

Society of Recorder Players
(Edinburgh Branch)
with String Ensemble

Recorders
in
Consort

A programme of Baroque and
Renaissance Music

Conductor Eric Gillett

St. Cecilia's Hall, Cowgate
Saturday 20th February 1982
at 7.30 p.m.

Programme £1.00 including wine
under 18's 50p

P R O G R A M M E

1. CANZONA XIII (1597) for Three Choirs of Instruments *Giovanni Gabrieli*
2. FANTASIA for Three Recorders *William Byrd 1542-1623*
SOME MEN DESIRE SPOUSES *Thomas Weelkes 1575-1623*
TOMORROW IS THE MARRIAGE DAY *Thomas Weelkes*
FANTASIA *William Byrd*
3. FOUR MASQUE DANCES for Recorder and Continuo *Anon.*
4. OVERTURE: BIRTHDAY ODE TO QUEEN MARY 1692 *Henry Purcell 1658-1695*
FANTAZIA (arranged from Fantazia for Viols No. 12) *Henry Purcell*
5. CANZONE for Two Renaissance Recorders and Continuo *Girolamo Frescobaldi 1583-1643*
CANZON PRIMA
CANZON SECONDA
6. FUGUE in F (transcribed from Fugue in E, '48', Book II) *J.S. Bach 1685-1750*
TRIPLEFUGE *W.F. Bach 1710-1784*

I N T E R V A L
(REFRESHMENTS DOWNSTAIRS)

7. SUITE - Rondeau; Gavotte and Branle; Minuets 1 and 2; Giges 1 and 2 *Nicholas Chédeville 1705-1782*
8. TRIO SONATA in F *G.B. Sammartini 1700-1775*
9. SONATA PRO TABULA for Recorders and Strings *Heinrich Biber 1644-1704*
10. CANZONA X for Recorders and Strings *G. Gabrieli*

THIS PROGRAMME is designed to show some of the wide variety of instrumental music from the sixteenth to the eighteenth century which is suitable for recorders, either as an orchestra or as soloists. It opens with one of the works of the great Venetian composer Giovanni Gabrieli, in which different groups of instruments are typically contrasted with each other and then blend together in a many-voiced chorus. The works by Byrd and Weelkes come from the flowering of English music around the year 1600, while the dances from early seventeenth century masques show the kind of music which went with this favourite entertainment of the period. The Purcell pieces show the work of another great composer from these islands nearly a hundred years later, with an example of his music for great occasions and a transcription of one of the last pieces ever written for a consort of viols, which contains harmonies looking forward two centuries and more. Frescobaldi's works belong to an intermediate period, and show the beginnings of the trio-sonata form, a later example of which is heard in the sonata by Sammartini. The fugues by J.S. Bach and one of his sons illustrate German baroque music in what many consider its noblest form, while in France, as in the suite by Chédeville, a lighter style prevailed. Finally we offer two works in which recorders are contrasted with strings: the sonata by Biber, one of the greatest violinists and violin-composers of the seventeenth century; and another of the canzonas of Gabrieli originally written for the church of St. Mark in Venice.