

# CONCERTS

## AT THE UNIVERSITY

---

*AUTUMN–WINTER 2014*

Friday 31 October 2014

1.10pm

Reid Concert Hall

**Emma Lloyd** · baroque violin

**John Kitchen** · harpsichord

Programme of works by **LECLAIR** and **CORELLI**.



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

### **Sonata in F major for violin and continuo Op. 5 No. 2**

Jean-Marie Leclair (1697–1764)

- (i) Andante
- (ii) Allegro ma non troppo
- (iii) Andante
- (iv) Giga

### **Sonata in D minor for violin and continuo Op. 5 No. 7**

Arcangelo Corelli (1653–1713)

- (i) Preludio, vivace
- (ii) Corrente, allegro
- (iii) Sarabanda, largo
- (iv) Giga, allegro

### **Sonata in D major for violin and continuo Op. 5 No. 1**

Arcangelo Corelli

- (i) Grave -Allegro
- (ii) Allegro
- (iii) Allegro
- (iv) Adagio
- (v) Allegro

### **Sonata in A major for violin and continuo Op. 5 No. 1**

Jean-Marie Leclair (1697–1764)

- (i) Adagio
- (ii) Allegro
- (iii) Aria, gratoso
- (iv) Allegro

Jean-Marie Leclair, generally known as '*l'aîné*' to distinguish him from his younger brother of exactly the same name (and known as '*le cadet*'), was the most significant French violinist of his generation. He travelled quite extensively, variously spending time in Turin, London and Kassel, where he performed at court with his celebrated Italian contemporary, the violinist Pietro Locatelli. For most of his career, however, Leclair operated in Paris, and in 1733 was appointed *ordinaire de la musique du roi* by Louis XV. He published significantly for the violin, mainly sonatas and concertos; much of this music was prepared for publication and engraved by his second wife. Today's two sonatas come from his *Troisième Livre* of 1734, which was dedicated to Louis XV, no doubt in recognition of his recent royal appointment. Leclair is noted for having modified the Corellian violin style to accommodate French taste; in this respect was one of a number of French composers of that period intent on combining French and Italian styles to achieve the *gouts réunis* promoted by François Couperin. Italianate cantabile melody is complemented by French dance-rhythms, and successfully synthesized. Leclair's music makes considerable technical demands on the player, but he was reported to have played 'like an angel'. Leclair met an untimely demise when he was murdered late one evening in 1764 as he entered his house in a dangerous part of Paris; the murderer appears to have been his nephew (also a violinist).

Arcangelo Corelli, who worked in Rome, is recognized as one of the most influential violinists and composers of all time - this despite the fact that his compositional output was relatively modest in size. His fame was derived entirely from instrumental composition - particularly unusual in Italy - and more or less restricted to solo sonatas, trio sonatas and concerti grossi. Significantly, these works continued to be played and admired long after his death, particularly in Britain; this was unusual in the 18<sup>th</sup> century, when people generally wanted to hear new compositions. Corelli produced what were (and are) regarded as 'classic' instrumental works - in form, harmonic idiom, violin technique and so on - and which were much copied. The English historian Sir John Hawkins described Corelli as 'remarkable for the mildness of his temper and the modesty of his deportment'. Particularly noted have always been the Opus 5 violin sonatas, two of which we hear today. Corelli published these in Rome in 1700 in a beautifully-engraved edition (from which we are playing today). These pieces were reprinted numerous times; by 1800 no fewer than 42 editions of the Op. 5 set had appeared. One particularly significant edition was produced by Roger of Amsterdam in 1710, in which he provides copious embellishments for the slow movements, claiming (probably genuinely) that these represented Corelli's own manner of performance. The title of the set has been much discussed; it is *Sonata a violino e violone o cimbalò*. While one frequently hears these pieces performed with a conventional continuo group of string bass (cello or violone) and harpsichord, the title seems to be telling us that the string bass and harpsichord are alternatives.

**Emma Lloyd** is a violinist, violist, performer and teacher based in Edinburgh. Her work ranges from period baroque performance to collaborations with composers on cutting-edge new music. She has premiered numerous works, by composers including Matthew Sergeant, Ian Vine, Charlie Usher, Jess Aslan and Gemma McGregor. She performs internationally, recently at ICMC in Athens, and the Atlantic Music Festival in Maine, USA. Future performances include Tempting Failure in Bristol (November 2014) and Impuls Academy in Graz (February 2015). She is one half of KUBOV, a violin and electronics duo with composer and computer performer Jess Aslan, works regularly with pianist and improviser Karin Schistek, and is a member of the Ison Quartet, Eris Ensemble and Grey Area, amongst others.

Emma is working towards a PhD with Peter Nelson and Nikki Moran, exploring the performer's role in the interpretation of indeterminate scores. Prior to this, she completed a Bachelor's degree with honours at the Royal Northern College of Music in Manchester, and a Master's in musicology at the University of Edinburgh.

After 27 years as a Senior Lecturer in Music in the University of Edinburgh, **John Kitchen** has just retired from teaching. However, he continues as University Organist, as Director of the Edinburgh University Singers, and he will continue to be involved with the early keyboard instruments at St Cecilia's Hall. John is also Director of Music of 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 the Edinburgh-based label, Delphian Records (which has just been named Gramophone Label of the Year 2014). A new Delphian CD, recorded on the Usher Hall organ, is due for release in December this year.

#### FORTHCOMING CONCERTS:

Tuesday 4 November

1.10pm

Reid Concert Hall

KDKDK piano duo

Katharine Durran · piano

Kirsteen Davidson Kelly · piano

STRAVINSKY Rite of Spring

ADMISSION FREE