

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1959-60

Fifth Concert

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

REID SCHOOL OF MUSIC
THURSDAY, 21st JANUARY, 1960
AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. SYMPHONY NO. 6 IN D—"Le Matin"

Haydn
(1732-1809)

Adagio—Allegro
Adagio—Andante—Adagio
Menuetto
Finale: Allegro

2. SYMPHONY NO. 7 IN C—"Le Midi"

Haydn

Adagio—Allegro
Recitativo: Adagio
Adagio
Menuetto
Finale: Allegro

3. SYMPHONY NO. 8 IN G—"Le Soir"

Haydn

Allegro molto
Andante
Menuetto
"La Tempesta": Presto

INTERVAL

4. CONCERTO IN B FLAT, Op. 3, No. 1
for oboes, flutes, bassoons and strings.

Handel
(1685-1759)

Allegro moderato
Largo
Allegro (in G minor)

5. OVERTURE: "Armida"

Haydn

Vivace—
Allegretto—
Vivace

INTRODUCTION

Haydn was already twenty-nine years old when, in May, 1761, he was appointed by Prince Paul Anton Esterházy as his second Kapellmeister at Eisenstadt, where he was to serve for the next thirty years. If in 1761 his previous experience and achievements as an orchestral composer were modest in comparison with what was to lie ahead, they were yet by no means negligible. He had composed five symphonies, a number of divertimenti and concerted works and the first four of his clavier concertos and he had recently enjoyed more than a year's service as Music director to Count Morzin, who maintained a small private orchestra. But Esterházy gave him special opportunities which he was quick to realise and to exploit. The orchestra, though not large, included some very expert players—some, such as the violinist Tomasini, possessing an exceptional technique. It is almost certain that the first symphonies he composed at Esterházy were this trilogy. They are completely different in style from his earlier symphonies, for they combine and fuse symphonic and concertante styles and achieve this with such a richness and diversity of texture in deployment of soli instruments and ripieni that several of their movements impress one as being a reincarnation of the spirit of the old concerto grosso in a vitally new language and instrumental colouring. From time to time throughout Haydn's long life of prolific creation, the concertante element was to show itself a prominent feature in his symphonic style, but he never again reverted to the fully distinctive character of these three entrancing and inventive concertante-symphonies.

The programmatic titles have a trifle more significance than that of merely being "generally-speaking appropriate." The Adagio introduction to "Le Matin" clearly depicts sun-rise and, after the ensuing fresh and cheerful Allegro, comes a touch of the daily task, when in the Adagio the solo violin as schoolmaster emphatically corrects a class that goes astray on the sixth note of its "Do Re Mi . . ." "Le Midi" opens with the full festive glory of mid-day blaze of light and "Le Soir" opens with festive dance and ends with a delightful thunderstorm—the first spattering drops of rain, the flute-lightning and the tutti-thunder and deluge all so pleasingly displayed by their creator that no one need fear that his binary form will be disturbed! But these are all only of secondary significance in comparison with the spontaneous creativeness and glorious textures and colours and the varied moods which these symphonies display throughout.

Handel's Opus 3 Concertos are less well-known than his great set of twelve Concerti Grossi (Op. 6). They are often named as the Oboe Concertos because of the participation of oboes with the strings in the general ensemble. This first concerto of the set, using oboes and bassoons and introducing flutes also in the slow movement, achieves some very beautiful contrasts of instrumental colouring. There is the usual distinction of a concertino group of solo strings (two violins and violoncello) in addition to the woodwind instruments, but special prominence as a string soloist is given to the first violin. Handel was ever an opportunist but whether it is by design or chance that this B flat major work is made to end in G minor, I cannot say.

S.T.M.N.