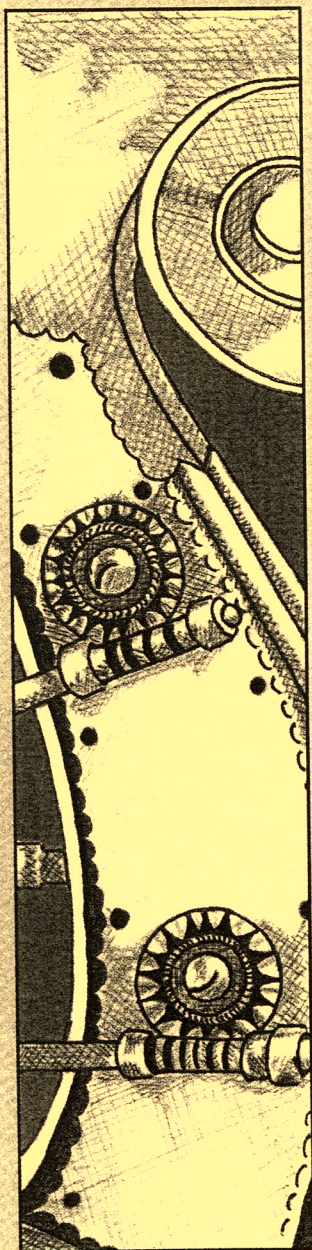
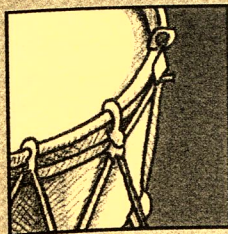
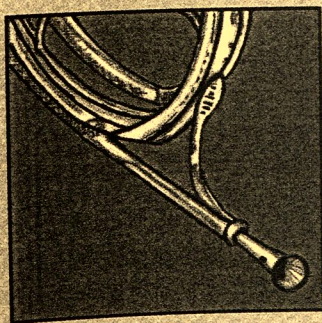
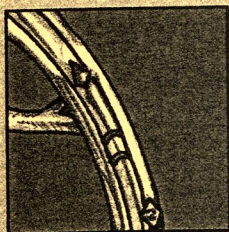


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**CONCERTS
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2002**

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16 free lunch-hour
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CONCERTS IN THE UNIVERSITY OF EDINBURGH 2002-3

Lunch-hour recital

McEwan Hall, Bristo Square, Teviot Place

FRIDAY 1 NOVEMBER at 1.10pm

(admission free)

CHRISTOPHER DYTER organ

Allegro from *Symphony no. 6 in G minor, Op. 42 no.2*

C.-M. Widor
(1844-1937)

Charles-Marie Widor was Professor of Organ at the Paris Conservatoire, and organist of the basilica of Saint-Sulpice for 64 years until the remarkable age of 88. The first movement of his sixth organ symphony opens with a brutal and arresting first theme, which gives way to a turbulent fantasia. These two ideas are then juxtaposed and combined in what is in effect a loose variation form. After the quiet central section with its nimble-footed pedal part, mounting tension and a short but brilliant toccata herald the re-arrival of the first theme, which bursts forth on the full organ. The music continues apace with only the briefest of pauses before the final blazing variation, *fortissimo e agitato*.

Impromptu from *Pièces de Fantaisie Suite no. 3, Op. 54*

Louis Vierne
(1870-1936)

Almost completely blind from early childhood, Louis Vierne was a pupil of Widor at the Paris Conservatoire and subsequently organist of Notre Dame, Paris. The *Impromptu* is beautifully crafted; full of bubbling charm and slippery-slidy chromaticism, the infectious triplet movement on quiet flutes is interrupted twice by music of a more static nature, played on the clarinet stop.

Introduction and Theme

Herbert Sumsion
(1899-1996)

This *Introduction and Theme* was the first organ piece published by Sumsion, organist of Gloucester Cathedral. The work is his most substantial and technically demanding for the instrument, and features an expressive melody of unmistakably modal flavour. This theme is treated to a magnificent variety of portrayals, particularly in the swaggeringly majestic central section with its brassy splashes of tuba. After the dramatic climax there is a gradual scaling-down and the piece ends in a quite and sombre mood.

Solemn Melody (arr. John E. West)

Henry Walford Davies
(1869-1941)

Henry Walford Davies was Organist of the Temple Church, London. This popular work was originally composed in haste as extra incidental music for a service and features a noble, sweeping, somewhat Elgarian melody. There is a highly charged crescendo as the music intensifies towards an impassioned climax, before subsiding into a mood of quiet repose.

Final Op. 21 from *Six Pièces*

César Franck
(1822-1890)

César Franck was Widor's predecessor at the Paris Conservatoire and organist of the church of St-Clotilde. The *Final* opens with a bold and impressive pedal solo, and the fanfares of the opening melody dominate the music until the arrival of the second theme, which appears quietly above a four-note ostinato reminiscent of bells. This melody is developed against a background of dancing triplets before the opening fanfare infiltrates itself darkly. After a sinister and agitated build-up, both the opening and second themes return in full splendour, and the piece concludes with a dazzling, toccata-like finale.

CD

CHRISTOPHER DYTER is 21 years old, and has been playing the organ for seven years. Born in London, he was raised in Edinburgh where he studied at St Mary's Music School for two years under the tutelage of Colin Tipple. Christopher is currently a third-year undergraduate student at the Royal Northern College of Music in Manchester where he studies the organ with Jeffrey Makinson. He won the College's Alice Shawcross Prize for Keyboard Studies (Church Music) on the strength of his second-year recital, and has a keen interest in French Romantic music, particularly the works of Widor.

FORTHCOMING CONCERTS

Tuesday 5 November - 1.10pm - Reid Concert Hall

THE EDINBURGH QUARTET

with HELEN BRUCE (soprano) EDWARD HARPER (piano)
Grieg

Wednesday 6 November - 1.10pm - Reid Concert Hall

EDINBURGH UNIVERSITY CHAMBER CLUB CONCERT

Programme of chamber music by students of the University of Edinburgh.

Thursday 7 November - 1.10pm - McEwan Hall

JÜRGEN BENKÖ (organ)
Widor

FORTHCOMING CONCERTS

Friday 8 November – 1.10pm – Reid Concert Hall

DAVID PONSFORD (organ)

Buxtehude, Byrd, Tomkins, Gibbons.

Tuesday 12 November – 1.10pm – Reid Concert Hall

THE EDINBURGH QUARTET

McEwen and Debussy

FORTHCOMING CONCERTS

Wednesday 13 November – 1.10pm – Glass Arcade, School of Agriculture, Kings Buildings

THE EDINBURGH QUARTET

McEwen and Debussy

Friday 15 November – 1.10pm – Reid Concert Hall

MARGARET PHILLIPS (organ)

Buxtehude, J.S. Bach, Boyce, Heiller

Tuesday 19 November – 1.10pm – Reid Concert Hall

LOUISE PATERSON (cello) EDUARD SPÁČIL (piano)

Dvořák, Johnson, Harper, Beethoven

Thursday 21 November – 7.30pm – Reid Concert Hall

TRIONYS

Bürck and Trionys

Tickets: £6.00 (£4.00 concessions)

Friday 22 November – 1.10pm – Reid Concert Hall

LEON COATES (organ)

Sweelinck, Pachelbel, Buxtehude, J.S. Bach

Friday 22 November – 7.30pm – Reid Concert Hall

EDINBURGH UNIVERSITY STRING ORCHESTRA

ROBERT DICK (conductor)

Mozart, Sibelius, Monelle, Parry, Tchaikovsky

Tickets: £6.00 (£3.00 concessions)

Saturday 23 November – 8.00pm – Reid Concert Hall

EDINBURGH SINFONIETTA

ROBIN VERSTEEG (conductor) ANDREW JOHNSTON (piano)

Bartók, Dvořák, Stravinsky

Tickets: £5.00 (£3.00 concessions)