

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

Season 1953-54

SECOND CONCERT

THURSDAY, 5th NOVEMBER 1953

at 7.30 p.m.

REID SCHOOL OF MUSIC

REID
CHAMBER ORCHESTRA

Leader: DR. JOHN FAIRBAIRN

Conductor:
SIDNEY NEWMAN

Solo Violin:
EDNA ARTHUR

PROGRAMME

PRICE 1s.

PROGRAMME

1. SYMPHONY No. 82 in C ("L'Ours") - - - - Haydn
(1732-1809)

Vivace assai

Allegretto

Menuetto: Un poco allegretto

Vivace assai

No composer's works have been so liable to acquire nicknames as those of Haydn. It is perhaps not surprising that a fair number of the 104 children of the 'father of the symphony' (which by the way had its uncles if not indeed its grandfathers who are for the most part forgotten) should have won for themselves rather more endearing names than the identity discs of numerals, cyphers and alphabet have afforded them. This symphony was 'the Bear' to Parisians (for whom it was composed in 1786) merely because they apparently knew more of performing bears than of performing bagpipes. In Edinburgh it would have been dubbed 'the Drone'. But neither name has any relevance whatsoever until eventually the ground is laid for the gaiety of the last movement. The symphony opens with a movement of festive grandeur, and something of this same nobility is found in the conclusion of the Allegretto whose design for the most part alternates between the niceties of a simple tune and the tenseness of intervening passages in the minor key. Nor does Haydn forsake the grand manner in his minuet, however lightly he touches his cadences. None the less he left it to his editors to discover precisely what part he intended his horns and trumpets should have in all these celebrations.

2. VIOLIN CONCERTO in A major (K 219) - - - - Mozart
(1756-1791)

Allegro aperto

Adagio

Tempo di Menuetto — Allegro — Tempo I

Mozart's five violin concertos were all composed at Salzburg in 1775. Fine as are the first two, they have been eclipsed by the remaining three which are generally acclaimed the finest works of his youth. The A major (last of the set) needs no detailed introduction, but however familiar it may be to the listener, its surprises never lose anything of their novelty—indeed the boldness of the Turkish episode in the last movement appears the more remarkable on every hearing. The original Adagio Mozart replaced with another in 1776 because he "found the other one too studied." Few, if any, would sacrifice the new Adagio to reverse Mozart's decision, but some day it would be pleasant to devote a concert to "lost movements in search of a platform."

INTERVAL

3. SIX GERMAN DANCES (K 571) (1789) - - - - Mozart

The lighter fare of Mozart's orchestral banquets is all too rarely sampled. Quite apart from the Divertimenti and Cassations, there are entrancing Marches and Dances both courtly and rustic in profusion. The greater sets of dances were written in the last four years of his life.

4. SYMPHONY in D (K 504) "The Prague" - - - 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 resplendent 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.

S. T. M. N.