

specially composed for this occasion, and with the Quartettino by Hans Gal we pay tribute to our Honorary President with one of his most attractive works.

For a hundred years or so, from about 1650 to 1750, the recorder, designed along the lines we now know it, played an important part in chamber and orchestral music. Over much of the period, music described as for "flute" is intended for the recorder unless the transverse flute is specially indicated. Telemann's sonata in F minor is one of the best examples of music for treble recorder and continuo (harpichord and viola da gamba) while in Handel's Cantata the interplay between the voice and recorder is more important than the actual words, which tell in conventional form of the dreams of Phyllis of her beloved as she lies sleeping. In the 20th century the potentiality of the recorder as a solo instrument has once again been explored by composers, and John Gardner in his Suite employs a relatively modern type of harmony in movements derived from the old forms, and in conjunction with the harpsichord, whose clarity of tone matches that of the recorder.

The recorder is taught in schools, but, because of financial cuts this takes place mostly out of school hours. As its name indicates, the Saturday Club plays at weekends, and many of its young members are also playing other instruments but enjoy the sociability of the Recorder Group. The three members of the Fox Covert Group were originally at the primary school there, and all three are now also violinists in the Edinburgh Secondary Schools Training Orchestra.

The main activity of the Edinburgh Branch of SRP is playing together as a recorder orchestra, utilising arrangements of music such as Victoria's Motet, Henry Purcell's Fantazia (originally for viols, and full of colourful harmonies and—like Tomkins' Motet played earlier—deliberate discords between different parts) and Mozart's beautiful Adagio originally written for that little known instrument, the glass harmonica.

The co-operation of string players is particularly welcome, and enables the Branch tonight to play Jim Carey's "Party Piece," which not only wishes us a Happy Birthday but reminds us that we now have the key of the door, while at the end the players cannot refrain from a short reference to favourite recorder pieces such as "Greensleeves" before coming to a conclusion. Gabrieli's Sonata Pian'e Forte is one of the most famous examples of instrumental music of the 16th century with its contrasts of soft and loud and of different instrumental sonorities. The Five Dances from the 1557 collection by Claude Gervaise, one of many published in French in the mid-16th century, should provide a cheerful ending to what we hope will have been a happy occasion.

SOCIETY OF RECORDER PLAYERS
EDINBURGH BRANCH

Conductor: ERIC GILLETT

presents its

Twenty-First Anniversary

Concert

1957 — 1978

on

SATURDAY, 25th FEBRUARY, 1978

in

ST. CECILIA'S HALL,
COWGATE

AT 7.30 p.m.

Programme 20p

PROGRAMME

THE RECORDER IN CONSORT

- Twelve part motet, Thomas Tomkins (1573-1656)
O Praise the Lord *arr.* Dennis Bamford
- Sonata for seven recorders
and continuo J. H. Schmelzer (1625-1680)
(Directed by May Whitby)
- Suite No. 3 "For an Anniversary"
for recorder quartet (1978) Alan Tothill
1. Invitation 2. Air on a ground bass.
3. Celebration. 4. Dance.
- Quartettino for recorder quartet (1960) Hans Gal
1. Alla marcia. 2. Tempo di Minuetto. 3. Gigue.

THE RECORDER IN CHAMBER MUSIC

- Sonata for treble recorder and Georg Philip Telemann
continuo in F minor (1681-1767)
Triste; allegro; andante; vivace
- Cantata, "Nel dolce dell' oblio" Georg Frideric Handel
for soprano, treble recorder and continuo (1685-1759)
- Suite for treble recorder and harpsichord (1964) John Gardner
Overture; scherzo; saraband; finale

INTERVAL

THE RECORDER FOR YOUNG PEOPLE

- The Saturday Club (South Morningside) (Tutor: Joyce O'Riordan)
- We be soldiers three Traditional
Parson's farewell Traditional
Courante from the Terpsichore collection (1610) Praetorius
- The Fox Covert Group (Tutor: Pat Beasley)
- Overture; March; Minuet Faber
- The Saturday Club
- Three waltzes Schubert
Three Russian tunes:
- The Birch tree; Wedding song; Across the steppe
arr. Colin O'Riordan

THE RECORDER ORCHESTRA

- Motet, O Quam Gloriosum Tomas Luis de Victoria
(1535-1611)
- Fantazia No. 8 Henry Purcell
(1658-1695) *arr.* E.G.
- Adagio K.356 Wolfgang Amadeus Mozart
(1756-1791) *arr.* E.G.
- and with the St. Oswald string quartet
- Coming of Age—A Party Piece (1978) J. D. Carey
(conducted by the composer)
- Sonata Pian'e Forte Giovanni Gabrieli
(1557-1612) *arr.* E.G.
- Five dances from the
Troisieme Livre de Danceries (1557) Claude Gervaise

THE RECORDER AND ITS MUSIC

Since its foundation 21 years ago the Edinburgh Branch of the Society of Recorder Players, a national organisation devoted to developing interest in playing the recorder and improving standards, has met weekly throughout the winter season and, apart from its end-of-term concerts which are chiefly intended for members' friends and relatives it has given a number of concerts in churches and clubs, but this is the first public occasion since 1957. The object of the programme is to show the many ways in which the recorder can be used in music-making, whether in small groups or in the form of a recorder orchestra. The four main sizes of recorder are used—descant, treble, tenor and bass, the largest of all, the great bass, is not being used on this occasion, and the smallest, the soprano, makes a momentary appearance. Many members play other instruments, but the recorders are a particularly good way of making music along with friends. In this the SRP is reviving the traditions of the 16th and 17th centuries when a "chest of recorders" was a normal part of a cultivated household.

The first part of the programme shows recorders in consort, that is one player to each part, and begins with two works from the 17th century when recorders were used not only to play music specially composed for them but also to double or replace voices in vocal music. Of the other items in this group, Alan Tothill's Suite was