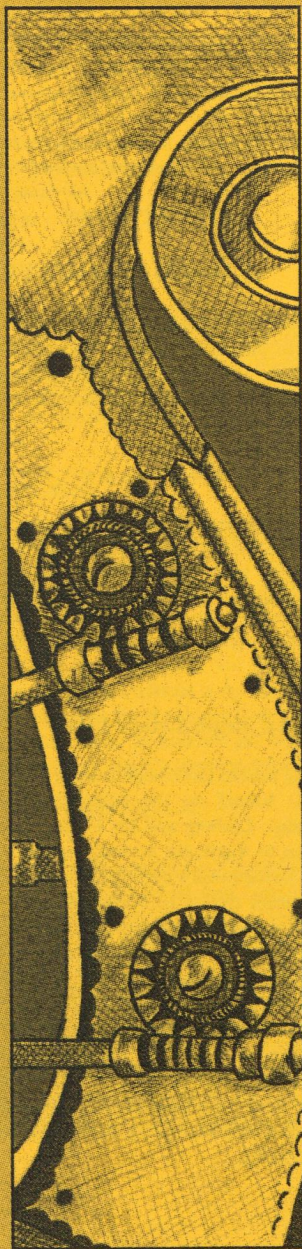
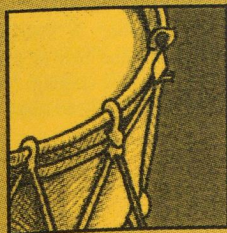
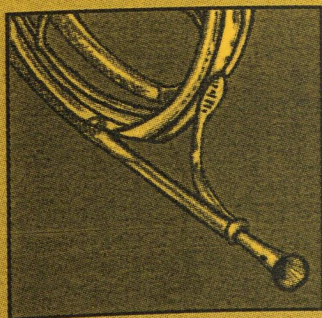
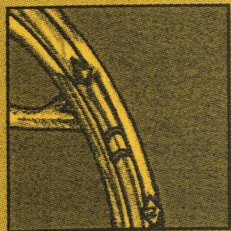


**“The university
lunch-hour
concert series
is a treasure”**

The Scotsman



**CONCERTS
in
THE UNIVERSITY
OF EDINBURGH
2003**

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

**including
22 free lunch-hour
concerts**

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2002-3

Lunch-hour recital

Reid Concert Hall, Bristo Square, Teviot Place

FRIDAY 31 JANUARY at 1.10pm
(admission free)

JOHN KITCHEN *organ*

2: BACH AND HIS PUPILS

In addition to his many other musical activities, J.S. Bach found time throughout his career for the teaching of both performance and composition. His many pupils included some of his own sons, most notably Wilhelm Friedemann and Carl Philipp Emanuel, and a host of others, some of whom lodged in the Bach household at Leipzig.

Pièce d'orgue (Fantasia in G), BWV 572
Chorale: 'O Mensch, bewein dein Sünde groß', BWV 622

J.S. Bach
(1685-1750)

We begin with two of the master's own celebrated works: the tripartite *Fantasia in G* (properly entitled '*Pièce d'Orgue*') with its glittering figurations in the outer sections and rich, sonorous harmony in the central section; and perhaps the greatest of all chorale preludes, based on the Passiontide chorale *O Mensch bewein dein Sünde gross* from the *Orgelbüchlein*.

Fantasia à gusto italiano
Fantasia in F
Chorale variations: 'Jesu, meines Lebens Leben'

J.L. Krebs
(1713-1780)

Bach's favourite pupil is said to have been Johann Ludwig Krebs. Bach wrote a glowing testimonial on Krebs's behalf on the completion of his nine years' study at the Thomasschule in Leipzig. Ludwig and his brother Tobias both worked as copyists for him, and we have them to thank for several unique sources of some of Bach's organ works and cantatas. Contemporary references also make it clear that Bach sometimes delegated certain important duties to Krebs, as one can with a good student. The beautifully expressive if enigmatically-named *Fantasia à gusto italiano* is reminiscent of an aria, or perhaps a cello solo with string accompaniment. It may be a transcription, although we have no external evidence for this. The whimsical *Fantasia in F* represents the 'modern', lighter style of the generation after Bach; one wonders what the master would have made of such insubstantial, pretty music. The variations on the stirring chorale *Jesu, meines Lebens Leben* are uncertainly attributed to Krebs. A four-part statement of the melody is followed by one in two parts (*bicinium*) and one in three (*tricinium*). These may have been intended for *alternatim* use with chorale singing. The final triumphant statement (my addition!) should be imagined as the accompaniment to full-blooded Lutheran singing.

Praeludium in F minor

J.C. Kittel
(1732-1809)

Bach's last pupil was Johann Christian Kittel who, in his teens, had lessons from the aged composer. The *Praeludium in F minor* comes from his *Der angehende praktische Organist* (1801-8), an instruction book for organists, which contains a number of attractive short preludes for liturgical use.

Fantasia and Fugue in C minor

C.P.E. Bach
(1714-1788)

Much of the information we have about J.S. Bach, and about his teaching methods, comes from his son Carl Philipp Emanuel, who, like all the other pupils, had a rigorous training in harmony and counterpoint. In certain respects, Emanuel broke away from his father's styles. The *Fantasia in C minor* displays him in rhetorical vein, full of surprising harmonic and textural moves; its accompanying *Fugue*, however, demonstrates his mastery of the contrapuntal idiom.

Fugue in E flat ('St Anne'), BWV 552ii

J.S. Bach

This celebrated fugue is the final movement of Bach's *Clavierübung III* which he published in 1739. It is salutary to remember how little of Bach's great organ music was published during his lifetime; most of it has come down to us in copies made by pupils, to whom we must be eternally grateful. Here, however, we have a contemporary print of this highly unusual fugue, which encapsulates Trinitarian symbolism which we do not have space to consider here. It has three subjects: we first hear the *stile antico* first subject worked in five parts; Bach then introduces a sprightly second subject which is soon combined with the first; the energetic third subject is in turn also combined with the first. But this bald description does little to convey his magisterial control of these materials; there is something intangible in Bach's greatest works that defies description.

JK

JOHN KITCHEN was educated in the Universities of Glasgow and Cambridge, and was organ scholar of Clare College. From 1976-88 he was Lecturer in Music and Organist in the University of St Andrews; since 1988 he has been a Senior Lecturer in Music and University Organist in the University of Edinburgh. He also directs the Edinburgh University Singers, and is organist of Old St Paul's Episcopal Church. He has recently been appointed City Organist in Edinburgh, with curatorial and promotional duties centred on the newly-refurbished organ in the Usher Hall. For many years he played regularly with the Scottish Early Music Consort as harpsichordist, organist and fortepianist, and he plays regularly with several other ensembles, covering a wide range of musical styles. He gives many solo recitals both in the UK and further afield, and is much in demand as a continuo player, accompanist, lecturer, writer and reviewer.

John Kitchen records regularly for BBC radio, and has made a number of CD recordings for both Priory and Delphian Records. These include a six-CD set of the complete solo organ music of Bach's pupil, Johann Ludwig Krebs (of which volume 6 is soon to be released). A CD of Victorian Organ Sonatas, played here in the McEwan Hall, has received much critical acclaim; a second volume of Victorian Organ Sonatas is to be recorded in March 2003. In addition, John Kitchen has recorded a selection of instruments in the Russell Collection of Early Keyboard Instruments at St Cecilia's Hall, University of Edinburgh, for the Edinburgh-based recording label, Delphian Records. His most recent Delphian release is of 18th-century Scottish songs (sung by Malcolm Green) and piano variations, played by John Kitchen on an 18th-century square piano built in Edinburgh. With Lucy Carolan, he recorded a disc of music for two harpsichords by Couperin in September 2002, for release in July 2003.

FORTHCOMING CONCERTS

Tuesday 28 January to Saturday 1 February – 7.30pm (& 2.30pm Saturday matinee) –
Churchill Theatre, Morningside Road

EDINBURGH UNIVERSITY SAVOY OPERA GROUP

Gilbert and Sullivan – The Sorcerer

Tickets: £8.00 (£5.00 concessions) Ticket Information: (0131)556 1145/www.eusog.org

Tuesday 4 February – 1.10pm – Reid Concert Hall

THE EDINBURGH QUARTET

McRae and Beethoven

Wednesday 5 February – 1.10pm – Reid Concert Hall

EDINBURGH UNIVERSITY CHAMBER MUSIC CLUB CONCERT

Mendelssohn

Friday 7 February – 1.10pm – Reid Concert Hall

JOHN BUTT (organ)

Bach

Friday 7 February – 7.30pm – Greyfriars Kirk

Saturday 8 February – 7.30pm – Bute Hall, Glasgow University

EDINBURGH UNIVERSITY CHAMBER ORCHESTRA

THE KELVIN ENSEMBLE, WILLIAM CONWAY (conductor)

FERGUS HETHERINGTON (violin)

Reich, Tchaikovsky and Mussorgsky

Tickets: £6.00 (£4.00 concessions) Ticket Information: (07814) 944997

Tuesday 11 February – 1.10pm – Reid Concert Hall

REID MEMORIAL CONCERT

A recreation of the Royal Artillery Band of 1762.