

Edinburgh's concert is promoted by EDINBURGH UNIVERSITY FACULTY OF MUSIC.

Glasgow's concert is promoted by the SCOTTISH EARLY MUSIC ASSOCIATION in association with the Music Department, Glasgow University, who acknowledge gratefully financial assistance from the Scottish Arts Council, the Musicians' Union and Glasgow District Council. This concert is being recorded by Radio Clyde for future transmission.

St Andrews's concert is promoted by the CRAWFORD CENTRE FOR THE ARTS, University of St Andrews, who acknowledge gratefully financial assistance from the Scottish Arts Council.

SCOTTISH EARLY MUSIC CONSORT. Chairman David Lumsden, Director Warwick Edwards, Associate Director Christopher Field, Administrator William Kelly, Flat E, Highfield Court, 16 Clevedon Place, Glasgow G12 0HQ. (Tel: 041-357 1745).

FUTURE CONCERTS

Saturday 13 February 1982 at 8 p.m.

Dunblane Cathedral

"The Auld Alliance": Renaissance Music from Scotland and France

FIONA MILNE	<i>mezzo-soprano</i>	PAUL HINDMARSH	<i>tenor, sackbut</i>
JENNIFER HILL	<i>recorders, crumhorns</i>	MARJORIE RYCROFT	<i>tenor viol</i>
DAPHNE GODSON	<i>rebec, baroque violin</i>	WARWICK EDWARDS	<i>bass viol, crumhorns</i>

Promoted by Dunblane Cathedral Arts Guild. Tickets price £2 (concessions £1) at the door.

Friday 19 March 1982 at 8 p.m.

Henry Wood Hall, SNO Centre, Claremont Street, Glasgow

Antonio Vivaldi: "A topping man among them at Venice"

Concertos for one, two and four violins, and other instrumental music, together with J.S. Bach's keyboard transcription of one of Vivaldi's *L'Estro armonico* concertos.

CHRISTOPHER FIELD	<i>baroque violin</i>	DAPHNE GODSON	<i>baroque violin</i>
KAY USHER	<i>baroque violin</i>	HILARY THORNTON	<i>baroque viola</i>
MARJORIE RYCROFT	<i>baroque cello</i>	JANE HILL	<i>violone</i>
JOHN KITCHEN	<i>harpsichord</i>		

with

MARIE LEONHARDT *baroque violin*

Tickets, price £2 (senior citizens, students and schoolchildren £1), available from the Ticket Centre, City Hall, Candleriggs (tel. 041-552 5961), and from the Music Department, Glasgow University, 14 University Gardens (tel. 041-339 8855 extension 571).

EDINBURGH UNIVERSITY CONCERTS

1981-82

KIST O' MUSICK

DAVID HUME	<i>violin</i>
ALASTAIR HARDIE	<i>violin</i>
PATRICIA HAIR	<i>cello</i>
ENID BANNATYNE	<i>soprano</i>
FRANCES SCOTT	<i>harpsichord</i>

St. Cecilia's Hall, Thursday 11 February 1982

Admission by Programme price £1.00
(Students and OAPs 50p)

"Collection of Strathspey Reels" and presents a happy synthesis of Scottish traditional style with the Italian baroque. The second half of Variation II employs a double-stopped semiquaver figuration similar to that used in the penultimate variation of Corelli's "La Follia" Op.5 violin sonata.

John Reid was born at Straloch, Perthshire, in 1721 and died in London in 1807. He studied law at Edinburgh University around 1740 and from 1745 pursued a military career eventually rising to the rank of general. He bequeathed a sum of money to his Alma Mater which made possible the setting up of the Reid Chair and the Reid School of Music.

He composed about twenty minuets and twenty marches including the celebrated 'Highland March' ('In the garb of old Gaul') which was dedicated to his own regiment the 42nd Highlanders. Reid published his twelve 'Solos for a German flute, oboe or violin with a through-bass for the harpsichord' in two sets of six in 1756 and 1762.

(I would like to express my thanks to Jonathan Usher of the Department of Italian, University of Edinburgh for the following translation and for his expertise in editing the Italian text. 'Kist O' Musick' gratefully acknowledges financial assistance from the Scottish Arts Council with the preparation of this score.)

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Trio Sonata No. 5 in G major W. McGibbon

Adagio : Allegro : Largo : Allegro

Two Italian Arias Handel

Quell' amor (from 'Teseo')
Benchè mi sia (from 'Ottone')

Trio Sonata No. 1 in A major Thomas Erskine

Andante amoroso : Minuetto

'The Sow's Tail for Geordie' with variations Mr. Nisbet
of Dirleton

Scots Cantata 'Blate Johnnie' Lorenzo Bocchi/Alan Ramsay

INTERVAL

Sonata da Chiesa Op. 1 No. 2 in E minor Arcangelo Corelli
Grave : Vivace : Adagio : Allegro (Giga)

Sonata in C major for violin and continuo (1756) John Reid
Allegro moderato : Largo affettuoso : Presto

Cantata 'Odo di mesto intorno' John Clerk of Penicuik

"Kist o' Musick" acknowledges financial assistance from the
Scottish Arts Council in connection with the preparation of this
score.

Forthcoming concerts in the Reid Concert Hall

Tuesday 23rd February 1.10 p.m. (admission free)

Leon Coates & Michael Tilmouth
Piano duets by Mozart, Fauré and Schubert

Thursday 25th February 7.30 p.m.

Carolyn Coxon *soprano*
Richard Beauchamp *piano*
Leon Coates *organ*

Songs by Isobel Dunlop, Purcell & Schubert. Melodies by Fauré
and the first performance of a new song-cycle by Geoffrey King.

Printed by the University of Edinburgh

REID MEMORIAL CONCERT

KIST O' MUSICK

The influence of Italy on music in the 18th century was felt all over Europe and tonight's concert looks at the time when, for fifty years or more, sonatas and cantatas jostled with Scots tunes for a place in Edinburgh's drawing rooms.

Corelli afforded a model of an elegance hardly to be rivalled until Handel, whose music wore the mantle of Italy with such grace and energy, swept across the scene. But 'a substitute shines brightly as a king until a king be by' and McGibbon, writing 'in imitation of Corelli', or Foulis, or one of the little bunch of emigré Italians living in Edinburgh might serve in the absence of greater masters. The Scots took on some of the air of Italy and the Italians for their part bent a little towards the taste of their adopted land.

William McGibbon (born c.1690) was the son of a professional oboist. He studied the violin and composition in London with William Corbett who had visited Italy in his earlier years.

McGibbon's published output is characteristic of the times in that it included both the traditional and the classical. Three volumes of Scots Tunes were published in 1742, 1746 and 1755. The 'Six Sonatas for two German flutes or two violins and continuo' appeared in 1734 and the fifth of the set was composed 'in imitation of Corelli'. He died in Edinburgh on the 3rd October 1756 and was buried in Greyfriars churchyard. A literary epitaph to McGibbon can be found in Robert Fergusson's "Elegy on the Death of Scots Music":-

"Macgibbon's game:- Ah! waes my heart!
The man in music maist expert
Wha cou'd sweet melody impart
And tune the reed
Wi' sic a slee and pawky art;
But now he's dead."

Thomas Erskine, the sixth Earl of Kelly, was born at Kellie Castle in Fife in 1732 and was educated at the Edinburgh High School. Around 1753 he went abroad on the Grand Tour arriving in Mannheim to study composition with Johann Stamitz. He returned to Scotland in 1756 becoming the first British composer to write in the Mannheim style. His published compositions include 6 orchestral Overtures (1761), a number of minuets and the six Trio Sonatas of 1769.

It has been said of Erskine's personal life that he 'prolonged his youth into middle age'. He could often be heard in the best eating places in Edinburgh cracking outrageous puns in a loud voice with a Fife accent. His relish for good food and drink distinguished him as a bon viveur and it was perhaps his over-indulgence in this respect which contributed to his early death in Brussels in 1781.

The rather unusual title of 'The Sow's Tail for Geordie' is probably a reference to the amorous adventures of King George III; this rather jaundiced Scottish attitude to the Hanoverian dynasty was characteristic of the period and is also seen in the song 'The wee wee German Lairdie'. The 'Sows Tail' is taken from Neil Gow's 1788 "Collection of Strathspey Reels" and presents a happy synthesis of Scottish traditional style with the Italian baroque. The second half of Variation II employs a double-stopped semiquaver figuration similar to that used in the penultimate variation of Corelli's "La Follia" Op.5 violin sonata.

John Reid was born at Straloch, Perthshire, in 1721 and died in London in 1807. He studied law at Edinburgh University around 1740 and from 1745 pursued a military career eventually rising to the rank of general. He bequeathed a sum of money to his Alma Mater which made possible the setting up of the Reid Chair and the Reid School of Music.

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On the evidence of his chamber cantata 'Odo di mesto intorno' (here being given its first complete performance in modern times) Sir John Clerk of Penicuik (1676-1755) emerges as one of Scotland's most talented baroque composers. It was composed in 1698 when Clerk was twenty-two. In common with many other young aristocrats of his day Clerk (whose portrait hangs in St Cecilia's Hall) embarked on the grand European tour; he spent the period during September 1697 and December 1698 in Rome. During his stay he composed this cantata, "for the Duke of Bedford's marriage - the poesie by one of his servants, an Italian and performed by Corelli and other musicians before his Grace and many of the Roman nobility".

The connection with Arcangelo Corelli was not a coincidental one for one of Clerk's main reasons for his prolonged stay in Rome was the thrice weekly lessons in violin and composition which he was having from that master.

A.J.H.

'ODO DI MESTO INTORNO'

(Recit.)

I hear the breezes moan dismally,
and the sweet song of the feathered flock
with chattering laments
makes known its grief.

In these tones
Latin Tiber weeps,
and the murmuring of the waves
as they break on hollow rocks
seems like sad, funereal wretched sighs.
A faithful companion, I too
am distraught and sigh,
but I know not the cause
of my weeping.

(Aria)

Ah, yes, I understand you
You weep, you sigh
both night and day,
dear beloved companions.

(Recit.)

The English champion is leaving,
and meanwhile the whole earth groans
where it forms plants,
indeed, from its depths,
ancient Atlas
can be heard weeping.
Banish sighs,
bridle weeping and sad murmurs
if these are the words
of the boy-god.

(Aria)

Distance of love
Increases the fire
A slight heart is not enough
for a distant ardour.

(Recit.)

Go hence, but in white linen
to our unconquered hero
Love prepares a cruel battle
there Clorinda awaits you
to be her prisoner
and by his wishes
your hand joined with love,
you are armed only to inflame
with an amorous torch juvenile spirits.
Joyful to war

No, not to war,
but to peace.

(Aria)

In the battle,
let not the iron
of brave archers prove stronger,
hearts are more
welcome.
In the victory
of such glory
with flattering
martial honours
only love wins.

(Recit.)

To the attack of the fair fortress
where Love resides
only to inflame
the spirits and the heart.
Lo, the air groans,
sweetly vanquished
by coral lips,
whence (it annihilates) the spirits and stay
and victor and vanquished
both remain.

(Aria)

Cupids who frolic round about
put torches to such ardour!
Let fly your bows no more
to wound hearts yet again.

(Recit.)

But after such conflicts,
true warriors of Venus's godhead,
give them their triumph
at last in calm waters:
only the honours
come forth victorious.

(Aria)

Let those who will,
enjoy the chains and pains of love.
Sweet kisses fleeting airs
you only increase the fire.
Dear embraces, tight and close,
you temper the pain of love.

EDINBURGH UNIVERSITY CONCERTS

1981-82

CAROLYN COXON

soprano

RICHARD BEAUCHAMP

piano

LEON COATES

organ

Reid Concert Hall, Thursday 25 February 1982

Admission by Programme price £1.00
(Students and OAPs 50p)

Recit.
Massig bewegt
Etwas bewegt
(B♭ major)

Do I see a flicker of white silk? No! It is marble glittering
by the dark yew.

Oh longing heart delight yourself no more with sweet vain images!
The arm which longs to hold her is empty; no shadow of happiness
can cool this bosom. Oh bring my love to me, let me feel her
tender hand and the hem of her mantle and the dream will come to life.

And softly as from a heavenly height the time of bliss arrives,
because she came near, unseen and awakened her love with kisses.

Isobel Dunlop d.1975

sammah in the height.

ry. 1695)

Henry Purcell

and is out of tune; the world
o, the Nymphs and Shepherds
a does not sing nor does
rief do not care. Alas the
with sighing or with deep
Unhappy Arcadians, oh, how
er to return. Their star

hubert

Schiller

it rattle? No!
lars.

branches build a room.
night. All you flang
neek. The delicate bears
ace of love.

the hedges? No.

oly night with your
e veil and surround
flies from the 1
ight. The disc
perus

circling on the

r. The fountain murmurs pleasantly,
he grape and the peach beckon to
ing the leaves. The breeze is
ng the glow from my hot cheek.

nue? The fruit is falling,

n sweet death and her colours
ely open in the twilight. The
she world dissolves in silent
forms, the girdle is loosed from every charm and beauty shows itself
naked.

25.2.82

11.2.82