

EDINBURGH UNIVERSITY CONCERTS

1975-76

Reid Memorial Concert

THE REID ENSEMBLE
Miles Baster *leader*

MICHAEL TILMOUTH
conductor

EDINBURGH UNIVERSITY SINGERS
HERRICK BUNNEY
director

Reid Concert Hall, Thursday 19 February 1976

J. S. BACH 1685-1750

Cantata no. 182, *Himmelskönig, sei willkommen*

Sonata

Chorus: *Himmelskönig, sei willkommen*

Recit. (Bass): *Siehe, siehe, ich komme*

Aria (Bass): *Starkes Lieben, das dich, grosser Gottes Sohn*

Aria (Alto): *Leget euch dem Heiland unter*

Aria (Tenor): *Jesu, lass durch Wohl und Weh*

Chorus: *Jesu, deine Passion ist mir lauter Freude*

Chorus: *So lasset uns gehen in Salem der Freuden*

This cantata, to a text by Salomo Franck characteristically avoiding the new-fangled *secco* recitative, seems to have been written for performance on Palm Sunday, 1715, though the music possibly includes later modifications.

On paths strewn with palms, the crowd welcomes the Saviour to Jerusalem. Christ surrenders to His coming destiny, and in the arias we are exhorted to come to Him in 'spotless robes' and to follow Him to his Passion. The penultimate chorus is based on the chorale 'Jesu Leiden, Pein und Tod'. But through Christ's Passion comes the redemption of mankind so, as in the *Christmas Oratorio* and for the same reasons, the *Schlusschor* is one of gladness and rejoicing. Bach's setting of 'Er gehet voran und öffnet die Bahn' ('He goes before and reveals the way') is typically symbolic in the manner in which the voices coalesce to a *unison* on 'Bahn'—the *one* way of truth and righteousness.

HANDEL 1685-1759

Suite no. 1 in F major from *The Water Music*

Overture-Allegro-Adagio-Allegro-Andante-Allegro

Air

Tempo ordinario

Bourrée

Hornpipe

Retreat

On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge . . . and went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth . . . the finest Symphonies, compos'd express for this Occasion, by Mr Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of

Musick, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

(*The Daily Courant*, 19 July 1717)

Handel's *Water Music* consists of three suites. That in G, scored for a small chamber orchestra with recorders, is presumably the Chelsea supper music. The other two suites, for larger forces, must have been played on the barges to and from Chelsea. Handel's scoring, particularly in the Andante and the Tempo ordinario, is surpassingly fine and needs the hand of no arranger.

INTERVAL

O. GIBBONS 1583-1625

Welcome Song: *Do not repine, fair sun* (1617)

The saxtene day of May 1617, the Kingis Majestie enterit at the Wast Poirt of Edinburgh, quhair the Provost, the four Bailyeis, the haill Counsell of the Toun, with ane hundreth honest men and mae, war all assemblit in blak gownes all lynit with plane velvet, and their haill apparrell was plane black velvet. At quhilk tyme first the Proveist, William Nisbet maid ane Harrand, welcoming his Majestie to his awin Citie; thareafter ane Harand was maid be Mr John Hay in name of the haill Citizens; ane purse contening five hundreth double angellis laid in a silver basing double overgilt, was propynit to his Majestie, quha with ane myld and gracious countenance resavit thaim with their propyne, come tharefor throw the Citie to the Kirk, quhair ane Sermone was maid be the Archbishops of St Androis, Spottiswood; tharefter come directlie down the streit towards his awin Palice in Halyrudhous . . .

For the first time since his accession to the English throne in 1603 James VI was making a Scottish Progress. Not without difficulty: the Crown was heavily in debt and before the progress could begin a loan of £100,000 had to be obtained from reluctant London merchants, one of whom was ordered to follow the king on foot until he paid. It is not recorded how far he walked.

James's visit was not merely a sentimental pilgrimage to the place of his birth. An ulterior motive was to foist the Anglican ritual upon the Scottish Kirk and to this unprofitable end, while James and his footsore merchant proceeded up the A1 impoverishing as many of his subjects as possible on the way, Orlando Gibbons and the Chapel Royal were transported to Leith in 'a good ship well victualled'. On the voyage they seem to have practised their new pieces to the annoyance of the crew: Sir Anthony Weldon noted that 'the skipper complains that he hath beene much troubled with a strange singing in his head ever since they came aborde'.

At the gate of the Inner Court of Holyrood the king was presented with a book of verses by our University and one of the

professors, following the habit of his kind, made an oration in Latin. More welcome no doubt was Gibbons' Welcome Song, a setting of verses by Dr. Joseph Hall (subsequently preferred to the See of Norwich), which must have been performed later in the day before the king in the private apartments at Holyroodhouse. Perhaps inevitably it adopts the form of one of those verse anthems with which the choir, habited in their 'papistical garments', regaled a singularly unappreciative congregation during the next few days. But it heralds a new *genre* too: the Court Odes and Welcome Songs with which Purcell was to grace the recurrent birthdays or encounters with a New Year of his sovereign, and even such unlikely events as the return of the king from racing at Newmarket.

BARSANTI c 1690-1760

Concerto Grosso in D major, opus 3, no. 4

Allegro

Adagio

Menuet

Francesco Barsanti was an Italian musician who lived in Edinburgh between 1735 and 1743. His twelve *concerti grossi* dedicated to the Earl of Wemyss were probably first heard at the meetings of the Edinburgh Musical Society. They were published by subscription in 1742. They employ unusual *concertino* groups—two horns and timpani in the first six concertos of the set.

GENERAL JOHN REID 1721-1807

March for the 16th Regiment (General Robertson's)

March of the 3rd Regiment of Guards

March for the 16th Regiment repeated

The marches will be played in the original versions appearing in *A Sett of Minuets and Marches* (c. 1775).

M.T.

Next concert: Thursday 26 February

THE EDINBURGH QUARTET

with

DAVID NICHOLSON *flute*

SHOSTAKOVICH Quartet no. 6 in G, opus 101

TOVEY Variations on a theme by Gluck for flute & string quartet, opus 28

BRAHMS Quartet in A minor, opus 51, no. 2

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The Strings of the Reid Orchestra

Miles Baster *leader*

KENNETH LEIGHTON *conductor*

SANCHIA PIELOU *harp*

COLIN KINGSLEY *piano*

PETER WILLIAMS *harpsichord*

Reid Concert Hall, Thursday 29 April 1976