

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1954-55

*Seventh Concert*

REID ORCHESTRA

*Leader* : DR. JOHN FAIRBAIRN

*Conductor* : SIDNEY NEWMAN

Solo Violoncello

ELDON FOX

THE MUSIC HALL, EDINBURGH  
THURSDAY, 17th FEBRUARY. 1955

AT 7.30 P.M.

PROGRAMME SIXPENCE

# PROGRAMME

1. MARCH : " THE GARB OF OLD GAUL " *General Reid*  
(b. 13th Feb., 1721, d. 6th Feb., 1807)

2. SYMPHONY NO. 100 IN G (The Military) *Haydn*  
(1732-1809)

Adagio—Allegro

Allegretto

Menuetto

Finale: Presto

There could hardly be a more appropriate birthday gift for General Reid than this symphony composed by Haydn in 1794 for performance at the Salomon Concerts on his second visit to London. The work owes its name to its second movement (Allegretto), basically a march of polite ceremonial, in which the companies of strings, woodwind and brass neatly deploy and manoeuvre along with a detachment of percussion (bass drum, triangle, cymbals and timpani) drafted in by Haydn for the occasion, who incidentally are also permitted to disport themselves in the festivities of the ballroom at the end of the day. Towards the end of the Allegretto the elegant pageantry is for a moment interrupted by a signal hinting the sterner duties of the redcoats on parade. But Reid's eyes would have twinkled long before this, for the opening Allegro breaks away from the tender musings in which Haydn first discovers himself to us, by marching a gay little trio of flute and oboes off the mantelpiece to set his symphony orchestra the infectious pace of a regiment of light infantry.

3. OVERTURE: LEONORA NO. 2 *Beethoven*  
(1770-1827)

The history of Beethoven's overtures to his opera *Fidelio* (first named *Leonora*) is that of the discovery and demonstration of the difference between the operatic prelude and the symphonic tone-poem. It is not possible to arrive at any certainty as to the exact place which the overture known as Leonora No. 1 occupied in this historical development, though it is supposed to have followed No. 3 in its public appearance. The symphonic dramatic import of No. 2 attained its perfect realisation when transformed into the mighty structure of No. 3. But these are symphonic tone-poems, not

merely epitomising but indeed enacting the drama they are intended to introduce. With his fourth overture, *Fidelio*, Beethoven sought and found the ideal prelude to introduce the opening scene of his drama. For those who would make a close comparison of the two closely related overtures (2 and 3), there are several alternative means available. Those who prefer books should read Tovey's programme note (Essays in Musical Analysis); those who prefer scores might care to try listening to one version whilst attempting to read the score of the other! But whilst we are occupied with a performance of No. 2 it exists for us entirely in its own right. So let it suffice that we attend to what happens therein.

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## INTERVAL

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4. CONCERTO IN C MAJOR, OP. 40 *Tovey*  
for Violoncello and Full Orchestra (1875-1940)

Allegro moderato

Andante maestoso

Intermezzo: Andante innocente, con moto quasi  
Allegretto

Rondo: Allegro giocoso

The score bears the inscription "written in honour of Casals by his friend Donald Tovey." This great concerto, the last of Tovey's major compositions, was first performed by Casals with the Reid Symphony Orchestra in the Usher Hall on 22nd November, 1934. The second performance was given in London at a B.B.C. Symphony Concert in November 1937. The little Intermezzo has received an occasional performance isolated from its immense context, but the full concerto has had to wait until to-day for its third performance.

In 1934 the composer introduced the work to his audience in a programme note which afforded a preview of its themes and of the general structure of each movement. That advantage I must regretfully deny the present audience on grounds of expense; nor would I wish to confuse the homage rendered to the memory of a great musician by attempting a condensed verbal paraphrase to match music so immensely expansive as this. Instead I quote very briefly from the composer's own note.

“ In my concerto the first movement presents the violoncello and the orchestra in this relation : that the violoncello stands out for the most part as a restraining and calming influence against a tragic and stormy background.”

Tovey gives no such general introduction to his slow movement (in F minor), but his analysis may be summarised thus :—The main theme is a melody in two strains each announced by the orchestra and repeated by the violoncello. After a momentary dramatic modulation, a complete variation of the whole theme follows in a slower tempo. Developments lead to the central feature of a new theme in the major key penetrating the full orchestra. Ultimately the movement completes itself with a recapitulation of the main theme in the lowest octave of the violoncello.

“ The Intermezzo (in A major) consists of a lyric melody, a short middle section and a *da capo*.”

“ In the Finale, the relation between the violoncello and the orchestra is as in the first movement a matter of contrasted temperaments. The contrast, however, is not absolute. Both the orchestra and the violoncello have unlimited licence to be rude and jocose. They also have unlimited licence to be sentimental. The one thing that the violoncello will not tolerate is any tendency to be edifying.”

S. T. M. N.