

SOCIETY OF RECORDER PLAYERS (EDINBURGH BRANCH)

Director: ERIC GILLETT

19 June 1972

P R O G R A M M E

- 1 Six short dances for recorders and strings Attaignant (d.1553)
Three movements (Galliard: Pavan: The Sighes) Holborne (d.1602)

The first of these two groups consists of typical 'danseries' of the French Renaissance, and the second (played by the Margaret McEwen quintet) represents later English Renaissance.

- 2 Chacony in G minor, for recorders Purcell (1658-1695)
Suite in D, for harpsichord Purcell

The skill with which all the aspects of a single recurrent theme are exploited in the Chacony is typical of 'one of the most celebrated Masters of the Science of Musick', and although the suite is of a less profound nature its three movements (Prelude, Almand and Hornpipe) show how this art-form derived from the French lute-suite of the mid-Baroque could be adapted for the harpsichord and infused with an English character.

- 3 Fugues Telemann 1681-1767 &
Bach 1685-1750
Six chorales Bach

With this group we move to the height of the Baroque period. The two short fugues by Telemann contrast with the more highly organised Bach fugue which follows. The harmonisations of the Lutheran chorales by Bach are generally considered to represent the pinnacle of expressive writing in four parts, although in this instrumental version they lack the verses which enshrine the spirit of the Lutheran church.

- 4 Trio in F major Haydn 1732-1809

This three-movement work (played by Alan Tothill, Trevor Mann, Grant O'Brien and Ruth Goudie) is an early composition of the first of the great composers of the classic era, and still shows characteristics of the earlier 'galant' style.

I N T E R V A L

- 5 Songs with Clarsach, sung and played by Isobel Mieras

The clarsach is first mentioned in 1597, but must already have been of great antiquity. It was not then clearly distinguished from the harp, but in the form in which it has been revived in the present century it retains the structural simplicity which the harp has lost, and which make it an ideal accompaniment for Scottish song.

6	Canzon seconda, for strings	...	...	...	...	Giovanni Gabrieli (1557-1612)
	Sinfonia and Gagliarda for recorders	...	...			Salomon Rossi (c.1607)
	Motet 'Quia vidisti me' arr. for recorders			...		Hans Leo Hassler (1564-1612)
	Motet 'O Domine Jesu Christe', arr. for recorders and strings	...	...	...	...	Gabrieli

In this concluding group we return to the Renaissance, this time the latest period of the Italian Renaissance, just before the polyphonic style was superseded, except for solemn occasions, by the more purely harmonic and accompanied-solo style of the early Baroque. The transition can be seen in difference between the two works by Gabrieli, written probably twenty years apart, the first in an almost wholly polyphonic style, and the second much more concerned with the contrasts to be obtained from the harmonies of two separate choirs, here represented by the recorders and strings respectively.

Harpsichord by courtesy of John Barnes

The Society of Recorder Players (Edinburgh) plays Music in St Giles at 6 p.m. on 13 August. All are invited to attend. (Players please note the following rehearsals: 7.30 p.m. 11 August in Augustine Bristo Church; 2.30 p.m. 13 August in St Giles.)