

UNIVERSITY OF EDINBURGH  
ORCHESTRAL CONCERTS

SEASON 1955-56

*Third Concert*

REID  
CHAMBER ORCHESTRA

Conductor and Solo Pianist  
SIDNEY NEWMAN

REID SCHOOL OF MUSIC  
THURSDAY, 17th NOVEMBER, 1955  
AT 7.30 P.M.

PROGRAMME ONE SHILLING

## PROGRAMME

I. PIANOFORTE CONCERTO NO. 17 IN D MINOR *C. P. E. Bach*  
(1714-1788)

Allegro  
Un poco Adagio  
Allegro

To Haydn as to musicians generally during the third quarter of the eighteenth century the name Bach meant Carl Philipp Emanuel, except perhaps in London (and possibly Paris) where from 1762 to 1782 'Mr. Bach' signified his young half-brother John Christian, musician to Queen Charlotte, fashionable composer for the opera in London and joint promoter with the great viola-da-gamba player C. F. Abel of the concerts in the Hanover Square Rooms. Carl Philipp, second son of John Sebastian, was appointed cembalist in the Kapelle (or musical establishment) of Frederick the Great of Prussia immediately upon the latter's succession in 1740. For twenty-seven years he served his royal master at Berlin (Potsdam) until he was able to break away and succeeded his own godfather Telemann in the most important post which Hamburg had to offer. He was by far the most notable composer for and performer upon the clavier in his day, and the author of a famous treatise upon the "True Art of Playing Keyboard Instruments" (which Beethoven was to use in teaching his pupil Czerny). Historians of music have never failed to recognise (as did Haydn at closer range) the importance of Carl Philipp's precociously original sonatas (the earliest of which date from the early forties). One or two of his symphonies from the set of four published in 1780 have received occasional performance in this century (two have recently been recorded). These, though they make a distinctive impression because of the markedly personal idiom of the composer's style, are not really representative of his best work (nor indeed are those who seize on them generally aware that there are fourteen earlier symphonies to be considered). Without doubt his fifty solo clavier concertos rank along with his solo keyboard works as his finest and most original works. But of these only one very remarkable example in D minor (No. 23) composed in 1748 has been published in score in modern times. About half-a-dozen other examples (mostly late works) are available in double pianoforte arrangements in the *Steingraber Edition*. Before the war I made a fairly extensive study of this great series of concertos from the parts at Brussels Conservatoire and from autograph scores at Berlin, performed several of them at King's College, Newcastle-on-Tyne, and introduced this D minor Concerto (No. 17) of 1745 at an Historical Concert here in 1942.

Carl Philipp is the answer not to the question 'what came after J. S. Bach?' but to the question 'what came before Haydn?' (at times one is inclined to say that he is a very important part of the answer to the question 'what came before Beethoven?'). The music can be left to make its own impression, and its own surprises. I would mention only these points. First, this is music composed about the time that Carl Philipp's father completed the second book of the 'Fortyeight', and, prophetically pianistic as it is in dynamics and expression, it was in fact composed for (or despite?) the harpsichord. Secondly, it must be realised that the formal structure still adheres rather to the circular scheme of keys of J. S. Bach's design than leans forward to the binary contrasts of the later classical sonata design, and in consequence the ritornello or tutti makes more frequent and generally more lengthy appearances than in Haydn and Mozart. Thirdly, Carl Philipp was only one ('though outstanding) amongst many north German composers writing concertos of this kind. For us, the type must appear something of a compromise, since we think in terms of J. S. B. or Mozart—but there is nothing compromising in the personality or invention of C. P. E. Bach when his spirit is roused.

2. SYMPHONY NO. 51 IN B FLAT

*Haydn*  
(1732-1809)

Vivace  
Adagio sostenuto  
Menuetto : Allegretto  
Prestissimo

Sometime towards the end of the last century when the number of symphonies attributed to Haydn vastly exceeded the 104 which Mandycweski established as being authentic, a certain Carl Banck edited for publication by Kistner of Leipzig a selection of six "of the unknown symphonies composed in the period 1761-1776". A laudable enterprise! but unfortunately one of the six was a work by Von Swieten, and, whilst the first two movements of this No. 51 (composed c. 1773) are indubitably Haydn, the last two movements as given by Herr Banck are, as Mr. Anthony van Hoboken has observed, not at all what one finds in such a source as Le Duc's published score of the late eighteenth century. If Mr. Banck thought those two movements unequal to the first two he was right. One would like to know whence he derived the Minuet and Prestissimo with which he replaced them. Personally, I find the Finale very stimulating 'though its coinage rings false when at the last our Banker hammers it fortissimo and it falls pianissimo to the ground. But no forgery can efface the clear image of Joseph Haydn which shines so clearly in the earlier movements of this little symphony.

3. PIANOFORTE CONCERTO IN E FLAT, OP. 13, NO. 6 *J. C. Bach*  
(1735-1782)

Allegro

Tempo di Menuetto : Andante

John Christian was fifteen when his father died. He then went to live with Carl Philipp at Berlin, and his earliest compositions, including several pianoforte concertos, belong stylistically to the Berlin school of composers. But by 1760, after a few years of study and of success as an opera composer in Italy, his style had been entirely transformed to the piquant lyrical and elegant manner of the 'stile galant' of which he was perhaps the most notable and consistent exponent. Here we find the polite music of post-Handelian London in its most exquisite form ; slight no doubt in comparison with those works of Mozart which exploit the style which as a boy he had learned of John Christian at first hand, but faultless in taste and often (as here) catching a lyrical beauty which most have supposed to have been the divine right of Wolfgang Amadeus alone.

The majority of his eighteen published concertos (those composed after 1762 when he came to London) are in two movements only.

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*I N T E R V A L*

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4. SYMPHONY No. 97 IN C *Haydn*

Adagio—Vivace

Adagio ma non troppo

Menuetto : Allegretto

Presto assai

Most editions of Haydn's last twelve (Salomon) symphonies have taken care to stress that they are "famous". This one is, in fact, so famous that most people have never heard it, not even at a Reid Concert ! But when it does get a chance to be played it makes no mistake about getting a hearing. For here is Haydn determined to be splendid, expansive, charming, subtle, rustic and boisterous, all in the most liberal manner.

S.T.M.N.