

should be high in our regard. According to Berlioz, Reicha 'seemed to care for nothing but the success of the young artists at the Conservatoire over whose studies he presided, and whom he taught with all possible care and attention'—lavish praise indeed from one to whom mention of the Conservatoire usually elicited a vitriolic outburst.

Reicha, a cosmopolite like many of his fellow Czech musicians, led a fascinating career which spanned the Classical and early Romantic periods. Born in Prague, he was already at the age of fifteen a flautist in the Electoral band at Bonn, where he was Beethoven's fellow student under Neeffe. After several years in Hamburg and Paris he resumed his contact with Beethoven in Vienna between 1802 and 1808, where he also met Haydn and dedicated to him an extraordinary collection of fugues on themes by Bach, Haydn, Mozart and others. Deeply interested as he was in musical theory it is not surprising that Reicha numbered among his Viennese friends Albrechtsberger, Salieri and Cherubini. It was as professor of musical theory and composition that he succeeded Méhul at the Paris Conservatoire in 1818.

Reicha was a prolific composer of opera and instrumental music and wrote many valuable theoretical works. Berlioz found his wind quintets (there are 24 of them in all) 'interesting, but rather cold'. They were for a time fashionable in Paris and were certainly of some importance in establishing this particular genre of composition.

M.T.

Next concert: Thursday 24 April

THE REID ORCHESTRA

MOZART Symphony No. 36 in C (Linz)

HAYDN Symphony No. 45 in F sharp minor (Farewell)

DONATONI Movimento for piano, harpsichord and nine instruments

MILHAUD La Création du monde

EDINBURGH UNIVERSITY CONCERTS

1974-75

THE EARLY SCOTTISH MUSIC CONSORT

ERRATUM

For "Early Scottish Music Consort"
read "Scottish Early Music Consort"

Reid Concert Hall, Thursday 5 December 1974

THE EARLY SCOTTISH MUSIC CONSORT

Heather Chisholm *mezzo-soprano, percussion*
Nigel Wilkins *rebec, mediaeval fiddle, tenor viol, alto dolzaine,*
tenor crumhorn, descant and tenor recorders
Margaret Wilkins *minstrel harp, descant and treble recorders, alto*
dolzaine, percussion
Warwick Edwards *bass viol, tenor kortholt*

PEROTIN

Conductus Salvatoris Hodie

Perotin was the most important composer of the Notre Dame school in Paris, in the late 12th and early 13th centuries. *Conducti*, unlike *organa* and many Motets, are freely composed, with no liturgical musical foundation. *Salvatoris Hodie* is a New Year's piece for the Feast of the Circumcision.

Thirteenth-Century Dances and Dance Songs

La Quarte Estampie réelle—C'est là-gieus enmi les prez—Stantipes
Kalenda Maya—Saltarello—Main se levoit Aelis—Trotto—Prenés i
garde—Nota—C'est desoz l'olive—Lamento di Tristano—Rotta

Very little instrumental dance music has been preserved from the Middle Ages, presumably because it was most often improvised, but we do have a fair number of sung Rondeaux, certainly dance songs in their earliest stage, and nearly all depicting lovers and their ladies in verdant meadow settings. *Kalenda Maya* was composed in *Estampie* form by the Provençal troubadour Raimbaut de Vacqueiras because his lady favoured that dance.

Late Fourteenth-Century Song

Or sus, vous dormés trop, Anon.
Passerose de biauté, Anon.
Par maintes fois, Vaillant

Secular song in France was mostly polyphonic from the early 14th-century and had become relatively complex by the later years; a large number of poet-composers made ready use of the possibilities offered by the increasing efficiency of new notation systems. *Or sus* and *Par maintes fois* are brilliant virelais exploiting imitative horn-calls and bird-song respectively; *Passerose* is a serene love song with a subtle mensuration canon between the two lower, instrumental parts.

GUILLAUME DUFAY d. 1474

Two Religious Songs:

Vergine bella
Flos Florum

Guillaume Dufay, the 500th anniversary of whose death we commemorate this year, was the leading musician of his age, representative of the rising importance politically and artistically of Burgundy and Flanders. His two extended settings of poems in praise of the Virgin are particularly fine examples of his mellifluous skill. The text of *Vergine bella* is by Petrarch.

INTERVAL

DUFAY

Four Italian Songs:

Dona, i ardenti (instrumental version)
Passato è il tempo
Quel fronte (instrumental version)
L'alta bellezza

Dufay spent many years in Italy serving various patrons in Rimini, Bologna and Rome; naturally, he came to set a number of Italian texts, including some traditional Ballate and others in French Rondeau form. The four chosen here are all secular love songs; the two Rondeaux are played by instruments alone, a common practice of the time and, of course, an additional source of instrumental music.

GUILLAUME de MACHAUT d. 1377

Le Remède de fortune (Fortune's Remedy)

Narrative in English translation, with seven incidental songs.

Lai: *Qui n'aroit autre deport*

Complainte: *Tels rit au main qui au soir pleure*

Chanson Royale: *Joie, plaisence et douce norriture*

Baladelle: *En amer a douce vie*

Ballade: *Dame, de qui toute ma joie vient*

Chanson baladée (Virelai): *Dame, a vous sans retollir*

Rondelet: *Dame, mon cuer en vous remaint*

Guillaume de Machaut was the dominant French musician and poet of the mid 14th-century. He wrote many extended narrative and poetic works, but was also largely responsible for the flowering of French polyphonic song. *Le Remède de Fortune* is a charmingly delicate tale (though several thousands of lines long in the original version!) with incidental songs which illustrate some of the basic formal types of the time. N.W.

Next concert: Thursday 9 January

PAUL CROSSLEY *piano*

TIPPETT Sonatas 1, 2 and 3
and works by MESSIAEN

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EDINBURGH UNIVERSITY CONCERTS

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THE EDINBURGH QUARTET

Miles Baster Austin Patterson
Michael Beeston David Edwards

Reid Concert Hall, Thursday 8 May 1975