

LUNCHTIME CONCERTS

1PM | PERTH CONCERT HALL

Tuesday 12 October 2021

Tim Beattie, *guitar*

Nocturnal

Dowland Farewell (“in Nomine”), Forlorn Hope Fancy

De Fossa Divertimento de Haydn no. 2 in F# Minor

Legnani Caprice no. 29 in F# Minor

Pratten Malbrook Fantasy

Regondi Nocturne-Rêverie Schubert *Lob der Thränen*

Tim Beattie will introduce the programme and has also supplied some more detailed notes on specific works.

F. de Fossa (1775-1849): Divertimento no. 2

Neglected for over a century after his passing, de Fossa’s works for guitar have recently been given more attention thanks to the efforts of publisher, Matanya Ophee. Well-connected with contemporaries such as Boccherini (for whom he acted as copyist) and Aguado (whose method he translated), de Fossa wrote a significant number of works for guitar and various chamber settings, many of which — including the four Divertimenti for guitar — represent works inspired by, and adapted from, the music of Haydn. The second Divertimento is one of the finest examples of writing for the guitar in the classical style, bearing characteristic idioms such as the simple phrase structures, rhetorical/conversational texture, limited thematic development, and clear points of arrival: “pure” music. Famous for his performances among the Parisian aristocracy, this is true *Salon du Concert* social music intended for small settings and elite audiences.

G. Regondi (1823-1872): Rêverie (nocturne for guitar), Op 19

A child prodigy of Swiss origin, Giulio Regondi lived in London for most of his career where he reached considerable acclaim as a guitarist and concertinist, touring with other renowned musicians including Clara Schumann. After facing neglect for the better part of a century, Regondi’s works were re-discovered late in the 20th century by Simon Wynberg, and his output for guitar has emerged as some of the finest romantic writing in the repertory. The *Rêverie* is among my very favourite pieces for the guitar, bearing three distinct sections: a highly dramatic and evocative introduction, the beautiful tremolo section, a charming tenor-driven melodic section in G major, and a reprise of the tremolo in the finishing coda. Nocturnes were one of the common compositional formats during the Romantic period, similar to a serenade, however the nocturne would be specifically intended for performance at night (generally at an evening party). Its most familiar form is in a single-movement character piece for solo piano, a style most famously championed by Chopin. Regondi’s addition to the style bears all the typical characteristics: tranquil, expressive, lyrical; in some moments dramatic and in others rather gloomy, but always evoking the night.

F. Schubert (1797-1828): Lob der Thränen, D 711 (arr. J.K. Mertz)

The second of three songs for voice and piano published in 1822 under Schubert's thirteenth opus (Drei Lieder, D 711), *Lob der Thränen* ("in praise of tears") is a stunningly beautiful setting of an equally remarkable poem from A.W. Schlegel bearing the same title (first published in 1807). The arrangement for solo guitar was made by the prominent romantic guitarist, Johann Kaspar Mertz.

TIM BEATTIE is a rising star amongst Canadian guitarists of his generation. He has performed at venues across North America and Europe, lauded for his colourful interpretations of repertory across the epochs. "*Moving between textures and moods with ease ... Beattie's guitar dazzles*" (Laura Stanley, musicworks.ca)

Tim's recent activities include appearances at the Perth Summer Festival, Taproot Festival, Brussels International Guitar Festival, Scotland House, Guitar Society of Toronto, Sauble Beach Guitar Festival, RCS @ Home, and East Neuk Festival.

Named "Most Promising Youth" at the 2016 Arts & Culture Awards in Barrie, Canada (his hometown), Tim has since been recipient of numerous awards from the Sylva Gelber Foundation, Musicians' Company, Royal Overseas League, Amsterdam University of the Arts, Royal Conservatoire of Scotland, Cleveland Institute of Music; and top prizes at the Antwerp International Guitar Competition, Brussels International Guitar Competition, Ex-Aequo International Competition, GuitarFest West International Competition, Hamilton International Guitar Competition, James Stroud Guitar Competition, North East Scotland Guitar Society Award, Twents International Gitaar Competition and Uppsala International Guitar Competition amongst others.

Performance highlights include features on Podium Wittemann (Dutch television), Concertzender Actueel (Dutch radio), Young Classics, and appearances at the Brussels International Guitar Festival, Blue Note Amsterdam (with Nai Barghouti), Chamber Music Orillia, Cleveland Museum of Art, Cleveland International Guitar Festival, Cultura Ede (with Rosanne Philippens), Drumlanrig Castle, Enkhuizen GitaarFestival, FirstOntario Concert Hall (supporting KD Lang), Montréal International Guitar Festival, Muziekgebouw aan 't IJ Amsterdam (with CvA Score Collective), Perth Concert Hall, Spiegelzaal in Het Concertgebouw Amsterdam (supporting Ludovico Einaudi), Sauble Beach Guitar Festival and the Ullapool Guitar Festival.

He is currently following advanced postgraduate studies at the Royal Conservatoire of Scotland, where he graduated in 2021 with a Master's degree in Music Performance. He graduated *Cum Laude* from the Conservatorium van Amsterdam in 2019, after spending his formative years under the tutelage of Robert Hamilton at the Royal Conservatory of Music in Toronto, where he was the first guitarist invited to join the Phil and Eli Taylor Academy for Young Artists.

Coming soon

Perth Theatre presents **Don Juan** | Thu 14 – Sat 30 Oct | Perth Theatre

Sean Shibe | Tue 19 Oct | Perth Concert Hall

Perth Concert Series **BBC SSO Schumann's Second Symphony** | Fri 29 Oct | Perth Concert Hall

Lunchtime Concerts **Resol String Quartet** | Tue 2 Nov | Perth Concert Hall

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