

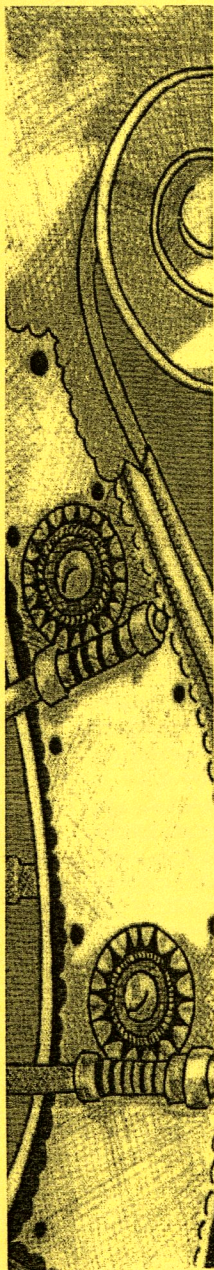


THE UNIVERSITY OF EDINBURGH CONCERTS

Week Commencing 31 January 2005

Friday 4 February
1.10pm
Reid Concert Hall

JOHN KITCHEN
Organ and harpsichord



ALL RECITALS AT 1.10pm ARE FREE AND ARE UNRESERVED

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2004-5

Lunch-hour recital
Reid Concert Hall, Bristo Square, Teviot Place

FRIDAY 4 FEBRUARY at 1.10pm
(admission free)

JOHN KITCHEN *organ*



Suite du deuxième ton

Plein jeu

Duo

Trio

Basse de cromorne

Flûtes

Récit de Nazard

Caprice sur les grands jeux

Louis-Nicolas Clérambault

(1676-1749)

Suite in D for harpsichord

Allemande

Courante

Sarabande

Gigue

Tombeau de Mr. de Chambonnières

Jean-Henri d'Anglebert

(1635-1691)

Offertoire sur les grands jeux

(Messe pour les Couvents)

François Couperin

(1668-1733)

No organ repertoire is more closely allied with the instruments for which it was written than that of the French Classical school - the colourful, idiomatic and imaginative music of Nivers, Raison, the Couperins, Grigny, Marchand, Guilain, Clérambault, Corrette and countless others. They were writing for a type of instrument which remained remarkably consistent in its essentials from the mid 17th century right down to the Revolution in 1789. They knew that particular tone-colours were available to the organists who bought and played their published *livres d'orgue*, and so they specified, often in considerable detail, exactly what stops were required for each piece or type of piece. The titles of the movements often indicate these registrations, as seen above. Is it justifiable, then, to play this repertoire here on the Ahrend organ which is inspired by German instruments of that period, and so is radically different from contemporary French organs? Let the listener decide.

The generally quite short *versets* by these composers were intended for *alternatim* singing within the liturgy, either at Mass or at Vespers; the organ pieces, which substituted portions of the text, alternated with sung plainchant or occasionally with polyphonic settings. Clérambault published his *Premier Livre d'Orgue* in 1710; it

contains two suites each of seven movements, of which we hear the second. Although best heard in a proper liturgical context along with the chant, the charm, elegance and dance-inspired characteristics of these movements render them an effective and attractive concert suite.

French organists of the period were permitted to play lengthier pieces at the Offertory of the Mass, when preparations were being made for the consecration. Couperin's *Offertoire sur les grands jeux* (that most characteristic registration of reeds, cornets and flutes) is a fine example. It comes from his *Messe pour les Couvents* which he wrote for use in religious houses (as distinct from parish churches, for which his other mass was intended). He published both masses, in authorised manuscript copies as distinct from engraved prints, in 1690 at the age of 21; these are generally considered to represent the epitome of the French Classical repertoire.

Like Couperin, D'Anglebert was employed at the court of Louis XIV, where in 1662 he was appointed *Ordinaire de la Musique de la Chambre du Roi* in succession to Chambonnières, (the latter having to resign because 'he could not accompany from a [figured] bass'). D'Anglebert wrote a few organ pieces, but is best remembered for his rich and sonorous harpsichord music, published in 1689 in a beautiful engraving. (It is likely that Bach owned a copy.) Today we hear examples of the four characteristic dances of the suite, followed by d'Anglebert's tribute to Chambonnières, the highly expressive and moving *Tombeau*.

JK

JOHN KITCHEN is a Senior Lecturer in Music and University Organist in the University of Edinburgh. He also directs the Edinburgh University Singers, is organist of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. For many years he played 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 records regularly for BBC radio, and has made many CD recordings for both Priory and for the Edinburgh-based Delphian Records. His most recent Delphian release (with Professor John Butt of Glasgow University) is a recording of six organs in Glasgow. In March, Priory are to release a recording of choral music sung by the Edinburgh Royal Choral Union with John at the Usher Hall organ; a solo disc was recorded in the Usher Hall at the same sessions, and will form part of Priory's *Great European Organs* series. In April John will record a second disc of *Instruments from the Russell Collection* for Delphian.

FORTHCOMING CONCERTS

Tuesday 1 to Saturday 5 February 7.30 pm including Saturday matinee 2.30pm – Church Hill Theatre
EDINBURGH UNIVERSITY SAVOY OPERA GROUP

Gilbert & Sullivan's *The Gondoliers*

Tickets: £8.50 (£5.00 concessions), Matinee: £7.50 (£4.50 concessions)

Ticket Information: 07811 686321, www.eusog.org or tickets@eusog.org

Saturday 5 February and Sunday 6 February – Reid Concert Hall

SOUNDINGS, a weekend of Sonic Art

Saturday 5 February – 6.00pm – Reid Concert Hall

International sound art including work by Jonty Harrison

Saturday 5 February – 8.00pm – Reid Concert Hall

The internationally renowned pianist Peter Hill play works by Messiaen and Adrian Moore.

Sunday 6 February – 6.00pm – Reid Concert Hall

Concert of new electroacoustic music.

Sunday 6 February – 8.00pm – Reid Concert Hall

The Swedish composer and director of EMS Stockholm, Mats Lindström, presents electroacoustic music from Sweden.

Tickets: £7.00 (£3.00 concessions) Weekend

Tuesday 8 February – 1.10pm – Reid Concert Hall

**CLEA FRIEND (cello), SIMON COVERDALE (piano),
MARGARET WAKEFORD (piano)**

J.S. Bach and Ravel.

Friday 11 February – 1.10pm – McEwan Hall

JEREMY CULL (organ)

Faulkes, Hollins, Wolstenholme, Watling, Lemare, Peace

Tuesday 15 February – 1.10pm – Reid Concert Hall

REID MEMORIAL CONCERT

Louise Paterson (cello), Edward Harper (piano)

Reid, Harper, Grieg

Wednesday 16 February – 1.05pm – Glass Arcade, School of Agriculture, Kings Buildings

THE TWO CELLOS

Wednesday 16 February – 2.00pm – Reid Concert Hall

FINAL OF THE TOVEY COMPETITION

Featuring Music Student composers and performers from the University of Edinburgh.

Thursday 17 February – 1.10pm – Reid Concert Hall

EDINBURGH UNIVERSITY CHAMBER ORCHESTRA

Chamber music performed by members of the Edinburgh University Chamber Orchestra