

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1953-54

Sixth Concert

REID
CHAMBER ORCHESTRA

Leader : DR. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Solo Pianoforte :

IVOR KEYS

REID SCHOOL OF MUSIC

THURSDAY, 4TH FEBRUARY, 1954

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. SYMPHONY NO. 47 IN G

Haydn
(1732-1809)

Allegro
Un poco adagio, cantabile
Minuet al Rovverso
Finale: Presto assai

Within the last few seasons we have had an opportunity of studying at first hand a number of Haydn's Symphonies of the late 1760's and early 1770's, the Trauer-Sinfonie, the "Mercury," the bright D major (No. 42) which immediately preceded it, "La Passione" of the following year, and so on. The G major, No. 47, now presented has perhaps the finest stature of them all. Haydn himself seems to claim as much in the broad firm build of his opening theme (gloriously transformed into the minor key when he recapitulates). The slow movement with its tune and counter-melody in invertible counterpoint expands in luxurious ease in a continuous design of symphonic variation.

Sir Donald Tovey, it is recounted, once puzzled an audience with a novel work which proved to be the National Anthem in reverse. Haydn's Trio and Minuet, however, bring no bewilderments; he merely devoted a little time and ingenuity to the amusement of saving paper and himself the bother of writing out second sections. If this was unkind to his copyist (who may well have been obliged to clean his shaving mirror before he could proceed with his task *Da Capo*), Haydn made him the happiest amends in the exquisite romance of the Presto assai. Who knows or cares twopence whether this is a Rondo or Sonata form or both or neither! The melody sings on and the Tutts have enough power in them to smash up any analytical chemistry.

2. PIANOFORTE CONCERTO IN E FLAT (K 271)

Mozart
(1756-1791)

Allegro
Andantino
Rondeau: Presto—Menuetto (Cantabile)—Presto

In the winter of 1776-77 a French pianist named Mademoiselle Jeunehomme visited Salzburg. Nothing appears to be known of her, but she must have been a considerable artist to judge from the character of this splendid concerto which Mozart wrote for "the Jénomý," as he called her.

This concerto holds a unique position in Mozart's great series. Far from writing with an eye to convention and public taste as he had done in his earlier concertos and was to do again in his first Vienna works, he writes for his pianist and for himself with great freedom and on a grand scale, audaciously exulting in the personality and rhetoric of his instrument. Einstein has indeed called this concerto "Mozart's Eroica," a monumental work altogether different from and completely transcending anything he had written before, and in its very nature quite distinct from the triumphs of his later mature concertos. One is at a loss to understand why it is so very seldom to be heard.

The appearance of the solo instrument in close alternation with the orchestra at the very outset has often been remarked as an interesting historical fact by writers treating of Beethoven's introduction of the solo instrument with a different end in view at the opening of his last two concertos. But this surprising event in Mozart is no freakish whim. It shows not only how audacious a personality the solo has now developed and is to make felt throughout this work, but also how closely solo and tutti are to be associated even in the *tutti* material of this movement. In short we are concerned with art and not with history, and our attention should be directed to what follows from this bold gesture—the trilled re-entry of the solo, the participation of the solo in the midway *tutti*, and in the coda which succeeds the cadenza, to name but a few points.

The Andantino in C minor is one of Mozart's most profound movements in a minor key (the first instance of minor tonality in his concerto movements), in its general ethos closely akin to the slow movement of the Concertante for Violin and Viola. The emotional content of the main theme, wrought in close canon with muted strings, is so strong that it breaks into dramatic recitative at its final cadence. The dramatic utterance is yet more clearly enforced in the final epilogue by the pianoforte against unmuted strings.

The magnificent breadth of the Rondo design is paraded at the outset by the opening solo paragraph of 34 bars. Here is real grandeur, virile brilliance, and exuberant rhetoric in the fantasia-cadenzas which intervene. But boldest stroke of all is the introduction of a slow-moving Minuet extended continuously with gloriously inventive variations as the central episode.

INTERVAL

3. SYMPHONY NO. 40 IN F

Haydn
(1732-1809)

Allegro
Andante più tosto Allegretto
Minuet
Finale: Allegro

The serial number (40) and the date (1770) suggested by Mandyczewski, when preparing the first volumes of the abortive complete edition of Haydn's works, have proved to be wrong. The original manuscript shows the date to

have been 1763. Thus this symphony followed after No. 13 (performed at our first concert this season), whose Finale was content to toy with the Olympic powers of contrapuntal skill. As was then noted, in the Finale of No. 40 Haydn embarks confidently upon a moderately large scale fugal symphonic design. Perhaps his tonality turns a little stale upon him but, though this quasi double fugue falls a good deal short of the level of invention he maintained in the quartet fugues of Op. 20, and his contrapuntal preoccupations were to receive much more rewarding opportunities in the organic development of his maturer symphonies, this work is not without its solid merits.

The earlier movements call for no special comment beyond noting that the Andante maintains two-part Counterpoint throughout on all the strings *staccato e sempre piano*, and that alternative wind and string versions exist of the Trio to the Minuet which we may enjoy by the expedient of alternating when observing the repeats.

4. "EINE KLEINE NACHTMUSIK" (K 525)

Mozart
(1756-1791)

Allegro

Romanze: Allegretto

Minuet: Allegretto

Rondo: Allegro

A Serenade should have two minuets, but this seems never to have possessed a second. Shocking! But wär' es nicht so klein we might miss our trams.

S. T. M. N.