

9. QUINTET IN F FOR TWO TREBLE RECORDERS, TWO VIOLINS
AND FIGURED BASS (edited by Thurston Dart)
J. C. Pepusch (1667-1752)

Largo—Allegro—Adagio—Presto

Pepusch was a German who settled in London in about 1700. He worked his way up from being an orchestral player to becoming a well known composer, conductor, teacher and musicologist. His works for recorder include some cantatas (the first cantatas ever composed in the English language!), sonatas and this quintet.

10. SUITE FOR RECORDERS, OBOES, STRINGS AND FIGURED BASS
(edited by W. Heinrich) *Chr. F. Witt (c. 1660-1716)*

Entrée—Sarabande—Minuet—Bourrée—Minuet

Witt lived as court composer in Altenburg (Germany). His works are unduly neglected but for a passacaglia for organ which for a long time was attributed to J. S. Bach. The score is remarkable for the fact that it includes tenor recorders ("flauto taillo").

THE SOCIETY OF RECORDER PLAYERS was founded in 1937 to provide opportunities for members to play together, and to encourage a high standard of playing generally. The Chairman is Edgar Hunt. The Musical Directors are Carl Dolmetsch, Freda Dinn and Walter Bergmann.

THE EDINBURGH BRANCH meets on Mondays at 7.30 p.m. at 13 Eglinton Crescent. The President is Hans Gal. The Secretary, Miss E. Murphy, at above address, will be pleased to give any information of its activities. Keen players (of all standards) welcomed.

THE SOCIETY OF RECORDER PLAYERS

President: BENJAMIN BRITTEN, C.H.

ANNUAL CONCERT

FREEMASONS' HALL, EDINBURGH

SATURDAY, 14th MARCH, 1959

at 3 p.m.

SOPRANO:
CYNTHIA LAURIE

VIOLINS:
FREDA DINN, JESSIE VEITCH

OBOES:
MARGARET RENNIE MONCRIEFF
MARGOT CRUFT

RECORDERS:
WALTER BERGMANN, FREDA DINN,
CARL DOLMETSCH, EDGAR HUNT,
and members of the
Edinburgh and Newcastle Branches of the Society.
EDINBURGH CHAMBER ORCHESTRA

Conductors:
Walter Bergmann, Hans Gal, Edgar Hunt

PROGRAMME ONE SHILLING

PROGRAMME

1. INTRATA GIOCOSA FOR RECORDERS AND STRINGS *Hans Gal*

This work—in one movement—is instrumented in the form of a concerto grosso consisting of a concertino of four recorders and a grosso of massed recorders and strings. The work which is now being performed for the first time was written at the request of the Society of Recorder Players as a festival prelude for to-day's concert. The S.R.P. is most grateful to Dr. Gal (who is president of the Edinburgh branch of the S.R.P.) for his brilliant and generous response to their request.

2. ENSEMBLE FOR RECORDERS.

Scottish Dance (edited by Edgar Hunt) *William Brade*

Pavan, 2 Galliards, Honiesuckle (edited by John Parkinson) *Anthony Holborne*

Brade was born in England in the middle of the 16th century but lived most of his life abroad. He died in Hamburg in 1630. His influence on German instrumental music was great. Holborne was a contemporary of Brade. His "Pavans, Galliards, Almains, and other short Aires both grave and light, in five parts, for viols, violins, or other Musically Wind Instruments" of 1599 from which the dances are taken belong to the finest instrumental music of the 16th century. The tune of Honiesuckle is also known under the title of Heartsease.

3. TWO ARIAS FOR SOPRANO, TWO TREBLE RECORDERS AND FIGURED BASS.

"Why do men quarrel" (edited by Walter Bergmann)
Henry Purcell (1659-1695)

"Sheep may safely graze" (edited by Edgar Hunt)
J. S. Bach (1685-1750)

Purcell's Aria is taken from his music to the "Indian Queen" (1659), one of his last and most mature works. The pattern of accompaniment is as ingenious as the setting of the words. Bach's famous aria comes from a secular cantata (1716) for the celebration of the birthday of the Duke Christian, a quite rightly forgotten minor prince of 18th century Germany.

4. SONATA IN G MINOR FOR TREBLE RECORDERS (edited by Max Champion) *G. Ph. Telemann, (1681-1767)*

Largo—Allegro—Affettuoso—Vivace

This sonata from a set of six was composed for two transverse flutes (in E minor) or two treble recorders (in G minor). It shows not only Telemann's unique knowledge of the instruments for which he wrote but also his unerring instinct for a most difficult medium: the instrumental duo.

5. CONCERTO IN F FOR TREBLE RECORDER, STRINGS AND FIGURED BASS (edited by Ruetz/Noack) *G. Ph. Telemann*

Affettuoso—Allegro—Adagio—Minuet

We know from Telemann's autobiographies that he played the recorder himself, and this concerto exploits the possibilities of the recorder to a degree unknown before and afterwards. Also the compass of the instrument is extended by including the upper G sharp and A. The work demands great virtuosity from the soloist. As often in the concerti of the 18th century, the third movement has a continuo accompaniment only.

INTERVAL

10 MINUTES

6. CONCERTO GROSSO IN B FLAT FOR TWO TREBLE RECORDERS, TWO OBOES, STRINGS AND FIGURED BASS (edited by Walter Bergmann) *G. Ph. Telemann*

Andante—Presto—Cantabile—Allegro

The orchestration of the first movement—the interchange of instruments—is quite unique for music of the 18th century. The second movement is one of the most brilliant fugues ever written for orchestra and would justify the nickname of the work as the "7th Brandenburg Concerto." The third movement shows Telemann's famous melodic gift, while the last movement reaches into the future, the time of Haydn.

7. SUITE FOR FOUR RECORDERS *R. Vaughan Williams (1872-1958)*

Intrada—Minuet—Valse—Finale (Jig)

This suite, originally written for bamboo pipes, is also playable on recorders and has only been recently published in this version.

8. ARIAS FOR SOPRANO AND ORCHESTRA

"Under the Greenwood Tree" (edited by Walter Bergmann) *Thomas Arne (1710-1778)*

"Rien ne peut calmer ma peine" (edited by Edgar Hunt) *G. Paisiello (1740-1816)*

The first aria is from Arne's incidental music (1740) to Shakespeare's "As You Like It." It will be performed to-day in its authentic version for sopranino recorder, strings and figured bass. The second aria comes from the famous opera, "Il barbiere di Siviglia" (1782). When Rossini composed the same libretto in 1816 this was regarded by his Italian contemporaries as a sacrilege. The aria is Rosina's cavatina on the balcony.