

The *Sypert*  
Summer Concert Series

Saturday 17 June 2017

7.30pm

St. Cecilia's Hall

Ruth Slater · baroque violin  
John Kitchen · chamber organ



**Airs for the Seasons: The Lily (Summer, no.11)**

James Oswald (1710-1769)

Aria, moderato; Allegro; Adagio; Amoroso

**Sonata in B minor (1740 set, no.6)**

William McGibbon (1690-1756)

Adagio; Allegro; Largo; Presto

**Pavan and Galliard**

**Gailliard of the Lang paven**

William Kinloch (fl 1568–1582)

**Solo no. 3 in D for violin and basso continuo**

General John Reid (1721–1807)

Allegro moderato; Andante Largo; Minuet affettuoso [with two variations]

\*\*\* INTERVAL (20 minutes) \*\*\*

**Toccatona nona (1637)**

**Canzona seconda (1637)**

Girolamo Frescobaldi (1583–1643)

**Sonata seconda for violin and continuo (1641)**

Giovanni Battista Fontana (c. 1589–c.1630)

**Keyboard variations: The Banks of Doon**

Domenico Corri (1746–1816)

**Airs for the Seasons: The Hawthorn (Winter, no. 22)**

James Oswald

Plaintive, amoroso; Allegro; Presto

**Airs for the Seasons: The Lily**

James Oswald

Oswald was born in Fife, and worked variously in Dunfermline, Edinburgh and London. He was a particularly prolific and successful composer in his day, cultivating an influential circle of patrons which included the royal family. Much of Oswald's music was published, circulating widely, and attracted many subscribers. He was a fine melodist, and absorbed the main styles of his day. The *Airs for the Seasons* was an enormous undertaking: there are 96 of these miniature violin sonatas in all, each named after a different flower or shrub, and classified by its season. *The Lily* is a gentle, agreeable and elegant piece in G minor, demonstrating Oswald's melodic gift.

**Sonata in B minor**

William McGibbon

There is a certain degree of uncertainty surrounding William McGibbon's early years, but he was probably born in Glasgow, the son of the violinist Duncan McGibbon. McGibbon appears to have been apprenticed to the London violinist William Corbett around the age of 13. With Corbett he travelled to Italy and remained there for a number of years. Certainly, many of his compositions display both English and Italian influences. On return to Edinburgh in 1726 he soon became the city's most respected and loved composer and violinist. Today's sonata is typical of his Italian style and comes from the 1740 set of publications.

**Pavan and Galliard**

**Gailliard of the Lang paven**

William Kinloch

William Kinloch was a late-16<sup>th</sup>-century Scottish keyboard composer of considerable stature who seems to have been connected with a Dundee family of that name. This Pavan and Galliard is an accomplished piece reminiscent of the music of the great William Byrd. The Pavan contains a short quotation from a fantasia by Byrd, whose music Kinloch undoubtedly knew; some scholars have suggested that Kinloch might in fact have studied with Byrd. This is followed by a jaunty gailliard (note the French-influenced spelling). Like its accompanying pavan (not heard tonight) this gailliard is described as 'lang' because it consists of six repeated strains, rather than the customary three. Interestingly, its lowest note is the C below middle C, suggesting that it was written to be played on a virginal or harpsichord with a short compass.

### **Solo no. 3 in D for violin and basso continuo**

General John Reid

As is well known to Edinburgh audiences, General John Reid left an endowment to the University of Edinburgh which in 1839 provided for a Chair in Music; in due course the Faculty of Music was established. He specified that a concert in his memory should be held annually in February to include his music, and the tradition is maintained to this day. Reid was renowned in Edinburgh and London as a flautist, and left 12 flute sonatas or 'solos'. In 1756 he published *Six solos for a German Flute or Violin with a Thorough Bass for the Harpsichord*, from which today's piece comes; in 1762 *A Second set of Six Solos* appeared. The pieces are attractive and charming, with a confident melodic and harmonic style; some movements have a distinctly Scottish flavour.

\*\*\*INTERVAL\*\*\*

### **Toccata nona**

#### **Canzona seconda**

Girolamo Frescobaldi

Frescobaldi is recognised as the greatest Italian keyboard player of his time. He spent most of his career in Rome, and worked also in Mantua and Florence, publishing a considerable amount of keyboard music, comprising toccatas, ricercars, canzonas and other such works. He evidently considered much of his music as appropriate to either the organ or the harpsichord, describing in a preface the slightly different approaches required. The Toccata nona comes from the *Toccate d'involatura di cimballo et organo* of 1637 which are to some extent revisions of earlier works. It consists of several contrasting sections, and allows for some interpretative freedom. The more metrical Canzona follows the characteristic rhythms originally derived from the French *chanson*.

### **Sonata seconda for violin and continuo**

Giovanni Battista Fontana

Little is known of Fontana, a contemporary of Frescobaldi, although we do know that he was born in Brescia, and that later he worked in Venice, Rome and Padua, dying of the plague around 1630. Fontana wrote six sonatas for solo violin and continuo. Tonight's sonata comes from a Venetian publication of 1641. The fact that these works were published posthumously, in a memorial publication, is testament to the regard in which they must have been held. Like many Italian instrumental works in the early Baroque period, this sonata is in one continuous movement divisible into a number of contrasting sections. Much of the writing is improvisatory in style and requires a degree of freedom in performance.

### **Keyboard variations: The Banks of Doon**

Domenico Corri

Keyboard variations based on popular Scottish airs were typical of a genre that flourished towards the end of the 18<sup>th</sup> century. These were primarily intended for the increasingly popular pianoforte, and were no doubt played on square pianos in many an Edinburgh home; however, they can quite successfully be transferred to other keyboard instruments. Domenico Corri was the senior member of a family of Italian musicians who played a leading part in Edinburgh's musical life, and took part in many concerts in St Cecilia's Hall. These variations on the well-known Burns song 'Ye banks and braes o' bonny Doon' are typical of the easy-going style favoured by the amateur musicians for whom they were largely intended; interestingly, Corri sets the familiar tune in a jauntier style than we might expect.

### **Airs for the Seasons: The Hawthorn**

James Oswald

This three-movement sonata in A major begins with a 'plaintive, amoroso' melody which has a decidedly Scottish flavour. The second and third movements are contrastingly vigorous.

RS/JK

**Ruth Slater** is professor of baroque violin at the Royal Conservatoire of Scotland, where she also teaches in the Creative and Contextual department in subjects including Historically Informed Performance Practice, Teaching Musician and Music in History. A chapter she wrote on 'Developing a Module that applies HIPP to Baroque Music' was recently published by Routledge. As a performer Ruth regularly directs and leads both period and modern instruments ensembles, as well as playing and recording with groups such as the Gabrieli Consort and the Scottish Chamber Orchestra. She has worked extensively with many other ensembles including Amsterdam Baroque, Orchestra of the Age of Enlightenment, The Academy of Ancient Music and Dunedin Consort. As a soloist Ruth has appeared with many leading period instrument ensembles, both in the UK and abroad, including Florilegium, The Hanover Band, London Handel Orchestra and Ludus Baroque. She is also active as diploma examiner for ABRSM both in the UK and the Far East.

After 27 years as a Senior Lecturer in Music in the University of Edinburgh, **John Kitchen** has now retired from teaching, and is an Honorary Fellow in the Reid School of Music. He continues as University Organist, as Director of the Edinburgh University Singers, and he will continue to be involved with the Russell Collection of Early Keyboard Instruments here at St Cecilia's Hall. John is also Director of Music at Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer, adjudicator and reviewer. John has recorded extensively for Priory and for the Edinburgh-based label, Delphian Records. His Delphian releases include many recordings of harpsichords, spinets, clavichords and organs from the Collection, as well as the organs in the University's Reid and McEwan Halls. John was awarded an MBE in the June 2016 Queen's Birthday Honours 'for services to music'.

Chamber Organ, England, c.1740



The chamber organ used in tonight's concert was originally built for the Earl of Normanton at Ditchley, Oxfordshire. It was purchased by the University in the belief that it might be by Johann Snetzler, who made the original organ for St Cecilia's Hall. It has subsequently been shown that it is not by him, but is similar in style in many ways, and forms an excellent impression – visually and tonally – of what would have been in the hall when originally built. The instrument, though sounding, was not in good playable state until a recently-completed restoration by Goetze and Gwynn. It is now in excellent playing condition. One of the fine musical features of the instrument is the composition pedal which, when depressed, takes off all ranks except the stopped diapason 8ft, allowing echo-type effects.

FORTHCOMING CONCERT IN THE SYPERT CONCERT SERIES:

Sunday 9 July

7.30pm

St Cecilia's Hall

The Brook Street Band

Rachel Harris (violin), Farran Scott (violin),

Tatty Theo (cello) and Carolyn Gibley (harpsichord).

The Brook Street Band takes its name from the London street where composer George Frideric Handel lived from 1723-1759.

18<sup>th</sup>-century chamber repertoire has always been the band's driving passion, focussing particularly on Handel's music.

In addition to those by Handel, the programme will also include trio sonatas by Telemann and Bach.

Tickets £18 / £16 / £5 are available on the door, or from

The Queen's Hall Box Office, 85-89 Clerk Street, Edinburgh EH8 9JG

0131 668 2019      [www.thequeenshall.net](http://www.thequeenshall.net)

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These concerts are generously supported by Dr George and Dr Joy Syperst.

Thanks also to the Friends of St Cecilia's Hall and the staff from the Music Museum.