

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2010

Concerts at The University

Friday 8 October 2010

1.10pm

Reid Concert Hall

John Kitchen · organ

Programme of works by Frescobaldi, Reincken,
Walther, Pachelbel and Buxtehude .



Toccatona nona (1637)

Girolamo Frescobaldi (1583–1643)

Frescobaldi is recognised as the greatest Italian keyboard player of his time. He spent most of his career in Rome, and worked also in Mantua and Florence, publishing a considerable amount of keyboard music, comprising toccatas, ricercars, canzonas and other such works. This movement, which sounds equally well on the organ or the harpsichord, comes from the *Toccate d'involatura di cimballo et organo* of 1637 which are to some extent revisions of earlier works. It consists of several contrasting sections, and allows for some interpretative freedom.

Fuga in G minor

Johann Adam Reincken (1643–1722)

Until recently, the celebrated Hamburg organist and composer Reincken was thought to have been born in 1623, which was his birth date as given by the 18th century writer, Mattheson. However, scholars are now convinced that he was born 20 years later, and that, after all, he did not live until he was 99! Nevertheless, he was seen as a venerable figure in later life; the famous story about the young J.S. Bach impressing the elderly Reincken by his improvisation upon a chorale is well-known. This fugue, one of few organ pieces by Reincken to have survived, is characterised by a long, energetic fugue subject and an unstoppable rhythmic vitality.

Chorale partita: 'Jesu, meine Freude'

Johann Gottfried Walther (1684–1748)

It appears that this work, one of numerous variation sets, was presumably a favourite of Walther's as it was one of few which he chose to publish (in 1712) under the title *Musicalische Vorstellung zwei Evangelischer Gesänge* ('Musical interpretation of two evangelical hymns'). The chorale itself is followed by nine variations (each called 'partita') which investigate many ingenious ways of varying the melody and 'interpreting' the hymn. In addition, the variations offer the player ample opportunities for the exploration of different organ colours. I will conclude the set with a repetition of the opening chorale harmonisation, now played extravagantly on full organ.

Ciacona in D (Hexachordum Apollinis, 1699)

Johann Pachelbel (1653–1706)

Pachelbel's *Ciacona* in D explores inventive keyboard textures and figurations, all based on a simple progression of chords. Each variation consists of two four-bar phrases, with each section repeated. The player might justifiably introduce further variation — particularly in terms of ornamentation — on the repeats. Accomplished keyboard players of Pachelbel's day undoubtedly improvised such pieces. (Pachelbel's ubiquitous *Canon* is written over a ground bass, and so is doubly ingenious in that three strictly canonic parts are woven above the repeated bass.)

Praeludium in G minor BuxWV 149

Dieterich Buxtehude (1637–1707)

This great work is justifiably one of the Lübeck master's most frequently-performed preludia, a monumental piece of considerable grandeur. It opens with virtuoso figuration over an ostinato bass, and this is followed by a sober fugue in *stile antico*. A few modulatory chords lead into a vigorous section featuring a characteristic Italianate 'walking bass', which in turn leads into the second fugue in slow triple time, one of Buxtehude's noblest. Further virtuoso figuration over a lengthy subdominant pedal (C minor) eventually leads to the final, rather unexpected cadence. 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 Director of Music of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer and reviewer. John has recorded extensively for both Priory and for the Edinburgh-based label, Delphian Records. Recent Delphian publications include a highly-acclaimed recording of the complete organ music of William Russell, played on the 1829 Bishop organ in St James's, Bermondsey in London, and a CD of Handel overtures and suites played on two of the harpsichords from the Raymond Russell Collection of Early Keyboard Instruments, housed at St Cecilia's Hall. A Delphian recording of nine instruments from the recently-bequeathed Mirrey Collection at St Cecilia's was released in August, and has already featured several times on BBC Radio 3. John was also heavily involved in the recently-released *Organs of Edinburgh* publication which comprises recordings of 22 Edinburgh organs.

FORTHCOMING CONCERTS

Tuesday 12 October, 1.10pm

Reid Concert Hall

Auricle Ensemble

Christopher Swaffer · conductor

Alexa Mason · soprano

MAXWELL DAVIES Fantasia Upon One Note, after Purcell

ROBIN HOLLOWAY Five Haydn Miniatures

MAXWELL DAVIES Miss Donnithorne's Maggot

ADMISSION FREE

Thursday 14 October, 7.45pm

Canongate Kirk

Edinburgh University Renaissance Singers

Noel O'Regan · director

Scottish Gabrieli Ensemble

Murray Campbell · director

MONTEVERDI Marian Vespers of 1610

400th Anniversary Performance

TICKETS: £7.00 / £4.00 concessions

Available on the door

Friday 15 October, 1.10pm

St Cecilia's Hall

Henry Lebedinsky · harpsichord

JACQUET DE LA GUERRE Selections from *Suite du premier ton*

GALUPPI Sonata in A minor, Op. 1 No.3

PALSCHAU Variations on the Russian song 'Ah, I'm so lonely'

BORTNIANSKY Sonata in F Major

KHANDOSHKIN Variations on the song 'I'm going to the little river'

MACKINTOSH The Emperor of Germany's Favourite Air

ADMISSION FREE

Tuesday 19 October, 1.10pm

Reid Concert Hall

David Hamilton · tenor

Neil Metcalf · piano

VAUGHAN WILLIAMS Songs of Travel

KEEL Trade Winds

IRELAND Sea Fever

WARLOCK Captain Stratton's Fancy

ADMISSION FREE