

UNIVERSITY OF EDINBURGH
ORCHESTRAL CONCERTS

SEASON 1953-54

Seventh Concert

REID
CHAMBER ORCHESTRA

Leader : DR. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Solo Oboe :

JANET CRAXTON

REID SCHOOL OF MUSIC

THURSDAY, 18TH FEBRUARY, 1954

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. SYMPHONY NO. 22 IN E FLAT (THE PHILOSOPHER) *Haydn*
(1732-1809)

Adagio.
Presto
Minuet
Finale—Presto

None can tell when this symphony of 1764 acquired its nickname. Geiringer has suggested that the markedly contrapuntal movements in Haydn's early symphonies may have been written to impress Capellmeister Werner. Certainly for contrapuntalists a Canto Fermo is the beginning of wisdom! Here, somewhat in the manner of the Lamentations Symphony, Haydn at the outset employs a Canto on his horns and two cors anglais, which in this symphony replace oboes throughout, giving the work a distinctive rich colouring. But if the *Philosopher* is discovered brooding soberly over muted strings, he soon proves himself very much an active man of the world in a couple of presto movements, and turns a minuet as elegantly as any gallant gentleman.

2. OBOE CONCERTO IN C MAJOR (K. 314) *Mozart*
(1756-1791)

Allegro aperto
Adagio non troppo
Rondo—Allegretto

Those who know this as a Flute Concerto in D might think that some apology is needed for playing it in the face of General Reid upon the oboe. But I sense that the benevolent smile which the artist caught upon that venerable flautist's lips entirely condones our proceedings. Reid knew a thing or two, for his own flute solos were published in the 1750's for "German Flute, Violin or Oboe"; but he did not know, nor did anyone else until about thirty years ago when Dr. Bernard Paumgartner looked into an old (eighteenth century) set of orchestral parts in the Mozarteum at Salzburg, that the Oboe Concerto which Mozart composed for Ferlendis in 1777 and which the celebrated oboist Ramm played with Mozart several times at Mannheim a few months later, was not in fact lost as had been supposed but had been known to us all the time as a flute concerto. In order to complete his contract to compose some concerti and flute quartets for a wealthy Dutch amateur named de Jean, Mozart apparently transposed this C major oboe

concerto into D major for the flute. There is plenty of internal evidence to convince one that this is the true explanation. A full account is given by Dr. Paumgartner in his preface to the score published by Boosey & Hawkes (1948).

3. SYMPHONY IN E FLAT (OP. 10, NO. 3) *Abel*
(1725-1787)

Allegro
Andante
Presto

Karl Friedrich Abel, a very famous viola da gamba player, was a pupil under J. S. Bach at the Leipzig Thomasschule. He first visited London in 1759, and three years later began his collaboration with Bach's youngest son, John Christian (the London Bach) in the celebrated series of subscription concerts which later (from 1775 onwards) were held in the Hanover Square Rooms. Here was to be heard the latest fashionable music of the day, and here Haydn's Symphonies were first introduced to England.

4. MARCH AND MINUET *General John Reid*
(b. 13th Feb. 1721
d. 6th Feb. 1807)

INTERVAL

5. CHACONNE IN G MINOR FOR STRINGS *Purcell*
(1659-1696)

6. CONCERTO FOR OBOE AND STRINGS *Corelli*
arr. Barbirolli

Preludio (Adagio)
Allemanda
Sarabanda
Gavotta
Giga

Corelli (1653-1713) could only boast six opus numbers for his published works, but composers were then almost as generous as the bakers of auld lang syne and handed out a dozen at a time. Twelve of his seventy-two works were concerti grossi, the other sixty were trio and solo sonatas for violins and thoroughbass in about equal proportions of sonate da chiesa (church sonatas in four movements) and sonate da camera (or, as we should say, suites).

7. DIVERTIMENTO IN B FLAT FOR ORCHESTRA

Lennox Berkeley

(b. 1903)

Prelude

Nocturne

Scherzo

Finale

Lennox Berkeley sought his musical training in Paris under Nadia Boulanger (to whom he has dedicated this work). He has proved himself one of the most distinctive of the British composers who have sought to be stylistically free of German influences and likewise of the French impressionists. He is now a Professor of Composition at the Royal Academy of Music in London. Apart from chamber music and solo pianoforte works, one may mention amongst his chief orchestral works a Symphony, Nocturne, two Pianoforte Concertos (1 solo, 1 double) and Serenade for String Orchestra. The Divertimento is scored for double wind, horns and trumpets, one trombone, timpani and strings.

S. T. M. N.