



The University of Edinburgh

**Celebration of the 150th Anniversary of the
Opening of the Music Classroom (now the
Reid Concert Hall) and the Museum of
Instruments in 1859**

**Monday 23 November 2009
Reid Concert Hall**

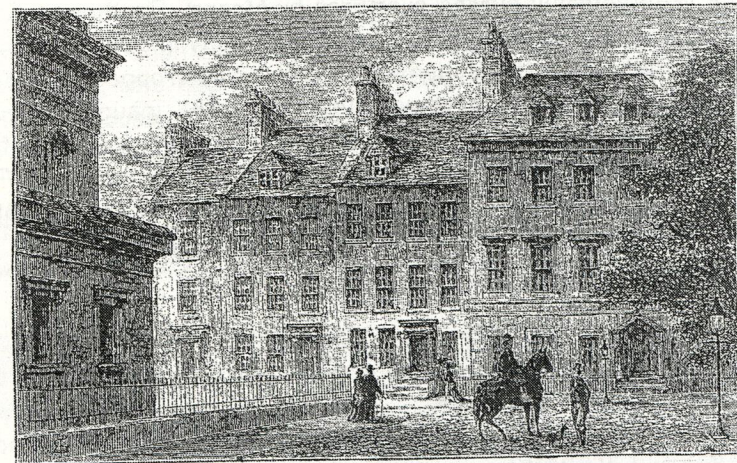
The Reid School of the Theory of Music

This building, now known as the Reid Concert Hall, is named after the founder of the professorship of Music with which it is historically associated, General John Reid (1722–1807). It was erected in 1858–59 in what was then the elegant residential location of Park Place. The architect responsible for its Italian Renaissance design was David Cousin, who endeavoured to put into practice here his ideas about harmonic proportion in architecture. By 1861 its main hall – the 'Music classroom' – was dominated by a four-manual organ built in 1861 by William Hill & Son. Funding for both building and organ came out of Reid's bequest of nearly £69,000 to the University, the primary purpose of which had been to endow the chair of Music; but it would never have materialized had it not been for the astuteness and determination of one man, John Donaldson (1788–1865). As the fourth Reid professor to be appointed in six years, Donaldson found himself in May 1845 with neither an established class of students nor a classroom of his own in which to teach them. He at once set about trying to obtain from the Senatus, in its capacity as trustees of General Reid's fund, the wherewithal for furnishing a room with the equipment he considered necessary if his chair was to gain the 'stability, respectability, and consequence' that its founder had desired; but his efforts were met with procrastination, opposition and deadlock. He received crucial backing, however, from Edinburgh Town Council, the University's patrons, who brought an action against the Senatus over the matter in the Court of Session. Even so, it was not until 1855 that a settlement of the litigation – which included the requirement that the trustees should provide £8,000 for a building, £2,000 for an organ, and an annual class grant to cover the purchase and maintenance of acoustical apparatus, musical instruments, books and music – was eventually reached.

Donaldson wrote in 1851 about his plans for the Museum:

"A room of this description must be furnished to keep the instruments in, and must be very spacious, because it is a known fact that museums which are open to the public often have private collections incorporated into them; and I am firmly convinced that we would receive many very valuable donations of musical instruments and acoustical apparatus from various countries if we had space to store and exhibit them. Such a museum would be of great benefit to archaeologists, musicians and historians in their researches, presenting them with the opportunity to pursue their scholarly studies advantageously, and to publish the results of their efforts and diligence to the world."

The Reid School's foundation stone was laid on 13 February 1858, General Reid's birthday, and by the beginning of the 1859/60 session Music classes were able to move from Old College into the Reid School. There, alongside the spacious and well equipped classroom, students found a museum containing a rare array of acoustical apparatus and musical instruments, and a smaller room housing a choice library, all assembled by Donaldson. The furnishings of both these rooms remain much as they were 150 years ago, and though some of the apparatus is lost the majority of the items they contained then are still in the University's collections.



Park Place as it was in the 1860s before the building of the University Medical School. Part of the Reid School of Music can be seen on the left.

Programme

5.30pm ORGAN RECITAL by John Kitchen

Overture and March from the Ode for St Cecilia's Day (1739)

George Frideric Handel (1685-1759)

1. Larghetto, e staccato — Allegro
2. Minuet
3. March

One of the benefits of an organ in the days before the coming of the gramophone was that it could encompass a wide range of music not originally written for it. At one stage Professor Donaldson envisaged installing in his Music classroom a smaller version of the famous 'Apollonicon' – a monster instrument that boasted a multiplex console for up to five organists, a pair of mechanical kettle drums, and barrels for automatically playing overtures by Mozart, Beethoven, Cherubini and Weber – on which performances had been given daily in London during the Great Exhibition of 1851. That this scheme was eventually dropped on grounds of cost was perhaps just as well. Nevertheless the 1861 inaugural recital on the classroom's Hill organ did include transcriptions of movements from one of Haydn's London symphonies, Rossini's *Semiramide*, Meyerbeer's *Le Prophète* and Handel's *Acis and Galatea*. Since the festival of music's patron saint falls on 22 November, how better then to begin today's celebrations than with music from Handel's *Ode for St Cecilia's Day*?

Concerto in G major, Op. 13, No. 4

Matthew Camidge (1764-1844)

1. Introduction: Larghetto
2. Fugue: Allegro
3. Larghetto
4. March

Professor Donaldson's lifelong interest in musical acoustics and instrumental design must have stemmed at least partly from the circumstance that his father had been an organ-builder of some distinction. John Donaldson senior moved his workshop in about 1790 from Newcastle-upon-Tyne to York, where his son may have become a pupil of Matthew Camidge, assistant organist and (from 1799) organist of the Minster. When publishing his *Six Concertos for the Organ or Grand*

Pianoforte (of which this concerto is the fourth) in about 1815, Camidge declared that in them he had 'endeavoured to imitate the particular style of music which has been so long admired, namely that of Handel and Corelli'.

Choral Song, from Three Pieces for a Chamber Organ (Book 1)

Samuel Sebastian Wesley (1810-1876)

Wesley was arguably the most gifted applicant *not* to be appointed to the Reid chair in the nineteenth century. Steeped in the English cathedral tradition, but abrasive in personality, it is questionable how well he would have taken to the demands of an Edinburgh professorship. He was a candidate in 1841, following the untimely death of the first Reid professor, John Thomson; again in 1844, after the Senatus had persuaded Sir Henry Bishop to resign because of his reluctance to be in Scotland to lecture regularly throughout the winter; and again in 1845 when Henry Hugo Pierson, having allowed himself to be elected, showed no inclination to take up his duties and preferred to settle in Germany. On each occasion Wesley got fewer votes than Donaldson. He subsequently applied for the chairs at Oxford (1848) and Cambridge (1856), again without success. Although his career lay in the church, perhaps his best organ music is to be found in his two sets of 'Pieces for a Chamber Organ'. These were composed in about 1838 for his pupil Lady Acland, who had an organ with two manuals and pedal at her Devon home, Killerton House. (Wesley was organist of Exeter Cathedral at the time.) They were published in 1842.

Fugue in E flat major, BWV 552/ii ('St Anne')

Johann Sebastian Bach (1685-1750)

This great 'Fuga à 5 con pedale pro Organo pleno', the closing piece in the third part of the *Clavier Übung* (1739), was one of the best known of Bach's organ works in the nineteenth century. This was partly thanks to the advocacy of Mendelssohn, who performed it at the Birmingham Festival in 1837, and again at a recital in Leipzig in 1840 to raise funds for the Bach memorial there – on which occasion he preceded it with an improvisation of his own. It was also played in Edinburgh at the inauguration of the Music classroom organ on 11 July 1861. The organist on that occasion was William Rea, municipal organist of Newcastle-upon-Tyne (where Donaldson was born). William Hill had built the organ to Donaldson's specifications: these included a unique Harmonic Mixture stop with 'fourteen pipes to each note, tuned to the just proportions which nature has assigned to them', and the instrument was originally left without a case, so that students could observe its working parts. It was finally dismantled in 1941 as a precaution against wartime incendiary attack. The present organ by Jürgen Ahrend replaced it in 1978.

6.00pm RECEPTION

Canapés and wine with speeches by Professor Simon Frith and Professor Arnold Myers

Please take your glass in the foyer, walk through the Museum galleries and mingle in the auditorium

7.00pm CONCERT

Solo II in C major, from Six Solos (First Set)

General John Reid (1722–1807)

1. Allegro moderato
2. Largo affettuoso
3. Presto

Matthew Studdert-Kennedy · flute
John Kitchen · harpsichord

An obituarist wrote of General Reid in the *Gentleman's Magazine* (1807) that 'in the meridian of his life he was esteemed the best gentleman German flute performer in England'. Reid also composed attractive music for his instrument, most notably two sets of 'Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord'. How he acquired his artistry is not known, but it is possible that he had lessons from Francesco Barsanti while a law student at Edinburgh. In 1916 the Reid professor, Sir Donald Tovey, declared enthusiastically after coming across the first set of solos – part of Reid's own benefaction – in the Music classroom library: 'I've made a discovery, viz., The Real Works of General Reid, six *quite good* sonatas... He is a very competent 18th-century chamber-musician and would have been excellently qualified to hold the chair he founded, at least according to any standards of his own time'. The pieces were published in London by James Oswald in about 1756, shortly before Reid sailed to America as a captain with the Black Watch; a new edition (which is what Tovey saw) appeared in 1796, when Reid was a lieutenant-general.

Readings

Professor Nigel Osborne
with introductions by Dr Christopher Field

Twelve Preludes in the Major and Minor Keys from Op. 73
Ignaz Moscheles (1794–1870)

1. No. 35 in D major
2. No. 15 in D minor
3. No. 3 in G minor
4. No. 18 in C minor
5. No. 42 in F minor
6. No. 23 in B flat major
7. No. 8 in F sharp minor
8. No. 44 in F sharp minor
9. No. 5 in A major
10. No. 30 in G sharp minor
11. No. 19 in B minor
12. No. 34 in B major

Romance in E flat major, Op. 54, No. 1
Frédéric Kalkbrenner (1785–1849)

Four Grandes Études from Op. 10
Fryderyk Chopin (1810–1849)

1. No. 5 in G flat major
2. No. 6 in E flat minor
3. No. 9 in F minor
4. No. 12 in C minor

Peter Evans · pianoforte

One item from the Music classroom library (now in the University Library Special Collections) that seems to bring us tantalizingly close to John Donaldson is a composite volume of didactic piano pieces – preludes or studies – by some of the most celebrated performers of the early nineteenth century: Chopin, Henselt, Hummel, Kalkbrenner, Moscheles, Thalberg. A talented keyboard player himself in his youth, Donaldson had established a successful piano academy in Glasgow in 1816 and dedicated a piano sonata to Clementi in 1822, and he knew several of those pianists personally. Kalkbrenner and Moscheles, for example, wrote testimonials recommending him for the Reid chair. He may have first met Kalkbrenner when the latter performed in Glasgow in 1815; like Kalkbrenner, he became an enthusiast for the use of J.B. Logier's patent 'Chiroplast or Hand-Director' in teaching beginners. It was probably Donaldson who in 1828 took Moscheles to see the Law Courts in Edinburgh, for by that time Donaldson had become an Advocate. He engaged Thalberg to play at the Reid commemoration concerts of 1848 and 1849; and it is likely that as Reid professor he met Chopin during his visit to Scotland in 1848. Music classroom accounts in the University Archives show that Donaldson had the half-leather binding of this volume repaired in 1857; he subsequently gave it the pressmark 'M', indicating which of the 13 bookcases in the classroom library it was to be kept in. The volume opens with the first edition (1827) of Moscheles's Opus 73: '50 Preludes, in the Major and Minor Keys, Intended as Short Introductions to any Movement, and as Preparatory Exercises to the Author's Studies'. At the top of the first page Donaldson wrote in pencil the cautionary words 'Festina lente. J.D.' ('Make haste slowly'). Further into the book we find a first edition of Chopin's Opus 10 studies, the 'Douze Grandes Études' which he dedicated to Liszt in 1833.

For this evening's concert Peter Evans has selected a group of twelve of Moscheles's tiny preludes. Kalkbrenner is represented by one of his 'Three Romances', Op. 54, published in 1820. Finally we have four Chopin studies, of which Professor Tovey once observed: 'Chopin's Études are the only extant great works of art that really owe their character to their being Études'.

Demonstrations of Apparatus and Musical Instruments acquired for the Music classroom by Professor Donaldson

'French Horn in straight' by John Köhler, London, 1856 (EUCHMI 490)
demonstrated by Lisa Norman

'Curious Old Violin without Sides', bought in 1856 (EUCHMI 329)
demonstrated by Dr Christopher Field

'Trombone with snake's head', bought in 1857 (EUCHMI 214)
Demonstrated by Professor Arnold Myers

Serpent, left-hand, in copper (EUCHMI 191)
Demonstrated by Professor Murray Campbell

Poco adagio cantabile, from Quartet in C major, Op. 76, No. 3
Joseph Haydn (1732-1809)

THE EDINBURGH QUARTET

Tristan Gurney · violin
Philip Burrin · violin
Michael Beeston · viola
Mark Bailey · cello

This is the famous set of variations on the national hymn 'Gott! erhalte Franz den Kaiser' from the third of Haydn's Opus 76 string quartets. Haydn had composed and orchestrated the hymn – a setting of specially-written verses by L.L. Haschka – early in 1797, offering it as an Austrian equivalent to 'God save the King' (which he had heard sung in London); and an official order duly went out for it to be sung in the theatres of Vienna and Prague on 12 February that year, the birthday of the Emperor Francis II. The quartet was written a few months later, with these variations at its heart. The pretext for including it in this evening's concert – apart from the Edinburgh Quartet's long and valued association with this hall, the Quartet having originally been formed in 1959 at the instigation of Sidney Newman, the Reid professor – is the fact that in May 1855 Professor Donaldson had this movement engraved and printed by Wood & Co ('To 1 Haydn's Quartett, 4s; To Engraving 6 Plates Music, and supplying Plates, Paper for 50 copies, and Printing ditto, £4 8s 6d'), presumably as a model for students to study. The engraved plates still survive.

'The Heavens are telling the glory of God', from *The Creation*

Joseph Haydn

The Assembled Company with John Kitchen · organ conducted by Nigel Osborne

In March 1857 Professor Donaldson was supplied by Wood's music shop in Waterloo Place with 100 copies of this chorus (published as a supplement to *The Musical Times*), along 100 copies of Handel's 'Hallelujah' chorus. The purpose behind this unusual purchase is not clear. Although there is some evidence to suggest that part-singing took place in Donaldson's classes, this would have been for gentlemen only or ladies only, depending on the class; and many years would elapse before the University had a musical society that boasted a mixed choir. Perhaps he envisaged some ceremony connected with the building of the Reid School. Anyhow, the 150th anniversary of that event seems an apt occasion to sing one of these pieces.

Programme notes by Dr Christopher Field

John Kitchen is a Senior Lecturer in Music and University Organist in the University of Edinburgh. He also directs the Edinburgh University Singers, is Director of Music of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer and reviewer. John has recorded extensively for both Priory and for the Edinburgh-based label, Delphian Records. Recent and forthcoming Delphian publications include a CD of French, English and Dutch Romantic organ music recorded in the Church of the Holy Rude, Stirling; a highly-acclaimed recording of the complete organ music of William Russell; and a third CD of historic keyboard instruments at the Raymond Russell Collection of Early Keyboard Instruments, University of Edinburgh.

Matthew Studdert-Kennedy is a graduate of the University of Edinburgh, Royal Scottish Academy of Music and Drama and the Royal Conservatory of The Hague where he studied flute with Emily Beynon and Jeroen Bron. Matthew has performed with ensembles including The Orchestra of St Johns, the Royal Scottish National Orchestra, Hebrides Ensemble, Ensemble Klang and Edinburgh Quartet. He is also a founding member of the Glasgow Improvisers Orchestra whose CD release Munich and Glasgow features Matthew's piece *Dissenting*. Earlier this year Matthew was invited to perform Berio's *Sequenza 1* at the Auditorium di Vittorio in Milan. He plays a flute made by John Webb and Stephen Wessel.

Peter Evans enjoys a varied career as solo pianist, chamber musician, conductor, teacher and performer on early instruments. He studied at Edinburgh University and the Vienna Hochschule. Since returning to live in Scotland in the mid 1970s he has given concerts throughout Britain and Europe as well as the USA, the former USSR and Japan. He has also given masterclasses at festivals in both Britain and the USA. Peter has made over 80 broadcasts for BBC Radio, several appearances on BBC Television and commercial recordings for Hyperion, Unicorn-Kanchana, BMG Classics, Linn, NMC and ASV Records. He is principal conductor of Edinburgh's Meadows Chamber Orchestra, is co-founder and was for twelve years an artistic director of the Hebrides Ensemble, and was for six years a member of the Scottish Arts Council. In November 2005, violinist partner Uli Fenner and Peter Evans visited Kenya where they were soloist and conductor respectively in concerts with the Nairobi Orchestra. They also gave a number of instrumental workshops in the city. In November 2007 Peter returned there for more teaching, a solo recital and further orchestral concerts, which included premieres of works by Kenyan composer Njane Mugambi and Scottish composer David Dorward.

After its formation, the **Edinburgh Quartet** quickly became established as one of Britain's foremost chamber ensembles, appearing regularly at prestigious venues across the country including London's Wigmore Hall and The South Bank Centre. It achieved international recognition after winning the Contemporary Prize at the Evian-les-Bains String Quartet Competition and has since toured extensively across Europe, the Far East, North and South America and the Middle East. The Quartet has made numerous BBC TV and BBC Radio 3 broadcasts and can also be heard on Classic FM. Approaching its fiftieth anniversary, the Quartet is now one of the longest running chamber ensembles in the UK with a busier performing schedule than ever before. The Quartet is resident at Glasgow University and Napier University and also collaborates with Aberdeen and Edinburgh Universities. In addition to a regular classical concert series at each of these institutions, the Quartet is committed to nurturing talent and championing new music. The ensemble has worked with many important and prolific composers of our age, including the Quartet's patron, James MacMillan and Michael Tippett, who selected the Edinburgh Quartet's recording of his First Quartet for re-release on EMI shortly before his death.

Christopher Field is an Honorary Fellow in the School of Arts, Culture and Environment and a former Dean of the Faculty of Music.

Nigel Osborne studied composition with Kenneth Leighton, his predecessor as Reid Professor of Music at Edinburgh, with Egon Wellesz, the first pupil of Arnold Schoenberg, and with Witold Rudzinski. He also studied at the Polish Radio Experimental Studio, Warsaw. His works have been featured in most major international festivals and performed by many leading orchestras and ensembles around the world, ranging from the Moscow to the Berlin Symphony Orchestras, and from the Philharmonia of London to the Los Angeles Philharmonic.