

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1960-61

*Fourth Concert*

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

GEORGE GWILT

JULIAN CUMMINGS

MARGARET R. MONCRIEFF

IAN HAMPTON

REID SCHOOL OF MUSIC

THURSDAY, 1ST DECEMBER, 1960

AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

1. OVERTURE : MITRIDATE, RÈ DI PONTO

Mozart  
(1756-1791)

Allegro. Andante grazioso. Presto.

Mitridate, Mozart's first youthful essay in the composition of an Italian opera seria, was composed during his first Italian visit (1769-70), commissioned (through the good offices of the governor of Lombardy) for presentation at Milan in January 1770. The overture, scored for flutes, oboes, horns and strings, follows the normal full design of the three-movement Italian overture which was one of the sources from which developed the classical symphony. The movements are separate and complete in themselves but of fairly slender dimensions.

2. SINFONIA CONCERTANTE IN C  
for Flute, Oboe, Violin and Violoncello

J. C. Bach  
(1735-1782)

Allegro  
Larghetto  
Allegretto

J. S. Bach's youngest son John Christian was only fifteen when his father died. Thereupon for some years he was with his brother Carl Philipp Emanuel at Berlin and momentarily influenced by the elder brother's style. But in 1756 he moved to Italy and under the influence of Italian opera contemporary instrumental styles his own style acquired a very distinctive melodic and piquant character—the 'stile galant' which was to have so strong and direct an influence upon the young Mozart. In 1763 Bach was brought to London to compose opera for the King's Theatre. He quickly established himself in the fashionable musical life of the capital, was appointed music-master to the Queen, and in association with his compatriot Karl Friedrich Abel (1723-87)—the foremost viol da gamba virtuoso of his day—promoted a series of subscription concerts yearly from 1764 to 1781, in the first years at the Spring Gardens (Vauxhall) or Carlisle House, Soho Square, but from 1782 in the newly-built famous Hanover Square Rooms of which Bach and Abel were at first jointly proprietors with Gallini.

Apart from his Italian church music and the operas which he composed for London, Naples, Mannheim and Paris, 'the London

Bach' composed predominantly instrumental music, clavier sonatas, very much concerted chamber music, thirty-seven clavier concertos, about sixty symphonies and overtures and thirty Sinfonie Concertanti. C. S. Terry concluded that the majority of these latter belong to the latter years of Bach's career and were composed expressly for the Hanover Room concerts.

3. SYMPHONY NO. 42 IN D

Haydn  
(1732-1809)

Moderato e maestoso  
Andantino e cantabile  
Minuet : Allegretto  
Finale : Scherzando e presto

With this festive symphony of 1771 (scored for oboes, horns, bassoons and strings) Haydn's full character as a symphonic composer begins to emerge. Especially is this true of his handling of the Finale, an engagingly adroit blend of simple rondo with variation. The bassoons, which have hitherto served merely to reinforce the string bass, now come into their own as members of the wind ensemble in the first episode, whilst the second variation produces a glorious ensemble of legato strings and wind. The full scale binary form of the slow movement proceeds so far with strings alone (the violins, muted, in unison) that one begins to consider it a movement for strings only as in so many of the earlier symphonies, but the addition of the wind tone in the latter part of the secondary theme gives an unexpected and most effective change of colour. Internal evidence suggests that Haydn (who directed from the harpsichord) depended still at this date upon a discreet use of the keyboard to supplement the harmonies in his open scoring.

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### INTERVAL

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4. SYMPHONY NO. 40 IN G MINOR (K.550)

Mozart

Allegro molto  
Andante  
Minuet : Allegretto  
Allegro assai

Mozart's last three great symphonies were composed in quick succession in the summer of 1788. The dates of their completion are shown in his autograph thematic catalogue—the E flat 26th June, the G minor, 25th July, the C major (Jupiter) 10th August—

three as unlike symphonies as one can imagine coming from one source ; unlike in ethos and mood, and unlike in their colouring and scoring. The G minor alone uses no trumpets and drums though this in no way diminishes the bitter strength of its power. Originally it was conceived without clarinets (which instruments, displacing oboes, give so distinctive a colouring to the E flat symphony) but later Mozart added clarinets to the wind ensemble, in some places adjusting the oboe parts to accommodate them, in others substituting clarinet for oboe.

The G minor symphony, as I have shown elsewhere, has a very close affinity with the great G minor string quintet composed a full year earlier—an affinity not only in emotion but also in much of the thematic content. Indeed the symphony may quite literally be said to begin from that point where the quintet eventually relaxed from the bitter pathos of G minor into the sunny ease of its major finale. For the opening theme of the symphony was first conceived (in a 6/8 rhythm) as a possible finale for the quintet—and it still carries that association in its opening scoring for string quintet. Remarkably this association even momentarily infected the development of the finale of the preceding E flat symphony where the opening theme of the quintet is suddenly (but quite convincingly) introduced with great prominence upon the wind, as though preoccupation with the next symphony were already so strong that it would not be held back.

S.T.M.N.