

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1958-59

*Fifth Concert*

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: MARY GRIERSON

REID SCHOOL OF MUSIC

THURSDAY, 15th JANUARY, 1959

AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

### 1. OVERTURE : "Armida"

Haydn  
(1732-1809)

This Overture has been edited by Dr. Hans Gal, and the following is a quotation from his Preface.

"*Armida* was the last opera which Haydn wrote for the princely theatre in Esterhaz. It was composed in 1783. Pohl mentions two performances in Esterhaz in February, 1784, another performance in Vienna in 1797, and a further one in Torino in 1805. Since that time the only full-length *opera seria* which Haydn finished has been forgotten.

"There are some beautiful pieces of music in this opera, justifying a remark of Haydn's in a letter to Artaria : 'It is said to be my best work until now.' . . . The overture, the style of which is closely related to Haydn's Paris symphonies of 1786, shows a transitional stage between the old Italian form of an *opera sinfonia* and the overture form of Gluck and Mozart. The influence of these contemporary masters is to be seen in a musical connection between the overture and the main scene of the opera (that of Rinaldo in the fairy forest), which is quoted in the intermediary Allegretto and the tempestuous transition to the recapitulation.

"This edition is based on two manuscript scores of the opera ; one in Haydn's own handwriting, in the library of the Royal College of Music in London, and a copy in the Reid Library in Edinburgh, which was the property of Dr. Burney and was sold after his death in 1814 for 240d. according to a note on the envelope."

### 2. SERENADE NO. 4 IN D (K.203)

Mozart  
(1756-1791)

Andante maestoso *leading to* Allegro assai  
Andante  
Minuet and Trio  
Allegro  
Minuet and Trio  
Andante  
Minuet and Trio  
Prestissimo

Eight out of twelve of Mozart's Serenades are in the key of D major. In this work D major is beautifully contrasted with B flat in the second, third and fourth movements, two of which have an important violin solo complete with cadenzas. The second Andante is in G major with singularly beautiful themes for muted strings.

M.G.

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## INTERVAL

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### 3. CONCERTINO PASTORALE

John Ireland  
(b. 1879)

Eclogue: Sostenuto—Allegretto moderato

Threnody: Lento espressivo

Toccata: Allegro molto ma non troppo presto

This work was composed in 1939 for the Boyd Neel Orchestra. In Scotland, I fancy, there can be little danger of people being decoyed by visions of oaten pipes, or the sight of Dresden china shepherdesses on the mantelpiece, into any pretty day dreams about hill sheep farming. Nor will it here be forgotten how deep the heart may search into the cares of man when the ploughman turns to singing. The reader of Theocritus and Virgil may be beguiled by the very beauty of the names :—

"Tityre, tu patulae recubans sub tegmine fagi"  
but the shade of a beech tree may give ease for thoughts that range from economics and politics to the whole problem of the liberty of man.

We need therefore feel no surprise at finding that this Eclogue opens in a mood of dark melancholy, ruminating in soliloquy upon a theme which soon under the refreshing touch of sun and air, moves freely in a larger world by imagination, touching upon many an emotion, and conscious too of an ultimate grandeur in the design of things.

The Threnody is a broad, compassionate song fortified by the rhythmical strength of its bass—and perhaps rather surprisingly Elgarian in its idiom.

The Toccata is an exuberant celebration of physical strength and well-being which nevertheless can show much tenderness of heart in moments of ease and reflection.

S.T.M.N.

4. SYMPHONY NO. 92 IN G (Oxford)

Haydn  
(1732-1809)

Adagio *leading to* Allegro spiritoso

Adagio

Menuetto : Allegretto

Presto

This was one of twelve symphonies composed for the "Concert Spirituel" of Paris in 1788. When Haydn, however, visited England in 1791 and received the Doctorate of Music at Oxford, the symphony was played at one of the concerts given on that occasion, since when the title "Oxford" has always been attached to it.

"The forms of the Oxford Symphony are, with every appearance of sonata style and symmetry, so free that adequate analysis would involve describing almost every individual phrase" (*Tovey*). There is a short introduction and then "the allegro spiritoso, having begun as if butter would not melt in its mouth, promptly goes off with a bang, and works up the two principal figures of its theme into a movement so spacious and so full of surprises that it might well seem to be among the longest Haydn ever wrote. . . . The prevailing impression is one of perpetual expansion as regards themes and phrases and developments, while the perfect balance of keys and harmonies provides that sense of underlying symmetry which makes the expansion so exhilarating."

The slow movement begins with one of Haydn's most gravely beautiful melodies and the design of the whole is simple ternary with a beautiful coda. The main feature of the Minuet and Trio is the extraordinary flexibility and variety of the rhythms; the trio is led by the horns.

"The finale begins with one of the most delightful of all Haydn's themes. Nobody can say quite how often this theme recurs; the orchestra itself gets into heated arguments as to how the tune really goes, and the doubts generally arise from the third bar onwards. A daddy-long-legs of a second subject sprawls affably into the discussion under pretence of satisfying orthodox theories. It is impossible to describe Haydn's themes, when he is in his Oxford manner, without feeling irresponsible; but the life his themes live is one that has no room for meanness or triviality. This is great music." (*Tovey*).

M.G.