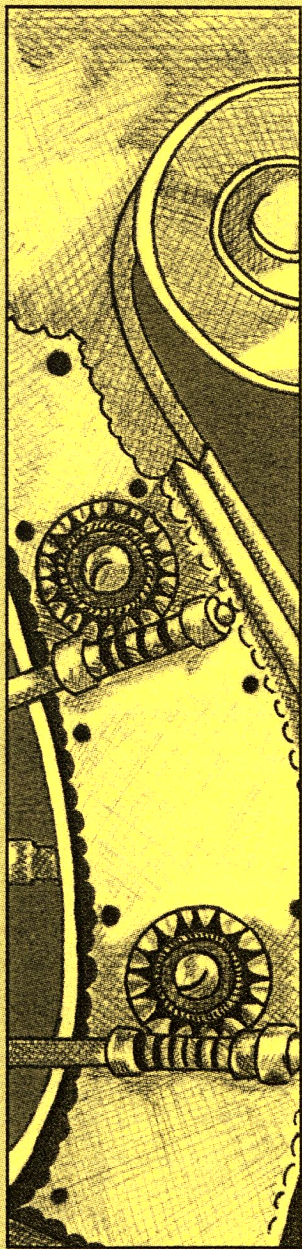
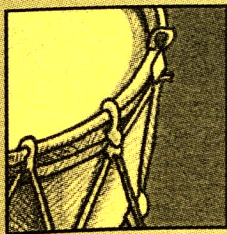
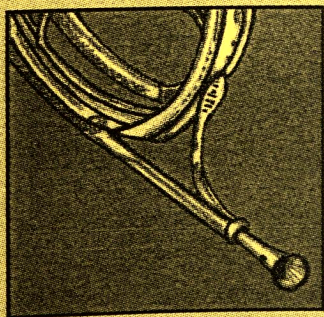
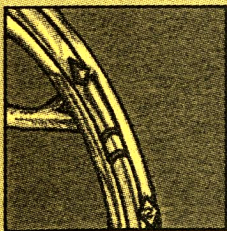


**“The university
lunch-hour
concert series
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The Scotsman



**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
McEwan Hall, Bristo Square, Teviot Place

FRIDAY 14 FEBRUARY at 1.10pm
(admission free)

STEPHEN DOUGHTY (organ)

Festival Prelude on the chorale *Lobe den Herren*

Niels Gade
(1817-1890)

Born in Copenhagen, Niels Gade ranks as the most important figure in 19th-century Danish music. Aged only 17 he joined the Royal Orchestra as a junior violinist for whom he composed his official Op.1, the concert overture *Efterklange af Ossian*. Although work also won him first prize in a composition competition organised by Copenhagen Musical Society, his next masterpiece, his Symphony No.1, was not accepted in Copenhagen so Gade sent it to Mendelssohn, thus instigating a close relationship which led not only to Gade succeeding the German composer as conductor of the Leipzig Gewandhaus Orchestra and teaching at the Leipzig Academy, but which also acted as a pronounced influence upon Gade's music which prevailed till his death.

From 1851 Gade served as an organist and it is from this time that his small output of works for organ, including a setting of a chorale with variations, date. His *Festival Prelude* on the well-known hymn (sung in this country to 'Praise to the Lord, the Almighty, the King of creation') is a cheerful improvisation around the chorale melody, employing some basic - and very Mendelssohnian imitation - frequent changes of key and adds to the festive atmosphere with optional parts for brass (sadly lacking today!)

Credo from *Six Pieces on Old Church Songs*, Op. 47

Otto Olsson
(1879-1964)

One of the great organ virtuosos of his time, Olsson combined in his music a strong sense of counterpoint with the influence of the French organ repertoire which gave a firm foundation to his late Romantic style. He held the post of Organist of the Gustav Vasa church in Stockholm, was influential over several generations of Swedish church musicians and helped rescue Swedish church music from a long period of decline through his membership of several committees set up to supervise the liturgy and hymnody.

In his thirties Olsson developed an interest in earlier music, particularly that of the church leading to several works based on plainchant including *Sex latinska hymner* for chorus and *Gregorianska melodier* Op.30 and *Six Pieces on Old Church Songs*, Op. 47 for organ. *Credo*, from this last set, opens as a simple harmonisation of the chant before sparse counterpoint, chromatic harmony and rapid figuration drive the piece to a triumphant affirmation of faith.

Pictures at an Exhibition
transcribed Keith John (b.1953)

Modest Mussorgsky
(1839-1881)

Mussorgsky wrote his *Pictures* for piano in 1874 after visiting a memorial exhibition of works by his late friend, the designer and architect Victor Hartmann. Contrary to what one might assume, the exhibition was not only of pictures, but also stage designs and architectural drawings. In his *Pictures* Mussorgsky guides the listener through the exhibition by way of a *Promenade*, which recurs at various times and in various guises throughout the work.

Pictures at an Exhibition has been orchestrated by several people, most famously Maurice Ravel, but here appears in a transcription by the English organist Keith John. Educated at the Royal College of Music, John's career has taken him throughout Europe, Scandinavia and the U.S.A. His particular interest in transcription has added a number of new works to the repertoire and feature in award winning discs for Priory Records.

Promenade - Gnomus

A drawing portraying a small gnome with deformed legs whose awkward movements are accompanied by loud shrieks.

Promenade - Il vecchio castello

A troubadour singing in front of a medieval castle.

Promenade - Tuileries (Dispute d'enfants après jeux)

A lively scene of children and their nannies.

Bydlo - Promenade

A lumbering Polish cart on enormous wheels pulled by oxen.

Ballet of the Unhatched Chicks

Two Polish Jews, rich and poor

Portrays the contrast between a confident man and a wheedling, fast-talking beggar.

Promenade - Limoges: le marché

French women gossiping and arguing in a market

Catacombae - Promenade 'cum mortuis in lingua mortua'

Hartmann depicting himself exploring the subterranean passages of Paris by a lantern.

The following Promenade ('with the dead in a dead language') continues the previous picture.

Baba Yaga. The Hut on Fowl's Legs.

Mussorgsky portrays Russia's famous witch in flight.

The Great Gate of Kiev.

Hartmann regarded his plans for a gate in Kiev, conceived in the Old Russian style with striking cupolas, as his masterpiece. Sadly they never came to fruition.

*After spending two years at the then Napier College, Edinburgh, **STEPHEN DOUGHTY** was awarded an academic scholarship to read for a Bachelor of Music Degree at Edinburgh University, from where he graduated in 1992. He furthered his education in 1995 by taking a Master's Degree as a Repetiteur at the Royal Scottish Academy of Music and Drama, Glasgow. Stephen is well known in the Edinburgh and East Lothian area as an accompanist, conductor and organist. He works regularly with students and professionals of all standards for a wide range of concerts and examinations. He also accompanies both the Ulster Youth Choir and the National Youth Choir of Scotland with whom he toured Sweden in July 2001.*

As a conductor Stephen is best known for his work with the East Lothian-based The Garleton Singers with whom he has conducted a wide variety of music including Mendelssohn's Elijah, Orff's Carmina Burana, Schubert's Mass in E flat and Elgar's The Music Makers with Edinburgh Symphony Orchestra and at the other end of the musical spectrum, a concert of Renaissance and early Baroque music for 1, 2, 3 and 4 choirs accompanied by period instruments. His orchestral repertoire includes Brahms' Symphony No.2 and Walton's Viola Concerto. He has studied both choral and orchestral conducting at Dartington and Canford International Summer Schools. In addition he is Musical Director of the St. Andrews Chorus and was the joint holder of the first Sir Alexander Gibson Memorial Scholarship in Choral Conducting with the Royal Scottish National Orchestra Chorus. As a harpsichord continuo player and organist he plays with the Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra and the Royal Scottish National Orchestra.

Stephen is an Associate of the Royal College of Organists and is Director of Music of the Church of St. John the Evangelist, Princes Street, Edinburgh.

FORTHCOMING CONCERTS

Tuesday 11, Wednesday 12, Friday 14 and Saturday 15 February – 7.30pm – Pleasance Theatre

EDINBURGH STUDIO OPERA

Stravinsky – The Rake's Progress

Tickets: £10.00 (£5.00 concessions) Ticket Information: 07946 330819

Sunday 16 February – 7.30pm – Reid Concert Hall

EDINBURGH UNIVERSITY MUSIC SOCIETY CHORUS

MORGAN RUNNING BEAR BUNCH (conductor)

Tickets: £5.00 (£3.00 concessions) on the door.

Tuesday 18 February – 1.10pm – Reid Concert Hall

THE EDINBURGH QUARTET with **GERVASE DE PEYER** (clarinet)

Haydn and Mozart