



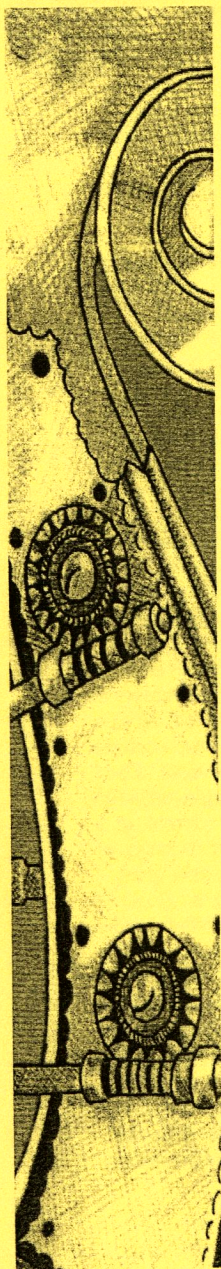
THE UNIVERSITY OF EDINBURGH CONCERTS

Week Commencing 21 February 2005

Friday 25 February
1.10pm
McEwan Hall

VICKY SAVAGE

organ



CONCERTS IN THE UNIVERSITY OF EDINBURGH 2004-5

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

FRIDAY 25 FEBRUARY at 1.10pm
(admission free)



CONCERT BY JOINT WINNER OF THE J.S. ANDERSON ORGAN PRIZE 2004

VICKY SAVAGE organ

Paen

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.

Paean begins with an almost improvisatory and declamatory section, which announces 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.

Cantabile

Fantaisie in A Major

César Franck
(1822-1890)

Franck began his career as a pianist and composer but in 1851, he became the organist at a church with a two manual Cavaillé-Coll organ. He was filled with such enthusiasm at the beauty of the tone of the instrument that he exclaimed 'My new organ? It's an orchestra!' Franck's organ teaching placed improvisation above interpretation, and he was known as the 'father of the great Romantic school'. The Cavaillé-Coll organ helped him to create his colourful, and highly expressive compositions for organ, with its richness of tone and versatility. The organ until this point had been viewed as a polyphonic instrument, but now it gained an orchestral element too, with its range of colours and timbres.

Cantabile and *Fantaisie in A* are taken from the *Trois Pièces* which were written for the inauguration of the Trocadéro organ in 1878. Franck gives specific details of the different timbres he wanted, through his meticulous registration, as if he were orchestrating his organ compositions. Dynamic markings are an integral part of Franck's organ music, and often help to clarify the form and highlight specific musical sections. The *Cantabile* comprises different thematic cells, which are constantly developing. It is a beautiful piece with its simple Romantic harmonies and yearning lyricism. Franck indicates that the *hautbois* and *trompette* should be used as well as the 8' foundation stops, which combine to create a lyrical and expressive quality, typical of Franck's style. It gently develops, rising and falling both dynamically and musically. The *Fantaisie in A*

opens with a grand declamatory statement which is insistently repeated throughout, whilst being interspersed with more lyrical and expressive outpourings. According to Franck's pupils, the tempo should be flexible within itself and this is particularly apparent in the opening section of this piece. Grand statements of the motif require space and expression to create the desired impact. As the different motifs are developed, Franck employs subtle nuances, such as differing note values from quaver to crotchet in the pedal part, to highlight the increasing urgency and insistent movement at the climax. The music demands space in order to experience its dramatic Romantic potential to the full.

Majesté du Christ demandant sa gloire à son Père
(from *L'Ascension - Quatre Méditations Symphoniques*)

Oliver Messiaen
(1908-1992)

Messiaen was a very gifted child who was brought up in 'an atmosphere of poetry and fairytales... such as enormously develops a child's imagination'. Naturally therefore, he was attracted to the supernatural and spiritual, and above all, the beauty of the Bible. Messiaen developed his unique musical expression from a variety of sources such as Gregorian chant, Indian ragas and the birds. He manages to create a very natural and organic sound in his music. He created his own system of 'modes of limited transposition' in order to create a closed harmonic world. This suite of four movements was composed in 1933 and one critic said, 'Its ambivalent nature offends certain sensitive believers, who reproach him for its pseudo-religiosity and who see in the work disorder and an impure atmosphere.' A translation of the first meditation is 'Majesty of Christ praying that his father should glorify him'. The story of the Ascension is one of great joy and Messiaen certainly manages to convey this sentiment through his use of major chords and cadence points throughout the movement and the use of dynamic contrast. Jesus blessed his disciples on the mountain, and then became surrounded by bright light and was taken into the heavens. These ethereal and mystical elements are really conveyed through unfolding musical shapes derived from familiar plainchant. This is a solemn and overwhelming movement, which really exploits the organ's dramatic powers. The piece consists of many complex harmonies and dramatic statements, requiring space and importance in their delivery. Control and strict rhythmic precision is essential as Messiaen viewed rhythm as a 'vital living force' - it is never still and ever changing.

Fantasia and Fugue in G

Hubert Parry
(1848-1918)

Parry was an accomplished organist, pianist and violinist and therefore composed for a variety of genres, but he was best known for his choral works. He began teaching at the Royal College of Music in 1883 and served as Professor of Music at Oxford from 1900. He taught students such as Herbert Howells, Gustav Holst and Ralph Vaughan Williams. His organ music fuses an essentially English style with European Romantic traditions. He composed this piece in 1877 but it wasn't published until 1913. This is a fantastic piece for organ as it combines so many different aspects into an impressive and extensive composition. It contains Romanticism, chromaticism, dissonance and a contemporary Gothic style. The piece is technically demanding, especially in the rapid pedal figures, which were intended for Sir Walter Parratt, Organist at St George's Chapel, Windsor, to whom this piece was dedicated. The Fantasia is dramatic and energetic with flourishes in both the manual parts and the pedals. The music asks questions, then answers powerfully

and builds up to a frenzied climax. Declamatory statements are contrasted with eccentric and improvisatory flights. The Fugue is extremely extensive with many entries of the fugue subject being developed and treated in different ways through use of dynamics and phrasing, with repeated stretto entries before the final climax. The actual fugue theme is introduced in the left hand, then the right hand, and finally in the pedals. There is rhythmic and motivic fragmentation in the episodes, which builds up tension and excitement, until the fugue subject enters in a new key at various points. The fugue ends in G major where the fugue subject is heard slowly and powerfully in the pedals, creating a striking dissonance with a tonic chord in the manuals.

V.S.

VICKY SAVAGE is currently in her first year of a Postgraduate Diploma in Piano Accompanying at the Royal Academy of Music, London. Having graduated in July 2004 with a BMus (Hons) from the University of Edinburgh, she was awarded the Bucher Fraser Scholarship by the university to pursue her studies in performance.

*In London, Vicky is in demand as an accompanist, and particularly enjoys working with singers. She has given lunchtime recitals in St Giles in the Fields and Kingston Parish Church, and has several competitions at the Academy in March, including the English Song Prize and the Gerhardt Lieder Prize. She accompanies singing lessons weekly at the Guildhall School of Music and Drama for Margaret Humphrey Clarke. She has a piano teaching post at Falkner House School and runs a drama and music workshop at Ravenstone House primary school. At the Academy, she studies piano with Julius Drake and Clifford Benson, and has taken part in masterclasses with Rudolf Jansen, Sigmund Nessel, Andrew West and Michael Dussek. This year, she is playing for opera scenes at the Academy and has worked on Britten's *Albert Herring* and Strauss's *Ariadne auf Naxos*.*

Vicky also works for The Council for Music in Hospitals in London and continues to work on the Eton Summer Choral Courses.

*When Vicky studied at Edinburgh University, she played for a raft of organisations such as Heriot-Watt University Choir, Stewart Melville's Community Choir, Edinburgh Opera Camerata and Edinburgh Symphony Baroque. She was President and Musical Director for the Edinburgh University Footlights Society, and Musical Director for Edinburgh University Studio Opera, for their five-starred Fringe production of Purcell's *Dido and Aeneas*. She was also the accompanist and organist for Edinburgh University Chamber Choir. Vicky held the James Smart Organ Scholarship at the university, and was the Laureate Prizewinner of the J.S. Anderson Organ Prize (2003) and Prizewinner (2004). She was also the Organist and temporary Musical Director at St Michael and All Saints' Church, Tollcross.*

In London, she has been studying organ with Anne Marsden Thomas, and she wishes to thank Dr John Kitchen for his support, help and guidance with this recital.