
CONCERTS AT THE UNIVERSITY

Spring - Summer 2017

Tuesday 28 March 2017

1.10pm

City of Edinburgh Methodist Church

Programme of works by RAMEAU, ANGELIS, IAN CLARKE, IBERT, BOZZA, RACHMANINOFF and RAVEL performed by students from the Reid School of Music.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Pàdruig Morrison · accordion

Pièces de Clavecin, Volume 3. VI. 'L'Entretien des Muses'

Jean-Philippe Rameau (1683 – 1764)

Étude sur 'Chiquilin de Bachin'

Franck Angelis (b.1962)

Elizabeth Wells · flute

Hannah Harnest · piano

Spiral Lament (2004)

Ian Clarke (b. 1964)

Jeux (1923)

Jacques Ibert (1890-1962)

1. Animé
2. Tendre

Kate Walker · trumpet

Hannah Harnest · piano

Rustiques (1955)

Eugène Bozza (1905-1991)

Veronika Gancheva · piano

Études-Tableaux Op. 33 No. 7 in G minor 'Moderato'

Sergei Rachmaninoff (1873-1943)

Jeux d'eau

Maurice Ravel (1875 – 1937)

Pièces de Clavecin, Volume 3. VI. 'L'Entretien des Muses'

Alongside his contemporary, Couperin, Jean-Philippe Rameau is seen as one of the masters of eighteenth-century French Harpsichord music. Published in 1724, *L'Entretien des Muses*, is based on character, and although beginning with a refined and intense sound, it gradually builds and becomes very expressive. Very little has been changed in transcribing the piece for accordion, other than focussing on a sonority complimentary to the instrument, rather than directly resembling the harpsichord.

Étude sur 'Chiquilin de Bachin'

Although the Etude is attributed to Angelis, the melody was originally written by Astor Piazzolla (1921 - 1992), with the lyrics of Horacio Ferrer (1933 – 2014), a song co-written by the pair, shortly after their operetta, *Maria de Buenos Aires*. The harmony and shape of the melody reflects the strong ties Piazzolla held in his playing and his composing with traditional, lyrical Tango music, while pioneering the Tango Nuevo, which fused the traditional, with influences from Jazz. The works of Franck Angelis are very popular because of their expressive, sensitive and virtuosic qualities, as demonstrated in the variations of this piece.

Spiral Lament

Born in Kent, Ian Clarke is a well-known composer of contemporary flute music. As with much of his music, his piece, *Spiral Lament*, demonstrates the versatility of the flute and opens the listener's ear up to a different, yet still comfortable, sound world through his use of extended techniques.

It was commissioned in 2004 by Hannah Money, who requested Clarke to write a piece for her Giant African Snails. At first he was unsure how to respond to such an unusual request, but as soon as he had seen the snails in person, a direction for the piece unfolded. He said that seeing the snails, "was like looking through a window into a strange and wondrous alien world."

This "strange and wondrous alien world" is communicated through Clarke's use of quarter-tone grace notes; slow bending ones at the beginning of the piece, and faster ones in the middle section. These give the piece a very exotic feel. Clarke uses the flute in a percussive manner as well that contributes to the exotic feel. The faster section in the middle has a dream-like quality achieved by the offbeat rhythms making it very difficult to pin down the start of the bar. This dream-like feeling is introduced earlier on in the piece and revisited at the end.

Clarke's intention for the piece was to allow the performer and listener to get lost in a spiralling, trance-like state and to get "some sense of the marvel of living things".

Jeux

Jacques Ibert was a French composer who wrote several operas, orchestral works and ballets along with a large number of instrumental and chamber works. *Jeux* is among his earlier instrumental works and is made up of two movements. The first movement is very playful and jaunty in character whilst the second movement is much more lyrical and flowing. The intricate piano part blends well with the flute especially in the second movement where it appears to shimmer under the melodic flute line. The dynamic contrasts in both movements really give them character but the articulation in the first movement is key in communicating its playful nature. This piece shows off the varied nature of the flute, going from the cheeky and humorous, to the expressive and lyrical.

Rustiques

Published in 1955, *Rustiques* remains one of Bozza's most frequently performed pieces for solo trumpet, and is a one-movement work arranged into three contrasting sections and a codetta. The opening is an extended recitative-like cadenza which is improvisatory in feel, and features bold, fanfare motifs and sinuous runs soaring up to the upper tessitura of the trumpet. This flashy opening gives way to an *Andantino espressivo* section, giving the soloist a chance to show off their more lyrical playing. The third section of *Rustiques* is a lively folk dance, featuring animated chromatic runs and playful interaction between the trumpet and piano.

Études-Tableaux Op. 33 No. 7 in G minor 'Moderato'

Rachmaninoff composed the Op. 33 Études-Tableaux in Tambov, Russia between August and September 1911. His biographer Max Harrison calls the Études-Tableaux "studies in composition"; while they explore a variety of themes, they "investigate the transformation of rather specific climates of feeling via piano textures and sonorities. They are thus less predictable than the preludes and compositionally mark an advance in technique".

Jeux d'eau

Jeux d'eau is believed to be the first impressionistic work of Ravel. He implements new pianistic techniques in order to illustrate the "Play of Water" or "Fountains". The piece is dedicated to "a mon Cher Maitre Gabriel Faure" – "my dear teacher Gabriel Faure". The epigraph "Dieu fluvial riant de l'eau qui le chatouille" – "The river god laughs as the water tickles him" – is from Henri de Regnier and was inspired by the fountains in the gardens of Versailles. It is referring to the goddess Latona, sitting naked on the back of a tortoise. The work is saturated with major seventh chords and "Jeux d'eau chords" – juxtaposing two harmonies. The premiere was in 1902, performed by Ricardo Vines.

Pàdruig Morrison was born in the Outer Hebridean island of North Uist in 1996 and began the accordion at the age of eight. A Gaelic speaker, he was raised with a strong cultural inheritance in the oral tradition which has taken him to play and teach at festivals in Germany, Holland and Austria. He began studying Classical Accordion with Djordje Gajic when attending St Mary Music School, Edinburgh in 2012. In 2013 he was the winner of the school concerto competition, and the first accordionist to reach the final of the Edinburgh Competition Festival concerto competition, resulting in two performances with orchestras, working with conductors William Conway and David Watkin respectively. Last year he performed at European Festivals with accomplished traditional musician John McCusker. Pàdruig is now in his third year on the BMus degree at Edinburgh University, with particular interests in composition (composing the soundtrack to a 60 minute BBC Alba documentary film in 2014), and Scottish ethnomusicology, as well as being a crofter of pedigree Hebridean sheep.

Edinburgh-born flautist **Elizabeth Wells** is currently in her third year on the BMus music course at Edinburgh University. She began her musical studies at the age of 6, learning piano with Meiwen Tannock, but began playing the flute when she was 9. She took up lessons at her school, George Heriot's, with teacher Gwen Kelso and since coming to university, has been studying with Andrea Kuypers at Napier University. She plays in the *Edinburgh University Music Society Symphony Orchestra* as principal piccolo player and as principal flute in the Society's *Sinfonia*. In addition to piccolo and flute she also plays bass flute in the Glasgow-based flute choir, *Flutes Unlimited*. Alongside performance she is also interested in music education and takes a music class twice a week in a local private nursery.

Kate Walker is in her fourth year studying a BMus at the Reid School of Music, at the University of Edinburgh. Outside of studying trumpet with Peter Franks of the Scottish Chamber Orchestra, Kate plays regularly in several ensembles including the Edinburgh University Jazz Orchestra and in musical theatre bands. In her studies Kate is most interested in the sociology of music, and women's studies.

Veronika Gancheva was born in Ruse, Bulgaria and graduated from the "Vesselin Stoyanov" National School of Music in Ruse. She performed as a soloist and chamber musician in many national and international competitions in Bulgaria and as a result in 2011 she became a scholar of the Ministry of Culture. Veronika has taken part in masterclasses in Sofia with Tatyana Levitina (Russia), Tamara Poddubnaya (Russia), Paul Badura-Skoda (Austria) and in the "Maurice Ravel" Conservatoire in Paris with Michel Beroff (France) and Jacques Lagarde (France). Since 2014 she is studying for her bachelor's degree in Music at the University of Edinburgh, studying piano under the guidance of Peter Evans.

Pàdruig Morrison and **Veronika Gancheva** are the joint winners of the Tovey Memorial Prize Competition 2017.

FORTHCOMING CONCERTS:

Friday 31 March

7.30pm

Greyfriars Kirk

Edinburgh University Music Society Symphony Orchestra

Russell Cowieson (conductor)

STRAVINSKY The Rite of Spring

RIMSKY-KORSAKOV Scheherazade

£10/£5 concessions/students

Tickets available at www.eums.org.uk or on the door

Saturday 1 April

7.30pm

Reid Concert Hall, Bristo Square

Edinburgh University Brass Band

Ondrej Soukup (conductor)

£5 (non-student), £3 (student)

Tickets available on the door

Friday 7 April

7.30pm

Reid Concert Hall, Bristo Square

Edinburgh University Wind Band

Morven Bell (conductor)

Programme to include a wide variety of pieces

£6 (adult), £4 (students and concessions)

Tickets available from www.euwb.co.uk

Thursday 4 May

7.30pm

Reid Concert Hall, Bristo Square

Edinburgh University Composers' Orchestra

Peter Nelson (conductor)

Contemporary works composed recently by students and local musicians

Admission Free