

UNIVERSITY OF EDINBURGH  
~~CHAMBER~~ CONCERTS  
*Orchestral*

*Eighth Concert*

REID ORCHESTRA

Leader: MILES BASTER

Conductor:

SIDNEY NEWMAN

Solo Violin:

LEON ARA

REID SCHOOL OF MUSIC

THURSDAY, 29th FEBRUARY, 1968

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

## PROGRAMME

### 1. SYMPHONY No. 85 in B flat ('La Reine')

*Haydn*  
(1732-1809)

Adagio — Vivace  
Romanze: Allegretto  
Menuetto: Allegretto  
Finale: Presto

One of the finest of the six 'Paris Symphonies' which Haydn was commissioned in 1786 to write for the Concerts de la Loge Olympique, but why nicknamed 'La Reine' is unknown unless possibly this symphony was a favourite of Queen Marie Antoinette. The symphony opens with a very grand serious Adagio (but of no great length) — a portal to the remarkable Vivace in sonata form which combines tender expressive phrases with outbursts of splendid power. Haydn is always unpredictable as regards how and when he inevitably extends or develops his material. Here, having made his main theme serve also in lieu of a second subject, he gives us one of the most glorious extended developments of all his symphonies — one hundred bars, and more than a third of the whole movement.

The slow movement is a Romance with the characteristic legato gavotte-like rhythm of the genre. The theme is based on an old French folk-tune entitled 'La gentille et jeune Lisette.' Haydn gives it four variations and a coda — the second variation in the minor, the third with solo flute decoration, and the last with bassoon prominent. A similar pointing of wood wind solos occurs in the delicate trio to the minuet. As for the finale it is one of those supremely happy rondo-sonata movements which is a law unto itself. The work is scored for flute, oboe, bassoon, two horns and strings.

### 2. SIX HUMORESQUES for Violin with Orchestra.

*Sibelius*

(Op. 87, Nos. 1 - 2, Op. 89, Nos. 1 - 4.) (1865 - 1958)

No. 1. Commodo; with orchestra of double wind, two horns, timpani and strings.

No. 2. Allegro assai; horns, timpani and strings.

No. 3. Alla gavotta; muted strings, violins divisi into three lines each, lower strings divisi into two lines.

No. 4. Andantino; sustained muted strings.

No. 5. Commodo; flutes, clarinets, bassoons and strings.

No. 6. Allegro; flutes, bassoon and strings.

These pieces were composed in 1917 — that is a date between the first and the final revisions of the Fifth Symphony and just before the idea for the Sixth Symphony began to take shape. The first was originally styled 'Impromptu.' We learn from Karl Ekman's book on Sibelius (first English edition 1938) that Sibelius in a private letter writes of them "Life's sorrow and rays of sunshine" — adding "I like them very much. They are 'large-size'".

### 3. DIVERTIMENTO in B flat

*Lennox Berkeley*  
(b. 1903)

Prelude  
Nocturne  
Scherzo  
Finale

Lennox Berkeley sought his musical training in Paris under Nadia Boulanger (to whom he has dedicated this work). He has proved himself one of the most distinctive of the British composers who have sought to be stylistically free of German influences and likewise of the French impressionists. He is now a professor of composition at the

Royal Academy of Music in London. Apart from chamber music and solo pianoforte works, one may mention amongst his chief orchestral works a Symphony (1940), Nocturne (1945), two Pianoforte Concertos of 1947-8 (one solo, one double), Serenade for String Orchestra, a Flute Concerto (publ. 1956) and a Violin Concerto with Chamber Orchestra (1962). The Divertimento is scored for double wind, horns and trumpets, one trombone, timpani and strings.

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INTERVAL

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4. SYMPHONY NO. 104 in D ('The London') *Haydn*

Adagio — Allegro

Andante

Menuetto: Allegro

Allegro spiritoso

The last of that whole world of symphonies which Haydn composed over a period of nearly forty years — gloriously happy and exalted, liberal and expansive and forever inventive. It is so much the 'music of the future' for its time (it was composed for the Opera Concerts, London, in the early spring of 1795) that Tovey could humorously refer to Haydn's plagiarism from Brahms — and the architecture and the extension into magnificent codas must have been an inspiration to Beethoven within a matter of years. One could say so much, but better perhaps to turn to performing it, which I do with apologies that it is nigh on twenty years since I last did so.

S.T.N.M.