

If I Had Wings

A concert of vocal works by Peter D Robinson
(the song "If I Had Wings" belongs to Adam Lang)

Edinburgh Festival **Fringe**
Saturday, 12th August, 2000
St Marks in Castle Terrace



Gloria from An AIDS Requiem (date of composition -1994) choir

The "*Gloria*" is a text often omitted from the traditional Latin Requiem Mass. It was decided to include it in *An AIDS Requiem* because the intent of the piece was to be as much a celebration of life as a mourning for its passing. *An AIDS Requiem* has often been described as an uplifting work, and the *Gloria* is one of the sections which makes it so.

Laudamus Te from Gloria (1996) choir

A hymn of praise to God from "*Gloria*", a work for choir and four soloists based on a traditional Latin text.; The choir section of "*Laudamus Te*" was added at the last moment (without it, the piece seemed incomplete). It turned out to be many people's favourite section from the work when it was performed in Leven and in Edinburgh.

Blood on the Stones (1997)

Blood on the Stones tells a story of Edinburgh's notorious body-snatchers, Burke and Hare. 1998 saw forty assorted singers get together for a hugely satisfying and fun day aiming to learn and record the musical in one day. We managed that and, although the recording quality is not up to much, everyone had a great day and the party afterwards went on for longer than the rehearsal and recording! **If I Die Tomorrow** is a love duet between Callum, a medical student at the University, and Jean, a barmaid in a Grassmarket tavern who becomes one of Burke's final victims. **Yesterday** is a duet between Burke and the ghost of Daft Jamie, killed by Burke who was afraid that Jamie may not be as daft as he seems and that his dreadful crimes were about to be discovered. **Caidlidh Tu** is the Requiem Hymn for Daft Jamie.

What Lips my Lips have Kissed soprano: Anne Diack

This is a setting for solo voice of the poem by Edna St Vincent Millay in which a woman

laments lost loves and lost youth.

Te Deum from Te Deum (1997)

The opening section of a choral work, again featuring traditional Latin text in praise to God. It is as yet unperformed as a whole. Two sections from it, however, were performed in Edinburgh and Fife in 1997 in the first half of the "*Gloria*" concert. Maybe one day . . .

Twenty Third Psalm (1999) - tenor, Iain Hughes, tenor, Peter Robinson

After the Fringe performances of 1999, Peter was approached by the author Judith O'Neil concerning the possibilities of turning her novel "*So Far From Skye*" into a youth musical. This duet is the first piece from this project, still very much a work in progress.

What is Your Substance (1994) chamber choir

A sonnet which examines one of Shakespeare's favourite themes in his poetry: Love.

In Paradisum from Stabat Mater (2000) soprano, Anne Diack, tenor, Peter Robinson, choir

"*Stabat Mater*" is a Latin text detailing the suffering of Christ's mother as her son is crucified. ***In Paradisum***, although a traditional text, is not normally appended to the Stabat Mater, however, it seems a fitting close to the piece since it is ultimately a celebration of the assured entry into Heaven which Jesus' sacrifice brings to all believers.

Cradle to Grave (2000)

Scotland's culture is rich in folk-tales and prophetic saying about life and how to live it. "*Cradle to Grave*" is a work in progress: texts vary from published and unpublished poetry to old rhymes and maxims; the work falls into three sections: Hatches, Matches, and Dispatches.

Marry in White, for two female voices (Jane Young and Julie Ogilvie), gives advice to those who are about to marry (such as avoiding green to ward off shame, etc.); ***The Vows that we Share*** celebrates the marriage ceremony (Julie Ogilvie and Peter Robinson, and choir); ***Monday's Child*** again for two voices (Jane Young and Julie Ogilvie) contains advice and admonition for expectant mothers.

"Finale" from Blood Red Sun (1992)

"*Blood Red Sun*" is a musical version of the Cretan Minataur story featuring Theseus, Ariadne, a ball of string and a scary monster. In this version the Minataur is not the baddie he is often painted. Betrayed by his parents, abandoned and alone, he attacks only to defend himself, unable to understand why men refuse to trust him and always come armed and ready to kill. When he is confronted with the truth, when he sees himself reflected in Theseus' shield, the Minataur kills himself rather than live with the knowledge of how hideously deformed he is.

In *Where the Darkest Corners Are* (sung by David Mitchinson and Peter Robinson) the Minataur is confronted by the king's chancellor; a new tribute is due to arrive from Athens, fourteen of the finest young men and women who will come to be slaughtered in the Labyrinth. The Minataur knows that, no-matter what is in his heart, tomorrow he will be forced to kill again. The *Finale* asserts the theme that no-matter what the horrors of the night, each new dawn signals hope for the future.

Incantation: I Trample on Thee from Carmina Gadelica (1999)

Jane Young

Settings of 19 of Alexander Carmichael's texts collected in the early twentieth century, Carmina Gadelica contains traditional hymns, chants and incantations.

According to Radio Scotland: "Best thing in the Fringe!" and according to the Scotsman "One of the hidden Gems of the Festival."

If I Had Wings (1997) Chamber Choir

Friends of Peter were involved in a very serious car crash in 1997, and their youngest son, a pupil in Peter's third year class, was almost killed. When his big brother visited him in hospital and he saw the scars, the tubes, the machines, he said: "I'd give anything to take your pain away." This though was the inspiration for this short choral piece. To Peter's great delight, Adam, fully recovered apart from a barely perceptible limp and a rather dashing scar on his cheek, was present at the piece's first performance in Edinburgh as part of the "*Gloria*" concert.

Remember (1997) – Peter Robinson

A setting for solo voice of the sonnet by Christina Rossetti reflecting on our own mortality.

I Pray Peter from Carmina Gadelica (1999) -choir

The final piece in the work, a supplication.

I pray Peter, I pray Paul, I pray Virgin, I pray Son, I pray the twelve kindly apostles that I go not to ruin tonight. When the soul separates from this earthly body and goes in bursts of light up from this human frame, Thou Holy God of eternity, come and find me on that day.