

HAYDN 1732–1809

Symphony No. 104 in D

Adagio – Allegro
Andante
Menuetto – Allegro
Finale – Allegro spiritoso

Music lovers owe a great debt to the enterprise of the impresario Johann Peter Salomon who, in 1790 persuaded Haydn, by no means in the first flush of youth and knowing no English, to cross the Channel and to write works that were to be the basis of a new subscription series in London. For Haydn it was hard work and he had to contend with the rivalry of his pupil Pleyel – in a letter of 1792 he wrote ‘..... he (Pleyel) promised to produce a new work every evening I also announced publicly that I would likewise give 12 different new pieces. In order to keep my promise and to support poor Salomon, I must be the victim and work perpetually. I do feel it, however, very much, my eyes suffer most and my nights are very sleepless’.

Yet out of this came a series of symphonies which not only won over completely the London audiences and critics but also contains Haydn’s best works in the form. No. 104 is a particularly fine piece, displaying, after a weighty slow introduction, Haydn at his most buoyant and inventive.
E.J.H.

Next Concert: Thursday 6th November

SCOTTISH SAXOPHONE QUARTET

PHILIP GREENE alto JOHN GRUNDY alto
DAVID MILLER tenor RONALD MACKIE baritone

Works by BOZZA, CLERISSE, CORDELL, DUBOIS, PATTERSON and including the British première of the Quartet by DAVID DORWARD

15 pence

EDINBURGH UNIVERSITY CONCERTS

1980–81

SCOTTISH SAXOPHONE QUARTET

Philip Greene John Grundy
David Miller Ronald Mackie

Reid Concert Hall, Thursday 6 November 1980

EUGENE BOZZA b. 1905

Andante et Scherzando

ROBERT CLERISSE

Sérénade Melancolique

FRANK CORDELL

Patterns

DAVID DORWARD b. 1933

Quartet (1979) *British première*

PIERRE MAX DUBOIS b. 1930

Figures à Danser

PAUL PATTERSON b. 1947

Diversions

Although the saxophone looks like a member of the brass family of instruments, technically it is a cross between a clarinet and an oboe or bassoon, and is therefore claimed by the woodwind. It has a single reed attached to a clarinet-like mouthpiece, but unlike the clarinet it overblows at the octave, having a tube which gradually expands throughout its length. The characteristic 'S' shape is acoustically unimportant, being merely a convenience for the player and mechanism. The soprano saxophone is usually made in a straight form.

The reasons for the invention of the saxophone are not recorded by its inventor, but it seems likely that the patent that Adolphe Sax took out in Paris in 1846 was for an instrument to help the woodwind section balance the weight of newly-invented, fully-chromatic valved brass in the military band. However, it is also possible that Sax's instrument lay at the end of a search for a clarinet that would overblow at the octave instead of a twelfth. That search has a connection with the Reid Concert Hall, for it was here, in about 1934 that Lindesay Langwill discovered a wooden instrument called the Caledonica. Made by William Meikle of Strathaven some years before Sax's patent, it is a direct ancestor of the saxophone in mouthpiece and acoustics.

Originally, Sax conceived a family of fourteen saxophones, the basically small range of each instrument being compensated for by numbers. Many leading players of this century have extended the range upwards to more than three and a half octaves, and only four instruments are now in common use. (One practical application of this is in Ravel's *Bolero*: Scored originally for three saxophones, it is now played by the increased range of two.) As with the oboe, the low notes tend to be loud and difficult to control, but the upper register is flexible, expressive and capable of a wide range of colour and dynamics. Jazz has proved the most successful exploiter of these characteristics.

The first quartet of saxophones was formed in Paris in the 1880s, and it is still the French quartets and solo players that lead the world in finesse and virtuosity. Most of the significant orchestral users of the instrument have a connection with the French; Bizet, Ravel, even Vaughan Williams, and Herbert von Karajan himself is forced to import a Frenchman into the Berlin Philharmonic for works that require a saxophone. Although the Germans have never taken to the instrument, many American universities now have Professors of saxophone, and there is a large and ever-growing school of British players.

Obviously with such a comparatively modern instrument, variety or repertoire poses problems. Although there are literally thousands of original quartets, many fall into the category of salon-pieces. The Bozza, Clerisse and Dubois pieces on this evening's programme reflect this vein. A reviving interest in the saxophone quartet as a viable chamber music medium has led to many commissions for new music in the last few years, such as our own for the David Dorward quartet and the London Saxophone Quartet's for the Patterson and Cordell. Most programmes are varied by transcriptions, and it has been found that much music from the 16th to the 19th centuries adapts well.

The Scottish Saxophone Quartet, founded in 1976 by four classically-trained clarinetists seeking to widen their musical horizons, has given concerts throughout Scotland, and has broadcast on radio and television. Programmes of music from four centuries and of all types, from light-hearted to serious new works and from Bach to jazz are given, and as well as arrangements by members of the quartet, music for one, two, three or four clarinets is offered as well as music for saxophone and piano. In 1979, the quartet undertook a short tour of America, appearing in Cleveland, Chicago and at the Sixth World Saxophone Congress.