

# EDINBURGH UNIVERSITY CONCERTS

## 1978-79

### REID MEMORIAL CONCERT

NIGEL MURRAY violin  
RUTH BEAUCHAMP cello  
RICHARD BEAUCHAMP piano  
LEON COATES piano, organ  
MICHAEL TILMOUTH piano, harpsichord

Reid Concert Hall, Thursday 8 February 1979

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Thursday, 8th February, 7.30 p.m.

#### Reid Memorial Concert

Directed by MICHAEL TILMOUTH  
Piano Trios by Mozart and  
Brahms and music by General Reid,  
J. S. Bach, Tovey, Greig and  
Studier.

REID CONCERT HALL  
Admission Free

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Even General Reid himself was the subject of a puzzle. Was the Reid School of Music's distinguished benefactor the composer of the Solo in G major which was played by the violinist, Nigel Murray? This, admittedly, was a lesser (and mercifully shorter) problem than the Brahms (?) at the

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MOZART 1756-1791—STADLER 1748-1833  
Larghetto and Allegro in E flat major for two pianos

GENERAL REID 1721-1807—JAMES OSWALD d. 1769?  
Solo in G major for violin and harpsichord, Second Set, No. 5

Largo  
Allegro moderato  
Largo  
Minuetto

J. S. BACH 1685-1750—D. F. TOVEY 1875-1940  
Contrapunctus XIV (Fuga a 4 Soggetti in Contrapunto al rovescio)  
from Die Kunst der Fuge

MOZART—STADLER  
Piano Trio in D minor, K 442  
Allegro  
Tempo di Minuetto  
Allegro

#### INTERVAL

MOZART—GRIEG 1843-1907  
Piano Sonata in C major, K. 545, with an accompaniment for a  
second piano

Allegro  
Andante  
Rondo (Allegretto grazioso)

BRAHMS 1833-1897  
Piano Trio in A major  
Moderato  
Scherzo (Vivace): Trio  
Lento  
Presto

General Reid's amateur status as a composer provided the theme for last year's memorial concert which was wholly devoted to works by amateurs of varying abilities. The authenticity of some of the General's music has, however, been questioned. He was a member of 'The Temple of Apollo', a society of London Scots who published music under assumed names. From the replacement of Reid's name by that of Oswald on the title page of the second edition (which appeared after Oswald's death) of the Second Set of Solos for flute or violin, it has been conjectured that either Oswald gave Reid a helping hand in their composition or may indeed have been their real author. Joint compositions then, and works of doubtful authorship, are the themes of tonight's concert of *musica curiosa*.

When Mozart died it was natural that his widow Constance should try to secure some financial advantage from the vast pile of unfinished works she was left with. On the whole the musical world seems to prefer unfinished works to be left unfinished to judge by the fate of various completions of Schubert's *Unfinished Symphony* or even so expert a piece of cobbling as Mahler's version of Weber's *Die drei Pintos*. Süssmayr's completion of Mozart's *Requiem* survives for a number of special reasons; several instrumental works finished by Maximilian Stadler, however, have disappeared into oblivion in spite of the fact that in some ways Stadler was a more sensitive stylist than Süssmayr. In the process we have lost sight of some fine Mozartian fragments. The Larghetto and Allegro are obviously only part of what would have been a companion sonata for the great D major work for two pianos, K 448. The D minor Trio is synthetic in so far as its three movements, though all started by Mozart wrote a 1783, clearly did not belong together originally. Mozart wrote a substantial amount of each movement. Mozart wrote a first (his only piano trio in a minor key) is as regrettable as the torso-like state in which his double concerto for piano and violin survives and as tantalising as the extant fragments of Beethoven's sixth piano concerto.

Boris Ord used to play Bach's *Contrapunctus XIV* in King's College Chapel, the music petering out just as Bach left it. Followed by the valedictory chorale prelude *Vor Deinen Thron* and with the verger snuffing out the candles in the choir stalls one by one there was not a dry eye left in the building, at any rate among that part of the congregation not already dispersed by the great length of the fugue to places of other than spiritual refreshment. Appropriately for our purposes it was the Reid Professor of Music from 1914 to 1940, Sir Donald Tovey, who completed

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it with the 'Art of Fugue' subject joining the two free themes and that based on the musical letters of Bach's name in totally invertible quadruple counterpoint in the manner which Nottbohm deduced to have been Bach's intended conclusion to this monumental exposition of fugal art. Tovey's attitude to the classics was reverent and respectful. So was that of some of the major composers of the 19th century. We may feel that Mendelssohn and Schumann erred even to think of adding piano accompaniments to Bach's solo violin music but their additions were musically in remarkably good taste and Bach himself, after all, had spent a good deal of time monkeying about with his own or other people's music. Other Romantics, however, felt that 'early' music needed the spices of their own harmonic vocabulary to render it tolerable. Grieg, a professed admirer of Mozart's music, added second piano accompaniments to no less than four of Mozart's piano sonatas 'to give them a tonal effect appealing to our modern ears' though nowadays they can hardly seem anything other than musical jokes.

'Curiouser and curiouser', Alice remarked. Spuriouser and trio before that in B major, Op. 8, published as his first. We know too, from his correspondence with Clara Schumann, that she preferred some of his suppressed compositions to those which he chose to publish. The A major Trio survives, unattributed as to its composer, in a copyist's manuscript which was brought to light in Bonn in 1924. Listeners will have to make up their own minds as to whether or not it is a work of the young Brahms perhaps dating, as Ernst Brücken has suggested, from about 1853. M.T.

Please note that there will be no Reid Concert during the week of the University Opera Club's production of *Lulus Danielis* in St Giles Cathedral, 14-16 February.

Next concert: Thursday 22 February  
**RICHARD DEERING** piano  
 JOHN IRELAND Aubade  
 JOHN IRELAND Sarnia  
 FRANK BRIDGE Sonata  
 WEBERN Variations  
 BLISS Masks  
 CYRIL SCOTT Sonata

15 pence

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