

# CONCERTS AT THE UNIVERSITY

## Spring-Summer 2023

Tuesday 28 March 2023

1.10pm

Reid Concert Hall

Programme of works performed by  
students from the Reid School of Music



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art

Arisa Kobayashi · violin  
Christopher Baxter · piano

**Movements from *Suite Italienne* for violin and piano**  
Igor Stravinsky (1882-1971)

- I. Introduzione
- II. Serenata
- III. Tarantella
- VI. Minuetto e Finale

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Zoë Hutcheon · voice  
Christopher Baxter · piano

**O' Wert Thou in the Cauld Blast**  
Music: Felix Mendelssohn (1809-1847)  
Words: Robert Burns (1759-1796)

**O Dinna ask me**  
Music: Felix Mendelssohn  
Words: John Dunlop (1755-1820)

**The yellow-haired laddie**  
Felix Mendelssohn

**The Flowers of the Forest**  
Felix Mendelssohn

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Paloma León (b.2001) · piano and composer

**Los Angeles: Homage to Mahler's Piano Quartet in A Minor**

**Opener**

The *Suite Italienne* is a set of pieces for violin and piano arranged from Stravinsky's ballet, *Pulcinella*, in collaboration with a violinist, Samuel Dushkin, in 1933. In his original ballet, Stravinsky borrowed musical materials from Italian Baroque composer, Giovanni Battista Pergolesi, and reworked them as a ballet in his early neoclassical style. His unique interpretation of neoclassicism integrates contemporary embellishment including dissonant chords, sudden dynamic changes, and irregular phrases, while retaining the elegance of Baroque tunes. This is precisely marked on the score to emphasise his intention. Each movement in *Suite Italienne* reflects key scenes from the ballet which draw out various colours of the violin.

A.K.

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Felix Mendelssohn's arrangement of Robert Burns' lyrics to 'O Wert thou in the Cauld Blast', helps highlight the darker and lighter tones that the poem sets. Although the lyrics themselves seem to portray a simple love song, there are subtle nods within the vocal melody line, with the addition of grace notes and dotted rhythms, which the composer uses to reinforce its Scottish sense. Mendelssohn continued composing new arrangements of traditional Scottish songs such as 'O Dinna ask me' which is strongly influenced by the melody to 'Comin thro' the Rye'. It is important to note that in this arrangement the typical 'scotch-snap' rhythm that one often finds in Scottish folk music has been removed to accommodate the tastes of patrons from the upper classes within German society. The words to this second tune again indicate that of a love song, although the jolty and quicker tempo of the melody indicate the darker and more comedic theme that comes out at the end of the piece. This theme is continued on through 'The Yellow-hair'd Laddie' which contains humour and hints at the restrictive side of one's love life when dowries and parents had a strong influence during the 19<sup>th</sup> century. I will be finishing off with Flowers o' the Forest, ending on a darker note as the song goes on to describe beautiful scenery but reminds us that nothing is permanent and can be taken away just as quickly as it comes.

Z.H.

### O' Wert Thou' in the Cauld Blast

O' wert thou' in the cauld blast,  
On yonder lea, on yonder lea,  
My plaide tae the angry airt,  
I'd shelter thee, I'd shelter thee  
Or did misfortune's bitter storm,  
Around thee blaw, around the blaw,  
Thy shield should be the bosom,  
To share it a', to share it a'.

Or were I in the wildest waste,  
Sae black and bare, sae black and bare,  
The desert were a paradise,  
If thou wert there, if thou wert there.  
Or were I monarch o' the globe,  
Wi' thee to reign, wi' thee to reign,  
The brightest jewel in thy crown,  
Wad be my queen, wad be my queen.

### O Dinna Ask Me

O dinna ask me gin I lo'e, ye;  
Troth I daurna tell;  
O dinna ask me gin I lo'e ye;  
Ask it o yoursell.  
O dinna look sae sair at me,  
For weel ye ken me true;  
O gin ye look sae sair at me,  
I darna look at you

When ye gang to yon braw braw toon,  
And bonnier lasses see;  
O' dinna Jamie, look at them,  
Lest ye should mind ne me,  
For I could never bide the lass,  
that ye'd lo'e more than me;  
O' I'm sure my heart would break,  
Gin ye'd prove false to me!

### The Yellow Hair'd Laddie

In April when primroses paint the sweet plain,  
And summer approaching rejoiceth the swain,  
The yellow hair'd laddie would often times go,  
To the wilds and deep glens,  
Where the hawthorn tree grows

There, under the shade of an old sacred thorn,  
With freedom he sung his love for the ev'ning and morn;  
He sung with so soft and enchanting a sound,  
That Sylvans and Fairies unseen danced around.

The shepherd thus sung – Tho' young Madie be fair,  
Her beauty is dash'd with a scornful proud air;  
Bu Susie is handsome ad sweetly can sing,  
Her breath's like the breezes perfum'd in the spring.

That Madie, in all gay bloom of her youth,  
Like the moon is inconstant, and never spoke truth;  
But Susie is faithful, good humour'd, and free,  
And fair as the goddess who sprung from the sea.

That mamma's fine daughter, with all her great dow'r,  
Was awkwardly airy, and frequently as sour;  
Then, sighing he wished, would parents agree,  
The witty sweet Susie, his mistress might be.

### The Flowers of the Forest

I've seen the smiling of fortune beguiling,  
I've tasted her pleasures, and felt her decay,  
Sweet was her blessing and kind her caressing,  
But now they are fled, fled far away.

I've seen the forest, adorned the foremost,  
Wi' flowers o' the fairest baith pleasure and gay.  
Sae bonny was their blooming,  
Their scent the air perfuming,  
But now they are wither'd and a'wede away

I've seen the morning with the gold hills adorning,  
And loud tempests roaring before parting day,  
I've seen the Tweed's silver streams glittering in the sunny beams,  
Grow drumlie and dark as they roll'd on their way.

O fickle fortune why this cruel sporting!  
Why thus perplex us poor sons of a day!  
Thy frown cannot fear me; thy smile cannot cheer me,  
Since the flowers o' the forest are a'wede away.

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Los Angeles: A re-working of the main theme in Mahler's Piano Quartet in A-minor, Los Angeles displays triumphant resolutions, emotional swells, and a mix of both romantic and contemporary ideas.

Opener: Opener is a contemporary and impressionist work. Its main focus is the dynamic between the logical and the textural and the building of an untethered dream-like atmosphere.

P.L.

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**Arisa Kobayashi** is a fourth-year Bachelor of Music student at the University of Edinburgh, studying violin under Ruth Crouch as part of her degree. She received her first violin lesson in 2004 from Kyosuke Konishi in Japan and later moved to Prague, Czech Republic, in 2013, to further receive higher education in the international school and the music school. In Prague, she studied Classical violin with Markéta Janoušková and also explored West Slavic folklore music by taking part in ensembles from the local conservatoire. Aside from her solo violin practice, she is also in the Edinburgh University Chamber Orchestra and String Orchestra as a violinist, and Composers' Orchestra as a composer. She is currently working on the late Romantic and the 20th-century music repertoire for her final Recital programme.

**Zoë Hutcheon** is in her final year studying music at the University of Edinburgh. Zoë has just completed her first opera performance as a soprano within the chorus and is looking forward to joining in with more opera roles in the future. She also sings with Morningside Parish Church choir on Sundays and has had opportunities to perform solos within this role. Furthermore, Zoë has recently taken part in a charity concert that raised money for Diabetes UK, as well as another concert within the last year raising money for the Ukraine crisis. Zoë also enjoys working as a sound assistant, her latest project being EUSOG's Jesus Christ Superstar production in January 2023.

**Paloma León** is a multi-instrumentalist composer from Los Angeles, California. Starting classical training at the age of 6, León's compositions have strong neoclassical foundations while remaining untethered to any specific idiom. By the age of 20, León had released two albums: Idle Bodies and Come Around. Currently studying at the University of Edinburgh, Paloma is working towards being a film and video game scorer in London. Paloma won the Tovey Memorial Prize Competition 2023, being considered the music student who showed the greatest promise in composition.

**Christopher Baxter** is the Staff Pianist at the University of Edinburgh. He is frequently in demand as a soloist, chamber musician and educator, and has given numerous performances and masterclasses across the UK and internationally. Christopher also works as a grade and diploma examiner for the ABRSM. [www.ChristopherBaxterPiano.com](http://www.ChristopherBaxterPiano.com)

