

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1965-66

*REID MEMORIAL CONCERT*

REID ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor: SIDNEY NEWMAN

Soloists:

DAPHNE GODSON

JOAN DICKSON

MUSIC HALL, GEORGE STREET  
THURSDAY, 17TH FEBRUARY, 1966  
AT 7.30 P.M.

PROGRAMME ONE SHILLING

*FIFTIETH SEASON*  
*of the*  
**REID ORCHESTRA**

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125th ANNIVERSARY OF THE REID MEMORIAL CONCERT  
GENERAL JOHN REID  
(1721-1807)

- (a) March for the 76th Regiment. Lord Macdonald's Highlanders.
  - (b) Air—"Atholl House".
  - (c) March of the 42nd or Old Highland Regiment ("The Garb of Old Gaul").
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1. OVERTURE; "The Magic Flute" *Mozart*  
(1756-1791)

The fact that Schikaneder billed *The Magic Flute* as a "Grand Opera" provides a convenient excuse for refraining from classifying this immortal work under any other category. And as a grand opera it has a grandeur all its own, ranging from the most profound and moving solemnities to the most naively impertinent and ridiculous comedy, and yet preserving throughout so rare a beauty that one might almost say that it is never so sublime as when it is most ridiculous.

The overture boldly contrasts the solemn mysteries of the temple of Isis and Osiris with a movement of deliciously nimble-witted good humour, yet at the same time of powerful drive and with a sufficiency of fugato to persuade even a Papageno that wisdom can be gay. The fact that the lively and entertaining theme of this latter is almost identical with that of a Clementi Sonata which Mozart had heard nine years earlier, when the two composers competed before the Emperor Joseph II, serves only to show what virtue lives in magic flutes, and Clementi had not such a thing amongst his possessions.

2. CONCERTO FOR VIOLIN, VIOLONCELLO AND ORCHESTRA *Brahms*  
IN A MINOR (OP. 102) (1833-1897)

Allegro  
Andante  
Vivace non troppo

Perhaps the most interesting of all developments in the classical concerto after Mozart was that of the Cadenza. It raised no anachronistic problems in the hands of the original composer, pianists or violinists as it is apt to do for a sensitive audience today. But long before such problems of stylistic consistency could be raised, Beethoven in his fifth pianoforte concerto had initiated a vital train of thought as to how the improvisational element of the concerto could be integrated essentially with the formal structure of the work. Mendelssohn gave a novel emphasis to the cadenza by using it as the means for winning a way to the recapitulation. Brahms in his Violin Concerto, whilst not pursuing Beethoven's plan of a fantasia-prologue, gave ample scope to his soloist for quasi-improvisational "address" to the matter in hand whilst at the same time preserving to him the ultimate freedom of a true cadenza. Here, in his last great orchestral work (1887), Brahms reverted to Beethoven's fantasia-prologue, but with an altogether different aim and technique. Beethoven's prologue cascades about the three cardinal points of the musical compass in turn and then plunges into the great orchestral tutti. Brahms' prologue arises from the brief orchestral utterance of the two main motives of the movement, whose broken phrases are caught by the solo instruments in turn and generously expanded in ruminating fantasy. After such an opening there can be no scope for any final cadenza.

The richly melodious Andante in D major follows a simple ternary design, whose middle section of woodwind melody, sensitively and ingeniously caressed by string tone, is briefly echoed in a final coda.

The finale, as its theme immediately declares, is a Rondo. At the last its good humoured theme is subtly rounded and coaxed into a sensitive "major" mood, culminating briefly in a brilliant coda.

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INTERVAL

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### 3. SYMPHONY in C major (No. 9)

Schubert  
(1797-1828)

*Andante leading to Allegro*

*Andante con moto*

*Scherzo: Allegro vivace*

*Finale: Allegro vivace*

The Symphony was written in the year of Schubert's death, 1828, but it was not performed until Schumann rescued the manuscript from dusty oblivion in Vienna ten years later and took it to Leipzig, where Mendelssohn introduced it to the public for the first time. Since then it has securely held its place as one of the great masterpieces, a work sublime alike in inspiration and in grandeur of design. The noble introduction to the first movement, the profoundly moving tragedy of the slow movement, and the vitality and exaltation of the coda of the exuberant last movement are probably the most memorable moments of a work which provides one of the great experiences of a musical lifetime.

Already in the Octet of 1824 Schubert had prefaced an extended sturdy Allegro with a profoundly moving slow introduction which not only contains within it the rhythmical germination of the ensuing Allegro but also, with some transformation, is extensively integrated in the recapitulatory process of the Allegro movement. Here the prefacing Andante is much more extended and liberal in design, but in a somewhat similar way there emerges from this broad melody the rhythmic motive of the great Allegro; and of the melody itself not only does one of its most telling phrases re-emerge, reiterated with wonderful effect upon the trombones, after the second subject, and clinched by the triumphant G major acclamation of "What I say three times is true", but its first simple utterance finds a glorious apotheosis at the conclusion of the *più moto* coda demanding for itself some slight broadening of the new impetuous tempo to maintain its inherent grandeur. Tovey's essay reminds us how Schubert's revision of the basic rhythmical motive of the Allegro throughout his already completed score made a uniquely distinctive idea out of an initial tonic-dominant utterance which had a stark directness akin to Mozart's hammered Credo (in his great unfinished C minor Mass). But perhaps more important than the inescapable bold utterance of the strings in the first moments of the Allegro is the only too easily neglected rejoinder of wood-wind and horns which gives the true melodic significance of the whole paragraph.

S.T.M.N.