

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1962-63

Third Concert

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Glass-Harp:

BRUNO HOFFMANN

Solo Pianoforte:

DAVID WILDE

REID SCHOOL OF MUSIC

THURSDAY, 15th NOVEMBER, 1962

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. SYMPHONY in D major (Haffner) K.385

Mozart
(1756-1791)

Allegro con spirito
Andante
Minuet
Presto

The earliest of the six symphonies which Mozart composed after settling in Vienna, this is also the shortest. The urgent request came from Mozart's father at Salzburg about 20th July, 1782, for a festive symphony required by Sigmund Haffner (son of the later Burgermeister of Salzburg of the same name) for a celebration in his house marking his elevation to the rank of nobility. It was for this man's sister's wedding in 1776 that Mozart had composed the "Haffner Serenade" (K.250). The new Haffner music though designated a symphony was in fact originally somewhat akin to a serenade in that it had two Minuets and had a March (K.408, No. 2) associated with it (presumably as prelude to the festive occasion).

When this urgent commission reached Mozart he had just successfully launched his opera, "Die Entführung," was busy arranging much of that opera for wind instruments to forestall the inevitable pirates who would rob him of that commercial advantage, and was also trying to bring things to a head in obtaining his father's consent to his marrying Constanze Weber.

On 27th July (one week after first acknowledging his father's request) Mozart sent him the first movement of the Symphony, explaining that he had also at the same time had to compose a wind serenade in a great hurry (i.e. the splendid C minor Serenade for wind octet K.388) and that he would send the other four movements on the 31st, and a March too if he can manage it. In the event he was not quite ready by that date, but sometime before 7th August he had sent them off, for on that day he sent the "short march" and in the course of his letter gave the instruction that "the first Allegro must be played with great fire, the last — as fast as possible."

But all that is only half the tale, for throughout this fortnight or so Mozart was concerned with controlling the repeat performances of his opera, and conducting a difficult correspondence with his father about his proposed marriage, which in fact took place on 4th August.

Such were the circumstances in which this magnificent symphony came into being. When the scores were returned to him in February, 1783, along with those of earlier Salzburg symphonies which he requested to have for his proposed subscription concert ("academy") Mozart was delighted to find what good stuff there was in a work which he had practically forgotten. He then augmented the scoring of the first and last movements by the addition of flutes and clarinets, cut out one of the two minuets, and as a four-movement symphony gave it its first Vienna performance at the opening of his "academy" on 23rd March (which included the two concertos K.415 and K.175) repeating the finale at the conclusion of the programme.

2. ADAGIO and RONDO (K.617)

Mozart

For Harmonica, Flute, Oboe, Viola and Violoncello

Harmonica: BRUNO HOFFMANN

Flute: GEORGE GWILT

Viola: BRIAN HAWKINS

Oboe: MARGARET R. MONCRIEFF

Violoncello: IAN HAMPTON

In May, 1791, between the completion of his last string quintet (K.614) in April and *Zauberflöte* which occupied him in July, Mozart composed two (possibly three) works for exceptional instruments which (as ever with him) elicited some of his most beautiful and imaginative invention — the Andante in F for a little mechanical organ, and this Adagio and Rondo (in C minor-major) composed for the virtuoso of the glass-harmonica, Marianne Kirchgessner (1770-1809) who was blind from early childhood. For her Mozart also wrote the solo Adagio in C which von Köchel attributed to an early date and numbered K.356, but which also belongs to this same spring.

3. SYMPHONY in C

Bizet (1838-1875)

Allegro vivo

Adagio

Allegro vivace (Scherzo and Trio)

Allegro vivace

One does not think of Bizet as a symphonic composer, however much one admires his writing for the orchestra in operas, but he did in fact compose three symphonies; this C major Symphony (No. 1) written whilst he was a student at the Paris-Conservatoire within a few weeks of his seventeenth birthday (Oct.-Nov., 1855), a second Symphony of 1859 which he twice began but destroyed at the end of the year, and the "Roma" Symphony (also in C major) composed over the years 1860-68 and later revised.

This youthful work, so fresh and lively despite the formal mannerisms of its first movement, and revealing something of the true Bizet in its melodiously languid slow movement, and attaining that all too rare characteristic in symphonic form, absolute conviction in its lively and high spirited finale, was indeed only the work of an extremely promising student (and to be frank Bizet was never sure what he meant his two drums to play, so that he wrote more notes than two could manage and left it to his unsuspected editors to devise a compromise with three timpani). So it remained just a score until the nineteen-thirties when it was first published and performed. There is never any doubt from first to last but that it was written by a man of spirit—quick to appreciate his Mozart, Schubert, and Mendelssohn, but also there is no doubt that in the experience of writing it Bizet progressed from an engaging exercise to composition of real invention and personal idiom.

INTERVAL

4. PIANOFORTE CONCERTO in E flat, No. 5 (Op. 73)
Beethoven (1770-1827)

Allegro

Adagio un poco mosso

Rondo: Allegro

Beethoven himself was the first exponent of all his first four pianoforte concertos, and (as was the case with Mozart) the solo pianoforte part was not always written out until after the first performances, nor until the time arrived for preparing for publication or for teaching the work to a pupil such as Ries. The latter had one nasty emergency to contend with. In December, 1808, Beethoven asked Ries to play the Fourth Concerto at five days' notice! When Ries asked to be allowed to substitute No. 3 in C minor, Beethoven angrily offered the job to Stein who accepted, but at the last moment also begged to substitute the C minor. Beethoven ultimately had to acquiesce.

By the time the Fifth Concerto was composed Beethoven was too deaf to undertake its public performance. It was in fact finished towards the end of 1805 but had to wait until late November, 1811, for its first performance, given at the Gewandhaus, Leipzig, by Friedrich Schneider (1786-1853), the Leipzig organist-composer-conductor-pianist. This was the only occasion upon which performance followed publication (Feb., 1811). The first Vienna performance was given by Czerny in February, 1812.

Weber probably heard the Leipzig performance—he certainly bought a copy about that time, and his own second concerto in E flat shows unmistakable traces of the influence which Beethoven's great work exerted upon him.

Any analytical account of such a work involves the choice of "all or nothing." I confine myself to the opening and the ending. Mozart had shown some pre-occupation with making the protagonist an audible no less than a visible participant at the opening of the great orchestral preview (*tutti* or *ritornello*) in his earliest E flat concerto—but that example remained a unique "sport." Beethoven here addressed himself to that challenge by rearing a great preludising fantasia on the three monolithic chords which define the key from dead-centre and both flanks—and this general principle, followed in a very different fashion, inspired the splendid opening of Brahms' double-concerto.

The "psychological moment" in a Rondo is the first dawning of the rondo refrain-theme at its every occurrence. That being so, it is to be expected that its very first emergence will prove a point of subtle challenge, and that the transition from slow-movement to rondo will prove unpredictable, sometimes a sudden *fait accompli*, sometimes as here a matter for subtle foreshadowings.

S. T. M. N.