

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1968-69

*REID MEMORIAL CONCERT*

**REID ORCHESTRA**

Leader: MILES BASTER

Conductor: SIDNEY NEWMAN

Solo Pianoforte :

LAMAR CROWSON

REID SCHOOL OF MUSIC

THURSDAY, 12th FEBRUARY, 1970

AT 7.30 P.M.

PROGRAMME TWO SHILLINGS

# Programme

## GENERAL JOHN REID

(born 13th February, 1721—died 6th February, 1807)

- (i) MARCH FOR THE 76TH REGIMENT, LORD MACDONALD'S HIGHLANDERS  
(The Garb of Old Gaul)
- (ii) "ATHOLL HOUSE"
- (iii) MARCH OF THE 42ND OR OLD HIGHLAND REGIMENT

### 1. SYMPHONY NO. 92 IN G (OXFORD)

Haydn  
(1732-1809)

Adagio—Allegro spiritoso  
Adagio  
Menuetto, Allegretto  
Presto

It is well known that this symphony was performed at Oxford at the musical celebrations on the occasion of Haydn's receiving the degree of Doctor of Music *honoris causa* in early July 1791. The story, however, recounted by Tovey in his engaging programme note (Essays in Musical Analysis) that another symphony was substituted for this, because it proved too difficult, has been shown by Robbins Landon to be false. Actually there were three concerts on successive days—the "new" symphony was to have been given at the first but Haydn had not reached Oxford in time for the morning rehearsal and another "known" symphony of his was substituted. The "Oxford" was given on the second day (with due rehearsal) and on the third another "known" symphony. As a matter of fact this G major symphony was not new, though still in manuscript and undoubtedly new to an Oxford or London audience. It had been composed in 1788 as one of three commissioned by Comte d'Ogny for performance in Paris. It is one of Haydn's brightest and happiest works and no less full of surprises for the fact that it does not put them in inverted commas. Slow introductions are familiar enough but the condensed harmonic progression linking this sighing cadence to the Allegro is quite exceptional. So too the opening (and recurring starting point) of the Allegro—just a scalic dominant seventh to which the rejoinder is a bright formal tutti activity, and the secondary material is little more than a dancing cadence passage. But, my goodness! what contrapuntal developments are in store, and what a glorious prolongation of extensive coda.

The Adagio gives us one of Haydn's most gravely beautiful melodies extended by its own internal repetitions. The middle section (*minore*) brings both solemn strength and a new tender phrase which for a while is given the luminous colour of a woodwind trio, a motive which is quietly worked into the conclusion of the resumed D major melody.

The Minuet and Trio is one of those engagingly obvious movements which does all the most unobvious things, especially with its rhythms.

The Presto finale having hit upon one of the most engaging themes hardly lets it go for a moment, though it gives it plenty of rein to gallop whithersoever it lists. There is indeed a sporadic scatter of a second subject, but in the end what one remembers is having hopped with delight, and with the horn and bassoon!

### 2. PIANOFORTE CONCERTO IN D MINOR (K. 466)

Mozart  
(1756-1791)

Allegro  
Romanze  
Rondo: Allegro assai

This concerto was completed by Mozart on 10th February, 1785, and entered by him in his thematic catalogue against that date, the entry following immediately after the last of the six Haydn quartets completed on 14th January. The concerto received its first performance at Mozart's subscription concert on the following day. Leopold, who had arrived from Salzburg in the small hours of the night to visit his son at Vienna, was himself present. In a letter to Nannerl written a day or two later, Leopold recounts how he had found the copyist hard at work when he arrived, and adds that Wolfgang hadn't an opportunity even to play the Rondo once through before the performance because he had to superintend the copying. A repeat performance was given on the 15th. "Your brother played the new great concerto in D magnificently" wrote Leopold.

It is not only in the inspiration of its themes that its greatness lies—those bitter hammered notes of iron destiny, those surging basses like boiling seas curbed by a rigid wall, the quiet tender motive that recoils from these strenuous scenes, the lyric epilogue whose entwining counterpoints bring some soothing respite when that frenzy has been hushed, and the noble elegiac utterance of the protagonist at his first entry upon this troubled scene. For the movement is remarkable not only for its intensity and the quick reactions of its themes, but also for the grandeur of its periods. The pale glint of the trumpet tone in the last moments, like the high lights of metal striking through the deep gloom of a Rembrandt, suggest that here was a tale of heroic deeds.

The Romanze (in B flat major) transports us to a scene far different, a land of ease and heart's desire. The movement is in Rondo form, and as so frequently happens, the theme in itself is treated with ample repetition. It holds one surprise in store, for with the second episode we are plunged back into a scene of agitation not far remote from that of the previous movement. The manner in which the solo instrument coaxes and compels this seemingly untameable and galloping spirit of violence back to the quiet ways of the rondo theme is one of the most remarkable pieces of musical horsemanship that one could find anywhere.

The finale is a full-scale Rondo; its theme, alert and impetuous, enters straightway upon the assault and once again anger boils in a ferment in the tutti which it evokes. The re-entry of the solo brings a quiet theme that seems to plead an end to strife. Thereafter there is some measure of ease, and yet a forbidding F minor comes to spite the expected first episode and not till this has been mollified does there come that naive melody which contains the seeds of ultimate happiness. In the reprise (which omits the

Rondo theme) this naive melody is compelled to undergo the engaging discomfort of the minor key, but it is already tinged with the thought of eventual freedom, and when after the cadenza the solo launches the assault afresh, only to find that there is no enemy left to fight, that naive melody seizes its opportunity, and so quietly dawns the happiness of D major, welcomed at length with the full pageantry of triumph.

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I N T E R V A L

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3. SYMPHONY NO. 6 IN F (PASTORAL)

*Beethoven*  
(1770-1827)

- (1) Awakening of happy feelings on getting out in the country.  
(Allegro ma non troppo.)
- (2) By the brookside. (Andante molto mosso.)
- (3) Merry gathering of the country folk. (Allegro).—
- (4) Thunderstorm—
- (5) Shepherd's Song: Happy and thankful feelings after the storm. (Allegretto.)

It is astonishing that the fascination of small and intimate things can so expand through the sheer joy of repetition, of dwelling with delight upon infinitely repeatable detail, that it can spread to a whole panorama of delight. But so it is for all who become absorbed into nature's quiet festival; and so it is here, where there is room for things to grow and do nothing but grow, to be and simply to be within the changing light and shade. And the exuberance of delight grows at the last to an overwhelming sense of the glory of it all—grows, indeed, for there is no trumpet and drum here to thrust it upon us.

An even more wonderful sense of the colours and sounds that clothe us around fills the scene by the brook—a movement designed by Beethoven on the full spacious lines of a sonata movement in all its phases, to which bird song forms the epilogue.

The country folk have ample time for a double turn of treading it lightly on the toe and rumbustiously on the heel before the distant rumble of thunder makes them break off. It is a pretty terrific storm, and (as so many truly impressive storms are) glorious in its aftermath, as the clouds rumble over the horizon and the song of a thankful shepherd begins and fills the length of the land like the span of a mighty rainbow.

S.T.M.N.