

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2012

Concerts at The University

Friday 19 October 2012

1.10pm

St Cecilia's Hall

Emma Lloyd · baroque violin

Andrew Woolley · harpsichord

Programme of works by MANCINI, SCARLATTI,
GEMINIANI and OSWALD.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Our programme showcases music by leading Italian and Scottish composers of the first half of the eighteenth century. It also draws attention to the interrelationships between music for violin and continuo, and solo keyboard music in the eighteenth century.

Sonata III in C minor from *XII Solos* for recorder ['flute'] or violin and continuo

Francesco Mancini (1672-1737)

(i) Largo Affettuoso (ii) Allegro (iii) Largo (iv) Allegro

Francesco Mancini was a prolific Neapolitan composer of operas and oratorios and left a small quantity of instrumental music. The *XII Solos* were published by John Walsh in London around 1724 and were dedicated to the composer's former patron, the British Consul in Naples, John Fleetwood. The collection appeared with several differently-worded title pages indicating the suitability of the music for recorder and basso continuo, violin and basso continuo, or solo harpsichord ('proper lessons for the harpsichord'). We are performing from a facsimile whose title page states that the sonatas were 'Revis'd and Corected By Mr: Geminiani', probably in an effort to make them more suited to performance on the violin, although changes to the 'recorder' versions are minimal. Sonata III is in four movements typical of the set: slow movements frame a learned Allegro fugue, which are followed by a lively concluding *giga*. The second of the two slow movements (III), with its military-style dotted rhythms, is typical of music that was probably intended for performance by, or appealed to the tastes of, gentlemen amateurs.

Sonata in E minor, K.81

Domenico Scarlatti (1685-1757)

(i) Grave (ii) Allegro (iii) Grave (iv) Allegro

Sonata in A major, K. 83 (solo harpsichord)

(i) [Allegro] (ii) Minuet

Within the famous set of Venice manuscripts, containing 496 of Scarlatti's 550 sonatas for solo keyboard, are a small group of works that were apparently intended originally for a solo violin, or woodwind instrument, and continuo. They stand out for their largely two part textures, inclusion of continuo figures above the bass parts, and three- or four-movement design, unlike the idiomatic solo keyboard sonatas, which are usually in one movement. Probably they were performed, with judicious adaptation, as solo keyboard pieces, but conceived by Scarlatti originally as violin sonatas. K.81 in E minor adopts the slow-fast-slow-fast pattern of the *Sonata da chiesa*. Its opening movement

is an especially beautiful piece using expressive appoggiaturas, often a characteristic of music of the 1730s. K.83 is not normally counted among the 'solo' sonatas as its first movement is idiomatically written for the harpsichord. However, its Minuet is entirely in two parts (treble and bass), a texture that benefits from thickening with chords (as performed here).

Sonata V from *Sonate a violino e basso*, Op. 4 (1739)

Francesco Geminiani (1687-1762)

(i) Andante (ii) Presto (iii) Allegro Affettuoso

Geminiani came to London in 1714 after periods in Lucca (his birthplace) and Naples (where he might have come into contact with Mancini). He established himself as a violin virtuoso, and promoted his credentials as a composer at an early date with the appearance of his Op. 1 violin sonatas (1716). He made London his base, although spent significant periods at other musical centres, notably Dublin and Paris (he was also in Edinburgh briefly towards the end of his life). In Paris he became attracted to the French style, the influence of which is especially apparent in Op. 4, and which brought dismay to his English critics. Charles Burney wrote that 'after the publication of his second set of solos [i.e. Op. 4], his productions seem to have been the offspring of whim, caprice, expedients, and an unprincipled change of style and taste, which neither pleased the public, nor contributed to his own honour or profit.' The first movement of Sonata V is a French *passacaille* with *rondeau couplets*, notable for its extensive use of triple and quadruple stopping evocative of a solo viola da gamba (an instrument that retained some popularity in eighteenth-century France). The second movement may rightly be called an example of a 'caprice', while the third is another *rondeau*, whose periodically active bass part again recalls the gamba. All three movements later appeared, fully arranged as solo harpsichord pieces, in the *Pièces de Clavecin Tirées des differens Ouvrages de Mr. F. Geminiani adaptées par luy meme a cet Instrument* (London, 1743).

Airs for the Four Seasons: The Lilly

James Oswald (1710-1769)

(i) Aria, Moderato (ii) Allegro (iii) Adagio (iv) Amoroso

Airs for the Four Seasons: The Hawthorn

(i) Plaintive, amoroso (ii) Allegro (iii) Presto

Our programme concludes with suites from James Oswald's two books of *Airs for the Four Seasons* (1755/61). Oswald came from Crail in Fife and spent the early part of his career as a dancing master in Dunfermline before moving to Edinburgh in 1735 and London in 1741. He made his mark especially in arranging Scots tunes, notably in a

series of collections known as *The Caledonian Pocket Companion* (1745--1765). The two books of *Airs for the Seasons*, each containing 48 pieces arranged into little suites, are characterful miniatures in a similar spirit.

Andrew Woolley

Andrew Woolley studied at the University of Leeds with Peter Holman, and is presently a Leverhulme Early Career Fellow in Music at the University of Edinburgh. He is currently researching the musical lives of Scottish Grand Tourists in the eighteenth-century, and has wider interests in especially British and Italian music of the seventeenth and eighteenth centuries, and performance practice. As a performer on early keyboard instruments he has worked with several groups in the north of England and Scotland.

Emma Lloyd studied violin at the Royal Northern College of Music with Eyal Kless, adopting the viola as a second study in her final year, receiving lessons from Michael Gurevich. Following this, she completed a Masters in musicology at the University of Edinburgh, where she is now working towards a PhD in contemporary performance practice, supervised by Peter Nelson. During this time she has had lessons with Ruth Crouch and coaching from Mieko Kanno, as well as baroque violin lessons with Ruth Slater. Emma is a member of the Eris Ensemble with whom she enjoys performing a variety of music from lesser-known Scottish baroque music on period instruments, to quartet music by up-and-coming contemporary composers.

The keyboard instrument used in today's concert was built by Andreas Ruckers of Antwerp in 1609, making it one of the oldest playable instruments in the University's collection. The decoration on the case exterior is, however, entirely consistent with instruments built in England during much of the eighteenth century, which provides many clues about this harpsichord's history. The Ruckers family were famed throughout Europe as the most respected stringed keyboard instrument makers, and their harpsichords were highly prized across all of northern Europe. As musical requirements changed, though, so the original Ruckers instruments needed to be adapted to remain fit-for-purpose. As built originally, the Ruckers had a single keyboard with a 45-note compass and two sets of strings, 1x8' 1x4'. In order to make the instrument more useful for players, it was altered in England, during the mid-eighteenth century, to its present arrangement with a C-d''' chromatic compass (51 notes) and adding an extra unison register to give 2x8' 1x4'. Although perhaps a little limited still for solo music of the period, it was ideal for most continuo and accompaniment. At the same time the case was redecorated on the exterior from its painted imitation marble to the fashionable English banded veneer look, making it an entirely typical and fashionable instrument as might be desired in many mid-eighteenth century English homes. Handel himself is known to have had a Ruckers harpsichord which must have been altered in something of a similar manner. The instrument is currently on loan to the University from Professor Peter Williams.