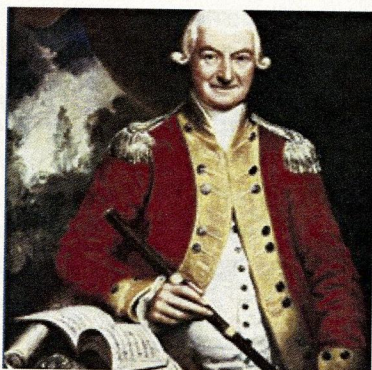

CONCERTS AT THE UNIVERSITY

Spring - Summer 2016



Friday 12 February 2016

1.10pm

Greyfriars Kirk

Reid Memorial Concert

Annemarie Klein · recorder

John Kitchen · harpsichord

**Programme of works by TELEMANN, HOTTETERRE,
ALESSANDRO SCARLATTI and GENERAL REID.**



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata Quarta TWV 41:D3 from *12 Sonate Metodiche*

Georg Philipp Telemann (1681-1767)

Andante
Presto
Con tenerezza
Allegro

Premiere Suite from *Premier livre de pièces pour la flûte traversière et autres instruments Op.2*

Jacques-Martin Hotteterre (1673-1763)

Prelude
Allemande La Royale
Rondeau Le Duc d'Orléans
Sarabande La d'Armagnac
Gavotte La Meudon
Menuet Le Comte de Brion - 2^e Menuet
Gigue La Folichon

Toccatà decima in F

Alessandro Scarlatti (1660-1725)

[Allegro]-Adagio-Presto-Allegro
Corrente

Solo IV from *Six Solos for a German Flute, Book 1*

General John Reid (1721-1807)

Allegro moderato
Largo affettuoso
Minuet

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, the first of which took place 175 years ago this year on 12 February 1841.

Georg Philipp Telemann was undoubtedly the most prolific, but also underrated, composer for the recorder. The *methodical sonatas* were published in Hamburg in 1728 as a reaction, so legend has it, to the composer's dissatisfaction with the way his works, and slow movements in particular, were ornamented. He thus composed this collection of six sonatas for flute or violin with continuo, followed by another set of six in 1732, in which the opening movement is first printed in its simple form, with a second version of the same movement, fully ornamented by Telemann himself, printed below. Each of these twelve sonatas is in a different key, one half in major, the other half in minor, and they are an ideal tool for teaching and learning to ornament in an historically-informed manner.

As will become apparent in today's performance, the first movement of the fourth sonata is heavily ornamented; rather than indicating that Telemann actually used as many embellishments in his own performances, it should be understood as an example of the many different ways to decorate one short movement. Although the original key of E major fits perfectly onto the range of the baroque *traverso*, it is transposed up a minor third to fit that of a treble recorder. This sort of transposition is very common amongst recorder players as it is both historically accurate and helps to enlarge the recorder repertoire without having to publish separate editions.

Among the many baroque composers who recommended this transposition practice, is Jacques-Martin Hotteterre, hence why it is now often referred to as the "Hotteterre transposition". The Hotteterre family produced many renowned composers, performers and instrument builders over several generations, of which Jacques-Martin is the most famous. His *Principes de la flûte traversière ..., de la flûte à bec et du hautbois* remains an important document for baroque woodwind players, as does *L'Art de préluder*, which features preludes for melody instruments in many keys. As was customary in France in 1708, the publication date of the first book, his compositions are playable on most melody instruments, as encouraged on the cover page. In addition, in the facsimile used today, the upper part is notated in the French violin clef, a treble clef set on the lowest line of the staff, a custom that was also followed by J.S. Bach.

Although all of the works in his two *Livres* are of great quality, this particular *Suite* is undoubtedly one of the finest from the collection. The dances are prime examples of the elegant and heavily-ornamented French style, in stark contrast to the Telemann sonata. The use of the voice flute, with a similar range to the *traverso*, keeps the lower timbre that was intended by the composer and thus the original key with no transposition required.

AK

Alessandro Scarlatti is best-known as a prolific composer of Neapolitan opera, and his son Domenico is renowned as a composer of 555 extraordinary keyboard sonatas. However, Alessandro too left a small legacy of keyboard works. Although his *Toccate per cembalo* (undated, but probably from the early 1720s) have been unfairly dismissed as "pupil fodder", they offer much of interest, as can be heard in this *Toccata in F* which is really a mini-suite of contrasting sections, including some loose fugal writing. The piece ends with an attractive *corrente* which is rather inexplicably in 4/4 time.

JK

The fourth *Solo* by General Reid creates further geographical and formal diversity, the latter perhaps more in name than in actual formal difference. His *Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord* were composed in 1756, followed by another set of six *Solos* in 1762. Despite being essentially sonatas in form, he chose to name them *Solos*. However, he was not the only one: a set of *XII Solos* by none other than Telemann was published as early as 1734. Whereas Georg Philipp's *Solos* are four-movement sonatas in form, Reid's have only three. In addition, perhaps Reid felt that the unusual selection of a minuet as the final movement, justified him in deviating from the expected title of sonata. By comparison, in Hotteterre's *Suite*, the minuets are as they should be, in between two pillar-movements of the suite, the sarabande and the gigue. Thus, Reid's three-movement structure and his considerably lighter *galant* style, all indications of the later composition date, may well have suggested to him the choosing of the title of *Solo* over that of sonata.

AK

Following her music studies at the University of Edinburgh, **Annemarie Klein** completed a Master's degree in recorder performance at Lemmensinstituut in Leuven, Belgium, in 2015. In addition to her main instrument, the recorder, she also has basic proficiency as a basso continuo player and has recently taken up the baroque oboe.

Her academic research has mostly centred on music of the high baroque, in particular the lack of surviving recorder writing by J.S. Bach. Nevertheless she enjoys performing music from the medieval to the modern. In the past year she has performed, amongst others, the *St Matthew Passion* with Concerto Currende and at the De Rore Festival in Ronse, Belgium, with Atelier Oude Muziek. She has recently teamed up with lutenist Eric Thomas to form the ensemble Musica Mundana, which focuses on playing music from the sixteenth century.

Annemarie believes in sharing her passion for music and the recorder, and loves to work with children and adults of any level, whether individually or in a group. In addition to teaching a residential course at Higham Hall at the end of the month, she is one of the tutors at Recorder Summer School 2016 in Beverley. Annemarie also translates writings about music and is currently working for Hal Leonard amongst others.

www.annemarieklein.com

After 27 years as a Senior Lecturer in Music in the University of Edinburgh, **John Kitchen** has now retired from teaching. He is an Honorary Fellow of the Reid School of Music, University Organist, Director of the Edinburgh University Singers, and will continue to be involved with the Russell Collection of 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, reviewer and recording artist.

For further information on the history of the Reid Concerts in the University of Edinburgh from 1841 see: www.reidconcerts.music.ed.ac.uk

FORTHCOMING CONCERTS:

Tuesday 16 February

1.10pm

Methodist Church, 25 Nicolson Square

Calum Robertson (clarinet) and John Bryden (piano)

Works by TOMASI, CHALLAN, LOUCHEUR, NOËL-GALLON,

E.P. STEKEL, HOWELLS and FRANÇAIX

Admission Free

Friday 19 February

1.10pm

Greyfriars Kirk, Greyfriars Place

Diotima Quartet

Yun-Peng Zhao (violin), Constance Ronzatti (violin),

Franck Chevalier (viola) and Pierre Morlet (cello)

PESSON Farrago

BEETHOVEN String Quartet No.16 Op.135

Admission Free

Tuesday 23 February

1.10pm

Methodist Church, 25 Nicolson Square

The Edinburgh Quartet

Tristan Gurney (violin), Gordon Bragg (violin),

Fiona Winning (viola) and Mark Bailey (cello)

JANÁČEK Romance for Violin and Piano

GIDEON KLEIN String Trio

HAYDN String Quartet Op.76 No.2

Admission Free

Wednesday 24 February

2pm

Reid Concert Hall, Bristo Square

Tovey Memorial Prize Competition Final

Alice Macrae (violin), Jack Westwell (piano),

Oliver Kember (voice) and Marianna Braoun (piano)

Admission Free