



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT IV.

WEDNESDAY, FEBRUARY 15, 1911.

A RECITAL

of eight-part Wind-Instrument Music, interspersed
with Pianoforte and Violin Music.

Performers :

Mr HENRI VERBRUGGHEN,	<i>Conductor and Violinist</i>
Miss AILIE CULLEN,	<i>Pianist</i>
Messrs J. S. SINCLAIR and J. HARTLEY,	<i>Oboes</i>
Messrs R. D. M'HAFFIE and R. GRAHAM,	<i>Clarinets</i>
Messrs T. DRUMMOND and CH. BORWICK,	<i>Bassoons</i>
Messrs E. ANGLESS and O. DEICHEN,	<i>Horns</i>

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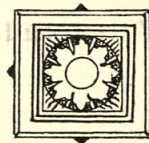
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INTRODUCTION TO THE PROGRAMME.

X
The band of musicians that entertain Don Giovanni at supper (finale of Act II.) consists of two oboes, two clarinets, two horns, and two bassoons, and that was no doubt a common combination for domestic wind bands in Mozart's time, when pure chamber wind-instrument music was in greater favour than in subsequent times. The pieces played by Don Giovanni's band are transcriptions from popular operas, and that, too, was no doubt characteristic of Mozart's time. But although the combination was a favourite one, others, varying in number and selection, were in use. To confine ourselves to the particular combination indicated, it is surprising how little the classics have done for us, or indeed any composers of the first order. If we name two Serenades by Mozart, a four-movement Octet and a Rondino, two early works, by Beethoven, and two pieces by Schubert, we have exhausted the classical repertory. Of the more distinguished among the less august masters we have, however, a few examples of wind octets even in more modern times: Jadassohn's *Serenata* Op. 104 (instruments as above), Franz Lachner's, Gouvy's, and Reinecke's Octets, and Saint-Saëns's *Feuillet d'Album* (with one flute and one oboe), and Raff's *Sinfonietta* (with two flutes and no oboes). Of all the octets ever written, Mozart's Serenade, in C minor, stands supreme. It is a real masterpiece.

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But how is it that the composers of the present and of the recent past write so little chamber music for wind instruments alone; and prefer, when they employ them, to combine them with stringed instruments, or the pianoforte, or both? The reason is that the resources of wind instruments are much more limited technically and expressionally. They differ of course greatly in these respects among themselves. In expressiveness how superior is the clarinet to the

oboe and especially to the flute; and in agility, how superior are all three to the horn and bassoon. But in neither respect can any one of these rival the violin and violoncello. In combination and alternation with other instruments, the wind instruments display their excellences to great advantage; when appearing alone they are apt, for the reasons given, to produce a feeling of monotony. Hence it is wise to intersperse pure wind-instrument music with vocal, stringed-instrument, or pianoforte music. But although wind instruments are most effective in the orchestra, and exquisitely delightful in smaller combinations, they have also peculiar beauties and charms when acting by themselves—beauties and charms which it would be a pity to forego.



How
in it
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In Memory
OF
GENERAL JOHN REID,
Founder of the Chair of Music in the University
of Edinburgh.

(Born on February 13, 1727).

MARCH BY GENERAL REID.

Programme.

1. LUDWIG VAN BEETHOVEN (1770-1827):

Octet, Op. 103, in E flat major, for two Oboes, two Clarinets, two Horns, and two Bassoons (an early work, the original of the String Quintet, Op. 4, which latter was published in 1797).

- a. Allegro, $\frac{3}{4}$.
- b. Andante, $\frac{6}{8}$.
- c. Menuetto, $\frac{3}{4}$.
- d. Presto (Finale), $\frac{3}{4}$.

2. WOLFGANG AMADEUS MOZART (1756-91):

Sonata in A major for Pianoforte and Violin (composed in 1785).

- a. Allegro molto, $\frac{6}{8}$.
- b. Andante, $\frac{3}{4}$.
- c. Presto, $\frac{3}{4}$.

3. FRANZ SCHUBERT (1797-1828):

Two movements (the only ones) *of an Octet in F major, for eight wind instruments* (composed in 1813).

- a. Allegretto (Menuetto), $\frac{3}{4}$.
- b. Allegro (Finale), $\frac{2}{4}$.

4. LUDWIG VAN BEETHOVEN :

Rondino in E flat major for eight wind instruments (composed probably at Bonn before 1793, and published posthumously in 1829).

5. FRANZ SCHUBERT :

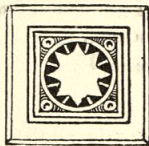
Rondo, Op. 70, in B minor, for Pianoforte and Violin (composed in 1826).

Andante, 3/4, and Allegro ♩ .

6. W. A. MOZART :

Serenade, No. 12, in C minor, for eight wind instruments (composed in 1782).

- a. Allegro, ♩ .
- b. Andante, 3/8.
- c. Menuetto in canone, 3/4.
- d. Allegro, 2/4.



DATES AND PROGRAMMES OF THE FOUR
HISTORICAL CONCERTS.

November 9, 1910 (Wednesday).—Recital of String Quintets by the VERBRUGGHEN QUINTET.

December 7, 1910 (Wednesday).—A Couperin-Chopin Recital on the Harpsichord and Pianoforte by Madame WANDA LANDOWSKA.

January 25, 1911 (Wednesday).—A Schubert and Loewe Recital by Mr GEORGE HENSCHEL, Mus.D.

February 15, 1911 (Wednesday).—A Recital of Wind-Instrument Music by Mozart, Beethoven, and Schubert (2 oboes, 2 clarinets, 2 horns, and 2 bassoons), conducted by Mr HENRI VERBRUGGHEN, interspersed with pianoforte and violin music.

FREDERICK NIECKS,
Reid Professor of Music.