


University of Edinburgh

Two Harpsichord Recitals of Music by

William Byrd



1543-1623

given by Colin Tilney and Peter Williams

St Cecilia's Hall, February 1973

First Concert, Saturday 24 February at 8pm

- 1 Pavan and Galliard The Earl of Salisbury
Qui passe: for My Lady Nevell
French Coranto
- 2 Fantasia in A minor
Fantasia in C
- 3 Pavan and Galliard in A minor
- 4 Passamezzo antico

INTERVAL—coffee on sale in the Laigh Room

- 5 Fantasia Ut re mi fa sol la
 - 6 Pavan and Galliard Ph. Tregian
 - 7 My Lady Nevell's Ground
 - 8 Callino Casturame
 - 9 Variations on 'Sellinger's Round'
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Second Concert, Sunday 25 February at 8pm

- 1 Pavan and Galliard Sir William Petre
Rowland
The Queen's Alman
Alman
- 2 Fantasia in D minor
Fantasia in G
- 3 Pavan and Galliard in C minor
- 4 Passamezzo antico

INTERVAL—coffee on sale in the Laigh Room

- 5 Variations on 'Walsingham'
 - 6 The Bells
 - 7 Galliard Mistress Mary Brownlow
 - 8 Quadran Pavan and Galliard
Monsieur's Alman
Alman
La Volta
-

First

- 1 Pavan
- Qui p
- Frenc
- 2 Fanta
- Fanta
- 3 Pavan
- 4 Passa

INT

- 5 Fant
- 6 Pava
- 7 My
- 8 Call
- 9 Var

The music has been chosen from the new two-volume edition of Byrd's Keyboard Music, published in *Musica Britannica* and edited by Alan Brown.

Instruments used are:

Chamber Organ, English anonymous, c.1690

Chamber Organ, English anonymous, c.1750

Virginals, by Keene (London) 1668

Virginals, by Bertalotti (Venice) 1585

Harpsichord, by Ruckers (Antwerp) 1637

Harpsichord, Italian anonymous (Florence ?) c.1600

Bach Concerts 1973

27 May Violin Sonatas and Guitar Music I

2 June Violin Sonatas and Guitar Music II

3 June Anna Magdalena Book

9 June Concertos for one and two harpsichords, Peasant Cantata

10 June Concertos for three and four harpsichords

Details to be announced later. Performers and lecturers will include Montserrat Alavedra, Herrick Bunney, Leon Coates, Hans Gal, Colin Kingsley, Kenneth Leighton, Raymond Monelle, Ronald Morrison, David Nicholson, Jaap Schröder, Michael Tilmouth, Peter Williams.

Tickets on sale, from Saturday, 5 May at Edinburgh Bookshop.

Concerts

EDINBURGH
UNIVERSITY
CONCERTS

ST CECILIA'S HALL.

Sat. and Sun., 24 and 25 February,
at 8 p.m.

WILLIAM BYRD.
Harpsichord and Virginals Music

played by

COLIN TILNEY
PETER WILLIAMS.

Tickets 60p (£1 for two concerts).
Students 30p.

From Edinburgh Bookshop
and at the door.

ST CECILIA'S HALL

CONRAD WILSON

MONTEVERDI was not the only pre-Bachian composer to have his music presented in Edinburgh during the weekend. At St Cecilia's Hall a pair of recitals sponsored by Edinburgh University paid tribute on Saturday and Sunday to the 350th anniversary of the death of William Byrd.

Taking advantage of the Russell Collection's array of early keyboard instruments, the performers, Colin Tilney and Peter Williams, concentrated on the instrumental side of the composer's output, selecting a handsome series of pavans, galliards, almans, fantasies and other pieces from the new two-volume edition of Byrd's music published in "Musica Britannica." For the listener, of course, such a series by one-composer, no matter how great, can be hard going. Rightly the recitals kept our responses alive by treating us to the sounds of different instruments — two harpsichords, two virginals, two organs.

And also, one might add, two players. The way one piece

performed by Colin Tilney led almost without pause into another performed by Peter Williams contributed its own electricity to the occasion. Each player seemed to inspire the other, and at the end of the second recital, when they combined to present "La Volta," quite a degree of excitement was generated.

Even at a time of increasing public awareness of the musical riches of the eras before Bach, however, Byrd remains a comparatively private composer. Maybe the deep seriousness of many of his dance-pieces limits his audience, yet the beauty of his galliard, "Mistress Mary Brownlow," must have affected all who heard it last night. "The Bells," with its 138 mesmerising repetitions of a ground-base, was a miniature tour de force, and so were the brilliant variations on "Walsingham," a tune made familiar to us by Ophelia in "Hamlet." Readings by Roger Savage of relevant poems added welcome variety to the programme.

29 Feb
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