
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Friday 1 February 2019

1.10pm

St Cecilia's Hall

Emma Lloyd · violin

John Kitchen · harpsichord

Programme of works by ISABELLA LEONARDA
and ELISABETH JACQUET DE LA GUERRE



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata for violin and continuo in D minor Op.16 No.12

Isabella Leonarda (1620-1704) (transcribed Lorenzo Girodo 2017)

Adagio
Allegro, e presto
Vivace, e largo
Spiritoso
Adagio
Aria, allegro
Veloce

Sonata No.6 in A major

from *Sonates pour le Violon et pour le Clavecin*

Elisabeth Jacquet de la Guerre (1665-1729)

Allemande
Presto
Adagio
Aria
Adagio
Presto
Aria

Sonata No.1 in D minor

from *Sonates pour le Violon et pour le Clavecin*

Elisabeth Jacquet de la Guerre

Adagio
Presto
Adagio
Presto -Adagio
Presto
Aria
Presto

Born in Novara, in the north-west of Italy, Isabella Leonarda entered an Ursuline convent in her home town aged sixteen, where she would eventually hold high-ranking positions as a teacher and composer. Despite seemingly having written little music before the age of fifty, she was a prolific composer particularly of sacred works.

Of the Op.16 sonatas published in Bologna in 1693, the twelfth is the only one for solo violin and continuo, the rest being for two violins, violone, and organ. In seven movements, the sonata begins with a cadenza-like adagio followed by a chirpy non-repeating allegro. The unusual direction of 'vivace, e largo' precedes the following movement, after which there is a reprise of the introductory material. The sonata ends with a 'veloce' movement in 6/8.

Elisabeth Jacquet de la Guerre began her musical career at the tender age of five, performing on the harpsichord for King Louis XIV. It is to him that the six sonatas for violin and harpsichord, published in Paris in 1707, are dedicated. Both of these sonatas exhibit her recognisable chromatic style and complex rhythmic figures. The A major sonata is a collection of elegant dance-like movements beginning with an Allemande, and ending with a delicate Aria. The D minor sonata, by contrast, begins with an ornamented slow movement and ends with a vivacious and virtuosic presto.

E.L.

Emma Lloyd is a violinist and violist specialising in the performance of experimental contemporary music and improvisation. She performs as a soloist and in small ensembles, working often with live electronics, and collaborating regularly with composers. In addition to the modern set-up, she plays a baroque violin and performs both baroque and contemporary music written specifically for this instrument.

As an improviser, Emma's performance tends to be quiet and intimate in nature, exploring the innate timbral qualities of the violin, and discovering some of the often hidden sounds that can be found with her unique combination of technique and tools.

John Kitchen is an Honorary Fellow in the Reid School of Music, the University of Edinburgh. He is University Organist and is much involved with the Collections of Early Keyboard Instruments here at St Cecilia's; he has now retired as conductor of the Edinburgh University Singers after 30 years. John is also Director of Music at Old Saint Paul's Episcopal Church and Edinburgh City Organist with performing and curatorial 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, tutor, lecturer, writer, adjudicator, reviewer and recording artist.

The **harpsichord** used today was made by Thomas Barton of London in 1709. It is one of the earliest surviving English harpsichords; few remain from before the Georgian era. The instrument is quite unlike the later English instruments. The case is of solid walnut with comparatively thin sides, and the instrument is strung with brass wire throughout its compass. In Britain this is found only in the transitional instruments built from around 1690 to 1725, a small group of surviving examples made by native-born craftsman, whose style was eclipsed when the continental-born makers Kirkman and Shudi arrived. Brass stringing is a characteristic commonly found on Italian harpsichords, and the Barton harpsichord has several other features - solid deep "box" registers and scrolls on the keywell sides which are also very typical of Italian instruments. There is one keyboard with natural keytops of ebony and "skunktail" accidental tops, and a GG/BB-d3 (broken octave) compass. It has two sets of strings, both at 8' pitch. The sound of the instrument has certain Italian characteristics, as might be expected, but generally more sustain and a timbre which has been described as "woody" or "nutty". It is a sound which lends itself to a range of music.

Jenny Nex, Curator, Musical Instrument Collection, University of Edinburgh

FORTHCOMING CONCERTS:

Tuesday 5 February, 1.10pm,

Reid Concert Hall

She'Koyokh Klezmer Ensemble

ÇİĞDEM ASLAN (vocals)

SUSI EVANS (clarinet and gaida)

MEG HAMILTON (violin)

ŽIVORAD NIKOLIĆ (accordion and vocals)

MATT BACON (guitar and kaval)

PAUL MOYLAN (double bass)

CHRISTINA BORGENSTIERNA (percussion)

Jewish, Gypsy, Bulgarian, Armenian, Albanian, Greek and Serbian music.

Admission Free

Friday 8 February, 1.10pm

McEwan Hall

John Kitchen (organ)

DUPRÉ Cortège et Litanie

DURUFLÉ Méditation pour orgue

GUILMANT Sonata No. 5 in C minor Op. 80

Admission Free