

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1965-66

*Second Concert*

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Soprano: ELISABETH ROBINSON

REID SCHOOL OF MUSIC  
THURSDAY, 4th NOVEMBER, 1965

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

## PROGRAMME

- I. DANSES CONCERTANTES FOR CHAMBER ORCHESTRA *Stravinsky*  
(b. 1882)
- MARCHE—INTRODUCTION  
PAS D'ACTION  
THEME VARIE (LENTO. Var. I. Allegretto. Var. II Scherzando.  
Var. III Andantino. Var. IV (coda) Tempo giusto.  
PAS DE DEUX  
MARCHE—CONCLUSION

This most engaging masterpiece of chamber-orchestra ensemble was composed in 1941-2, commissioned by the Werner Jannsen Symphony Orchestra of Los Angeles who gave the first performance in February 1942 barely a month after the completion of the work. It is scored for single wood-wind, two horns, trumpet, trombone, timpani and strings confined to six violins, three violas, three cellos and two basses. It has some affinity to the Dumbarton Oaks Concerto of 1938 in its neo-classical concerto grosso disposition though it is markedly different in style and personality, and in some respects it is more akin to the spirit of the Symphony in C of 1940-41—in subtleties of colouring and in transparent textures. Yet it is also imbued by a certain restrained romanticism and in the Pas de Deux duo of clarinet and oboe one is momentarily reminded of some of the felicities of Richard Strauss's last quasi-classical scores.

The work is not of course conceived as a ballet, but is rather a concerted suite of idealised ballet movements. Nevertheless two years later a choreography was devised for it by Balanchine.

2. "LES ILLUMINATIONS" (Op. 18) *Britten*  
(For soprano and string orchestra) (b. 1913)

This setting of poems of Arthur Rimbaud was composed in the autumn of 1939. The work is dedicated to Sophie Wyss the distinguished Swiss soprano whose early performance of it quickly established it as one of the finest works of Britten's earlier years. Patrons of these concerts may recollect that she introduced it to Edinburgh at a Reid Concert in 1943, and that we gave two further performances in the mid-fifties with Barbara Delano Laing as soloist.

"Les Illuminations", writes Britten, "is the title of the volume of prose and verse poems written by Arthur Rimbaud between the ages of seventeen and eighteen. Many of the poems in it are very brief, little more than sketches, but they all have the vividness of the intense experiences Rimbaud was living through at that time. I have chosen eight of the most contrasted poems . . . and linked the whole together with the cry from Parade, which appears three times: in the Introduction, the Interlude, and in Parade itself."

1. FANFARE.—"I alone hold the key to this savage parade."
2. VILLES.—The hectic life of towns . . . Savages dance without pause the Festival of Night. What good arms, what lovely hour will restore me that land whence come my slumbers and my smallest movements?
- 3a. PHRASE.—I have hung my chains of gold from star to star—and I dance.
- 3b. ANTIQUE.—O gracious son of Pan—the forehead crowned with flowers . . . walk at night, moving softly this thigh . . .
4. ROYAUTE.—A man and woman proclaim in the market place that they would be king and queen—and these they are for a whole morning, while houses are covered with flags.
5. MARINE.—Seascape. The prows of steel and copper beating the spray of the waves—against the jetty are hurled whirlpools of light.
6. INTERLUDE.—Long flowing appassionato phrases lead to a quiet restatement of the motto.
7. BEING BEAUTEOUS.—Against a background of snow is a beautiful being of majestic stature. Death is all round her . . . circles of hollow music which distort the beloved figure. Wounds of scarlet and black break out. She recoils, she stand erect—oh, our bones are clothed with a new lovely body.
8. PARADE.—(The underworld). What sturdy rogues!—a violent Paradise of mad grimaces.
9. DEPART.—Enough known—departure into love and new rumours.

*Note:* The leaflets, containing the full text of the poems and English translations, which are made available *on loan* to purchasers of this programme, constitute the publishers' complete stock which the promoters of these concerts purchased for the convenience of patrons. In order that they may be available to audiences at other performances, patrons are asked kindly to hand them back to programme sellers at the end of the concert.

### INTERVAL

3. SYMPHONY NO. 87 IN A

*Haydn*  
(1732-1809)

VIVACE  
ADAGIO  
MINUET  
FINALE: VIVACE

In 1786 Haydn was commissioned by the directors of Les Concerts de la Loge Olympique, Paris, to write six symphonies. This organisation which had been founded by le Comte d'Ogny and others under the name Concert des Amateurs had adopted this impressive title on moving its venue to the Galerie de Henri III. The orchestra conducted by Gossec included the best players of the day, and could boast exceptional instru-

mental resources—forty violins and double wind, for example. The six so-called 'Paris Symphonies' which Haydn supplied are Nos. 82-87, and include such justly famous works as 'L'ours' (No. 82 in C) and 'La Reine' (No. 85 in B flat), and the even finer E flat symphony No. 84 (distinguished by no nick-name) which was performed here last year. But at least two of the set had been composed before Haydn received the commission, one being this A major symphony which appears as sixth in the set but which was in fact composed (as was 'La Poule') in 1785. Scored for flute, oboes, bassoons, horns and strings it is one of the lighter works of Haydn's maturity, but impressive in the sureness of its formal treatment and inventiveness, even though its thematic material does not show the inspiration of some of the others in the set. The scoring is often of exceptional delicate transparency (as in some of his earliest symphonies), as for example in the episodes which adorn the hymn-like Adagio, and the Trio to the Minuet (oboe solo).

#### 4. SYMPHONY NO. 90 IN C

Haydn

ADAGIO—ALLEGRO ASSAI  
 ANDANTE  
 MINUET  
 FINALE: ALLEGRO ASSAI

Symphonies Nos. 88 and 89 were composed for the Esterhazy violinist (and later merchant) Johann Tost (to whom reference was recently made in these programmes a propos the Op. 64 Quartets) who took them with him to Paris. With these the troubles that already beset Haydn in the pirating by copyists and publishers came to a head and led to a real row. If in this instance Haydn was innocent, he seems to have been less so in the matter of the next three symphonies (90-92), the last he composed before his first London journey. These were commissioned in 1788 by the Comte d'Ogny and were almost certainly supplied to him, but next year were sold by Haydn himself under exclusive contract to Prince Oettingen-Wallerstein, who when he discovered that others possessed and played *his* symphonies seems to have had to content himself with the fact that he could still have them played to himself. He generously forgave Haydn, and it may be some posthumous consolation that his set of parts (at Schloss Harburg in Bavaria) constitute one of the main sources for the modern definitive edition.

The last of the three, the inspired G major (known to us as the 'Oxford') rightly and inevitably steals the attention of all Haydn devotees, but the other two are fine spacious symphonies, and the whole group a worthy 'finale' to the great series of the Esterhazy symphonies. No. 90 employing trumpets and drums and horns crooked in high C is a glorious compound of delicacy and festive brilliance. The wood wind are conspicuous both as soloists and in ensemble. Once again an oboe solo pervades the trio which offsets one of Haydn's most splendidly developed minuets. And how will Haydn end his gay and festive finale? Not so soon as some might think—so please be prepared for a long silence which is part of the music!

S.T.M.N.