
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Friday 29 March 2019

1.10pm

Reid Concert Hall

Fliskmahoy!

Frances Cooper · soprano

Emma Versteeg · soprano

Carole Clarke · alto

Kate Miguda · violin

Programme of traditional and contemporary
works for female voice and violin.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Caller' Herrin

Scots trad. Arr. by Percy E. Fletcher

Waulking O' the Fauld

Scots trad. Arr. by Kate Miguda

A Scotch Miscellany

Stuart Murray Mitchell (b.1988)

I. The March to Tullochgorum

II. Nobody

III. The Flowers of the Forest

A Scotch Miscellany uses a variety of both vocal and instrumental tunes found in The Wighton Collection of National Music, held in Dundee. The main driving force behind the piece was the blending of the human voice with the violin in order that each performer at times carries the melody, and at others provides an accompaniment. These ever-changing roles are apparent throughout the work in both outer movements which frame the playful central movement for voices only, which acts as a mini 'musical-drama', with much emphasis being placed on the 'drama'...

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To a Lady Who Said it was Sinful to Read Novels

Upon a Young Lady's Breaking a Looking Glass

Julian Wagstaff (b.1970)

Scottish poet Christian Milne was born in Inverness in 1773, the daughter of a cabinetmaker. Her single volume of poetry, *Simple Poems on Simple Subjects*, was published in 1805, and contains the poem *To a Lady Who Said it was Sinful to Read Novels*, which I have set for three female voices and violin. The second song in the pair is a setting of the poem *Upon a Young Lady's Breaking a Looking Glass* by Janet Little, a Dumfriesshire poet born in 1759 and a correspondent of Robert Burns. In both settings I have attempted to capture something of the playfulness of both poems, while also giving due weight to their ironic and at times darker undercurrents. Thus, while the music is essentially tonal, the tonal centre is always unstable, shifting, or liable to sudden change. My use of two consecutive diminished fifths (the so-called 'Devil's interval') in setting the words "Read my psalms and Bible" is, of course, deliberate.

© Julian Wagstaff, June 2018

Three folk song arrangements

John Kitchen (b.1950)

Barbara Allen

traditional ballad

The Three Ravens

published by Thomas Ravenscroft in the song book *Melismata*, 1611

My Tocher's the Jewel

Scots Musical Museum vol. IV. 1791 – Robert Burns

I have arranged many Scottish songs over the years, but these have generally been relatively straightforward choral settings in four-part harmony. It was therefore an interesting challenge to arrange for two sopranos, alto and solo violin: how to lay out the voices, what role the violin should play, and so on. In all three arrangements the main melody migrates to some extent throughout the three voices, and so is not always in the first soprano; this makes for more variety and textural contrast. The violin introduces the songs, embellishes, and adds another layer of interest. I am delighted to have had an opportunity to work on these beautiful songs, and I hope that you enjoy them.

© John Kitchen 2018

About the Cauldron Sing

Rebecca Rowe (b.1970)

Text: passages from Act I, Scene 1 and Act IV, Scene 1 of 'Macbeth' c. 1606 by William Shakespeare

The eerie scene is set with the famous question. A faster, agitato passage reveals the venue, with an exhortation to the evil spirits. Used as a fourth voice, the violin colours and heightens the atmosphere through use of spread chords, trills, glissandi, tremolo, vigorous plucked passages and sinewy harmonics.

The hypnotic 'Fair is Foul' sections use odd-numbered intervals, signifying witchcraft. Forceful melodies burl around percussive interjections. Angular leaps and richly-articulated words accentuate the wild nature of these passionate, feisty women. Augmented triads stretch the tension in the 'Double, double toil and trouble' passages, building each time towards the maniacal climax.

After Hecat's majestic commendation of praise, the closing 'Hover' depicts the witches flying; static and threatening, right to the end....

© Rebecca Rowe March 2019

Fliskmahoy! was born out of a desire to create a vocal group with a difference and the combination of three voices and violin has not, as far as we know, been seen before. We have been fortunate to engage some of Scotland's outstanding musicians to compose and arrange music especially for us. After performances in Dundee and Inverness, we are delighted to bring our programme to Edinburgh and particularly pleased to have been invited to be part of the Lunchtime Concert Series in the Reid Concert Hall.

Frances Cooper (soprano) began her singing studies at the North East of Scotland Music School with Raimond Herincx. She studied with Johanna Peters in London and, on her return to Scotland, with Patricia MacMahon. She has performed extensively throughout the country both as a soloist and as an ensemble member with Dunedin Consort, Capella Nova, the early music quartet Fires of Love, with whom she made three recordings for Delphian Records, and the trio *Triplicity*. With clarinettist Joanna Nicholson, she forms the duo, *Turning the Elements*. Frances also has a busy teaching practice, working with all ages.

Emma Versteeg (soprano) studied at the University of Edinburgh and the Royal Conservatoire of Scotland, with Eric von Ibler, Helen Lawson and Patricia McMahon. She has sung as soloist and ensemble member across the country with groups such as Ludus Baroque, Cappella Nova and Scottish Voices. She is a co-founder of chamber group Vocali3e, with whom she recently toured the USA. As a recording artist she has also worked with Delphian, Linn Records and Meyer Media. Emma teaches voice, currently working with the NYCoS Inverness area choir, and as one half of the recently established Cairngorms Music.

Carole Clarke (alto) trained in voice at the Royal Conservatoire of Scotland and has sung regularly on the concert platform throughout Central Scotland, mostly as a soloist in baroque music and with professional ensembles such as Ludus Baroque. For three years she was employed as a Lay Clerk at St Mary's Cathedral Edinburgh, but has recently moved to Aberdeen, where she now works as a Healthcare Chaplain for NHS Grampian.

Kate Miguda (violin) grew up in Edinburgh before studying with Richard Ireland and Maciej Rakowski at the Royal Northern College of Music, followed by a Masters at Edinburgh University. She has played with the Halle, RLPO and Opera North amongst other orchestras and performed a wide variety of music, including directing Sospiro Baroque, recording with a number of bands and playing in the Grit Orchestra. Kate also works in widening participation and engaging under-represented groups into higher education and employment and is a board member of the National Youth Orchestras of Scotland.