
CONCERTS AT THE UNIVERSITY

Autumn - Winter 2017

Friday 17 November 2017

1.10pm

Reid Concert Hall

Richard Brasier · organ

Programme of works by C.P.E. BACH, HANFF, J.S. BACH,
PAUL AYRES, TOON HAGEN and KROPFREITER.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata in F

Carl Philipp Emanuel Bach (1714-1788)

Carl Philipp Emanuel Bach was the second, and most famous son of Johann Sebastian Bach. He spent 30 years working as organist and harpsichordist to Frederick the Great of Prussia, before moving to Hamburg where he directed the music in 5 churches; most notably the Michaeliskirche. Whilst in Berlin, he wrote his essay on the 'True Art of Playing Keyboard Instruments'. C.P.E. Bach wrote remarkably few works for organ. He composed six sonatas in total, along with a handful of other stand-alone works, which included pieces for musical clock. The sonatas are composed in the sensitive style (*Empfindsamkeit*), of which C.P.E. Bach was a master exponent. The intention of *Empfindsamkeit* was to express true and natural feelings, and to feature sudden contrasts of mood. It was developed as a contrast to the Baroque *Affektenlehre* (Doctrine of the Affections), in which a composition (or movement) would have the same affect throughout.

Erbarm dich mein, o Herre Gott

Johann Nicolaus Hanff (1663–1711)

Johann Nicolaus Hanff was a direct contemporary of J.S. Bach. He was born in Thuringia, before moving to Hamburg, where he earned his living as an organist and musical director. He also taught the great music theorist Johann Mattheson piano and composition. He died in Schleswig in c.1711, where he worked briefly as cathedral organist. Only seven works by Hanff survive; all of which are short chorale preludes. From these pieces, it is clear to see that Hanff was exposed to the older styles of composition that were known to inspire J.S. Bach. *Erbarm dich mein, o Herre Gott* is a highly expressive miniature, with its wonderfully evocative rising motifs emphasising the idea of one reaching out for God's mercy.

Komm, Heiliger Geist BWV 652

Johann Sebastian Bach (1685-1750)

Komm, Heiliger Geist is the second from a set of 18 extended chorale preludes by J.S. Bach. They were originally conceived in Weimar, where Bach was court organist, before being later revised during his time as Kantor at the Thomaskirche in Leipzig. They have since been labelled as the 'Leipzig Chorales' or the 'Great Eighteen'. The breadth of styles and forms represented by these chorale preludes is as diverse as that of the *Well-Tempered Clavier*. Along with other chorales from the set, *Komm, Heiliger Geist* pays homage to the much older models of the German liturgical tradition (Böhm, Tunder, Bruhns, Buxtehude, Pachelbel), in which chorale melodies were transformed into extensive and elaborate fantasias. This example by Bach lasts for just under 10 minutes.

Danket dem Herren denn er ist sehr freundlich

Paul Ayres (b.1970)

Danket dem Herren den er ist sehr Freundlich was composed by Paul Ayres for the *Orgelbüchlein* project. The *Orgelbüchlein* project is a worldwide initiative that was founded by William Whitehead, with the ultimate aim of complete the missing 118 preludes that J.S. Bach had planned to write, in addition to the 46 that he had already composed for his original *Orgelbüchlein*.

Paul's work is based on a melody which was composed by J.S. Bach for a Cantata based on the same name. The opening text translates as 'Give thanks unto the Lord for he is gracious, and his mercy endureth for ever', and is taken from Psalm 106.

The chorale melody can be found in the pedals, and the manual parts are in the form of a canon, with the left hand 'chasing' the right hand throughout.

Variations on 'Vater unser im Himmelreich'

Toon Hagen (b.1959)

The Dutch composer, Toon Hagen, has developed a reputation for his hypnotic style of composition. His *Variations on the Lord's Prayer* open with the chorale theme, which is then followed by four variations.

In variation 1, the free-flowing melody appears over a held pedal note in the left hand. In variation 2, the thematic material from variation 1 transfers to the left hand, with a broken counter melody on the main theme appearing in the right hand. This variation flows directly into variation 3, when the two motives from variations 1 and 2 come together, with the main chorale theme finally appearing in longer note values in the pedals. In the concluding variation, the thematic material from variation 1 reappears in the right hand in a reduced form, over slow-changing chords in the left hand, which are both underpinned by a held pedal note.

Toccata Francese

Augustinus Franz Kropfreiter (b.1936)

Franz Kropfreiter was the third of nine children born to an Upper Austrian carpenter in 1936. In 1954 he became a member of the Augustinian Monastery of St. Florian, and in 1960, he was appointed as organist, following in the footsteps of Anton Bruckner. Five years later, the Monastery Provost appointed him regens chori of the St Florian Boys' Choir. It was in St Florian where he was given his religious name 'Augustinus'.

Toccata Francese was composed in 1961, and was first performed by the organist Susi Jeans in New York.

Richard Brasier (b.1988) is a graduate of the Royal Academy of Music in London, where he studied with David Titterington and Nicolas Kynaston. Aided by the Nicholas Danby Scholarship, he continued his studies with Johannes Geffert at the Hochschule für Musik und Tanz, Köln. Richard enjoys a busy international career as a soloist, chamber musician, accompanist, amateur and teacher. He has a reputation for producing "brilliant" and "inspiring" performances, and has established himself as "one of the most dynamic young organists of his generation". Richard regularly performs throughout the UK and Europe in recital series' and major international festivals. Since 2014, Richard has offered individual and group tuition as an accredited teacher of the Royal College of Organists, and in 2017, he was appointed to the RCO's Academic Board. In 2013, he was appointed as Director of Music at St Laurence Parish Church, Upminster, and in 2016, he was elected as President of the Essex Organists' Association.
www.richardbrasier.com

FORTHCOMING CONCERTS:

Saturday 18 November

8pm

Canongate Kirk

Edinburgh University Chamber Choir

Eric von Ibler (conductor emeritus)

Works by LAURIDEN, PHILIPS, SLOGEDAL, VICTORIA, BUXTEHUDE,
VAUGHAN WILLIAMS and WHITE

£10 / £5 (students) Tickets available on the door

Tuesday 21 November

1.10pm

Reid Concert Hall, Bristo Square

Nicholas Ashton (piano)

MENDELSSOHN Gondolierlied

LISZT Nuages Gris

DEBUSSY Snow is Dancing (No. 4 from Children's Corner)

DEBUSSY Des pas sur la neige (No. 6 from Préludes, premier Livre)

LIGETI Arc-en-ciel (No. 5 from Etudes, premier Livre)

BERIO Wasserklavier from Six Encores

RAVEL Ondine from Gaspard de la Nuit

DEBUSSY Ondine (No. 8 from Préludes, deuxième Livre)

LISZT Les jeux d'eau à la Villa d'Este (Années de pèlerinage, troisième année: Italie)

Admission Free