

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1961-62

*Fifth Concert*

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Solo Pianoforte:

ROSEMARIE WRIGHT

REID SCHOOL OF MUSIC  
THURSDAY, 18th JANUARY, 1962

AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

### I. OVERTURE: "COSÌ FAN TUTTE"

Mozart  
(1756-1791)

It is not every overture that speaks its own title, but here, no sooner has the oboe declared that it is an affair of the heart than the basses—with an infallible knowledge of the Italian language and of the ways of the fair sex—mutter, "Thus do all women," with which sentiment the whole score promptly concurs. The whole scene is re-enacted in the opera when Alfonso reassures his two disillusioned young friends that their lady-loves have only done as women do. In other words, "When the cat's away the mice will play." The opera is one of exquisitely beautiful farce. And the overture? Well, it knows exactly how to laugh these things off, catching just that infectious ripple of merriment with which Don Basilio (in *Figaro*) had enjoyed the discomfiture of Susanna and the anger of Count Almaviva on the 'unveiling' of Cherubino in the chair—"così fan tutte le belle, non c'è alcuna novità!"

### 2. SYMPHONY NO. 49 IN F MINOR (LA PASSIONE)

Haydn  
(1732-1807)

Adagio  
Allegro di molto  
Minuet  
Finale: Presto.

Mr. Robbins Landon suggests that the title of this impressive and deeply-felt symphony of 1768 indicates that it was specially written for a Passiontide performance, as he has shown that Haydn's first symphony in a minor key, the unique Lamentation Symphony in D minor (No. 26) of about 1766-7, undoubtedly was (despite the fictitious alternative title of 'Weinachtssymphonie' which later became attached to it.) The current of serious thought and passionate feeling which runs through and emerges so strongly in the half-dozen symphonies in minor keys written in Haydn's first really great period of symphonic inspiration is indeed impressive. Each of the 'minor' symphonies is quite distinct in character even if all spring from one source of turbulent spirit in a period of 'Sturm und Drang.' The restless Allegro assai of the earlier G minor symphony (No. 39) points ultimately to Mozart's great 'G minor' (K. 550) by way of Mozart's own youthful trial of this key (K. 183) clearly based directly on Haydn's model, whilst the stark but grand G minor (No. 52) which ends this immediate series points unmistakably towards Haydn's own yet greater achievement in this key in the London series (No. 95). It was indeed largely during this period

that Haydn laid the sure foundations of 'classical' musical thought.

'La passione' is perhaps the most darkly coloured of these symphonies. It opens with a sombre Adagio protracting the underlying tension and suspense at full length (in binary form). The ensuing Allegro di molto is of stark and bitter strength—but amidst the turbulence and ejaculations that cry aloud there flows also a pitifully moving warmth of heart. The Minuet finely preserves the serious vein of the key, but transfiguring beauty comes with high horn tones in the quiet F major Trio. The Presto finale with throbbing pulse and broken phrases that seem to gasp resumes with yet more telling emotion the turbulence of the earlier Allegro.

## INTERVAL

### 3. PIANOFORTE CONCERTO IN E FLAT (K. 271)

Mozart

Allegro  
Andantino  
Rondeau: Presto—Menuette (Cantabile)—Presto

In the winter of 1776-77 a French pianist named Mademoiselle Jeunehomme visited Salzburg. Nothing appears to be known of her, but she must have been a considerable artist to judge from the character of this splendid concerto which Mozart wrote for "the Jenomy," as he called her.

This concerto holds a unique position in Mozart's great series. Far from writing with an eye to convention and public taste as he had done in his earlier concertos and was to do again in his first Vienna works, he writes for his pianist and for himself with great freedom and on a grand scale, audaciously exulting in the personality and rhetoric of his instrument. Einstein has indeed called this concerto "Mozart's Eroica," a monumental work altogether different from and completely transcending anything he had written before, and in its very nature quite distinct from the triumphs of his later mature concertos. One is at a loss to understand why it is so very seldom to be heard.

The appearance of the solo instrument in close alternation with the orchestra at the very outset has often been remarked as an interesting historical fact by writers treating of Beethoven's introduction of the solo instrument with a different end in view at the opening of his last two concertos. But this surprising event in Mozart is no freakish whim. It shows not only how audacious a personality the solo has now developed and is to make felt throughout this work, but also how closely solo and tutti are to be associated even in the *tutti* material of this movement. In short we are con-

cerned with art and not with history, and our attention should be directed to what follows from this bold gesture—the trilled re-entry of the solo, the participation of the solo in the midway *tutti*, and in the coda which succeeds the cadenza, to name but a few points.

The Andantino in C minor is one of Mozart's most profound movements in a minor key (the first instance of minor tonality in his concerto movements), in its general ethos closely akin to the slow movement of the Concertante for Violin and Viola. The emotional content of the main theme, wrought in close canon with muted strings, is so strong that it breaks into dramatic recitative at its final cadence. The dramatic utterance is yet more clearly enforced in the final epilogue by the pianoforte against unmuted strings.

The magnificent breadth of the Rondo design is paraded at the outset by the opening solo paragraph of 34 bars. Here is real grandeur, virile brilliance, and exuberant rhetoric in the fantasia-cadenzas which intervene. But boldest stroke of all is the introduction of a slow-moving Minuet extended continuously with gloriously inventive variations as the central episode.

4. SYMPHONY NO. 101 IN D (THE CLOCK)

Haydn

Adagio—Presto

Andante

Minuet

Finale: Vivace

This symphony, begun in Vienna in 1793 in preparation for Haydn's second London visit of 1794-5, received its first performance on 3rd March, 1794, at the fourth of Solomon's series of twelve weekly subscription concerts in the Hanover-Square Rooms which extended from February 10th to May 12th, with a break at Easter. Like all Haydn's Symphonies it was simply billed as "Grand Overture (M.S.)" (i.e. without mention of key), but the public had not far to seek for a title since Haydn had set the bassoons ticking in the Andante. No doubt that first delighted audience remarked the point, though the *Morning Chronicle* had the good sense to ignore the point and to see that it was the whole work that mattered—"The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy." With that recommendation I am content to leave this well-known symphony to speak for itself.

S.T.M.N.