



**Season 2022–23: Concert 1**

## **Scots Baroque**



**7.30pm**

**11 September 2022**

**Viewfield Baptist Church**



This concert is promoted by Dunfermline Arts Guild in partnership with Scotland on Tour (<https://scotlandontour.com/>), a fund set up by the Scottish Government that helps to create new concerts and bring world-class music to towns and villages across Scotland.



Scottish Government  
Riaghaltas na h-Alba  
[gov.scot](https://gov.scot)

## Scots Baroque

**Scots Baroque** is an innovative new early music ensemble based in Glasgow, Scotland. We take music of the baroque period (c.1600–1750) as our starting point, performing on instruments appropriate to the period, whilst experimenting with a fusion of techniques and genres, including improvisation, folk styles, and contemporary music written for old instruments. Individually, we perform with leading ensembles such as Dunedin Consort, Concerto Caledonia, Academy of Ancient Music, Orchestra of the Age of the Enlightenment, and Les Musiciens de Saint Julien. We bring together an impressive range of experience, with programmes combining the latest research, unusual repertoire, and a flair for dramatic performance.

Our Scotland On Tour programme **Reflections** explores the ways in which musicians reuse and reimagine music from folk cultures and earlier periods. Taking a whirlwind tour through Scotland, England, Bohemia, and Poland, we guide listeners through our own personal journeys with this music, pairing works from the baroque period with newly written ‘reflections’, using older music as inspiration for contemporary works.

We open in the newly-cosmopolitan musical centre of 18th-century Edinburgh, where musicians such as Italian composer Francesco Barsanti (1690–1775) and the Scottish fiddler John McLachlan (d.1702) experimented with mixing traditional Scottish music with the most up-to-date Italian styles. We find similar ideas in the work of Austrian composer Johann Heinrich Schmelzer (c.1620–1680), whose *Pastorella* imagines the nativity scene through a series of musical references to folk songs and ancient hymns, and in the Polish-inflected works of German-born Georg Philipp Telemann (1681–1767) and Pierre Prowo (1697–1757).

We close the first half with our own reimagining of an 18th-century Scots tune, *The Bonniest Lass in a’ the World*, taking as our starting point William McGibbon’s *Scots Tunes* of 1742. Our reflections explore the unique colours and sounds of our instrumental combination, rework the tune into a darker, mysterious melody, deconstruct and improvise around the tune’s main motifs, and transform the melody into an expansive meditation.

In the second half, we take a trip to 1670s England, the astonishingly creative period between the Restoration of Charles II in 1660 and the Glorious Revolution of 1688. The Italian violinist Nicola Matteis was the first superstar Italian violinist to settle in London, and his four sets of *Ayres* run through the gamut of musical styles of the day, including folk-inspired works such as his *Ground after the Scotch Humour*. Matthew Locke’s *Broken Consorts* look back to an earlier age, reflecting on a style popular a century earlier. Again, we pair our own reflections with Locke’s original movements, focussing variously on the cerebral and meditative *Fantasia*, and reimagining the melodies and rhythms of his shorter dance movements.

We close with our own arrangement of the 17th-century dance tune *Sage Leaf*, taken from John Playford’s *The Dancing Master*, itself poised between the art and folk traditions of the day, and enduringly popular as source material for other composers.

**László Rózsa (recorders) Aaron McGregor (violin)**

**Lucia Capellaro (cello) Alex McCartney (theorbo)**

## **REFLECTIONS**

Francesco Barsanti: Johnnie Faa (*Old Scots Tunes*, 1742)

John McLachlan: The Scots Chaconne (Bowie Manuscript, c. 1695)

Johann Heinrich Schmelzer: Pastorella (Rostock Manuscript, c. 1680)

Georg Philipp Telemann: Poloniesie/Danse (Rostock Manuscript, TWV45)

Pierre Prowo: Presto (Trio Sonata in d minor)

Lucia Capellaro: Bonniest Reflect

William McGibbon: The Bonniest Lass in a' the Warld (*Scots Tunes*, 1742)

László Rózsa: The Ugliest Lad in a' the Warld

Alex McCartney: In Pairs

Aaron McGregor: Some Bonny

## **15-minute INTERVAL**

Nicola Matteis: Selection from *Ayres* (1676 & 1685)

1 Aria Amorosa

2 Allegro

3 Sarabanda Amorosa

4 Gavotta

5 Ground after the Scotch Humour

Matthew Locke: Suite no. 5 in d minor (*The Broken Consort I*)

& Scots Baroque: Locke Reflections

1 Fantasie & Aaron McGregor: Broken

2 Saraband & László Rózsa: Matt & Sara's Broken Band

3 Ayre & Alex McCartney: Start Together

4 Courant & Lucia Capellaro: In Dm

John Playford: Sage Leaf (*The Dancing Master*, 1670)

### **Chairman's special offer!**

Thank you for coming this evening. If you paid £14 for your ticket, have enjoyed the evening, and are kicking yourself that you didn't buy a season ticket, just talk to our Treasurer before you go, and you can convert your ticket to a season ticket simply by paying the extra £66.

**LIVE** Music on Sundays  
in Dunfermline

## Season 2022–2023: Concert 2

### Ensemble Renard



**9 October 2022**

### Viewfield Baptist Church, Dunfermline

Ensemble Renard are an exciting, young chamber ensemble looking to push the boundaries of wind chamber music. They will be sharing with us a mixed programme of wind quintet 'classics' by Ravel, Ligeti and Samuel Barber, as well as some lesser-known, contemporary works, including three of their favourite pieces by Scottish composers Thea Musgrave, Judith Weir, and James MacMillan.



For tickets and information on all our concerts go to:

**[dunferlinemusic.org](https://www.dunferlinemusic.org)**

**Tickets £14** (£2 for U-18, students and JSA), or save with a season ticket (seven concerts for the price of five). Pay at the door, but better to pre-book at no extra cost at <https://www.ticketsource.co.uk/dunfermline-arts-guild>.