

UNIVERSITY OF EDINBURGH
CHAMBER CONCERTS

SEASON 1955-56

First Concert

EILEEN McLOUGHLIN

(Soprano)

JULIAN BREAM

(Lute and Guitar)

REID SCHOOL OF MUSIC

THURSDAY, 13TH OCTOBER, 1955

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

I.—SONGS OF JOHN DOWLAND (1563-1628)

Awake sweet love, thou art returned
Can she excuse my wrongs
Sorrow, sorrow stay
Wilt thou unkind thus reave me

The third song is from the *Second Book of Airs*, 1600 ; the other three songs are from the *First Book*, 1597.

II.—LUTE SOLOS OF JOHN DOWLAND

Pavan Forlorne Hope
Mistress Winter's Jump My Lady Hunsdon's Puffe

John Dowland was not only a great composer but probably the finest lutenist of his time. In addition to his fame in England he gained a great reputation on the Continent. In his own words : " My labours have found favour in the greatest parts of Europe and have been printed in eight most famous cities beyond the seas, viz., Paris, Antwerp, Cologne, Nuremburg, Frankfurt, Leipzig, Amsterdam and Hamburg."

A great master of the contrapuntal idioms of his day, he developed a wonderful technique for the application of counterpoint to the lute. A perfect example of this style is given by the three Fantasias for Lute of which the " Forlorne Hope", perhaps the pinnacle of writing for the Seven Course Lute, you will be hearing to-night.

The Pavan is from the collection " Lachrymae," published in London, 1604. The air of this Pavan is probably best known as " Flow my tears " in the composer's setting for Voice and Lute.

" Mistress Winter's Jump " and " My Lady Hunsdon's Puffe " show the great versatility of Dowland's writing, this time in a truly gay Elizabethan character, so ideally suited to the transparent clarity of the lute timbre.

J.B.

III.—ENGLISH LUTENIST SONGS

With my love my life was nestled *Thomas Morley* (1557-1603)
Rest sweet nymph *Francis Pilkington* (d. 1638)
It fell on a summer's day *Thomas Campian* (1567-1620)

The sources of these songs are Morley's *First Book of Airs*, 1600, and Pilkington's *First Book of Songs*, 1605. Campian's song is from

Rosseter's *Book of Airs*, 1601. Full texts of the lyrics and notes on these will be found in *English Madrigal Verse* (publ. 1919) by E. H. Fellowes. The songs are published in the series, *The English School of Lutenist Composers*, edited by E. H. Fellowes (Stainer & Bell, Ltd.).

INTERVAL

IV.—LIEDER OF FRANZ SCHUBERT (1797-1828)

Sprache der Liebe Am See
Morgengruss Seligkeit

V.—GUITAR SOLOS

Rondo *F. Sor* (1780-1839)
Prelude No. 1 *H. Villa Lobos* (b. 1881)
Fandanguillo *J. Turina* (1882-1949)

Fernando Sor, a Spaniard (who was reputed to have brought the six-stringed guitar to England in the beginning of the 19th century), is primarily known only to guitarists who cherish his contribution to the repertoire of their instrument. Although having a rather modest and intimate talent, his music is beautifully written for the guitar using all the tonal resources of the instrument.

Prelude No. 1 by Villa Lobos is one of a set of five Preludes written for the guitar in 1940. The composer's unique writing for the guitar is inspired by the folklore of his native Brazil and is enriched by his individual understanding of the use of open strings thereby giving a refreshing contemporary effect.

Joaquin Turina, chiefly known for his orchestral and piano compositions, wrote his guitar pieces for Andres Segovia, being one of the first composers of the modern Spanish school to write for the instrument.

J.B.

VI.—SPANISH SONGS

Cantilena (Bachianas Brasileiras No. 5) *H. Villa Lobos*
Three Tonadillas *E. Granados* (1867-1916)

El Majo Timido
El Mirar
El Tra la la y el Punteado

El Vito

Folk-song