

pieces were incorporated into dramatic cantatas. Namedays, birthdays, etc. of noblemen were mostly taken advantage of in performing festive ceremonies with music and singing connected with scenic presentations. The present sinfonia 'Il Giardino di Amore' ('The Love-Garden') might have been composed for such an occasion in Naples in 1715.

G. TELEMANN: Four Marches

Born in Magdeburg in 1681, Georg Philipp Telemann distinguished himself, from his youth, by an extraordinary talent, showing himself as brilliant in Greek and geometry as in music. He wrote and had his first opera performed at the age of twelve. His output assumes startling proportions: around 1,400 cantatas, 44 passions, 40 operas, 600 overtures in the French style, and innumerable oratorios, concertos, sonatas, masses, psalms and motets, etc. This fabulous creative activity still left him with the time to teach, to organize 'subscription concerts' and to found the first German music-journal. In contact with Italian opera, with the works of Lully and Campra and the popular music of Poland, Telemann contributed towards the formation of the 'style galant', of which he remains one of the foremost exponents. He died in Hamburg, heaped with honours, in 1767.

The twelve 'Heroic Marches' date from 1728 and are written, in the original, for oboe or violin or wind instrument and bass continuo.

(This concert is presented in association with Lothian Regional Council)

Next Concert: Thursday 6 December

MARGARET ARONSON *soprano*
MARGARET RENNIE MONCRIEFF *oboe*
MARJORIE RYCROFT *gamba & cello*
LEON COATES *harpsichord & piano*

VIVALDI Oboe Sonata in C minor
J. S. BACH Gamba Sonata No. 2 in D major
PURCELL The Blessed Virgin's Expostulation
HANDEL Cantata 'Lucrezia'
LEON COATES Three Pieces for Oboe and Piano
VAUGHAN WILLIAMS Blake Songs for Soprano and Oboe
HANDEL Cantata 'Mi palpita il cor'

15 pence

EDINBURGH
UNIVERSITY
CONCERTS

1979-80

MARGARET ARONSON *soprano*

MARGARET RENNIE MONCRIEFF *oboe*

MARJORIE RYCROFT *gamba & cello*

LEON COATES *harpsichord & piano*

Reid Concert Hall, Thursday 6th December 1979

VIVALDI 1678-1741

Oboe Sonata in C minor

Adagio : Allegro : Andante : Allegro

This century's Vivaldi revival has tended to concentrate on the concertos to the exclusion of operas and chamber music. Amongst the enormous quantity of chamber music are many sonatas for solo instrument and continuo of which this sonata is a delightful example.

J. S. BACH 1685-1750

Sonata No. 2 in D for viola da gamba and obbligato harpsichord

Adagio : Allegro : Andante : Allegro

These three gamba sonatas were written during Bach's period at the court of Cöthen (1717-23). Like the six well-known violin sonatas, which were written during the same period, they are unusual for the time in having written-out keyboard parts rather than a figured-bass continuo line, and have for the most part a three-part contrapuntal texture provided by two hands on the keyboard and the solo instrument.

PURCELL 1659-1695

Tell me some pitying angel

The Blessed Virgin's Expostulation when our Savior at twelve year of age had withdrawn himself etc.

This 'sacred song' of 1693 is set to words by Nahum Tate the librettist of *Dido and Aeneas*. It shows Purcell's vivid declamatory style at its most impressive.

HANDEL 1685-1759

Cantata 'Lucretia' for soprano and continuo

Most of Handel's chamber cantatas were composed during his stay in Italy during the first decade of the eighteenth century.

In this cantata Handel ignores the traditional form as represented by such a work as *Mi palpita il cor* and ends with a free interplay of recitatives and 'arioso' passages. The formal 'da capo' arias are thus placed in the centre of the cantata. In the text of the cantata the conflicting emotions of Lucretia after her rape by Tarquin are presented

1. Recit. Plea for the gods to wreak vengeance on Tarquin.
2. Aria Indication that Lucretia still has pride.

3. Recit. Further plea to gods for honour to be avenged.
4. Aria Misery of life in corrupt Rome under the tyrant Tarquin.
5. Recit. Bitterness and fury in Lucretia's soul leading to thoughts of suicide.
6. Larghetto (with chaconne-like features) Nevertheless pain will reach out even to her dead body.
7. Arioso She begs pardon from her father and feels that this pardon will help wipe out the sin of not having killed Tarquin before the latter's deed.
8. Recit. As she plunges the sword into herself she emits further cries of vengeance.

INTERVAL

LEON COATES b. 1937

Three pieces for oboe and piano (1977)

Moderato : Maestoso : Allegro molto

These pieces were composed for Margaret Rennie Moncrieff and first played by her in March 1977 at a Heriot-Watt University Music Society lunch-time concert in the Magdalen Chapel.

VAUGHAN WILLIAMS 1872-1958

Blake Songs for voice and oboe

1. Infant Joy (*Songs of Innocence*)
2. The Piper (*Songs of Innocence*)
6. The Shepherd (*Songs of Innocence*)
8. Cruelty has a human heart (*Songs of Experience*)
9. The Divine Image (*Songs of Innocence*)
10. Eternity (*Miscellaneous Poems*)

One of Vaughan Williams very last compositions was a group of songs for voice and oboe (of which only the six to be performed tonight are appropriate for female voice). They were written for the film 'The Vision of William Blake', in connection with the poet's bicentenary. Vaughan Williams had long been an admirer of Blake. In the event eight of the ten songs were used for the film together with extracts from his Blake-inspired *Job*.

The first concert performance was on 8th October 1958 with the duo of Wilfred Brown (tenor) and Janet Craxton (oboe). The first public showing of the film was two days later. Both the performances took place after the composer's sudden death.

HANDEL 1685-1759

Chamber Cantata 'Mi palpita il cor'
for soprano, oboe and continuo

Recit. 'Mi palpita il cor'

Aria 'Ho tanti affano in petto'

Recit. 'Clori, di te mi lagno'

Aria (*Allegro*) 'L'sun di m'adora'

This is a rare version of a cantata which is more familiar as a piece for flute, alto and continuo. For this performance the finale was completed from a manuscript in the British Museum as the complete Handel editions only print a fragment.

In the first recitative, the singer regrets the lack of response from her loved one, while in the aria her sorrow turns to thoughts of death. In the second recitative she feels that they might develop a mutual affection after all, while in the final aria her optimism knows no bounds. L.C.

Next Concert: Thursday 10 January 1980

THE EDINBURGH QUARTET

HAYDN Quartet in A major Op. 20, No. 6

SHOSTAKOVICH Quartet No. 7, Op. 108

BRAHMS Quartet in C minor, Op. 51, No. 1

15 pence

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UNIVERSITY
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1979-80

THE EDINBURGH QUARTET

Miles Baster

Peter Markham

Michael Beeston

Christopher Gough

Reid Concert Hall, Thursday 10 January 1980