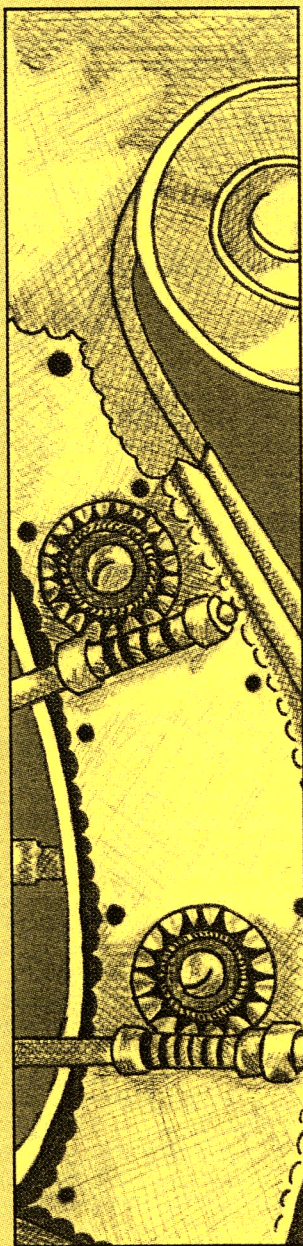
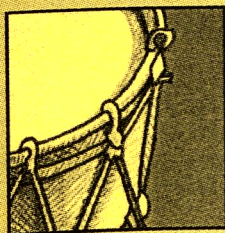
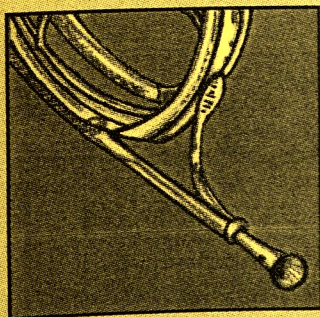
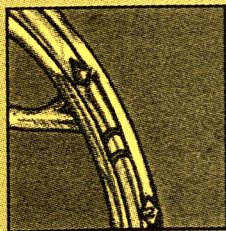


**“The university  
lunch-hour  
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**CONCERTS  
in  
THE UNIVERSITY  
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2003**

**SPRING/SUMMER  
(JAN-MAY)**

**including  
22 free lunch-hour  
concerts**

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2002-3

Lunch-hour recital  
McEwan Hall, Bristo Square, Teviot Place

FRIDAY 17 JANUARY at 1.10pm  
(admission free)

THOMAS LAING-REILLY organ

Three chorale preludes on 'Allein Gott in der Höh' sei Ehr'  
Johann Pachelbel (1653-1706)  
Georg Böhm (1661-1733)  
Johann Walther (1684-1748)

These three composers were contemporaneous with J.S. Bach during a period of rich compositional activity for the organ within Germany. The chorale preludes by Pachelbel and Walther provide statements of the chorale theme as a *cantus firmus* in the pedal. Whereas Pachelbel composes extended imitative lines in his accompanimental figuration, Walther adopts a more *concertante* style. Both are bright and exuberant pieces. Böhm's chorale prelude is more measured and tightly textured; the harmonic emphasis, together with use of ornamentation suggesting the French style.

Andante in F for mechanical organ, KV616  
W. A. Mozart (1756-1791)

This piece was reproduced on, and probably written for, a large clockwork organ located in the mausoleum of Field Marshal von Laudon. The piece is in da capo form, and has an exuberant melodic line.

Moto Ostinato (from *Sunday Music*)  
Petr Eben (b.1929)

Composed in 1958 by the Czech composer Petr Eben, the Moto Ostinato is the third movement of the *Sunday Music* suite of pieces. The movement is composed around an incessant rhythmic quaver/semiquaver pattern. Over the repeated rhythmic pattern, a strong melody emerges (three phrases of two bars each). Following a fast *moto perpetuo* semiquaver section, the movement approaches its conclusion with a triumphant statement of the main melody. After this statement, the piece ends in dramatic fashion with the rhythmic ostinato itself.

In Paradisum  
Théodore Dubois (1837-1924)

Dubois' title for this piece has association with the funeral service. In this movement, a vision of *paradise* is portrayed as lilting triplets surround an expressive melodic line. The

cantabile melody combined with filigree accompaniment is reminiscent of the final movement from Fauré's Requiem.

Hymne au Soleil  
Louis Vierne (1870-1937)

Vierne's *Hymne au Soleil* is a concert piece, part of the collection of *Pièces de Fantaisie*. The use of mode in the piece, together with parallel fourths and fifths in the manual figuration creates a bright and vibrant effect.

Scherzo Op. 2  
Maurice Duruflé (1902-1986)

This early work by the great Parisian organist Maurice Duruflé, is dedicated to Charles Tournemire, his teacher. Evidence of Tournemire's influence can be seen both in the combination of modal style with chromatic harmony, and in the fluctuating tempo. Duruflé's style here does not have the *plainchant imbued* feel of Tournemire's music. Rather, the piece appears as a light concert movement, though not without moments of reflection and nostalgia.

Final (from *Sept Pièces*, Op. 27)  
Marcel Dupré (1886-1971)

Marcel Dupré was a seminal influence within French organ composition during the twentieth century. The *Sept Pièces* are early in Dupré's oeuvre, with strong reminiscences of Vierne's compositional style. In this piece, Dupré's personal musical style emerges as the displaced rhythms, coupled with searing chromatic chords, makes for a movement of great power and intensity.

T.L-R

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*THOMAS LAING-REILLY studied music at the University of Edinburgh, the Schola Cantorum of Paris, and in the U.S.A. A pupil of Flor Peeters and Jean Langlais, he won several prizes and scholarships for organ playing. While a member of Langlais' organ class at the Schola Cantorum, he gained the Diplôme Supérieur with the highest distinction. He holds Fellowship of the Royal College of Organists and the American Guild of Organists.*

*Thomas Laing-Reilly has given organ recitals in Great Britain, France, Denmark and Holland. In the U.S.A. he has played at the National Cathedral, Washington DC, and has undertaken a recital tour in the Chicago area. In 1999, he was appointed Organist and Director of Music at St Cuthbert's Parish Church in Edinburgh.*

*Since 1995, he has held a Lectureship in Music Education at Moray House School of Education, University of Edinburgh. Here, as well as teaching on undergraduate and postgraduate courses, he is undertaking research in the area of curriculum studies and music education within Scottish secondary schools.*