



**Edinburgh
College of Art
Live Music
Concert**

Wednesday 7 June 2023

7pm

Reid Concert Hall

Programme of classical and contemporary music performed
by graduating students from the Reid School of Music



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Programme

Esther Leung (piano)

Prelude and Nocturne for the Left Hand, Op.9

Alexander Scriabin (1872-1915)

Zoë Hutcheon (voice) and Esther Leung (piano)

Una donna a quindici anni

Das Veilchen

Wolfgang Amadeus Mozart (1756-1791)

O' Wert thonin the Cauld Blast

O' Dinna Ask me

Felix Mendelssohn (1809-1847)

Wild Mountainside

John Douglas (b.1963)

Nella Fantasia

Ennio Morricone (1928-2020)

Anoukia Nistor (cello)

Suite No. 4 for solo cello, I-VI

Johann Sebastian Bach (1685-1750)

Esther Leung (piano)

The Man I Love

George Gershwin (1898-1937)

Arisa Kobayashi (violin) and Esther Leung (piano)

Csárdás

Vittorio Monti (1868-1922)

****INTERVAL (15 minutes)****

Andreas Papaeracleous (sound processing), with Oskar Jones (tenor saxophone),

Oliver Flaig (synthesiser), Nathaniel Cartier (electric guitar) and Theo Vickers (synthesiser)

The Sound of Explosions

Andreas Papaeracleous (b.2001)

Oskar Jones (piano)

Samsara

Tigran Hamasyan (b.1987)

Oskar Jones (saxophone)

Cry of Terra

Oskar Jones (b.2000)

Fraser MacDonald (piano) with chamber choir

We Hear

Fraser Macdonald (b.2001)

text: Ian Deary

Programme Notes

Scriabin composed the *Prelude and Nocturne for the left hand* in 1894, following a serious injury on his right hand caused by excessive piano practice. Despite only being played by the left hand, the piece demonstrates an illusion of two hands playing, which is created by rapid leaps in the left hand across octaves. The composer creates different voicing in this work - the soprano melody and the bass voice - with a sense of melancholy permeating throughout the piece. Scriabin had assimilated a late-Romantic language in many pieces of his early compositional period, hugely influenced by Frédéric Chopin's music. In this piece, as one of his early works, many Chopinesque elements can be found, such as tonal tensions and individually coloured sounds of the melody.

E.L.

Una Donna a quindici anni (A Woman of fifteen tears) is an aria from Mozart's opera 'Cosi fan tutte', which talks about love, and the deceptions that are often involved. Despina (the maid in this tale) talks to the girls (her mistresses) about the way of men, and coaxes them to get new lovers while their fiancés are away, encouraging them to be unfaithful. Something that as a girl Despina would have learnt about long before. As is typical in Mozart arias and Lieder we see him using the melody to emphasise the devilishness, whilst keeping an elegance to the piece, which makes this intriguing as this is a maid speaking to her mistresses in a manner that would have been seen as being out of place.

Das Veilchen (The Violet) is perhaps one of Mozart's finest and best loved songs. Here we are offered the perspective that spring has come around again, the violets are blooming in the meadows and young girls carelessly play and sing within the meadows. This song begins with a gentle depiction of the scene opening in a 'fragrant G major', creating a light and delicate feel at the beginning. There is a constant shift of colour in the tone of the piece, with its opening in the major key, continuing on during the entrance of the shepherdess. The piano part reinforces the young innocence of the child with the tral-la-la's before the key change to the tonic minor, which takes on the character of the violet and its yearning lasting for three bars before modulating into B flat major.

Mendelssohn's *O' Wert tho in the Cauld Blast* melody compliments the shifting of tones that the Burns poem presents. Around the same time Mendelssohn also arranged new melodies of traditional folk song melodies with the likes of *O' Dinna ask me* which has strong influences towards Burns's 'Comin' thro the Rye', with certain rhythmical elements (such as the scotch snap) being removed in order to suit the taste of the upper German class which this set was intended for. Continuing the love theme, the jolty and quick tempo of this piece allows for a darker and more comedic theme to come out toward the end of the piece.

Wild Mountainside is a love song about the yearning one has for someone's homeland and the beauty it holds in your eyes. Additionally, there are connotations of hardships that come up in life along with the notion that with any journey you take in life you are not alone. Douglas composed this piece within the Scottish folk tradition, keeping the rhythms gentle and flowing to allow the story to be told through the music and lyrics.

Nella fantasia (In Fantasy) was originally composed as an oboe piece by Morricone for the film 'The Mission' produced in 1988. After multiple rejections Sarah Brightman managed to persuade Morricone to allow her to produce the vocal part that I will be performing this evening. The lyrics talk about the dream of a utopian society with everyone living in peace with all those that reside on earth. It takes on a feeling of longing and hope that this dream will one day become a reality.

Z.H.

Bach's *Six Suites for Solo Cello* are staples of the cello repertoire and among the earliest pieces composed for the instrument to play unaccompanied. The Suite's origin is somewhat mysterious; Bach composed them around the 1730s, for reasons that are still unknown. Each Suite has six movements, each a different dance form popular at the time. The Fourth Suite is in the key of Eb major - in the Baroque era, Eb major had connotations of power and strength.

As the suite's opening movement, the Prelude 'sets the scene', determining the suite's tonality and character. Its metre is alla breve, indicating a lively two beats per bar. The greater part of the Prelude is formed of a repeating, expansive arpeggiated pattern; Johann Mattheson, a musical theorist and Bach's contemporary, wrote: 'Joy is an expansion of the soul...[best expressed] by large, expanded intervals'. Historically, preludes may have contained elements of improvisation. The Prelude contains two cadenza-like sections - opportunities for the performer to play with the movement's pulse. The first of these follows the dramatic low note midway through the Prelude, which introduces a feeling of doubt into the previously optimistic movement.

The Allemande, a dance form whose name means 'German' in French, alluding to its national origin, is characterised by more elaborate melodic and rhythmic content than the Prelude. After an optimistic, leaping opening gesture, the Allemande flows forth untroubled, combining a youthful serenity with a sense of upright, logical order.

The Courante, meaning 'running' in French and the second dance of a typical Baroque suite, is fast-paced and energetic. Bach achieves a balance between stasis and momentum through the contrast between the slower, spiky quavers and the flowing triplets. These two memorable gestures form most of the movement's rhythmic and melodic content - a testament to Bach's ability to create beauty with simple elements.

Originally performed at a lively tempo, the Sarabande was considered too lascivious for polite society. Over time, like other dance forms in Baroque suites, the sarabande became slower, shed some of its dance-like characteristics and gained a sense of grandeur, becoming a vehicle for some of the Baroque era's most expressive music.

'Bourrée' comes from the French; an adjective meaning 'stuffed' (or as some speculate, 'drunk'); this one has an energetic, virtuosic character. Bach transforms the movement's main rhythmic gesture (a four-semiquaver anacrusis and a crotchet downbeat) constantly, inverting it and shifting its position from the strong to the weak part of the bar.

The second Bourrée is only twelve bars in length - one of the shortest movements in all Baroque instrumental repertoire. Also unusual is its total adherence to the tonic: there are no accidentals or chromatic chords to be found. This pure tonality, plus the swinging, off-beat effect created by its suspensions, gives the Bourrée a rustic character which turns elegant at each cadence.

The Gigue is a courtly dance adapted from the lively 'jig' of sixteenth-century Ireland. The Gigue's relatively slow harmonic rhythm, with the same harmony often underlying one or two bars at a time and repeating three-quaver gesture suggest that it be played at an eager tempo. Historically, 'jig' was synonymous with 'joke' or 'game', leading to the expression 'the jig is up' meaning 'the joke is over' or in this case, 'the Suite is over'.

A.N.

'The Man I Love' is a jazz standard with music by George Gershwin and lyrics by his brother, Ira Gershwin. It was originally intended to be part of the Gershwins' 1924 production, *Lady, Be Good*, titled 'The Girl I Love'. However, due to the lukewarm reception it received, it was taken off the musical as well as later in his satirical anti-war show, *Strike Up the Band* in 1927. The song then began to gain popularity as an independent popular song. Written from the singer's perspective to express her simple yearning for love, she is waiting for her dream man to appear one day: 'Someday he'll come along, The man I love'. This is a solo piano arrangement by the composer himself - marked 'Slow and in singing style' - the sense of pulse is taken away, instead replaced with the sentimentality which comes through in between the ebb and flow of phrases.

'Csárdás' is one of the well-known pieces of violin repertoire written by Italian composer, Vittorio Monti, in 1904. It is composed in the style of the Hungarian folk-dance music, *Csárdás*, which often appeared in aristocratic ball scenes of the 19th century, enjoyed as a sociable dance music. The piece starts off with a heavy motif in a slow tempo where it shows the 'dignity' of a peasant dance, followed by faster sections with more folkloric dance movement in music. It gradually builds up at a faster tempo and develops with more virtuosic techniques.

E.L./A.K.

This piece, titled *The Sound of Explosions*, tells the story of my experience of the Beirut Explosion that took place on August 4th 2020. While the details of the event are forever etched in history, the emotions and memories of that day linger, and evolve. The improvisatory nature of the piece enables the piece to sound different every time it is played, while conveying the same message.

For this performance, all instruments are fed through a laptop for live effect processing, allowing for a range of textures and characters to flourish.

A.P.

Tigran Hamasyan is a contemporary Armenian pianist whose works draw heavily upon the folk tradition of his culture. He is commonly labelled a jazz pianist but, as the publisher Savva Terentyev, who has worked closely with Hamasyan on transcribing a handful of his pieces, has pointed out, his works rarely provide the improvisational space that is expected in the traditional jazz genre. In fact, as is the case in *Samsara*, a large majority of his music is composed from start to finish, and, instead of containing a solo section, contains areas open to subtle improvisation. These areas can be likened to looser, more formless sections of a larger, fixed lattice of music, in which ideas can develop either spontaneously or in a prepared manner. This particular work is in fact comprised of two pieces: the shorter introductory passages are under the title *Illusion*, which is then proceeded by *Samsara*. "Samsara" is Sanskrit term that refers to metempsychosis, the concept of rebirth and the cyclicity of the soul, which is an apt title for the composition as it spirals around itself and transforms through different permutations of its fundamental musical motifs.

Cry of Terra is part of a larger set of pieces that communicate different potential futures our species and the natural world face, depending on the actions we as a population and community decide to take. This particular piece follows a composition narrating a future where the natural world degrades to the point where its living memory has faded, and only distorted recordings of what was once present remain, with even these succumbing to loss. In the silence that follows the absence of nature, Terra (another term for Earth/Mother Earth) cries out with her remaining breaths, but in this future, unlike the previous where she is drowned out by heavy noise, she is listened to and work is begun to recover what was lost.

O.J.

We Here is a collaboration with poet and University of Edinburgh Professor Emeritus of Psychology Ian Deary. His text describes, or warns, of the horrors of climate disaster. The setting of the poetry, for piano and 8-part choir, creates a post-apocalyptic landscape using tremolo pedal notes, repeated dissonances, and expressive harmony.

We, here, we hear (© Ian Deary 2023)

i

We, here; we, here:
All is, is here
Diurnal star
Defective nature fair¹
Cassandra sotto voce says
There shall be signs
Black and hungry birds²
Rare flesh inclined
"Clouds... with outen water
Trees with out frute
At gadringe tyme
Twyse deed"³

[Solo]

Blood from trampled winepress spills⁴
"Slowly... poison... bloodstream fills
Waste remains... remains and kills"⁵
From untrue causes, monsters will

ii

We hear; we hear:
Machines' perfections sigh—
Turned with engines strange⁶—
Elegant contrivance charms
Rest, repose repelled
Body wailed, mind ruffled
Lost ease, lost indolence, lost calm
Sutor, ne ultra crepidam

¹ John Milton, *Paradise Lost*, Book X

² Jackson C. Frank, *Carnival*

³ William Tyndale, *The New Testament 1534*, Jude 12

⁴ *New King James Bible*, Revelation 14

⁵ William Empson, *Missing Dates*

⁶ Andrew Marvell, *And Now the Abyss I Pass*

System moves
Harmonious, noble
Mankind moves
Builds, builds, enobles
Rude forests, plains
Trackless ocean, main
No hand unseen
No residue partitioned
No sunny tramp alone, unlevelled⁷
Safe, from chaos, leave cold the night⁸
A hue of truth clouds ideals bright⁹

[Solo]

In quiet contemplative mood
In quiet conscience, follows truth
Seal the seven thunders' words
Sweet book from angels bitter turns¹⁰

iii

Here, hear; here, hear:
In love to lighten
Other's load
In shares of woe¹¹
Wave, work, live, go
In early days of better times¹²
No amphisbene's ambassadors
Calling winter hunters home

"Let men this wyse esteem us..."
And "after that the kyndnes"¹³
And turning back of skies¹⁴
"prayefor us," "prayefor us"¹⁵

⁷ Adam Smith, *Theory of Moral Sentiments*, Part IV

⁸ John Milton, *Paradise Lost*, Book X

⁹ Cf. George Meredith, *The Egoist*

¹⁰ *New King James Bible*, Revelation 10

¹¹ John Milton, *Paradise Lost*, Book X

¹² Cf. Alasdair Gray

¹³ William Tyndale, *The New Testament 1534*, pp. 584-585

¹⁴ Montague Slater, *Peter Grimes*; George Crabbe, *The Borough*

¹⁵ William Tyndale, *The New Testament 1534*, p. 612

Biographies

Esther Leung is a classical musician currently in her final year of the Bachelor of Music degree at The University of Edinburgh. She studies classical piano with concert pianist Nicholas Ashton. Originally from Hong Kong, her move to Edinburgh in 2014 allowed her exposure to music from different cultures from a young age. Esther has performed at various venues in the U.K., she has recently enjoyed her solo performances at Greyfriars Kirk and St. Giles' Cathedral in Edinburgh. Aside from her performances as a soloist, Esther is also a keen chamber musician, often collaborating with others in different ensembles. Last year, Esther was a recipient of The Friends of St. Cecilia's Hall Early Music Bursary Award, with which she received fortepiano classes with keyboardist Steven Devine and took the opportunity to begin branching out into other keyboard instruments.

Zoë Hutcheon is a final year BMus student having recently finished her studies at the University of Edinburgh. Zoë is a volunteer chorister at Morningside Parish Church where she regularly attends Sunday services and has been given solo opportunities. Additionally she was also part of the chorus of the Edinburgh Studio Opera's production of Johann Strauss's *Die Fledermaus* as a soprano. She studies voice with Susan Hamilton and is looking to explore the cross between traditional and classical music and is hoping to continue her vocal studies in the coming years.

Cellist **Anoukia Nistor** is in her final year studying Music at Edinburgh University. The principal cellist of the Chamber, String and Symphony Orchestras at the University, she studies with Mark Bailey of the Edinburgh Quartet and William Conway of the Hebrides Ensemble. Anoukia became interested in ensemble playing after joining a youth orchestra in high school, eventually deciding to pursue a career in musical performance. She has long enjoyed playing early music, especially the music of Bach, though she is equally at home performing classical, romantic, and contemporary repertoire, including free improvisation. In Edinburgh, Anoukia has performed at venues such as the Usher Hall, Greyfriars Kirk, St Giles' Cathedral, and the King's Theatre, and Symphony Space and Carnegie Hall in her hometown of New York City. In warm weather, Anoukia can be found busking on the streets of Edinburgh.

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 also took part this year in the Edinburgh University Chamber Orchestra, Edinburgh University String Orchestra, as a violinist, and the Composer's Orchestra as a composer. After her graduation, she is planning to pursue her musical career back in Japan.

Andreas Papaeracleous is a Lebanese-Cypriot, classically trained pianist, who occasionally forgets his training and unintentionally explore new musical territories. Since his introduction to computer music and following his research into AI, he finds himself wondering what makes music human. Graduating this summer with a degree in Acoustics and Music Technology, he looks forward to building innovative audio software and exploring modern composition techniques using software effects as instruments in their own right.

Oskar Jones is a pianist, saxophonist and composer currently studying a Bachelor of Music at The University of Edinburgh. Not limited by genre, his repertoire spans Classical and Romantic to Jazz and Contemporary across both instruments. In his compositions, however, he draws upon all such genres as influences, and often fuses them with electronic elements to create unique and immersive soundworlds in which sonic stories are told. Oskar has performed at numerous venues in Edinburgh and Glasgow on both piano and saxophone, and while his solo compositions are yet to be performed at a dedicated concert, collaborations of his with artists have reached international audiences at various film festivals in Montreal, Copenhagen and Auckland. After graduating this year he will be moving to London where he will begin a Masters in Jazz Performance at the Guildhall School of Music and Drama on the tenor saxophone.

Fraser Macdonald is a composer, singer, and pianist. As president of Edinburgh University Chamber Choir, member of the National Youth Choir of Scotland Chamber Choir, and the tenor scholarship holder in the Scottish Chamber Orchestra Chorus, Fraser is a seasoned performer; this summer he will be touring to several Scottish Isles, Italy, and other European cities.
