



CONCERTS IN THE UNIVERSITY OF EDINBURGH

Week Commencing 30th January 2006

Friday 3 February

1.10pm

McEwan Hall

CHRIS DYTER organ

Guilmant

March on a Theme of Handel

Bonnet

Elfes

Vierne

Adagio, from Symphony No.3

Gigout

Toccata

Widor

Moderato Cantabile, from Symphony No.8

Widor

Marche Pontificale

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2005-6

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

FRIDAY 3 FEBRUARY at 1.10pm
(admission free)

CHRIS DYTER *organ*



March on a theme of Handel

Alexandre Guilmant
(1837-1911)

Alexandre Guilmant is often considered one of the fathers of modern organ technique; both he and his direct contemporary Charles-Marie Widor studied in Brussels with the Belgian virtuoso Lemmens, and he took over the organ class at the Paris Conservatoire on Widor's resignation of the post. He was highly regarded as an indefatigable scholar and performer, editing many editions of old music and touring extensively in Europe and America.

This is one of Guilmant's most popular works and a great introduction to his accessible and melodious style. The curtain-raising opening theme (loosely based on 'Lift Up Your Heads' from Handel's *Messiah*) precedes a vigorous, freely-composed fugue. An inexorable increase in power and tension - featuring an ingenious combination of fugue subject with the 'Lift Up Your Heads' motif - finally culminates in a majestic presentation of the opening material.

Elfes from 'Douze Pièces Nouvelles pour Grande Orgue', Op.7 Joseph Bonnet
(1884-1944)

Joseph Bonnet, a close disciple of Guilmant, gave up composition at the age of 30 and became one of the first great touring virtuosi, settling eventually in New York. Of his output for organ there are perhaps three or four individual pieces that remain standard in the recitalist's repertoire, including this deliciously effervescent and scintillating concert scherzo.

Adagio from *Symphony No.3 in F-sharp minor*, Op.28 Louis Vierne
(1870-1937)

Louis Vierne was a pupil and great friend of Widor, but it was Cesar Franck who made an early and profound impression upon him. Almost completely blind from birth, Vierne was dogged by bad luck and tragedy much of his life. Despite his many setbacks, fears and sorrows, Vierne's style combined the deeply romantic heart of Franck with the compositional rigour of Widor, and he became one of the greatest of the French organist-composers.

This magnificent *Adagio* (in B minor) is entirely built on the theme introduced in the first few bars, and unfolds as a meditation of sublime beauty, building up through clearly related figurations to a lyrical climax. The movement is crowned with a

gorgeous high flute solo an ecstatic coda in B major. The richly chromatic harmonies are sensuous and passionate, and show the clear influences of Franck and Wagner.

Toccata from 'Dix Pièces pour Grande Orgue'

Eugène Gigout
(1844-1925)

Eugene Gigout was - like his Parisian contemporaries Widor and Guilmant - a highly esteemed pedagogue. He did not compose many large-scale works for organ, but produced numerous collections of very characterful shorter pieces. This *Toccata*, a superb example of an epic in miniature, bristles with energy; building from a fiery, bottled-up opening, it weaves its elegant way to a terrific climax.

Moderato Cantabile
from *Symphony No.8 in B Major*, Op.42 No.4

Charles-Marie Widor
(1844-1937)

Charles-Marie Widor became famed throughout the organ world as a teacher and performer of uncompromising standards. He took over the organ class of the Paris Conservatoire after the sad and untimely death of Franck, completely overhauling the training programme and shifting the emphasis of the class away from improvisation, and refocusing the attention of the students towards technical proficiency, using the great classical works as a basis of his teaching.

This *Moderato Cantabile* is one of the most beguiling single movements of all of Widor's Organ Symphonies - some of the great testaments of the Romantic organ repertoire. The melody, of utmost suavity and elegance, soars above a quasi-orchestral accompaniment of undulating broken chords. The rather more earnest character of the middle section is carried along by a gently rocking motion to a billowing climax, before the opening melody returns beneath a shimmering accompaniment.

Marche Pontificale
from *Symphony No.1 in C minor*, Op.13 No.1

Charles-Marie Widor

If the *Moderato Cantabile* above shows Widor at his heartfelt and lyrical, then this tremendous *Marche Pontificale* is Widor at his most ceremonial and resplendent. The thunderous main theme features massive, pompous chords set in dazzling relief by the jaunty and intricate rhythms of the quieter sections - perhaps there is even a touch of fairground carousel tunefulness before the brilliant, swaggering finale.

CD

Chris Dyter was born in London in 1981 (his father is a Londoner and his mother a Scot) and has been playing the organ and learning music since the age of 14. He was raised in Edinburgh where he studied initially with Benjamin Saunders and subsequently at St Mary's Music School under the tutelage of Colin Tipple. Chris holds the L.T.C.L. with distinction in organ, and graduated in 2004 with his BMus (Hons) from the Royal Northern College of Music in Manchester, where he studied organ with Jeffrey Makinson and Darius Battiwalla. Chris studied the piano - with Paul Janes and latterly with Jeremy Young - concurrently with the organ while he

was at the RNCM. He loves the piano and particularly the music of Chopin and Schubert.

During his time as a student Chris was a consistent prize-winner, carrying off the Alice Shawcross Prize for three consecutive years, the Clifford Hartley Prize, and the 2003 RNCM organ recital prize. This prestigious award was personally conferred by internationally acclaimed concert organist, recording artist and juror, Jane Parker-Smith. It has been his enormous privilege to give recitals at Edinburgh's McEwan and Usher Halls, Bromley Parish Church, Manchester and Chester Cathedrals, and York Minster, and he hopes to give many more concert performances in the future.

Chris is organist at Pilrig St. Paul's Church in Edinburgh and is cultivating a many-faceted career as church organist, performer and freelance teacher, as well as developing his other musical skills in arrangement and orchestration. Chris's musical tastes are wide although his greatest love is nineteenth-century music, particularly the French Romantics.

FORTHCOMING CONCERTS:

Friday 3 to Sunday 5 February – Reid Concert Hall
SOUNDINGS – Festival of Sonic Art
Sponsored by DACs Ltd.

Friday 3 February – 8.00pm – Reid Concert Hall
Concert of electroacoustic music by invited composers.

Saturday 4 February – 6.00pm – Reid Concert Hall
The Scottish group InvisibleEARts presents new work from Scotland.

Saturday 4 February – 8.00pm – Reid Concert Hall
Internationally acclaimed Swedish composer and Edinburgh University Northern Scholar Erik Mikael Karlsson diffuses a concert of his music.

Sunday 5 February – 6.00pm – Reid Concert Hall
Concert of international sonic art.

Tickets: £5.00 (£3.00 concessions)

Weekend Pass (4 concerts): £16.00 (£10.00 concessions)

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

Ticket Information: soundings@music.ed.ac.uk or <http://www.music.ed.ac.uk/soundings/>

Saturday 4 February – 7.30pm – Nicolson Square Church
EDINBURGH UNIVERSITY CHAMBER ORCHESTRA
TOM BUTLER (conductor) NIGEL OSBORNE (baritone)

Mendelssohn, Lyadov, Gruber

Tickets: £6.00 (£3.00 concessions) on the door.

Tuesday 7 February – 1.10pm – Reid Concert Hall

THE EDINBURGH QUARTET

Rekleitis and Rawsthorne