
CONCERTS AT THE UNIVERSITY

Spring - Summer 2017

Tuesday 24 January 2017

1.10pm

City of Edinburgh Methodist Church

Amalie Trio

Catherine Backhouse · mezzo soprano

Alexa Beattie · viola

Elsbeth Wyllie · piano

Programme of works by JOHN DUKE, CHARLES LOEFFLER,
JOHANNES BRAHMS, OLIVER SEARLE, JAMES MacMILLAN,
PETER BACKHOUSE and LEONARD BERNSTEIN



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Three Sonnets by Edna St. Vincent Millay

John Duke (1899-1984)

1. Sweet sounds, oh, beautiful music
2. Time does not bring relief
3. Thou famished grave, I will not fill thee yet

From *Quatre Poèmes* Op.5

Charles Martin Loeffler (1861-1935)

1. La cloche fêlée (Charles Baudelaire 1821-1867)
2. Dansons la gigue (Paul Verlaine 1844-1896)

Gestillte Sehnsucht Op.91 (Friedrich Rückert 1788-1866)

Johannes Brahms (1833-1897)

The Parting Kiss (Robert Burns 1759-1796)

Oliver Iredale Searle (b.1977)

Scots Song (William Soutar 1898-1943)

James MacMillan (b.1959)

Ae fond kiss (Robert Burns)

Trad. arr. Peter Backhouse

Dream with me from *Peter Pan*

Leonard Bernstein (1918-1990)

La cloche fêlée

Il est amer et doux, pendant les nuits
d'hiver,
D'écouter, près du feu qui palpite et
qui fume,
Les souvenirs lointains lentement
s'élever
Au bruit des carillons qui chantent
dans la brume.

Bienheureuse la cloche au gosier
vigoureux
Qui, malgré sa vieillesse, alerte et
bien portante,
Jette fidèlement son cri religieux,
Ainsi qu'un vieux soldat qui veille sous
la tente !

Moi, mon âme est fêlée, et lorsqu'en
ses ennuis
Elle veut de ses chants peupler l'air
froid des nuits,
Il arrive souvent que sa voix affaiblie
Semble le râle épais d'un blessé qu'on
oublie
Au bord d'un lac de sang, sous un
grand tas de morts
Et qui meurt, sans bouger, dans
d'immenses efforts.

The broken bell

It is bitter and sweet during winter
nights
to listen near the fire that throbs
and smokes,
distant memories slowly rise
with the sound of the bells that
chime in the mist.

Happy is the bell with strong
throat, who despite its old age,
alert and in good health
throws forth faithfully its religious
cry like a an old soldier keeping
vigil in his tent.

Me, my soul is cracked,
and when melancholy it wants to
fill the cold night with song,
but finds that its voice
is weak like the wheeze of a
wounded person,
forgotten by a lake of blood under
a big heap of corpses who struggles
and unable to move, dies.

Dansons la gigue!

J'aimais surtout ses jolis yeux
Plus clairs que l'étoile des cieux,
J'aimais ses yeux malicieux.

Dansons la gigue!

Elle avait des façons vraiment
De désoler un pauvre amant,
Que c'en était vraiment
charmant!

Dansons la gigue!

Mais je trouve encore meilleur
Le baiser de sa bouche en fleur
Depuis qu'elle est morte à mon
coeur.

Dansons la gigue!

Je me souviens, je me souviens
Des heures et des entretiens,
Et c'est le meilleur de mes
biens.

Dansons la gigue!

Dance the gig!

I loved, above all, her pretty eyes,
Clearer than the stars in the sky
I loved those mischievous eyes.

Dance the gig!

She really had a way of
destroying a poor lover
At that she was really charming.

Dance the gig!

But I find better the kiss of
her blooming lips
Since she is dead to my heart.

Dance the gig!

I remember the hours of
our intimacies,
And that is the best that I have.

Dance the gig!

Gestillte Sehnsucht

In gold'nen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst
du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schläft
ihr ein?

Was kommt gezogen auf
Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen
Hügeln,
Es kommt auf bebendem Sonnengold.
Wohl lispeln die Winde, die Vögelein,
Das Sehnen, das Sehnen, es schläft
nicht ein.

Ach, wenn nicht mehr in gold'ne
Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Longing Soothed

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening
breezes. What does the wind whisper,
and the little birds?
They whisper the world into slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you
sleep? By the whispering of the wind,
and of the little birds? You yearning
desires, when will you fall asleep?

What will come of these dreamy flights?
What stirs me so anxiously, so sweetly?
It comes pulling me from far-off hills,
It comes from the trembling gold of the
sun. The wind whispers loudly, as do the
little birds;
The longing, the longing it will not fall
asleep.

Alas, when no longer into the golden
distance does my spirit hurry on dream-
wings, when no more on the eternally
distant stars does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing,
along with my life.

Three of Scotland's most outstanding young musicians, Backhouse, Beattie and Wyllie unite as the **Amalie Trio** to champion the repertoire for voice, viola and piano. Named for Amalie Joachim, a colleague and friend of Clara Schumann and Brahms, the trio brings freshness and life to a large and flexible repertoire. Endorsed individually by the Britten-Pears Young Artists Scheme, the Dewar Arts Awards and Park Lane Group Awards, they recently appeared live on Classics Unwrapped for BBC Radio Scotland and recorded for Divine Arts Records. Coached by Eugene Asti and William Conway (Hebrides Ensemble), they have performed at Milton Court, the Athenaeum and The Forge in London, Ardkinglas House in Argyle and on the Edinburgh Fringe. Co-ordinated by Youth Music Initiative (funded by Creative Scotland), Amalie Trio presented an interactive performance workshop to primary schools in East Lothian. To date, they have enjoyed exploring the skills and drama involved in chamber music with over 1000 children.

Catherine Backhouse grew up in Edinburgh and began singing as a chorister in St Mary's Episcopal Cathedral, she graduated with an honours degree in music from The University of Durham and completed the prestigious Opera Course and Artist Diploma programmes at the Guildhall School of Music & Drama with distinction. In 2016 she played the title role in Donizetti's *La Favorite* (UCOpera), Philomen in Gluck *Philomen and Baucis* (UK Premiere) and Pallas in Arne *The Judgement of Paris* with Bampton Classical Opera and covered Idamante in *Idomeneo* for Garsington Opera. Catherine is a Britten-Pears Young Artist and performed Kate Julian in *Owen Wingrave* at the 2014 Aldeburgh and Edinburgh International Festivals. Further operatic roles include Dryad *Ariadne auf Naxos* (Opera Project), Prince Orlofsky *Die Fledermaus* (Clonter Opera), L'Enfant *L'Enfant et les Sortilèges* (Barbican), Mezzo Actor *A Night at the Chinese Opera* (BYO), Cherubino *Le Nozze di Figaro* (Guildhall School). Notable concert performances include several works with the Scottish Chamber Orchestra at the St Magnus Festival, Bach *B Minor Mass* with Ludus Baroque, Handel's *Messiah* with Dunedin Consort and *Alexander Nevsky* in the Barbican. Her recital work has featured Elgar *Sea Pictures*, Schumann *Frauenliebe und Leben* and Wagner *Wesendonk Lieder*. An enthusiast of new music, Catherine has performed Kurtág *Messages of the Late R.V. Troussova*, Mariko in *Tokaido Road* by Nicola LeFanu, Jan in *Jan Tait and the Bear* by Emily Doolittle and Ronald Reagan in *The Catfish Conundrum* by Édward Lambert.
www.catherinebackhouse.co.uk

Scottish violist **Alexa Beattie** holds an Artist's Certificate in Chamber Music with Honours from San Francisco Conservatory. Based in Munich, she is a guest player with Munich Chamber Orchestra and the Münchner Philharmoniker. Alongside work with the Amalie Trio, Alexa's chamber music projects include new music group Ensemble BlauerReiter and the Arzberger Clarinet Quintet. Recent festival appearances include the Oleg Kagan and Rheingau Festivals in Germany, and the Tongyeong International Music Festival in South Korea. Influential chamber music partners have included Robert Mann, Bonnie Hampton, Ian Swensen, Lisa Batiashvili, Francois Leleux, Andrew Watkinson, and Kim Kashkashian. Alexa gained her Bachelor and Masters Degree in Performance from the Guildhall School of Music and Drama in London. Whilst at the Guildhall School, she attended the String Quartet Class of Gábor Takács-Nagy at Prussia Cove as a Jerwood Scholar. Her early musical development is rooted in traditional Scottish song which she learned by ear from a young age. Alexa is a Dewar Arts Award Winner and is indebted to the Scottish International Educational Trust, the Oldhurst Trust, the Hope Scott Trust, the Cross Trust, the Stella Moffat Charitable Trust and the St Andrew's Society of Washington DC for support throughout her studies. www.alexabeattie.eu

Elsbeth Wyllie grew up in East Lothian and attended St Mary's Music School in Edinburgh, where she studied piano with Richard Beauchamp and Audrey Innes and developed a deep affinity for chamber music. She read music at the University of Oxford, continuing her piano studies with Raymond Fischer, and trained in performance at the Royal Academy of Music with Andrew West and Colin Stone. Elspeth won several prizes at RAM, including the RAM Club Prize, Vivien Langrish Prize, Evelyn German Prize and JE Reckitt Award. She has enjoyed lessons and masterclasses with Adrian Brendel, Joanna MacGregor, Malcolm Martineau, Julius Drake and Susan Tones. Elspeth performs throughout the UK as a soloist, chamber musician and choral accompanist. She performs regularly with the Metier Ensemble (flute, cello, piano) and Amalie Trio (voice, viola, piano) in programmes that celebrate less familiar works amongst established repertoire. Alongside performing, Elspeth rehearses and performs with professional and amateur choirs, and coaches and accompanies musicians of all ages and abilities (both privately and on workshops and courses). In 2017, Divine Art Records will release her recording of solo and chamber works by twentieth-century British composers: including Elgar's *Enigma Variations* for solo piano and rare duos and trios featuring her chamber music partners. Elspeth is very grateful to the Oldhurst Charitable Trust, the Newby Trust, the Sir James Caird Trust and McInroy & Wood, for their supported during her studies and beyond.

FORTHCOMING CONCERTS:

Tuesday 31 January

1.10pm

Methodist Church, 25 Nicolson Square

Emma Lloyd (violin) and Karin Schistek (piano)

BEETHOVEN Violin sonata 'Kreutzer'

SCHOENBERG Phantasie for violin and piano

WEBERN Vier Stücke.

Admission Free

Friday 3 February

1.10pm

Reid Concert Hall, Bristo Square

John Kitchen (organ)

String transcriptions for organ

J.S. BACH Prelude and 'Fiddle' Fugue in D minor BWV 539

arr. WALTHER Concerto in A del Sigr. Blamr

arr. J.S. BACH Trio in C minor von Johann Friedrich Fasch BWV 585

arr. WALTHER Concerto in C del Sigr. Meck

J.S. BACH Toccata con Fuga in D minor BWV 565

Admission Free

Tuesday 7 February

1.10pm

Methodist Church, Nicolson Square

Eilidh Gillespie (flute), Nick Byrne (cello) and Ian Buckle (piano)

MARTINU Trio for flute, cello and piano

WEBER Trio for piano, flute and violoncello in G minor Op.63

Admission Free