

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1962-63

Sixth Concert

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Solo Pianoforte:
DOROTHEA BRAUS

REID SCHOOL OF MUSIC
THURSDAY, 31st JANUARY, 1963
AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

PROGRAMME

1. SYMPHONY NO. 64 IN A (c.1775)

Haydn
(1732-1809)

Allegro con spirito
Largo
Menuetto: Allegretto
Finale: Presto

Despite all the alternatives of *piano* and *forte*, the strongly ejaculated chords and the vivacious contrapuntal motif employed, the opening Allegro impresses one as being amongst the most florid of all Haydn's sonata-form movements. The tender freshness of its first little phrase gives the key to the spirit of the symphony as a whole. It may be doubted whether Haydn ever achieved a deeper intimacy than in this D major Largo where the thought so often hangs upon the point between speech and silence, yet both are embraced within the large span of the melody. Technical analysis may point to unusual phrase lengths here as in the Rondo Finale, but these are not "purposeful surprises" as they often are in Haydn's teasing moments, but symptomatic of the ease and freshness of his invention in this most lyrical symphony. The nearest approach to the spirit and form of this Finale that I can think of is that of the G Major No. 47. But this is altogether the greater and more subtle achievement.

2. PIANOFORTE CONCERTO IN D MINOR (K. 466)

Mozart
(1756-1791)

Allegro.
Romanze
Rondo: Allegro assai

This concerto was completed by Mozart on 10th February, 1785, and entered by him in his thematic catalogue against that date, the entry following immediately after the last of the six Haydn quartets completed on 14th January. The concerto received its first performance at Mozart's subscription concert on the following day. Leopold, who had arrived from Salzburg in the small hours of the night to visit his son at Vienna, was himself present. In a letter to Nannerl written a day or two later, Leopold recounts how he had found the copyist hard at work when he arrived, and adds that Wolfgang hadn't an opportunity even to play the Rondo once through before the performance because he had to superintend the copying. A repeat performance was given on the 15th. "Your brother played the new great concerto in D magnificently" wrote Leopold.

It is not only in the inspiration of its themes that its greatness lies—those bitter hammered notes of iron destiny, those surging basses like boiling seas curbed by a rigid wall, the quiet tender motive that recoils from these strenuous scenes, the lyric epilogue whose entwining counterpoints bring some soothing respite when

that frenzy has been hushed, and the noble elegiac utterance of the protagonist at his first entry upon this troubled scene. For the movement is remarkable not only for its intensity and the quick reactions of its themes, but also for the grandeur of its periods. The pale glint of the trumpet tone in the last moments, like the high lights of metal striking through the deep gloom of a Rembrandt, suggest that here was a tale of heroic deeds.

The Romanze (in B flat major) transports us to a scene far different, a land of ease and heart's desire. The movement is in Rondo form, and as so frequently happens, the theme in itself is treated with ample repetition. It holds one surprise in store, for with the second episode we are plunged back into a scene of agitation not far remote from that of the previous movement. The manner in which the solo instrument coaxes and compels this seemingly untameable and galloping spirit of violence back to the quiet ways of the rondo theme is one of the most remarkable pieces of musical horsemanship that one could find anywhere.

The finale is a full-scale Rondo; its theme, alert and impetuous, enters straightway upon the assault and once again anger boils in a ferment in the tutti which it evokes. The re-entry of the solo brings a quiet theme that seems to plead an end to strife. Thereafter there is some measure of ease, and yet a forbidding F minor comes to spite the expected first episode and not till this has been mollified does there come that naïve melody which contains the seeds of ultimate happiness. In the reprise (which omits the Rondo theme) this naïve melody is compelled to undergo the engaging discomfort of the minor key, but it is already tinged with the thought of eventual freedom, and when after the cadenza the solo launches the assault afresh, only to find that there is no enemy left to fight, that naïve melody seizes its opportunity, and so quietly dawns the happiness of D major, welcomed at length with the full pageantry of triumph.
S.T.M.N.

INTERVAL

3. KONZERTSTÜCK IN F MINOR, OP. 79

Weber
(1786-1826)

Larghetto
Allegro
March
Finale

This work, which is probably the origin of the concerto form of the post-classical era, was inspired by a poetical idea or programme in the same way as much of the music of Berlioz. Weber's pupil, Julius Benedict, who heard the composer play the new composition on the morning of the first performance of "Der Freischütz" (1821), has stated that it was based on the following dramatic scene:—

"The Chatelaine sits on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have

passed by, battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him and die by his side? She falls back unconscious. But hark! what notes are these in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusader, banners waving, acclamations of the people; and there—it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods and waves sing the song of love; a thousand voices proclaim his victory.”

J.F.

4. SYMPHONY NO. 4 IN B FLAT, OP. 60

Beethoven
(1770-1827)

Adagio, leading to Allegro vivace

Adagio

Allegro vivace (Scherzo and Trio)

Allegro ma non troppo

Situated between such peaks as his Third and Fifth Symphonies, Beethoven's "Fourth" seems to be a little neglected, compared with those more awe-inspiring neighbours. But its crystalline purity of form and style has always made it dear to the connoisseur who loves Beethoven's idyllic, serene, emotionally restrained music as much as the heroic, monumental side of his character.

The slow introduction, mysterious and puzzling, keeps the listener guessing what kind of emotional climate he has to expect; it is like groping through a dark fog, till, with a sudden dominant, the light breaks through. But it exposes, with a descending third in sequence, a kind of germ motive which dominates the following very lively allegro, giving a start to its first subject and opening the second one, in a rhythmical diminution, like a mockery of the solemn steps of the introduction.

The emotional climax of the symphony is its large Adagio, a purely lyrical piece of concentrated expressiveness, the symphonic construction of which is hidden behind an incessant stream of melody. The Scherzo plays an amusing kind of shuttlecock with different groups of instruments interrupting and intercepting each other. In the trio section—it comes twice between recapitulations of the scherzo—the chief intruder is the first violin who seems to interrupt a quietly-flowing melody of the wind instruments with an ever-recurring question: "Is your psalmody really necessary?" But the real fun starts in the Finale, a kind of perpetuum mobile of rumbustious semiquavers which, however, leaves room for an extraordinarily expressive little phrase that makes its entry instantly after the first bustle. The humorous scramble is not without touches of mischief—and the bassoon will be lucky if he is not tripped up at a certain moment.

H.G.