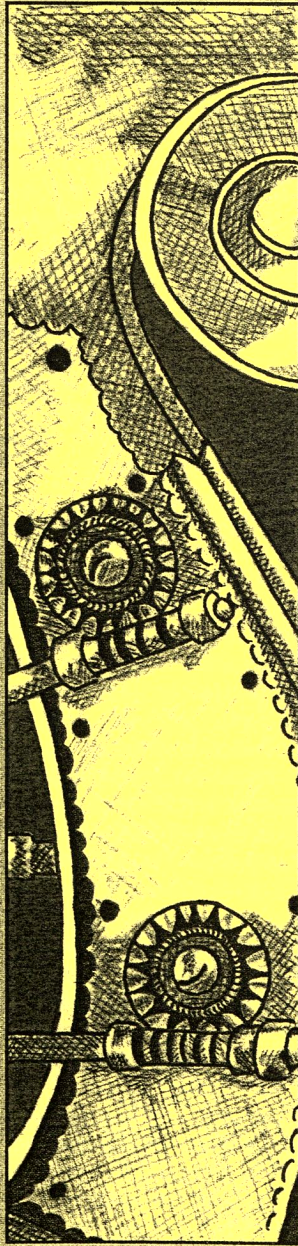
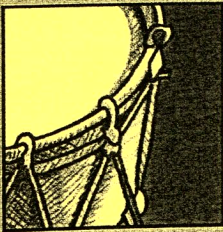
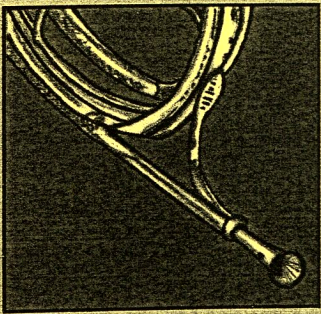
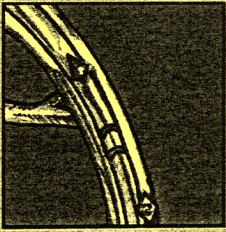


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FRIDAY 6 FEBRUARY at 1.10pm
(admission free)

VICKY SAVAGE organ

Fanfare
Rockingham
Toccatà on 'Hanover'
Paean

Kenneth Leighton
(1929-1988)

Kenneth Leighton held the position of Reid Professor of Music at the University of Edinburgh from 1970 until his death. He played an important role in the development of music in Britain following the war, and was awarded many prizes for composition.

Fanfare is an extremely succinct piece which is declamatory and militant in style. As in much of Leighton's music, there is much use of bright, gritty chords juxtaposed with syncopations and rhythmic precision. The opening three chords followed by the trademark interval of a fourth in the pedals, instantly command attention. The hymn-tune prelude on 'Rockingham' offers a striking contrast from the majestic exuberance of the other works. It is a gentle lyrical piece in which the lilting melodic line is sustained throughout.

The *Toccatà on 'Hanover'* begins with a fugal opening in the manual and pedal parts. The quaver movement is persistent throughout the piece, adding to the climax at *più largo e molto ritmico* where the melody is played on a solo tuba, against a backdrop of dense chords. This is an energetic fast paced work which requires great manual dexterity. *Paean* begins with an almost improvisatory and declamatory section which declares the opening of this hymn of praise. Leighton's use of dissonance and note clusters create a striking introduction, which leads into a march. The development of this work unfolds through a series of sections which culminate in a 'defiantly optimistic' ending. This is one of Leighton's most popular compositions for organ.

Le Banquet Céleste

Olivier Messiaen
(1908-1992)

Le Banquet Céleste was Messiaen's first published work, written in 1928, and he considered it to be typical of his musical language. Christian symbolism features greatly in this work, as in many of his other compositions, as he felt it was his duty to highlight aspects of the Catholic faith. It is incredibly intense music but it is also very tender and heartfelt, highlighting the fact that Messiaen

enjoyed saturating his works with his deep religious beliefs. *Le Banquet Céleste* refers to the Eucharist, as the Bible superscription implies at the top of the music, 'He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him.' The tempo is unusually slow, giving it weight and solemnity, and the harmonic movement is equally as slow-moving to allow the listener to appreciate the sound of each chord, which Messiaen himself found most exhilarating. It feels as if Messiaen is really expressing something through these chords - the tempo allows us to submerge ourselves in the music and absorb the melodic progression. When the pedal enters, Messiaen indicates that it should be played short, like drops of water, i.e. raindrops. However this symbolism can be developed further, relating to Messiaen's religion. It may be said that these drops of water are actually drops of blood from Christ's body on the Cross. This instils a very specific image in one's mind and a real sinking feeling is created through the superimposition of this idea with the sustained chords.

Choral no. 1 pour Grand Orgue

César Franck
(1822-1890)

"Organ music's highest expression is manifested in the *chorale*. The refined style which flows through it assigns a special place to it. It is not only a question of writing; the impact is more elevated. It is the expression of the state of a particular soul." (Charles Tournemire)

The *Trois Chorals* for organ were César Franck's last works; he finished composing the first choral in E major on 7 August 1890. It is a very lyrical piece with simple yet beautiful statements of the chorale (written by Franck himself, and unrelated to the German Lutheran chorale); these are contrasted with sections of flowing chromaticism and melodic intrigue. Every bar combines to play a part in the melodic developments which are constantly evolving - it is a labyrinth of tonalities. After the dense, languishing texture of the opening, the more florid sections sound improvisatory in style, almost as if Franck himself wasn't sure how the piece was going to develop. Franck says, 'A chorale it is, indeed, but with plenty of fantasy'. In fact, the chorale creates itself during the course of the prelude which is what makes the music so exciting - the listener cannot predict its direction. The piece culminates in a magnificent, blazing statement of the chorale in the major key which provides a satisfying and triumphant end to the piece.

VS

VICKY SAVAGE is currently in her final honours year at The University of Edinburgh studying music. She holds the James Smart Organ Scholarship and studies organ under the direction of Dr John Kitchen. She is also the Organist at St. Michael & All Saints' Church in Tollcross.

Vicky plays for a raft of organisations in Edinburgh both within and outwith the University. For two years, she was the President and Musical Director of The Edinburgh University Footlights Society, performing the musicals Fame and Hair. She was also Musical Director for Edinburgh University Studio Opera's production of Purcell Dido and Aeneas in the Edinburgh Fringe Festival 2002. She has played the organ and harpsichord for Edinburgh Symphony Baroque, and has worked as a répétiteur for Edinburgh Opera Camerata and Edinburgh Youth Choir. She has been the organist and accompanist for Edinburgh University Chamber Choir, having produced a CD with them, and has been on tour to Malta in 2002, under the direction of Eric von Ibler.

Currently, Vicky accompanies Heriot-Watt University Choir and the Stewart's Melville Community Choir. In October 2002, Vicky successfully auditioned for The Council for Music in Hospitals, where she performs as an accompanist in hospitals, nursing homes, and children's hospices all over Scotland. Last summer, she was the Principal Accompanist for several of the Eton Choral Courses, and she has been invited back for the summer 2004 courses. Vicky is also heavily involved with Music in the Community projects, having undertaken several placements at primary schools; for the past two years, under the supervision of Professor Nigel Osborne, she has participated on music camps in Croatia for children affected by war.

In September 2004, Vicky will begin an Advanced Postgraduate Diploma course at the Royal Academy of Music in London, studying Piano Accompanying.

Friday 6- Sunday 8 February – Reid Concert Hall

SOUNDINGS – a weekend of electroacoustic music.

Friday 6 February – 11am – Reid Concert Hall

Workshop with Trevor Wishart.

Saturday 7 February – 6.00pm – Reid Concert Hall

Concert of Electroacoustic Music.

Saturday 7 February – 8.00pm – Reid Concert Hall

Concert of Electroacoustic Music, including works by Trevor Wishart, Jonty Harrison and Horacio Vaggione.

Sunday 8 February – 6.00pm – Reid Concert Hall

Concert of new work by music students.

Sunday 8 February – 8.00pm – Reid Concert Hall

“Iaut” – Franziska Schroeder and Pedro Rebelo – present works for saxophone and electronics, including new works by Michael Edwards and Peter Nelson.

Tickets: £5.00 (£2.00 concessions) Weekend Tickets: £10.00 (£5.00 concessions)

Tuesday 10 February – 1.10pm - Reid Concert Hall

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