

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1968-69

*Second Concert*

**REID ORCHESTRA**

Leader: MILES BASTER

Conductor: SIDNEY NEWMAN

Solo Pianoforte:

KATHLEEN JONES

REID SCHOOL OF MUSIC

THURSDAY, 31st OCTOBER, 1968

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

## Programme

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### 1. SYMPHONY NO. 84 IN E FLAT (1786)

Haydn  
(1732-1807)

Largo—Allegro

Andante

Minuet: Allegretto

Finale: Vivace

One of the most splendid symphonies outside the final great series of twelve, this E flat symphony is one of the six which Haydn supplied by commission for the Concerts de la Loge Olympique at Paris. The first Allegro has much of the spirit of a prolonged finale that is loath to deny its happiest of melodies its full measure of encores. There is so much more beside this of course, but the total effect is very reminiscent of that glorious duo in which Adam and Eve bring key after key into the flow of their unending roundelay of praise. The Andante is a theme with three variations and an expansive coda designed as a cadenza, in which Haydn stars his woodwind ensemble with an exquisite handling of ensemble equal to that of Mozart's mastery. Amidst these generous movements the brief trio to the sturdy Minuet appears somewhat disproportionate, but the lively finale feels no compunction about exploring the brink, and sometimes the full depths, of unusual keys in the course of an adventure in which full rein is given to the riding out of every good prospect in sight.

### 2. PIANOFORTE CONCERTO IN C (K.467)

Mozart  
(1756-1791)

Allegro

Andante

Allegro vivace assai

On Friday, 11th February, 1785, Leopold Mozart arrived in Vienna for a stay of some weeks with his son and daughter-in-law. He was just in time for the first of Mozart's six Friday subscription concerts held at the Mehlgrube and that very evening heard the first performance of "the new and very fine concerto" in D minor K.466 which Mozart had entered in his

catalogue as finished only two days earlier and on which the copyist was busy till the last moments, so that the rondo had no rehearsal at all. But Leopold had arrived on a scene more crowded with music than even he had bargained for, and a month later he is reporting in his letters to Nannerl that they never got to bed till one o'clock, that practically every day there is a concert (sometimes two concurrently), that Mozart's fortepiano had been carried out of the house for one concert or another more than a dozen times in four weeks, that it is one long round of composing, teaching, rehearsals and concerts and that he feels a bit out of it all. Consider but the first week. The second evening had been the private party at which Haydn had been present and the last three (only recently finished) quartets dedicated to Haydn had their second performance. Next day Mozart was playing his Pianoforte Concerto in B flat (K.456), written the previous September for Mlle Paradis, at Madame Laschi's concert. Two days later he played "most magnificently" a second performance of the new D minor concerto at another concert at the theatre. The following day they all went to a concert at the house of the Salzburg agent von Pleyer. Two days later it is Mozart's own second subscription concert.

At some time in this incredible February Mozart composed this, his third, C major concerto (as he noted on the MS). It was entered in his catalogue on 9th March, and probably received its first performance at his fifth concert on 11th March. It is entirely unlike its profound neighbour, the D minor—bright, spacious, with a festive grandeur, yet with a charming unaffected lyricism, and a rich romantic vein in its Andante with its searching and subtle harmonies, and full of spirited humour in its rondo finale, and above all it is avowedly virtuosic in its pianoforte writing. Just as Mozart's earlier C major symphonies point the way to their culmination in the "Jupiter" symphony, so do his C major concertos point the way to their apotheosis in the great K.503 concerto. The vein of thought common to these catches elements of contrapuntal strength, the hinted march which prompts both festive blaze and the recoil to a gloriously naive lyricism, and the solid strength of firmly wrought sequences exuberantly enjoyed by the soloist. The whole scene is far removed from that very special spirit that pervades the dark and passionate D minor concerto, though there is indeed one very unexpected moment when the solo obtrudes (once and once only) a G minor theme that is compounded of some kind of prevision of the G minor symphony of later years and a reflection of the rondo theme of the foregoing D minor concerto. But though the first great movement may seem a trifle loosely knit in comparison with its neighbour, it proves to be extraordinarily highly organised in its pattern of events.

Later in the year when Leopold was at home in Salzburg he received a copy of this and other works, and in preparing for a Salzburg performance has occasion not only to comment upon the difficulty of the solo part but also to question whether the copyist has correctly transcribed the accidentals in the orchestral parts. No doubt it was the sight of the remarkable (though entirely logical) sequential harmonies in the most beautiful slow movement which he at first found it hard to translate into sound in the mind's ear. This F major Andante is basically a simple *cantilena*, with muted strings, with the mood and the imaginative freedom of a *nocturne*, but the emotional range is far wider and more intense than the initial utter simplicity suggests, bringing the pathos of huge plunging intervals as of a dramatic soprano aria, clouding minor harmonies that clear to serene major melody, and the forgotten magic of a far-off key with the reprise lovingly adorned in the romantic colouring of A flat major.

The finale is a very lively engaging rondo. If the first sight of its face suggests innocent enough gaiety, the pursuit of "innocent enjoyment—cent-enjoyment" produces personalities for too unpredictably engaging to be written into a Baedeker, and this indeed is one such.

The cadenzas to the first and third movements played at this performance are by Geza Anda.

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## INTERVAL

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### 3. SYMPHONY NO. 5 IN C MINOR (Op. 67)

*Beethoven*  
(1770-1827)

Allegro con brio

Andante con moto

Allegro (scherzo)—

Allegro—(scherzo resumed)—Allegro—Presto

This so well known great symphony reveals Destiny's foreboding utterance met and turned, and questioning fears and doubt (which can never suppress outbursts of proud nobility and joyfulness flowing therefrom) brought to an ultimate paean of victory clothed in all the pomp and circumstance of a public parade of triumph. Indeed Beethoven throws into this every resource of splendour that he can summon—trombones and contra fagotto for blaze and weight, piccolo for brilliance. "So well known"! How comes it then that for nearly thirty years it has not been given at the Reid concerts? Initially my hesitation was (in the war and after-war years) that it was in danger of being over-performed, latterly that the weight of its utterance and particularly the scale of its triumph outsized the confinement of our small hall, not to mention the orchestral demands. Finally I must confess that the more universalised triumphs that Beethoven attained—whether in sheer exuberant physical joy as in the Seventh Symphony, or in spiritual exaltation as in the Ninth—have always appealed to me as more valid than this admittedly superb egoistic vindication which yet carries triumph almost to a vindictive show of strength. But why not? for that was a necessary experience for Beethoven, which, despite the scale of this hall, we now make bold to share.

S.T.M.N.