concerts in recent years.

This E flat symphony, scored for oboes and horns with strings, is remarkable for the freedom and prolongation of Haydn's phrasing, and the happy blend of romantic sensitivity with the sturdy strength of fiery *tuttis*. At nearly every point in his life Haydn had surprises in store. At this juncture he enjoyed the orderly disorder provoked by a false reprise. The Adagio in A flat (with muted strings) finds room in its development for enlargement upon the expressive subtleties of a single point of nuance before it recapitulates its opening glorious melody, and the rich texture of its cadential ensemble. The full measure of Haydn's superb happiness marches out before us in the Minuet. The finale, in sonata form, is an even more sensitive and subtle invention than the first movement with which it is so happily matched.

2. PIANOFORTE CONCERTO IN G MAJOR (K.453)

Mozart  
(1756-1791)

Allegro  
Andante  
Allegretto—Presto

Mozart composed this concerto in the early April of 1784 for a talented pianist, Barbara Ployer, the daughter of a Viennese agent. She played her new concerto at a concert in June, when Mozart joined her in a performance of "the great sonata for two claviers" (K.448), and also himself participated in the first performance of the Wind and Clavier Quintet. Immediately before composing this concerto Mozart had written three other pianoforte concertos in February and March (K.449, 450 and 451).

It is a bright and sunny work, basically in the "style galant" as the rhythm of its opening bar declares, which in all three movements contains gloriously contrived passages of woodwind ensemble, inspired no doubt by the experience of the Wind Quintet composed only ten days earlier. The orchestration is for strings, flute, oboes, bassoons and horns. Mozart himself composed two alternative cadenzas for each of the first two movements.

The finale is in variation form with an extended coda (Presto) which makes a very lively and brilliant conclusion to the whole work. The happy theme of these variations is that which a starling somehow contrived to learn, to Mozart's great delight. He bought the starling, treasured it and when it died buried it in his garden. Perhaps the starling tried to learn the brilliant third variation!

## INTERVAL

3. SYMPHONY NO. 78 IN C MINOR

Haydn

Vivace  
Adagio  
Menuetto: Allegretto  
Finale: Presto

This is the third of a group of three symphonies composed about 1782. It was ten years or so since Haydn had last based a symphony on a minor key, and now he appears to use the minor tonality in a somewhat more formal and objective manner than in those earlier symphonies of the late sixties and early seventies, which were so strongly charged with personal emotion as to warrant our regarding them as symptomatic of a phase of "sturm und drang". In this first movement the minor tonality is coupled

with brusquely terse thematic material largely compounded on contrapuntal lines to effect a movement of fine serious purpose in an intellectual vein. The Adagio is a movement of fine broad architecture relying somewhat less than is usual with Haydn upon expressive detail. With the Minuet comes the broad bright light of C major. This contributes much to the effectiveness of the opening of the rondo-finale, once again in the minor tonality, with the sombre seriousness and the spare phrasing of a cautionary tale that may lead to more profound conclusions. But curiously Haydn chooses to turn straight to C major for the first episode, and despite the renewal and development of the sterner mood of the rondo theme the eventual happiness of the major key loses something of its effect through having been so long forestalled.

S.T.M.N.