



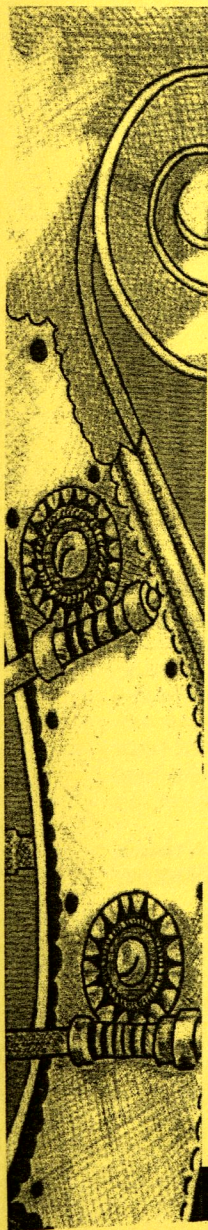
# CONCERTS IN THE UNIVERSITY OF EDINBURGH

Week Commencing 3<sup>rd</sup> October 2005

Friday 7<sup>th</sup> October  
1.10pm  
McEwan Hall

## JOHN KITCHEN

*organ*



ALL RECITALS AT 1.10pm ARE FREE AND ARE UNRESERVED

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2005-6

Lunch-hour recital

McEwan Hall, Bristo Square, Teviot Place

FRIDAY 7 OCTOBER at 1.10pm

(admission free)

JOHN KITCHEN *organ*



Choral in C sharp minor

Jacques Ibert  
(1890-1962)

A pupil of Fauré, Jacques Ibert wrote music of great diversity and individuality, all marked by a Gallic elegance. He left only a few organ pieces, including this sombre Franckian *Choral* written in July 1918 at Dunkirk where he was posted as a naval officer during World War I. It is dedicated to the memory of a friend who died in the war, and is inscribed "The souls of the righteous are in the hands of God". It ends in an affirmative blaze of C sharp major.

Suite Carmélite

Soeur Blanche  
Mère Marie de l'Incarnation  
Soeur Anne de la Croix  
Soeur Constance  
Soeur Mathilde  
Mère Marie de Saint-Augustin

Jean Françaix  
(1912-1997)

Jean Françaix was a prolific composer and excellent pianist, whose sparkling and elegant music is not as frequently heard as it should be; it is in some ways reminiscent of Poulenc. He wrote very little for the organ, but the *Suite Carmélite* is gaining a place in the repertoire, and is championed by Dame Gillian Weir. The six short movements are witty, affectionate and perhaps tongue-in-cheek character-sketches of Carmelite nuns - perhaps based on real nuns? Each movement invites the listener to form his or her own picture; evidently Mère Marie de l'Incarnation is given to the contemplative life; Soeur Constance never stops talking to draw breath; and Mère Marie de Saint-Augustin is the formidable Mother Superior, a very imposing and dignified lady.

Apparition de l'Église éternelle

Olivier Messiaen  
(1908-1992)

Dating from 1932, this was Messiaen's third published organ piece. It is extremely slow, and consists of a long crescendo and diminuendo, climaxing in the middle on a huge chord of C major. Messiaen himself wrote of the piece: "Enormous and granite-like crescendo. The Church comes into sight and recedes. The pedals mark the hammerblows of the Grace that builds the divine edifice."

Three movements from *Symphony No. 2 in D*, Op. 13

Praeludium circulare

Adagio

Finale

Charles-Marie Widor  
(1844-1937)

Widor published his Op. 13 set of four symphonies in 1872, just two years after his appointment as organist at St Sulpice in Paris (where he remained for 64 years). In the second symphony he explores a rich chromatic harmonic language inherited from César Franck. This is apparent in the *Adagio* (the fifth of the symphony's six movements) but particularly so in the opening *Praeludium circulare* which in turn visits the keys of D, E flat, E and F and back, making much use of enharmonic equivalents on the way. The *Finale* inhabits a different and simpler tonal world, and is a toccata, anticipating in many respects the ubiquitous toccata from the *Symphony in F* which first appeared in 1887.

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**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 label, Delphian Records. A number of Edinburgh organs feature on these recordings, including those in the McEwan and Reid Concert Halls. Imminent releases include a CD recorded on the Usher Hall organ as part of Priory's Great European Organs series; and, for Delphian, a second CD (following *Instruments of the Russell Collection vol. 1*) featuring a further nine instruments - three harpsichords, two spinets, a virginal, an organ, a clavichord and a 19th-century piano - from the Raymond Russell Collection at St Cecilia's Hall.

Please note that the next organ recital is on *Friday 14 October* at 1.10pm in the Reid Concert Hall. It will be given by John Keys who will play music by Sweelinck, Kerckhoven, Pachelbel and Bach.

FORTHCOMING CONCERTS

Tuesday 11 October - 1.10pm - Reid Concert Hall

**SIMON THOUMIRE (concertina)**

A selection of traditional and contemporary Scottish music.

## FORTHCOMING CONCERTS

Wednesday 12 October – 1.05pm – Glass Arcade, School of Agriculture, King's Buildings  
**EDINBURGH RENAISSANCE BAND**

Medieval and Renaissance music performed on cornets, shawms, sackbuts, viols and other period instruments.

Friday 14 October – 1.10pm – Reid Concert Hall

**JOHN KEYS (organ)**

Sweelinck, Kerkhoven, J.S. Bach and Pachelbel

Tuesday 18 October – 1.10pm – Reid Concert Hall

**THE EDINBURGH QUARTET**

Gál and Seiber

Friday 21 October – 1.10pm – McEwan Hall

**EDINBURGH UNIVERSITY SINGERS**

**JOHN KITCHEN (conductor and solo organ)**

A selection of nineteenth-century German motets, and works by Rheinberger.

Friday 28 October – 1.10pm – McEwan Hall

**CHRISTOPHER RATHBONE (organ)**

Leighton, Liszt and Rathbone

Friday 28 to Sunday 30 October – Reid Concert Hall

**SOUNDINGS – Festival of Sonic Art**

Friday 28 October – 8.00pm – Reid Concert Hall

The acclaimed Florida-based composer James Paul Sain presents a concert of Electroacoustic Music from the USA.

Saturday 29 October – 6.00pm – Reid Concert Hall

New, international, electroacoustic music in a concert curated by the Scottish composer Robert Dow.

Saturday 29 October – 8.00pm – Reid Concert Hall

Concert of music for saxophones and electronics featuring Gianpaolo Antongirolami (Italy) and Marcus Weiss (Switzerland) and the world premiere of Michael Edwards' *In Limine* for two soprano saxophones and computer.

Sunday 30 October – 6.00pm – Reid Concert Hall

Concert of diverse music from the electroacoustic repertoire diffused by student electroacoustic composers studying at the University of Edinburgh.

Tickets: £5.00 (£3.00 concessions) Weekend Pass: £16.00 (£10.00 concessions)

Music and Sound Design Students studying at the University of Edinburgh: FREE