

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1959-60

REID MEMORIAL CONCERT

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Solo Clarinet:

GEORGINA DOBRÉE

REID SCHOOL OF MUSIC
THURSDAY, 4TH FEBRUARY, 1960

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. SYMPHONY NO. 96 IN D

Haydn
(1732-1809)

Adagio — Allegro
Andante
Minuet : Allegretto
Finale : Vivace assai

This symphony of 1791 is one of the six composed for Salomon's concerts during Haydn's first visit to London. The nickname of 'The Miracle' sometimes attached to it relates not to any exceptional properties in the music but to the happy chance that when a heavy chandelier fell in the concert hall at the premiere performance it missed the audience below who a moment before had crowded forward to get a better view of the great man. The symphony is not indeed one of the most highly esteemed of Haydn's great London symphonies. He himself is said to have been dissatisfied with the finale as being of insufficient weight to balance the other movements. This delightful skittish rondo has its brief moments of stronger argument to offset its light good humour, but contrapuntal controversy does not spread its infectious excitement at large as in so many of Haydn's finales that open with no less impish remarks than this.

The finest movement is the G major Andante with its splendidly strong and largely contrapuntal *minore* section contrasting with the easy grace of the main theme which is so deftly touched with wisps of woodwind arpeggio, and which ultimately expands into a most imaginative coda of concertante-ensemble with two solo violins. The minuet, fortified with more than the usual resplendency of brass and drums, is offset by a waltz-like trio with oboe holding the stage.

2. CLARINET CONCERTO NO. 1 IN F MINOR

Weber
(1786-1826)

Allegro
Adagio ma non troppo
Rondo : Allegretto

Apart from the well known Concertstück (for pianoforte) of 1821 all Weber's concertos belong to the period of 1806-13, and the most

important of them — the two pianoforte concertos, the bassoon concerto and the three concerted works for clarinet — to the three years 1810-12. The first of those for clarinet was the Concertino of 1811 — a type of condensed concerto that was to have some vogue in the early nineteenth century, with its feature of continuity achieved by linking three movements of which one or more are not committed to development in full classical stature. Weber's Concertino was brilliantly performed by his friend the fine virtuoso Baermann, a member of the court orchestra at Munich, at a concert on 5th April, 1811. The immediate success was such that King Max Joseph of Bavaria demanded more clarinet concertos. Accordingly Weber began the composition of this first full-scale concerto twelve days later, and on 13th June it received its first performance by Baermann. In a letter written whilst composing the work Weber had exclaimed that the whole orchestra were demanding concertos of him; and well might the wind players do so, for he undoubtedly had a flair for writing for wind-instruments comparable with that of Mozart, matched with an expert knowledge of their technique.

In formal structure the last two movements of this concerto are simple enough. The C major slow movement is in ternary form, opening with an extensive lyrical clarinet melody accompanied largely by strings. A strong and alert episode in the minor intervenes before the romantic middle episode in E flat which employs three horns in ensemble with the solo clarinet. Thereafter a shortened 'da capo' and brief coda complete the design. The final rondo (F major) gives us Weber in a more popular vein; its gay theme has something of the Polacca about it from which dexterous virtuosity naturally develops, whilst lyrical episodes and festive *tutti* provide effective contrast. The opening movement in general maintains the more sombre mood which belongs essentially to its key and its opening *tutti* theme. The design does not adhere to that of the Viennese classicists — the opening *tutti* is virtually monothematic and the cadenza intervenes before the central *tutti*. But it is an original and effective scheme which gives scope to great variety of cantilena and 'passage-work' figuration in the solo line.

INTERVAL

3. MARCH AND MINUET

General John Reid
(b. 13th Feb., 1721. d. 1807)

4. SYMPHONY NO. 2 IN B FLAT

Schubert
(1797-1828)

Largo — Allegro vivace
Andante (Variations)
Minuet : Allegro vivace
Presto vivace

Schubert composed his first symphony at the age of sixteen. Two years later (in 1815) he produced his second and third symphonies in quick succession. Although they cannot compare with the great works of his maturity — the Unfinished Symphony and the great C major — and indeed lack the economy and perfection of proportion which he attained in the fifth symphony (of 1816), these early symphonies display the essential Schubert in rich profusion. It remained characteristic of him throughout his life that he developed his ideas by extension and repetition in ever-varying environment of tonality and texture. The young Schubert intent upon achieving movements of large proportions gave rein fully to the galloping impulse of his themes. So in this symphony both first and last movements maintain throughout, and with a minimum of contrasting relief, the lively motion and the 'motif' of their initial themes. The theme of the finale has the characteristic Schubertian dactylic rhythm, which, at every tempo from the solemn gravity of 'Death and the Maiden' to the galloping presto of this finale, pervades an enormous area of his musical thought.

As to the key structure, there are plenty of examples in Schubert of sub-dominant recapitulation to prepare us for its application in this first Allegro, but that the melodic second subject should choose the subdominant for its first appearance may well cause surprise. The strong scherzo-like Minuet also departs from classical tradition, boldly adopting a supertonic stance in C minor

S.T.M.N.