

EDINBURGH  
UNIVERSITY  
CONCERTS

1974-75

THE REID ORCHESTRA  
*Miles Baster leader*

MICHAEL TILMOUTH  
*conductor*

MARTIN HUGHES  
*piano*

Reid Concert Hall, Thursday 10 October 1974



KRAUS 1756-1792

Symphony in C minor

*Larghetto-Allegro*

*Andante*

*Allegro assai*

J. M. Kraus was one of a group of German composers and musicians who worked in Stockholm and contributed to the flourishing of the arts there during the reign of Gustave III. He held court musical appointments from 1778 until 1792 becoming chief conductor in 1788. Several operas to Swedish texts, including *Aeneas i Carthago* (1782), were written for the king's theatre, and his other compositions include symphonic and chamber music.

In 1783 Kraus travelled as a member of Gustave's entourage to Germany, Italy, France and England. The Symphony in C minor, a reworking of an earlier piece in C-sharp minor, was completed in Vienna in 1783. On his visit Kraus met Gluck and Albrechtsberger, and visited Haydn both in Vienna and at Esterhaza presenting to him a copy of the symphony which Haydn said he treasured 'as a souvenir of one of the greatest geniuses' he had ever known. Kraus hardly deserves such praise (though one has to remember that Haydn met only two musical geniuses whose abilities equalled his own and he may have been thinking in any case of Kraus's other talents as essayist and poet), but at least it suggests that Kraus's work should be taken seriously.

The symphony is an interesting conflation of the old and the new. The lengthy *Larghetto* introduction looks back to the style of the Baroque trio-sonata (as do some of Haydn's works), but in other respects—the urgent driving quality of the *Allegros* for instance—the mood is that of *Sturm und Drang* which so strongly influenced Haydn himself in the 1770s. Symptomatic of this are Kraus's dynamic markings which include many crescendos and even several *ppps*. A dark richness is achieved through the use of two viola parts in many places. On its revision the symphony lost a rather too easy-going minuet, the biting tone of oboes replaced that of flutes, and two *ad libitum* horns in E-flat were added to the pair in C already in the score. Haydnesque too are the reshuffling of material in the recapitulation of the first movement and many features of the slow movement which begins with simple two-part writing, rich however in its harmonic implications, and develops increasingly complex and varied figuration as it progresses.

The symphonic achievement of Mozart and Haydn in the 1780s and 1790s was so great that we are sometimes prone to forget the worthwhile music by their lesser contemporaries. We may lose the true perspective of that greatness if we completely ignore figures like Kraus. M.T.

BEETHOVEN 1770-1827

Piano Concerto no. 3 in C minor, opus 37

*Allegro con brio*

*Largo*

*Rondo (Allegro)*

INTERVAL

MENDELSSOHN 1809-1847

Symphony no. 4 in A major (*The Italian*), opus 90

*Allegro vivace*

*Andante con moto*

*Con moto moderato*

*Saltarello (Presto)*

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Next concert: Thursday 18 October

THE EDINBURGH QUARTET

HAYDN Quartet opus 9, no. 4 in D minor

BRITTEN Second Quartet

DVORAK Quartet in A flat, opus 105

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