

UNIVERSITY OF EDINBURGH

CHAMBER CONCERTS

SEASON 1953-54

Sixth Concert

SOPRANO :

BARBARA D. LAING

FLUTE :

VILMA SCHWADERER

HARPSICHORD AND SPINET :

SYDNEY NEWMAN

REID SCHOOL OF MUSIC

THURSDAY, 11TH FEBRUARY, 1954

AT 7.30 P.M.

PROGRAMME ONE SHILLING

INTRODUCTION

In a codicil of 1806 added to his Will of 1803, by which he endowed the Chair of Music at his old University, General John Reid directed "it is my wish that in every year . . . the Professor of Music will cause a Concert of Music to be performed on the 13th of February, being my birthday, in which shall be introduced one Solo for the German Flute, Hautboy, or Clarionet; also one March and Minuet, with accompaniments by a select Band, in order to show the taste of music about the middle of last century, when they were by me composed. . . ."

The first Reid Concert was given in 1840 under the direction of the first Professor, John Thomson (appointed in 1839), whose portrait now hangs on the south wall of the Music Classroom (built in 1858). From 1866 for about a quarter of a century under Sir Herbert Oakley's direction the Reid Concerts became miniature two- or three-day festivals for which Sir Charles Halle and his orchestra were engaged. With the institution of the Historical Concerts by Niecks in the early nineties, these orchestral concerts ceased. (The Scottish Orchestra was already established, and giving winter concert seasons in the McEwan Hall).

The taste in music of General Reid's day and society, and indeed his competence as a composer, was piously misrepresented during the last century in the garb not of old Gaul but of Teutonic Tartans supported by comfortably orchestral flannel underwear. We have often performed that potpourri in recent years, but it is high time we returned, as Tovey did on several occasions, to General Reid's music as he wrote it, played it and heard it played.

Reid's Twelve Solos (or little sonatas) for Flute and Thoroughbass were published in two sets by James Oswald about 1755-60. The first editions name the composer as "I.R.Esq., A member of the Temple of Apollo"—a coterie of musical amateurs associated with Oswald. Some doubt has been expressed as to whether the Second Set of Solos was in fact Reid's work or that of Oswald himself. The style is not quite identical with that of the First Set—but what has survived of Reid's own music library shows not only that he studied his harmony and theory but that he was well acquainted as a performer with a variety of styles. Reid's other publications were "A Sett of Minuets and Marches" (18 Minuets, 3 Marches and 'Atholl House') and "A Set of Marches" (16).

Of the three portraits of Reid which are hung in the Music Classroom, that in the centre shows him in the uniform of Colonel of the 88th Regiment of Foot. The smaller portraits show him respectively as a Lieutenant in the Earl of Loudoun's Regiment, raised in 1745, and as a Major-General.

There appears to be no record to show whether or no the Kirkman Harpsichord of 1773 and the Baker Harris Spinnet of 1776, which belong to the University's collection of musical instruments once belonged to Reid, but they are instruments of his day. These have recently been restored by Mr. William Thomas.

S. T. M. N.

PROGRAMME

1. CHROMATIC FANTASIA AND FUGUE J. S. Bach
(1685-1750)
2. THREE SPIRITUAL SONGS (GEISTLICHE LIEDER) J. S. Bach
 - (i) *Ich steh an deiner Krippen hier*
 - (ii) *Bist du bei mir*
 - (iii) *Dir, dir Jehovah will ich singen*

The first and third of these little songs are from the *Lieder and Arien* preserved in Schemelli's *Gesangbuch* (B.G. Vol. 39). The second, from the notebook of Bach's second wife, Anna Magdalena, may be translated:—

If Thou art near, I then with gladness
To death will go and to my rest.
How blest were I if at my ending
Thy loved hands are softly tending
My steady gazing eyes to close.

3. ARIA FROM 'THE COFFEE CANTATA' (1732) J. S. Bach
(for Soprano, Flute Obbligato, and Continuo)
" *Ei ! wie schmecht der Coffee susse* "

Sung in defiantly ecstatic praise of coffee ("choicer than a thousand kisses, sweeter than Muscatel wine") by Lieschen in answer to her scolding father.

4. FRENCH SUITE NO. 5 IN G MAJOR J. S. Bach
Allemande
Courante
Sarabande
Gavotte
Bourree
Loure
Gigue

5. SOLO FOR FLUTE AND HARPSICHORD (THOROUGHBASS)
No. 1 in F major from the First Set General John Reid
(b. 13th Feb., 1721
(d. 6th Feb. 1807)

Andante Largo
Allegro
Andante Largo
Minuetto

6. GROUP OF SONATAS (FOR "EXERCII") FOR HARPSICHORD

Domenico Scarlatti
(1685-1757)

7. ENGLISH SONGS OF THE EIGHTEENTH CENTURY

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| (i) <i>Recit. and Aria: "O ravishing delight"</i> | <i>Arne</i>
(1710-1778) |
| (ii) <i>"Tell me, lovely shepherd"</i> | <i>Boyce</i>
(1710-1779) |
| (iii) <i>"Cease awhile ye winds to blow"</i>
(Sung at Vauxhall Gardens 1767) | <i>J. S. Bach</i>
(1735-1782) |
| (iv) <i>Cazñonet: Sailor's Song</i> | <i>Haydn</i>
(1732-1809) |

8. SOLO FOR FLUTE AND HARPSICHORD (THOROUGHBASS) *General Reid*

No. 2 in G major from the Second Set

Andante
Allegro
Moderato (Cantabile)
Giga: Allegro