

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1958—59  
REID MEMORIAL CONCERT

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Guest Conductor: IAN WHYTE

REID SCHOOL OF MUSIC  
THURSDAY, 12TH FEBRUARY, 1959  
AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

1. MARCH

*General John Reid*  
(1721-1807)

2. OVERTURE: IL SERAGLIO

*Mozart*  
(1756-1791)

“Die Entführung aus dem Serail” is a riotous comedy, and the Overture immediately sets the mood. Surprising, but quite in character with the nature of the fun, is the episode starting (in the minor) with the theme of the first aria, sung by the hero, Belmonte, and making fine romantic gestures. In its original version the overture leads to the rise of the curtain (and to this aria) but for concert purposes the last ten bars have been replaced by some ninety bars by André, making an effective conclusion.

3. SUITE FOR STRING ORCHESTRA

*Ian Whyte*

Prelude  
Berceuse  
Evening Song  
Valse Lente  
Finale

There are no pictorial references in this work, except that the second is a Cradle Song for my grand-son, Ian, and the Evening Song might be reminiscent of any quiet country church at nightfall. The Prelude and Valse Lente are what they say they are, and only the Finale hides his identity—for he is a fugue.

I. W.

4. SYMPHONY NO. 5 IN B FLAT

*Shubert*  
(1797-1828)

Allegro  
Andante con moto  
Minuetto  
Allegro vivace

This enchanting and perfect little symphony figures surprisingly seldom in concert programmes. It is the work of a young man of nineteen, whose heaven-sent genius had already manifested itself in two of the greatest songs ever written, the “Erl König” and “Gretchen am Spinnrade.” Its radiant simplicity and freshness require no explanatory comments for its enjoyment; the deepest

note is struck in the romantic modulations of the beautiful slow movement. The third movement is a rustic minuet in the minor, with a trio in the major, and it is followed by a gay and sunny finale, which is a spontaneous expression of the greatest lyrical genius the world has ever known.

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## INTERVAL

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5. FROM “ROSAMUNDE”

*Shubert*

- (a) Entracte in B flat  
(b) Movement in G major from the Ballet Music

6. SYMPHONY NO. 1 IN C

*Beethoven*  
(1770-1827)

Adagio molto *leading to*  
Allegro con brio  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Adagio *leading to* Allegro molto e vivace

“Beethoven’s First Symphony, produced in 1800, is a fitting farewell to the eighteenth century” (*Tovey*). The Introduction remains famous by reason of its beginning in an innocent way with chords which are out of the main key; it leads quite simply and shortly to a first movement full of quiet energy. The second group is led by the winds, and its first climax is succeeded by a graver mood, with a figure moving quietly in the basses to support a plaintive oboe; this is quickly dispersed by the return of the motif of the first theme. The development is fairly short and the return displays the opening theme fortissimo. The coda further develops the same theme.

The slow movement opens with a fugue-like treatment of its first theme. The movement itself is in full sonata-form and the development makes effective use of the rhythm which appears in the drums at the end of the first part, accompanying a short theme in flowing triplets.

The third movement is called a minuet and trio, but is in reality quite a large Scherzo. The “minuet” section is very lively and has rich, dark modulations in addition to its teasing scherzo-like accentuations. The trio, which opens with quiet rhythmic chords in the woodwind answered by quiet runs in the violins, rises to a fine climax before the return of the first section.

After a fortissimo sustained 'G' from the whole orchestra, the violins, in five introductory bars, proceed as it were to "stalk" the first theme of the Finale. It arrives softly but in the highest spirits, which presently become boisterous. The gaiety does not preclude a full sonata-form organisation, the development of which is entirely concerned with the first theme. After two rhetorical pauses, more fun is extracted out of the approach to the coda, which presently surprises by producing a short but entirely new march-like theme, which parades in absurd dignity and leads to a brilliant ending.

M. G.