



**Mid-Pennine
Association for the Arts**

**Manchester
Mozart
Orchestra**

**Conductor: CHARLES GROVES
Soloist: BARRY TUCKWELL**

**Oswaldtwistle Town Hall
Wednesday 22 January 1969**

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**NORTH WEST ARTS ASSOCIATION
promotion**

PROGRAMME

JOSEPH HAYDN (1732 - 1809)

Symphony No 27 in G major

In 1761, at the age of 29, Joseph Haydn was appointed Assistant Kapellmeister to Prince Paul Anton Esterhazy. At Eisenstadt, the Prince's country seat, he found an establishment of 16 musicians. They were enthusiastic and performed to a high standard.

Haydn had composed his first symphonies in 1755. He was, to a great extent, self-taught as a composer and one of his main sources of study had been the sonatas of C P E Bach. Symphony No 27 was composed between 1760 and 1765 and is constructed in the three-movement form found in these sonatas. Haydn (who, incidentally, was employed by the Esterhazy family until his death in 1809) subsequently became the all-important figure in the evolution of the symphony into the four-movement form with which we are most familiar.

In its good humour and lack of pretentiousness, this symphony is typical of its composer. The vigorous first movement is followed by a siciliano in which the violins play muted. (The siciliano derives from a form of dance-song popular in Sicily.) Haydn once said: "The invention of a fine melody is a work of genius", and this particular movement consists of nothing more nor less than such a fine melody, played throughout by the first

violins. His father had been a wheelwright and his family background was generally uncultured. It is easy to hear the reflection of peasant dances remembered from childhood in the quick last movement.

The edition of the work being used tonight has been prepared by H C Robbins Landon, the leading Haydn scholar.

- 1 Allegro Molto
- 2 Andante: siciliano
- 3 Finale: presto

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BARTOK (1881 - 1945)

Divertimento for String Orchestra

Composed in August 1939, at a time of great personal stress, this Divertimento was completed in 15 days for the Basle Chamber Orchestra and its conductor, Paul Sacher.

There is some ambivalence in its emotional content, but the construction is straightforward. Generally inspired by the concerto grosso concept of concertino and ripieno strings, the first movement is in sonata form with three strongly contrasted groups of subjects, the last of these being the most dramatic. The slow movement builds up from a chromatic three-note motif to a climax of cataclysmic intensity which seems to foreshadow the war that was about to break out in Europe. Some of the string

writing in this movement reminds us of the insect world that so fascinated Bartok. The finale is extrovert and gay, its simple main theme being a modification of part of the theme in the first movement. Near the end, as he has done in his fifth quartet, Bartok mimics cafe music for a few bars.

- 1 Allegro non troppo
- 2 Molto adagio
- 3 Allegro assai

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MOZART (1756 - 1791)

Horn Concerto No 4 in E flat K. 495

Mozart wrote his four horn concertos for the Viennese player, Leitgeb, and uncomplimentary remarks are scattered over the scores.

The only one of the four concertos to begin with a flourish, the first movement gives ample opportunity for the soloist to display his virtuosity. The gentle Romanza is, by contrast, a song-like movement; the final Rondo reminds us forcefully that the horn originated in the hunting field.

- 1 Allegro Moderato
- 2 Romanza (Andante)
- 3 Rondo (Allegro Vivace)

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Interval

DVORAK (1841 - 1904)

Serenade for Strings in E major Opus 22

Dating from the happy days of his early married life, this richly scored and romantic work is rightly named a Serenade. Dvorak showed remarkable originality in its design and scoring, especially by the way he varied the accompaniment figurations in each movement. The warm reflective opening, the sweet nostalgic sadness of the Valse, the incredible span of melody in the Larghetto, the rhythmic vitality of the finale; all these are characteristic of the composer.

- 1 Moderato
- 2 Tempo di Valse
- 3 Scherzo Vivace
- 4 Larghetto
- 5 Finale (Allegro Vivace)

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MALCOLM ARNOLD (born 1921)

Sinfonietta Opus 48

Malcolm Arnold is a prolific composer of wide practical experience. Having received his musical training at the Royal College of Music, he worked for a time as a trumpet player in both the Royal Philharmonic and the BBC Symphony Orchestras. He has had enormous success with some of his film scores, perhaps the most notable being his music for "The Bridge on the River Kwai".

His Sinfonietta for two oboes, two horns and strings, composed in the early 1950s, both in its instrumentation and in the imitative style of writing, has much of the late baroque in its music. But its clear-cut harmony and rather suave melodic lines are peculiar to Malcolm Arnold. The musical form throughout is simple to follow. In the first movement the composer has made extensive use of canon, a musical device whereby instruments enter successively with the same melody overlapping each other. In the slow movement the principal melody is repeated at various pitches. The finale is a kind of perverse saltarello which skips along vivaciously full of high spirits. There is one passage which seems to be a skit on the Witches' Sabbath out of Berlioz' "Fantastic" Symphony. This is music which exemplifies the philosophy of music as pure fun.

- 1 Allegro comodo
- 2 Allegretto
- 3 Allegro con brio

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This concert is sponsored by the North West Arts Association and presented in Oswaldtwistle by the Mid-Pennine Association for the Arts.