

***THE GUILDHALL RECORDER CONSORT***  
***DIRECTOR PROFESSOR IAN WILSON***

***St MACHAR CATHEDRAL, OLD ABERDEEN***

***Thursday 2<sup>nd</sup> June 2022 3pm***

**PERFORMERS:**

**Julien Harman-Evans**  
**Elizabeth McCall**  
**George Meeks**  
**Olivia Petryszak**  
**Thomas Pickering**  
**Charlotte Stocks**  
**Faelan Sydenham**  
**Ian Wilson**

**PROGRAMME:**

**John Black (c1520 – 1587)** Musick Fyne & My Delyt  
**Anon 14<sup>th</sup> Century** Ave miles de cuius milica  
Ave miles celestis curie  
Campanis cum cymbalis  
**Giovanni Gabrieli (1557 – 1612)** Canzona  
**John Lloyd (1480 – 1523)** Puzzle Canon  
**Antony Holborne (1545 – 1602)** Patencia & Galliards  
**Marc-Antoine Charpentier (1643 – 1704)** Suite: Prélude, Sarabande & Passacaille  
**Johann Mattheson (1681 – 1764)** Chaconne  
**Peter Racine Fricker (1920 – 1990)** Trio for recorders: Con moto  
**Andrew Challinger** Riffs  
**Traditional arr. Ian Wilson** Bonny Jean of Aberdeen & The Braes o' Tulimet

Dr Roger Williams introduced Thursday's afternoon performance by The Guildhall Recorder Consort, directed by Professor Ian Wilson. Roger suggested that this was part of the upcoming Jubilee Celebrations. There was a gratifyingly large and enthusiastic turnout to St Machar's Cathedral for the event.

Ian Wilson introduced the first two pieces. They both had an Aberdeen Connection. John Black was Master of the Sang Schule in St Nicholas Church in Aberdeen. I first heard these pieces played by the Kincorth Waits Early Music Group many years ago. Both pieces have also turned up more than once in organ recitals. Today's performances were certainly among the best. 'Music Fyne' was played with shining clarity by a quartet of recorders but then the full eight member consort delivered 'My Delyt' with an almost orchestral richness.

We moved back in time for three early English Pieces played by a quartet using medieval style recorders. They had a lovely clear sound. The middle piece, 'Ave miles celestis curie' flowed beautifully with nicely intertwined parts and then, what fun, because 'Campanis cum cymbalis' with contrasting high and low parts and dance rhythms had a bell-cymbal attached to the foot of one of the girls which produced an ear-tickling percussion effect.

Giovanni Gabrielli's 'Canzona', another quartet with a dance-like feel had an engaging elegance in today's performance.

The full eight member consort had more fun in store for us following their performance of John Lloyd's 'Puzzle Canon'. Ian Wilson got us to join in singing our own part in this piece. It worked remarkably well, explaining to perfection how the piece was in part constructed.

Antony Holborne's musical career dated from the time of Henry VIII up to James I. His 'Patencia' (Pavane) and 'Galliards' demonstrated how not only the instruments were developing over the years but the music too was reaching marvellous new levels of complexity.

I was familiar with the name of Marc-Antoine Charpentier having sung in his Midnight Mass for Christmas many years ago. His three movement 'Suite' was originally composed for a quartet of viols but the recorder quartet that played today brought out the contrasting sounds of the three movements so well. I particularly enjoyed the jaunty 'Passacaille'.

Johann Mattheson, a German baroque composer with a very interesting name, gave us a 'Chaconne'. It began simply with three recorders in unison but developed strikingly in complexity.

Peter Racine Fricker's 'Trio for Recorders: Con moto' was modern. Writing for recorders was coming back into style with certain composers. Modern, yes, but attractive too with just a whiff of the folk dance about it.

More modern still and in a lighter vein was Andrew Challinger's 'Riffs'. The title suggests repeated pop-like sections and those were certainly there but it also has the feeling about it of having been written by a composer who really understands what to do with a recorder consort. Light and happy music, yes, but perfectly at home with the classical pieces that had preceded it.

With the happy mood set by Challinger's piece, we were thoroughly in the mood to get back to the Aberdeen connection, this time with two traditional North East pieces arranged by Ian Wilson.

'Bonny Jean' (of Aberdeen) was a thoroughly attractive song and then 'The Braes o' Tulimet' had wonderful dancing whoops in it, almost encouraging us to get to our feet and join in the dance. This was a very clever arrangement indeed by Ian Wilson!