

# Concerts at The University

Friday 29 October 2010

1.10pm

St. Cecilia's Hall

## **DUO EDELEN**

Fred Edelen · cello

Christina Edelen · harpsichord

**Programme of works by Gabrielli, Byrd, Stephen Paxton,  
Jacquet de la Guerre and Michel Corrette.**



### **Sonata I in G, for cello and continuo (c. 1689)**

Domenico Gabrielli (1651-1690)

- (i) Grave
- (ii) Allegro
- (iii) Largo
- (iv) Presto

### **Fantasia (from *The Fitzwilliam Virginal Book*)**

William Byrd (1540-1623)

### **Sonata III in C major (1778)**

Stephen Paxton (1735-1787)

- (i) Allegro con Spirito
- (ii) Gramachree, an Irish air
- (iii) Minuetto I and II

### **from Suite IV in F (Pieces de Clavecin, 1687)**

Elisabeth-Claude Jacquet de la Guerre (1666-1729)

- (i) Tocada (non mesure)
- (ii) Allemande
- (iii) Courante
- (iv) Sarabande
- (v) Gigue

### **Sonata II in D minor (from *Les Delices de la Solitude*, Op. 20 c.1739)**

Michel Corrette (1707-1795)

- (i) Allegro
- (ii) Aria I and II
- (iii) Allegro Staccato

Domenico Gabrielli was a virtuoso cellist and composer mainly active in Bologna. Well-known for his prowess on the cello, he was one of the first to write sonatas, ricercares, and canons specifically for the instrument. The Sonata in G Major's florid passagework and sonorous double and triple stops helped launch the cello from the role of basso continuo to a solo instrument, capable of competing with the violin.

One of the most important British composers, William Byrd had a profound influence on the development of both sacred and secular music in the Tudor-Stuart period. This Fantasia, from the Fitzwilliam Virginal Book, is a complex, sectional work, alternating between fugal, dance-like and free-flowing passages.

The Londoner Stephen Paxton composed a wide variety of music, from glees to cello repertoire. The second movement of this sonata is based on an old Irish air from 1641, the title of which means "love of my heart".

Elisabeth-Claude Jacquet de la Guerre was a musical prodigy, referred to by the newspapers of her time as "the marvel of our century". Particularly known for her improvisational skills at the keyboard, de la Guerre's suites for harpsichord reflect this with their sweet and easy-flowing style and wonderfully warm harmonies.

Michel Corrette was well-known as a teacher and composer for almost every conceivable instrument. His compositional emphasis was on pedagogy, writing many methods, and basing many of his pieces on familiar and easily-learned melodies. This sonata is from the collection "Les Delices de Solitude" (1739), for which no specific instrumentation is given.

Cellist **Fred Edelen** and harpsichordist and fortepianist **Christina Edelen** have performed together throughout the United States and Northern Europe since 1983. Their extensive repertoire spans lesser-known music of the French Baroque, more familiar repertoire of Bach, Geminiani, and the Italian masters, to early Classical. They have appeared at the early music festivals of Boston, Berkeley, Bloomington, Columbus, and San Antonio. As Artistic Co-Directors and founders of Early Music Southwest in Houston, the Edelens have performed regularly with internationally acclaimed Baroque specialists including Baroque violinists Stanley Ritchie and Amy Kauffman, flutist Colin St. Martin, and tenor Tony Boutté. In collaboration with the Museum of Fine Arts Houston they have created a highly successful Baroque concert series at the museum's Renzi collection. Duo Edelen are founding members of Trio La Poplinière, and are sought after as recitalists, continuo players, and teachers. They currently reside in Amsterdam.

**Fred Edelen** performs throughout the US and Europe on both modern and Baroque cello as orchestral cellist, chamber musician, and recitalist. Currently Assistant Solo Cellist of the Royal Concertgebouw Orchestra, he was formerly cellist with the Houston Symphony and Principal Cellist of the San Antonio Symphony. He has appeared as soloist with the Phoenix, San Antonio, and Houston Symphony orchestras, and was a prize winner at the National Society of Arts and Letters Cello Competition. An avid performer on Baroque cello, Mr. Edelen studied at the Early Music Institute at Indiana University and continued his Baroque studies as a Fulbright scholar in The Hague. He has performed with Philharmonia Baroque Orchestra and Mostly Mozart at Lincoln Center, and returns to the US each summer to teach and perform at the Cactus Pear Music Festival in San Antonio.

**Christina Edelen** brings a depth of experience, knowledge, and virtuosity to keyboard performance and teaching in a career spanning three decades in the United States and Europe. On harpsichord, organ, clavichord, and fortepiano, Ms Edelen has performed as soloist and in numerous ensembles and festivals, including Opera Atelier, Santa Fe Chamber Music Festival, and the Berkeley, San Antonio, and Bloomington Early Music Festivals. She studied at the Indiana University Early Music Institute and the Royal Conservatory in The Hague, and was a finalist at the Bodky International Competition. Ms. Edelen is a popular teacher and lecturer, and has served on the faculties of Baylor University and the University of Houston. She holds a Doctorate degree in 17<sup>th</sup> C. English Philosophy, and has published articles in both the US and Sweden. Ms. Edelen is currently organist and choirmaster at the Anglican Church in The Hague.

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The Barton harpsichord is an excellent example of the type of instrument made in England from c 1680 to about 1730, and is also very similar to native French instruments built up to about 1710. Both schools clearly took their cue from Italian examples (the English perhaps from the French, rather than Italy itself). Built in London, 1709, the Barton has two brass-strung registers, box (rather than separate) registers, and keywell scrolls, all reminiscent of Italian harpsichords; along with a walnut case, a keyboard with ebony naturals, and a GG/BB-d3 (broken octave) compass, which is typically French in origin. The instrument was found at a country auction in 1970 and purchased by Charles Mould (later secretary of the Bodleian Library, Oxford) and subsequently sold at a London auction to Rodger Mirrey, whose entire collection was gifted to the University of Edinburgh in 2005.

Dr Darryl Martin, EUCHMI

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