

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2002-3

Lunch-hour recital
Reid Concert Hall, Bristo Square, Teviot Place

FRIDAY 21 FEBRUARY at 1.10pm
(admission free)

ROBERT WOOLLEY organ

<i>Fantasia mit bindungen</i>	Jan Pieterszoon Sweelinck (1562-1621)
<i>Toccata Settima</i> <i>Toccate e Corenti d'Intavolatura d'Organo e Cembalo, Rome, c.1634</i>	Michelangelo Rossi (1602-c.1656)
<i>Canzona uber dass Henner und Hannereschrey</i> - capriccio uber dass Hennengeschrey - dass Hannereschray Capriccio Cucu	Alessandro Poglietti (d.1683) Johann Kaspar Kerll (1627-1693)
from <i>The Well-Tempered Clavier Part 2</i> Prelude and Fugue in E major Prelude and Fugue in G minor	Johann Sebastian Bach (1685-1750)
<i>Sonata in D major K 287</i> <i>per organo da camera con flautado e trombone</i> <i>Sonata in D major K 288</i>	Domenico Scarlatti (1685-1759)
<i>Battaglia</i>	Johann Kaspar Kerll

Sweelinck was taught by his father, and succeeded him as organist at the Oude Kerk in Amsterdam, where his family were organists continuously for almost one hundred years. Although none of Sweelinck's keyboard music was published in his lifetime, his fame as an organist was so great that he became one of the most sought-after teachers in northern Europe, Scheidemann, Scheidt and Praetorius being among his students. The *Fantasia 'mit bindungen'* displays modern Italianate influence in its *durezza* texture and may represent a late work. The subheading '*mit bindungen*' (=with suspensions) emphasises this special compositional technique, and also reflects the work's exceptional position in Sweelinck's oeuvre.

Only a few isolated facts are known about the life of the violinist and keyboard player Michelangelo Rossi: in 1624 he was in the service of Cardinal Maurizio di Savoia, he was in Rome in 1637 for performances of his opera *Erminio sul Giordano*, in 1634-8 he

was employed at the court of Modena, and in 1639 went to Forli as maestro di cappella. The *Toccata Settima* includes a *tutto di salto* passage, where stepwise motion is avoided, and culminates in a striking chromatic section in major thirds. This relies for its effect on unequal temperament, where the thirds of some keys are narrower than others.

Alessandro Poglietti served Leopold I as court organist until his death during the Turkish Siege of 1683. While his set of twelve *ricercars* were admired as models of strict contrapuntal style, Poglietti also specialised in bizarre programme pieces - notably the extensive Rossignolo cycle, dedicated to the Empress Eleonora Magdalena. Several of Poglietti's pieces are directly imitative, such as the *Capriccio uber Henner und Hannereschrey*. He commented "Music has now arrived at so much substance and perfection that it cannot become any better, therefore I have set a number of caprices that imitate the harmonies of the birds and other sounds on the instrument".

Kerll studied in Rome under Carissimi (and possibly Frescobaldi) at the same time as his compatriot, Froberger. In 1656 he was employed as Kapellmeister by the Elector of Bavaria in Munich where he remained until 1674, his deputy organist and student being Johann Pachelbel. In 1680 Kerll became organist at St Stephen's Cathedral, Vienna. His substantial keyboard output include toccatas, canzonas, capricci, suites, a ciaccona, a passacaglia and a Battaglia. In a letter to Forkel, Carl Philipp Emanuel named Kerll as a composer whose works his father had admired.

Although Bach's Well-Tempered Clavier was probably intended primarily for the harpsichord, there are a number of preludes and fugues in Parts 1 and 2 which are well suited to organ performance. It is also significant that a pupil of Bach who made an early copy of Part 1 under the composers' supervision, headed the title page of each prelude and fugue *Manualiter* - implying a manuals-only performance on the organ.

Of Domenico Scarlatti's vast output of around 560 keyboard sonatas, three are specified for organ. K287 bears the heading *per organo da camera con flautado e trombone*, and contrasts flue and reed stops. K 288 also features a dialogue, and in both these sonatas the manual changes are indicated in the manuscript by a pointing hand. As the heading 'for chamber organ' suggests, both sonatas are in a light, very secular idiom, not far removed from his harpsichord sonatas.

ROBERT WOOLLEY is well known as a harpsichord and organ soloist, chamber music and orchestral player: his recordings include discs of harpsichord, organ and fortepiano music by Tallis, Gibbons, Byrd, Frescobaldi, Purcell, Weckmann, Bohm, Handel, Bach, Scarlatti and Seixas for EMI, Virgin, Archiv, Hyperion, and Chandos, including discs of the Partitas by J.S.Bach for Chandos. His recordings of harpsichord works by John Blow and organ works by Sweelinck will be released later this year on the Meridian and Chandos labels.

Robert has performed in the USA, South America, Japan, Austria, Belgium, Czechoslovakia, France, Holland, Italy, Portugal, Slovenia, Spain and Switzerland, and was Artist-in-Residence at Washington University, St.Louis. He regularly broadcasts for the BBC, and programmes have included many recordings on historic organs, harpsichords and fortepianos. He has been invited to give the annual recital by a UK organist on an organ built in Brittany by the celebrated English 17th-century builder Thomas Dallam, while in exile during the English Commonwealth.

Robert Woolley co-founded the Purcell Quartet in 1984, with which he has made many recordings for Chandos Records including the complete concertos for harpsichords by J.S.Bach. The quartet regularly tours Europe, the USA, South America and Japan and has played at most of the major UK and European Festivals. They gave a concert of Bach Cantatas in London at The Wigmore Hall on 28 July 2000, the 250th anniversary of Bach's death. Their most recent recording with Emma Kirkby of church cantatas by Buxtehude will be released in 2003.

The Purcell Quartet gives a concert with the counter tenor Michael Chance on Saturday 22 February at the Canongate Kirk, Royal Mile, at 7.45pm. The programme includes JS Bach's Cantata No 54 Widerstehe doch der Sunde, and works by Geist, Schutz and Buxtehude. Tickets are £10.00 (concessions available) from The Queen's Hall Box Office Tel: 0131 668 2019.

**THIS IS THE LAST ORGAN RECITAL OF SEASON 2002/03.
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FORTHCOMING CONCERTS:

Sunday 23 February – 7.30pm – Greyfriars Kirk
EDINBURGH UNIVERSITY MUSIC SOCIETY SYMPHONY ORCHESTRA
JAMES LOWE (conductor)
Prokofiev and Williams.
Tickets: £6.00 (£4.00 concessions) on the door.

Tuesday 25 February – 1.10pm – Reid Concert Hall
EDINBURGH UNIVERSITY CHAMBER CHOIR
ERIC von IBLER (conductor)
Händl, Sweelinck, Palestrina, Vella, Bruckner, Freed and Stanford.

Thursday 27 February - 7.30pm - Cluny Parish Church, Morningside
EDINBURGH UNIVERSITY SINGERS
JOHN KITCHEN (conductor) MORLEY WHITEHEAD (organ)
'I WAS GLAD': music by Parry, Harwood, Noble, Kitchen and others
Tickets: £6.00 (£4.00 concessions) at the door