

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1963-64

REID MEMORIAL CONCERT

REID ORCHESTRA

Leader: Dr. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Solo Flute:

JANET BANNERMAN

REID SCHOOL OF MUSIC

THURSDAY, 13th FEBRUARY, 1964

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS



# PROGRAMME

## GENERAL JOHN REID

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

MINUET No. 16 IN C (WIND INSTRUMENTS)

MARCH FOR THE 70TH REGIMENT, GENERAL TRYON'S

### 1. SYMPHONY No. 61 IN D

Haydn

(1732-1809)

Vivace

Adagio

Minuet; Allegretto

Prestissimo

In the years 1768-73 Haydn produced a series of symphonies of the finest character and most imaginative invention, including several in a minor key and of a profoundly serious cast of thought. The symphonies of the next few years strike one as being of a less special character, but amongst them are several that point to the maturity of his final decade as a symphonist (the late eighties to the mid nineties) even though they have not the fullness of orchestration of the later works, nor in claiming a more expansive space in their design are they able to occupy it with such variety or economic exploitation of opportunity as Haydn's final consummate mastery achieved.

Last season we presented the A major No. 64 of circa 1775, and now we revert to the festive D major No. 61 of 1776 which we last presented at these concerts twelve years ago, when the parts were copied from the score published by Le Duc of Paris in the series of 27 Haydn Symphonies he published about 1802-10 (rather, it would seem, without Haydn's approbation). A definitive score has since been edited (1959) by Robbins Landon and published by the Haydn-Mozart Press (Salzburg). The orchestra here is not yet the full band of his final symphonies, but the flute is now established, and so also the two bassoons with parts that can claim independence of the cello-bass line, and though there are no trumpets the timpani reinforce the contribution of the horns to the generally festive character of the orchestral tutti, and the wind ensemble is sufficiently numerous and varied in tone to produce some memorable colourings in the Adagio. But the point at which Haydn comes nearest to his later symphonies is in the lively rondo finale—a roundelay of lilting melody and explosive humour.

### 2. CONCERTO FOR FLUTE IN G MAJOR (K.313)

Mozart

(1756-1791)

Allegro maestoso

Adagio non troppo

Rondo; Tempo di Menuetto

In early 1778 Mozart in company with his mother was at Mannheim for some weeks in the course of the tour through Bavaria and France to Paris in search of an appointment or opportunities of commissioned work.

The high standard—indeed the virtuoso standard—or the instrumentalists comprising the Mannheim Electoral Court Orchestra was always an inspiration to him, and it so happened that on this occasion he was commissioned by a rich amateur Dutchman (an East-India Dutchman it would seem) named De Jean (or Dechamps) who was then visiting Mannheim, to compose three flute concertos and a number of quartets for flute and strings. In writing home to his father Mozart confesses that he finds it a strain (amongst engaging musical and other distractions) to give of his best whilst writing for an instrument which he frankly disliked, and he did not in fact complete the full quota of works he had undertaken to supply. Two flute quartets were composed (the D major is rightly admired but the C major is insignificant by comparison) and two of the three concertos. But of these latter only this G major is originally conceived for the flute and composed at that time. The other, in D major (K.314), was, as internal and external evidence will show, written originally in C major for the Oboe (composed at Salzburg in 1777 for the oboe-player Ferlendis, and played in later years by Ramm, the Mannheim oboist). Mozart contributed it to his works for De Jean by arranging it in D major for flute.

This splendid concerto is nearer to the violin concertos of 1775 than to the subsequent pianoforte concertos. The orchestral tutti not unnaturally intervenes more frequently in alternation with the solo instrument than in the keyboard works, and of course the solo instrument can never stand alone without orchestral accompaniment. Mozart uses an orchestra of oboes, horns and strings, but substitutes flutes for oboes in the slow movement which is laid out in complete sonata form with introductory tutti (a somewhat unusual design for any Mozart concerto slow movement). It may be that this beautiful but by no means easy slow movement proved too exacting for the recipient Dutchman, for Mozart composed a very lovely separate Andante in C major, K.315, which is thought to be designed as alternative to this.

The tempo di Menuetto was much favoured as a concluding movement (whether of a two or a three-movement design) in the heyday of the *style galant*—the seventeen sixties and seventies, and was frequently so used by Mozart in his earlier works, but it was not often that he developed it into a movement of so full a design as he uses here where the minuet is displayed in the full classical rondo repetitive plan—making the most as it does of the differing timbre of the flute in the higher and the lower register.

## INTERVAL

### 3. BALLADE FOR FLUTE, STRING ORCHESTRA AND PIANOFORTE

Frank Martin

(b. 1890)

This Ballade was composed for Flute and Pianoforte in the spring of 1939 expressly to be the competition piece for flute at the first Geneva *Concours international d'exécution musicale* held that year. Ernest Ansermet made an orchestration using full orchestra, but the composer himself chose to orchestrate for strings retaining the pianoforte in the ensemble in the role, primarily but not exclusively, of an orchestral instrument.



The scoring is in fact so contrived, by deploying the strings at times in solo lines or by muting the full body, and by diverse other such means, as to ensure that the low register of the flute or its quiet tone in piano passages is never allowed to be submerged, though at the zenith of its fortissimo arches it can shine in exultation above a quite massive tone of orchestra and pianoforte.

The true musical ballade is at once formal in design and rhapsodic in much of its content—and so it is in this example. The quiet revolving motion of the opening is but a developed introduction to the main movement, a *vivace* of swaying motion above pizzicato bass whose opening theme receives a counter-statement by flute and piano before it yields to a prolonged legato flute melody (ultimately duo with the cello) above an ostinato figure of subtly changing harmonies. The brilliant climax to this yields to an unaccompanied cadenza and momentary quiet reflection upon the main motif, before the central episode opens with a new expressive flute melody (rising from the lowest register) against a bell-like pulse of harmonic background. The climax reached by this sweeps down with pianoforte martellato to a recapitulation which ultimately resolves in a compound of the introductory motif and of the central episodic melody in a coda grounded on a low pedal E that grows to a radiant E major chord.

4. SYMPHONY NO. 7 IN A MAJOR

Beethoven

(1770-1827)

Poco sostenuto—Vivace

Allegretto

Presto

Allegro con brio

This great symphony is perhaps the broadest of all broad places of human and heroic delight. Was ever blaze of A major like to this? Truly it might be called 'a symphony on E', for that resilient note streams across all its brightest peaks, and haunts the quiet and darker path of the Allegro no less. Beethoven has turned from the personal, poetic, and subtly-coloured outlook of the Pastoral Symphony to an astonishingly extrovert and exuberant display of rhythmical power and of dithyrambic abandon. The whole symphony has been summed up as an apotheosis of the Dance—a just appreciation provided one does not forget the majestic portal through which one enters this festival: for indeed the opening *Poco sostenuto* is yet something more than a majestic portal and a spacious way—it is a movement composite in its own design and with ample opportunity to indulge a quiet sensitivity in its repeated second subject that causes something of the intimacy of the sixth symphony. But it is exuberant A major that wins the day. What Triton would not yield up his wreathed horn to enjoy those top E's on the horn in A!

S.T.M.N.