

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1961-62

REID MEMORIAL CONCERT

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

MARGARET R. MONCRIEFF

MILES BASTER

CHRISTINE MATHER

IAN HAMPTON

REID SCHOOL OF MUSIC

THURSDAY, 15TH FEBRUARY, 1962

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

GENERAL JOHN REID

(born 13th February, 1721—died 6th February, 1807)

MINUET NO. 16 IN C (WIND INSTRUMENTS)

"ATHOLL HOUSE" (STRING TRIO)

MARCH FOR LORD MACDONALD'S HIGHLANDERS

1. SYMPHONY NO. 33 IN B FLAT (K. 319)

Mozart
(1756-1791)

Allegro assai

Andante moderato

Minuet

Finale: Allegro assai

The two symphonies which Mozart composed in his last two summers at Salzburg before his removal to Vienna are splendid works—this B flat symphony of July, 1779 and the grand C major (trumpet) symphony of August, 1780. Neither of them apparently was originally provided with a minuet, but Mozart added these early in his Vienna years (possibly about 1782). That of the B flat symphony is especially remarkable both for the strong Haydn-like character of the minuet itself (with its plunging octaves and ninths) and for the Viennese Ländler-like melody of the Trio—something like a preview of Schubert's melody in the A flat Impromptu. Was there such a melody in the air in Vienna from the early eighties? And how much of what we regard as essentially Viennese music was fed into composers from their environment or vice versa?

Mozart was in the buoyant mood of his finest *buffa* writing when composing this symphony—at times on the tiptoe of grace and humour, at times bursting with boisterous excitement. The full fun of *opera buffa* comes out in the finale, which even sets its woodwind to trilling a little toy march to offset a few quiet confidences about contrapuntal affairs. The latter however is a brief nod of assent to the contrapuntal development which unexpectedly and rather unobtrusively has occupied the middle of the first movement, ruminating on that *credo* theme which Haydn had explored in his Symphony No. 13, which pervades the creed of Mozart's Salzburg Mass in F (K. 192) and which received its apotheosis in the Jupiter Symphony.

2. RICERCARE FROM "THE MUSICAL OFFERING"

Bach

(Six-part Fugue for String Orchestra)

(Arr. Howard
Ferguson)

When Bach visited Frederick the Great at Potsdam in 1747 the King gave him a fugue subject of his own invention upon which to extemporise. "The King was astonished", so Forkel recounts, "at the erudite way in which his theme was developed extempore, and . . . expressed also a wish to hear a fugue in six parts. As, however, it is not every theme that is suited for this kind of polyphony, Bach chose one himself, and developed it immediately to the great admiration of all present . . . After his return to Leipzig he worked out in three and six parts the theme the King had given him." The work was engraved and dedicated to its "royal inventor."

Ricercare implies a piece of music in which there is something to "seek"—i.e. the theme. The word was commonly used in Bach's time of a fugue worked out with special ingenuity. In this movement Bach does not seem to have written with regard to any particular instruments, but undoubtedly strings can best give expression to all the detail of this rich "many-voiced" music. For rich it is, and deeply expressive; and though ingenuity enough can be traced by the patient forefinger of analysis, Bach invites us to look elsewhere for enigmas—here he reveals himself as the "searcher of hearts."

3. SYMPHONIE CONCERTANTE IN B FLAT (Op. 84)

Haydn

for Oboe, Bassoon, Violin and Violoncello

(1732-1807)

Allegro

Andante

Allegro con spirito

This delicious work, which is now coming into its own (especially since a reliable text has become available) was composed by Haydn (in some haste) for performance at one of Salomon's concerts in the spring of 1792. The first performance was given by Salomon, Menel, Harrington and Holmes at the Fourth Concert on 9th March and was received with acclamation—the new work was described by one journal as "profound, airy, affecting and original." Another commented upon how finely the solo parts were contrasted with the "full tide of harmony!" "By desire" the new work was repeated the following week, and was also included in Haydn's benefit concert on 3rd May (the day before Salomon's Tenth Concert).

No analytical introduction is called for here, but three small comments may be added. First, that to maintain a common ground between his two pairs of unlike instruments, Haydn exploits rather those stylistic traits of string technique which can be paralleled by

the wind. Secondly, that he briefly touches in his soloists into the course of the opening tutti (forestalling their first "solo" passage). Thirdly that in the Finale he uses violin-recitative as an eloquent reaction to the exuberant tutti, and as a gesture of genteel reserve of one who would not wish the nimble graces of his style to be mistaken for a readiness to join in a romp.

INTERVAL

4. SYMPHONY NO. 6 IN F (PASTORAL)

Beethoven
(1770-1827)

- (1) Awakening of happy feelings on getting out into the country. (*Allegro ma non troppo.*)
- (2) By the brookside. (*Andante molto mosso.*)
- (3) Merry gathering of the country folk. (*Allegro.*)—
- (4) Thunderstorm—
- (5) Shepherd's Song: Happy and thankful feelings after the storm. (*Allegretto.*)

It is astonishing that the fascination of small and intimate things can so expand through the sheer joy of repetition, of dwelling with delight upon infinitely repeatable detail, that it can spread to a whole panorama of delight. But so it is for all who become absorbed into nature's quiet festival; and so it is here, where there is room for things to grow and do nothing but grow, to be and simply to be within the changing light and shade. And the exuberance of delight grows at the last to an overwhelming sense of the glory of it all—grows, indeed, for there is no trumpet and drum here to thrust it upon us.

An even more wonderful sense of the colours and sounds that clothe us around fills the scene by the brook—a movement designed by Beethoven on the full spacious lines of a sonata movement in all its phases, to which bird song forms the epilogue.

The country folk have ample time for a double turn of treading it lightly on the toe and rumbustiously on the heel before the distant rumble of thunder makes them break off. It is a pretty terrific storm, and (as so many truly impressive storms are) glorious in its aftermath, as the clouds rumble over the horizon and the song of a thankful shepherd begins and fills the length of the land like the span of a mighty rainbow.

S.T.M.N.