

THE REID SCHOOL OF MUSIC

(THE MUSIC CLASS-ROOM)

John Thomson, appointed the first Professor of the Theory of Music in 1839, gave the first Reid Concert in accordance with the terms of General Reid's will on 12th February, 1841, with a repeat performance on the next day. It was through the persistent exertions of John Donaldson (Advocate), the fourth occupant of the chair (1845-1865), that the Music Class-Room came to be built. Until its completion in 1860 (which Donaldson celebrated by entertaining at a dinner all who had participated in its building), such accommodation as existed for the Music Class was provided in a room at the Old College.

The foundation stone was laid in a ceremony at noon on Saturday, 13th February, 1858, by the Lord Provost in the presence of the Magistrates and Council, the Professor of Music and other Professors of the University. The *Edinburgh Evening Courant* of 15th February reports that there was little ceremonial. The Rev. Professor Kelland offered up a prayer, after which a box was placed in the cavity of the stone and sealed with pitch. In the box was a brass plate inscribed thus :—

“In accordance with the will of the late General John Reid, by whose munificence the Professorship of the Theory of Music in the University was endowed, this stone, the foundation of a building to be appropriated to the uses of the Chair, was laid on the 13th of February, 1858, being the anniversary of the munificent founder, in the presence of the Right Hon. the Lord Provost, Magistrates and Council, patrons of the University, and the Senatus Academicus. John Donaldson, advocate, Professor of the Theory of Music. David Cousin, architect.”

There was also deposited a copy of General Reid's will, a copy of General Reid's march, a list of the Professors of the University, several gold, silver and copper coins, a list of the contractors, the measurements of the work, and the Edinburgh Almanack of 1858.

Views of the exterior of the building, showing Park Place before the residential houses were replaced by the Medical School and the McEwan Hall, and of the interior of the building showing the organ completed under Professor (later Sir) Herbert Oakeley, may be seen in Grant's *Old and New Edinburgh*, Vol. II, pp. 344-5. Other views and historical relics are on exhibit in the Reid Music Library.

UNIVERSITY OF EDINBURGH ORCHESTRAL CONCERTS

SEASON 1957—58

REID MEMORIAL CONCERT

Centenary

OF THE

Reid School of Music

REID ORCHESTRA

Leader : DR. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Soloists :

DAPHNE GODSON

EDINBURGH WIND QUINTET

REID SCHOOL OF MUSIC

THURSDAY, 13TH FEBRUARY, 1958

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

THE NATIONAL ANTHEM

GENERAL JOHN REID

(born 13th February, 1721—died 6th February, 1807)

March for the 76th Regiment, Lord Macdonald's Highlanders.
"Atholl House."

March of the 42nd or Old Highland Regiment ("The Garb of
Old Gaul").

1. CONCERTANTE IN E FLAT FOR OBOE, CLARINET, HORN AND
BASSOON *Mozart*
(1756-1791)

Allegro
Adagio
Andantino con Variazioni—Allegro

Oboe : MARGARET RENNIE MONCRIEFF.

Horn : JAMES BERTRAM.

Clarinet : RONALD MACKIE.

Bassoon : CHRISTINE MATHER.

In the Spring of 1778 Mozart wrote to his father from Paris stating that he was just going to compose a *sinfonia concertante* for flute, Wendling : oboe, Ramm ; horn, Punto ; and bassoon, Ritter. All these except the travelling virtuoso Punto (his real name was Stich), were musicians from the famous orchestra maintained by the Elector at Mannheim, which Mozart himself had been visiting for several weeks in the course of his journey to Paris. Mozart hoped to have the work performed at the Concerts Spirituels, but it received no performance there. The autograph has disappeared, and it is only conjecture, although admittedly pretty certain conjecture, which identifies this work as being an arrangement of Mozart's work with oboe and clarinet replacing the flute and oboe of Mozart's original scoring.

No further introduction to this engaging work is required beyond noting that contrary to usual practice Mozart retains the same key for the slow movement, and that the finale is designed as theme with ten variations extended by an Allegro coda.

2. VIOLIN CONCERTO IN D MAJOR, K. 218 *Mozart*

Allegro
Andante cantabile
Rondo : Andante grazioso *alternating with Allegro.*

In the year 1775 Mozart, at the age of nineteen, wrote five violin concertos—possibly for himself, but more probably for the Concertmaster of the Salzburg court, the violinist Brunetti. This, the fourth of the group, is a thing of gay delight, brimful of spirit and nimble wit, and prodigal of beautiful tunes. With all the fun of a charade, the violin throws the pageantry of the horns sky high with the lark, but when it turns from funning to search the depths of a tender heart, it turns also to the depths of its voice. No less does it range from the heights to the depths in the radiantly beautiful song of the Andante. The Rondo in a matter of seconds shows itself to be pert, expansive and hesitant all in a breath. But it is in the nature of rondos to falter on the brink, and having collected its wits it falls to dancing its roundelay. Yet none could foresee that

at the second breathing space it could turn aside to play the musette with such a delicious touch of romance, nor that when the game was resumed and played to an end this delightful creature would so gracefully tiptoe from the room.

INTERVAL

3. SOLO FOR FLUTE AND HARPSICHORD (THOROUGHBASE)

General Reid

Solo Flute : GEORGE GWILT.

No. 1 in F Major from the First Set (c. 1755).

Andante Largo
Allegro
Andante Largo
Menuetto

4. SYMPHONY NO. 98 IN B FLAT

Haydn
(1732-1809)

Adagio—Allegro
Adagio cantabile
Menuetto : Allegro
Finale : Presto

This is the last of the six symphonies which Haydn composed for and directed at Salomon's series of concerts in London early in 1792. The short slow introduction which prefaces the first movement proclaims a dark and solemn grandeur tinged at once with a sense of deeper mystery. But the really unexpected outcome is that it should be this same theme which a moment or two later swings unconcernedly into its easy-going stride upon the path of the happy Allegro movement, where it is soon absorbed into a scene of festive acclamation. Even so, it is this same easy-going theme which inspires many quietly expressive passages throughout the course of the movement, whilst never sacrificing its right to show itself a most alert and vigorous contrapuntal competitor as the opportunities for animation arise.

The Adagio cantabile in F so readily calls Mozart to mind (especially some passages which evoke thoughts of the slow movement of the 'Jupiter' Symphony) that, as Tovey remarked, "it might almost be called Haydn's Requiem for Mozart, news of whose death had so deeply shocked him during his London visit." It is one of the broadest and most deeply impressive of all Haydn's slow movements.

The Minuet turns away to felicitous high spirits, and in doing so for one moment seems to catch a brief prophetic glimpse of Schubert himself.

The Finale is sheer merriment, turning from kittenish humour to exuberant swagger and again to ribald laughter. It is clearly the kind of party at which almost anything might happen and we need not be anything but pleasurably surprised to find ourselves of a sudden in the company of a solo violin comfortably sitting in A flat major enjoying a scene from some unwritten Italian *opera buffa*. But we may indeed be surprised when eventually the lights of a sudden appear to go dim and the star tune instantly loses both its glamour and its tempo, until we realise that this is all part of a ruse to evoke the necessary illumination from floods of hilarious semiquavers. And if the harpsichord should be heard to tinkle its way into the party at this point it will be only because Haydn himself prompted it to do so at his own first performance.

S.T.M.N.

UNIVERSITY OF EDINBURGH

A List of the Portraits

EXHIBITED IN
THE REID SCHOOL OF MUSIC
DURING THE CENTENARY CELEBRATIONS
FEBRUARY, 1958

On the West Wall.

Centre : GENERAL JOHN REID, painted 1806, showing him at the age of eighty-five in the uniform of the 88th Regiment (Connaught Rangers), of which he was appointed Colonel in 1794.

Left : GENERAL REID at about the age of twenty-four, portrayed in the uniform of a Lieutenant in Loudon's Highlanders.

Right : GENERAL REID portrayed in the uniform of a Major-General, to which rank he was promoted in 1781.

On the South Wall.

PROFESSOR JOHN THOMSON. First Professor of Music, 1839-41. Portrait c. 1839 by W. S. Watson.

PROFESSOR FREDERICK NIECKS. Professor, 1891-1914. Bronze bust in relief by Professor Otto Schlapp.

On the North Wall.

PROFESSOR JOHN DONALDSON. Professor, 1845-65, at whose instigation was built "The School of the Theory of Music—Endowed by General John Reid."

PROFESSOR SIR DONALD TOVEY. Professor, 1914-1940. Unfinished portrait by P. A. de Laszlo painted in four hours in 1913. This portrait normally hangs in the Tovey Memorial Rooms at 18 Buccleuch Place.

In the South Entrance.

PROFESSOR SIR HERBERT OAKELEY. Professor, 1865-91. Portrait dated 1884 by Charles K. Robertson.