

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1966-67

*REID MEMORIAL CONCERT*

REID ORCHESTRA

Leader: MILES BASTER

Conductor: SIDNEY NEWMAN

Mezzo Soprano: MARY DONALD

Pianoforte: EDWARD HARPER

Clarinet: PHILIP GREENE

REID SCHOOL OF MUSIC

THURSDAY, 16th FEBRUARY, 1967

AT 7.30 p.m.

PROGRAMME TWO SHILLINGS

1. OVERTURE 'IDOMENEO'

Mozart  
(1756-1791)

The overture to Mozart's only great *opera seria* (of 1781) has the nobility and dignity of his whole conception of the drama he was handling. It is majestic as befitting a royal classical theme, but often welling with an ominous foreboding, or stabbed with plaintive accents and phrases of moving pathos (in minor keys). Although it can stand on its own, the full significance of its conclusion is only apparent when it is leading directly into the opening scene of the opera.

2. CONCERT ARIA (for Soprano with Pianoforte obbligato) Mozart  
(K.505)

Recitative: "Ch'io mi scordi di te?"

Rondo: Andante - "Non temer, o amato bene  
per te sempre il cor sarà..."

Allegretto: "Alme belle, che vedete  
le mie pene in tal momento..."

At the end of December, 1786, Mozart composed this Aria "for Mselle Storace and myself," as he noted in his own catalogue of complete works. On the autograph he wrote "Recitativo con Rondò. Composto per la Sig<sup>ta</sup>. Storace dal suo servo ed emico W.A. Mozart," and the date. Nancy Storace, who was Susanna in the first production of *The Marriage of Figaro* in the early summer of 1786, had come to Vienna in 1784 after a period of study in Italy and was engaged as a leading singer at the Imperial Opera for three years. With her in Vienna were her brother, the young composer, Stephen Storace, her mother, and the Irish singer, Michael Kelly (the original Don Basilio in *Figaro*). Thomas Atwood was also studying with Mozart at the time. Kelly's *Memoirs* give a colourful and amusing account of many social occasions and adventures during these few years in Vienna. They returned to England together at the end of February, 1787. Early in January Mozart and Constanza went for a few weeks to Prague where *Figaro* was now all the rage. He may possibly have thought that he was saying farewell to Nancy Storace with this Christmas-time gift of one of his greatest arias in which the warmth of his feelings towards her is intimately yet abundantly shown. But he was back in Vienna to see them off, and corresponded with her after her return to London.

The text of this Aria (by Varesco) is from the original draft libretto of Mozart's *Idomeneo* (1781), designed to open Act II, but rejected by the composer at the time. In March, 1786, for a private concert performance by amateurs, Mozart set this scene and Rondo (Aria) for voice with violin obbligato "for Bar. Pulini and

Count Hatzfeld." In the opera, this protestation of devoted love is sung by Idamente (the Prince) to the captive Trojan Princess Ilia who, knowing Electra's jealous love for him, has bid him forget herself and turn his thoughts to 'that other.' When Mozart reset the text (excluding Ilia's interjections in the recitative) in this beautiful and intimate tribute to Nancy Storace, he divested it of all association with Idamente and idealised it as an aria concertante for her and himself in which the words are to come from her heart to his own response at the pianoforte. "How can you ask me to forget you...? Do not fear my love will alter. I shall be faithful always....But why do the constellations of the stars inflict such pain on us? Heaven, see the anguish and grief of my devoted love."

3. SYMPHONY NO. 88 IN G

Haydn  
(1732-1809)

Adagio - Allegro

Largo

Menuetto: Allegretto

Finale: Allegro con spirito

This is the first (and incomparably the greater) of the two symphonies which Haydn composed in 1787 expressly for Johann Peter Tost, a violonist who later became a merchant, and who has been identified by some as the "Hungarian Amateur" for whom Mozart is said to have written his last two string quintets. Tost was leaving for Paris and wished to take two new works of Haydn with him.

Haydn certainly excelled himself here, not only in the gloriously rich Largo (D major), in which the oboe and solo violoncello take the leading part in unfolding a superb melody that is generously repeated with variations and enhanced by the irruption of massive tutti ejaculations in its course, but likewise in the other movements. For the fanfare-like motif of the first Allegro proves itself to be a mighty hunter in the labyrinths of counterpoint. But the power and inexhaustible drive which pervade this sturdy movement are recaptured in an even more highly spirited exhibition of virtuosity in the rondo-finale. With characteristic humour, Haydn introduces this as though it were a piece of social pleasantries between bassoon and strings (and, of course, their polite neighbour the flute), but as a topic for general conversation it soon unleashes an astonishing hubbub of vigorous activity in the whole assembled company, who argue the matter out in canon and in the bluffest good temper.

---

I N T E R V A L

---

## 4. MINUET AND MARCH

*General John Reid*  
(1721-1807)

## 5. OVERTURE: LA CLEMENZA DI TITO (K.621)

*Mozart*

It was only in the middle of August, 1791, that the authorities at Prague belatedly decided to celebrate the coronation of the Emperor Leopold II as King of Bohemia on 6th September with the performance of a new opera. Mozart composed the work (adapted from a libretto of Metastasio) in eighteen days - already composing in the carriage on the way to Prague and writing down whenever they stopped for the night. Although performed (as Dent says) "with all possible magnificence" it was a complete failure, though it later gained some popularity and was the first Mozart opera ever to be heard in London (1806). It is little likely to be staged today, but two great arias from it have justly held their own as concert pieces, one of which succeeds this present performance of the formal festive overture which deserves an occasional airing.

## 6. ARIA FOR SOPRANO WITH OBLIGATO CLARINET

*Mozart*

"Parto, parto, ma tu ben mio"

Adagio - Allegro

The aria is sung by Sextus in response to the furious taunts of Vitellia, daughter of the dethroned Vitellius, who attempts through his love for her to make him the instrument of wreaking her vengeance on the unsuspecting Titus.

"So be it, I'll go. But beloved, give me your heart anew. I'll be and do as you wish. Look on me and I'll hasten to avenge you."

## 7. SYMPHONY IN D (THE "PRAGUE"), K. 504

*Mozart*

Adagio - Allegro

Andante

Finale: Presto

The Germans have named this the "Symphony without Minuet." The name would apply to very many of Mozart's earlier symphonies inspired primarily by Italian models. But here in a resplendant full-scale symphony of serious import he excludes the minuet which in the Viennese tradition had long been established as an integral symphonic movement. On the other hand, the slow introduction to the first movement is larger in design than any to be found before Beethoven's second symphony, and the slow movement (Andante) is likewise of exceptionally large a span. The main first movement devotes itself in large measure to brilliant contrapuntal display, whilst the intensely vivacious Finale finds its chief delight and wit in the deft interplay of wind and strings.

It was composed in Vienna at the end of 1781, completed on 6th December, two days after the great C major Pianoforte Concerto (K. 503). Early in the new year, Mozart and his wife visited Prague for a few weeks where Figaro was now 'all the rage.' Mozart took this symphony with him and performed it there on 19th January.

S.T.M.N.