

THE UNIVERSITY OF EDINBURGH CONCERT SERIES SPRING · SUMMER 2011

# Concerts at The University

Tuesday 15 March 2011

1.10pm

Reid Concert Hall

Programme of music performed by current music students from the University of Edinburgh including the winners of the Tovey Memorial Prize 2011.



Laura Reading · soprano  
Stuart Hope · piano

**Calypso** from *Cabaret Songs*  
Benjamin Britten (1913-1976)

**Sleep** from *Five Elizabethan Songs*  
Ivor Gurney (1890-1937)

**An Die Nachtigall Op 46, No.4**  
Johannes Brahms (1833-1897)

Geuß nicht so laut der liebentflamnten  
Lieder  
Tonreichen Schall  
Vom Blütenast des Apfelbaums  
hernieder,  
O Nachtigall!

Du tönest mir mit deiner süßen Kehle  
Die Liebe wach;  
Denn schon durchbebt die Tiefen  
meiner Seele  
Dein schmelzend Ach.

Dann flieht der Schlaf von neuem  
dieses Lager,  
Ich starre dann  
Mit naßem Blick und totenbleich und  
hager  
Den Himmel an.

Fleuch, Nachtigall, in grüne  
Finsternisse,  
Ins Haingesträuch,  
Und spend im Nest der treuen Gattin  
Küsse,  
Entfleuch, Entfleuch!

*Do not pour forth your love-enflamed  
songs'  
Tuneful sounds so loudly,  
Down from the blossoming branch of  
the apple tree,  
O Nightingale!*

*With your sweet throat, you call me and  
Awaken Love within me;  
For already the depths of my soul are  
stirred  
By your melting cry.*

*Sleep flees once more from this place,  
I stare then  
With a tearful gaze, deathly pale and  
haggard,  
At the sky.*

*Fly, nightingale, off into the green  
darkness,  
Into the bushy grove.  
And shower kisses on your faithful  
mate in your nest,  
Fly off, fly off!*

**Ah! Je ris de me voir** from *Faust*  
Charles Gounod (1818-1893)

Ah! je ris de me voir  
si belle en ce miroir,  
Ah! je ris de me voir  
si belle en ce miroir,

Est-ce toi, Marguerite, est-ce toi?  
Réponds-moi, réponds-moi,  
Réponds, réponds, réponds vite!  
Non! Non! ce n'est plus toi!

Non...non, ce n'est plus ton visage;  
C'est la fille d'un roi;  
Ce n'est plus toi,  
Qu'on salut au passage!

Ah s'il était ici!  
S'il me voyait ainsi!  
Comme une demoiselle  
Il me trouverait belle, Ah!  
Comme une demoiselle,

Il me trouverait belle!  
Achevons la métamorphose,  
Il me tarde encor d'essayer  
Le bracelet et le collier!  
Dieu! c'est comme une main,  
Qui sur mon bras se pose! ah! ah!  
Ah! je ris  
de me voir si belle dans ce miroir!

*Ah, I laugh to see myself  
so beautiful in this mirror,  
Ah, I laugh to see myself  
so beautiful in this mirror,*

*Is it you, Marguerite, it is you?  
Answer me, answer me,  
Respond, respond, respond quickly!  
No No! it's no longer you!*

*No...no, it's no longer your face;  
It's the daughter of a king,  
It's no longer you, etc.  
One must bow to her as she passes!*

*Ah if only he were here!  
If he should see me thus  
Like a lady  
He would find me so beautiful, Ah!  
Like a lady,*

*He would find me beautiful!  
Lets complete the metamorphosis,  
I am late yet in trying on  
The bracelet and the necklace!  
God! it's like a hand  
Which is placed on my arm! Ah, ah!  
Ah, I laugh to see myself so beautiful in  
this mirror!*

Deborah Miller · soprano  
Christina Hall · soprano

### **The Present (2009)**

James Telford (b.1988)

'The Present' is a work for two unaccompanied sopranos which sets one of my favourite poems by Michael Donaghy. The poem's themes include the transient nature of time and reflection. Hence the two sopranos face one another, not the audience. They are the same, yet different. Like the moon and its reflection, 'milliseconds old', the sopranos drift apart from one another, the time delay and musical distance between them becoming greater, until the words 'seven minutes older than its' source' when the second soprano is singing notes seven times longer and musical material that is seventy beats behind that of the first soprano. After this point of maximum distance the second soprano begins to rush back through time to catch up. They end with a loving vow, in unison once more though slightly altered by the experience. The work bears a dedication to Grace O Donnell.

James Telford

Greig Ratcliff · clarinet  
Sam Hutchings · piano

### **Dance Preludes**

Witold Lutoslawski (1913-1994)

Witold Lutoslawski's music can be grouped into four main periods: Stalin's rule; an experimental phase using twelve-note pitch arrangements following Stalin's death; a period of aleatorism, allowing room for freedom for the performer, even in an orchestral situation; simplification of harmonies and textures in his later works. Lutoslawski was required to compose within certain restraints under Stalin's ruling, and this first category of his works heavily feature Polish folk-melodies. The *Dance Preludes* of 1954 are in fact one of the very last pieces of music from this period and the composer himself famously referred to them as his "farewell to folklore". The preludes are very short, and each is based around a folk theme or melody; the first, third and fifth are virtuosic and fast-paced, while the second and fourth are much slower and melancholic in style.

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Deborah Miller · soprano  
John Kitchen · piano

### **Il fervido desiderio**

Vincenzo Bellini (1801-1835)

Quando verrà quel dì  
che riveder potrò  
quel che l'amante cor tanto desia?

*When will that day come  
when I may see again  
that which the loving heart so desires?*

Quando verrà quel dì  
che in sen t'accoglierò,  
bella fiamma d'amor, anima mia?

*When will that day come  
when I welcome you to my bosom,  
beautiful flame of love, my own soul?*

### **Malinconia, Ninfa gentile**

Vincenzo Bellini

Malinconia, Ninfa gentile,  
la vita mia consacro a te;  
i tuoi piaceri chi tiene a vile,  
ai piacer veri nato non è.

*Melancholy, gentle nymph,  
I devote my life to you.  
One who despises your pleasures  
Is not born to true pleasures.*

Fonti e colline chiesi agli Dei;  
m'udiro alfine, pago io vivrò,  
né mai quel fonte co' desir miei,  
né mai quel monte trapasserò.

*I asked the gods for fountains and hills;  
They heard me at last; I will live  
satisfied  
Even though, with my desires, I never  
Go beyond that fountain and that  
mountain.*

## Il est doux, il est bon

Jules Massenet (1842-1912)

Il est doux, il est bon, sa parole est sereine:

Il parle... tout se tait;...

plus léger sur la plaine l'air attentif  
passe sans bruit; Il parle!

Ah! quand reviendra-t-il? quand  
pourrai-je l'entendre?

Je souffrais, j'étais seule et mon coeur  
s'est calmé En écoutant sa voix  
mélodieuse et tendre, Mon coeur s'est  
calmé!

Prophète bien aimé, puis-je vivre sans  
toi!

C'est là! dans ce désert |où la foule  
étonnée Avait suivi ses pas, Qu'il  
m'accueillit un jour, l'enfant  
abandonnée.

Et qu'il m'ouvrit ses bras!

Il est doux, il est bon, sa parole est  
sereine?

*He is kind, he is good, his words fill all  
with gladness:*

*He speaks....all is stilled...*

*Gently moving o'er the plain silent the  
winds list to his strain; He speaks!*

*Ah! When will he return? When, O  
when, shall I hear him?*

*I was suffering sad and alone, and my  
heart found sweet peace In listening to  
his voice so full, so soft, so tender, my  
heart found sweet peace!*

*Prophet loved above all can I live  
without thee!*

*'Twas there! in the wild waste where  
the throng in a maze, Had followed him  
for days, He received me one mourn, a  
child by all forsaken.*

*And opened to me his arms!*

*He is kind, he is good, his words fill all  
with gladness.....*

The joint winners of this year's Tovey Memorial Competition are Laura Reading (soprano) and James Telford (composer).

**Laura Reading** studied at Christ's Hospital School in Sussex before starting her BMus degree at the University of Edinburgh where she is now in her fourth year. Laura is studying voice with Margaret Aronson, is a soprano, a choral scholar and also a member of the EU Singers, performing regularly as a soloist. Operatic roles have included First Lady in *The Magic Flute*, Annio in *La Clemenza di Tito*, Rooster/Inn Keeper's Wife in *The Cunning Little Vixen*, Baba the Turk in *The Rake's Progress*. Soprano soloist and co-producer for *Carmina Burana*, Fringe 2009. In Opera Scenes, Nella from *Gianni Schicchi*, Madam Wanton from *The Pilgrim's Progress* and Gretel from *Hansel and Gretel*. Future engagements include, Error in *The Quicken Tree*, various roles in the premiere of a newly written Opera *Awesome X*, and chorus in *The Okavango Macbeth* performance and CD recording for Delphian Records, all within the next two months.

**James Telford** is a fourth year BMus student at the University of Edinburgh. A keen composer and performer, he studies composition with Professor Nigel Osborne, Professor Peter Nelson and Dr. Yati Durant whilst undertaking studies in piano with Peter Evans. His work *The Present* for two sopranos has frequently been performed by Christina Hall and Deborah Miller, and *Next, Please* for spoken voice and piano performed by Sascha Timeaus and Gina Duncan. James regularly gives recitals as a pianist, having reached the final of the Tovey Memorial prize for performance and composition in 2009 and achieved 2nd and 3rd place in performance classes in the Edinburgh festival. Throughout his life, he has demonstrated interest in a wide variety of music and can be seen playing guitar in rock band *Panel 2* at various venues around Edinburgh, having also worked as a session guitarist in a number of musicals and the University of Edinburgh Jazz Orchestra. After graduation from the BMus course, James intends to undertake further study for a Masters in composition.

**Greig Ratcliff** was born in 1989 and began lessons in piano at the age of 10. After completing the first five grades he quickly moved on to saxophone at the age of 14, using these instruments to carry him through his Standard Grade and Higher examinations whilst at Dunblane High School. It was not until he picked up a clarinet in 2006, however, at the late age of 16, that Greig realised his potential as a musician and applied for Music at University. Achieving a distinction in grade 7

after just nine months, he passed his grade 8 (again with distinction) just half a year later and earned his place at Edinburgh University, where he now reads music in his fourth year of the Bachelor of Music Honours programme. Following graduation, Greig hopes to be accepted onto the Postgraduate Diploma of Education course at Moray House, Edinburgh University with the aspiration of becoming a secondary school classroom teacher in music.

**Deborah Miller** is a final year music honours student specialising in voice with Irene Drummond and Music in the Community. She has recently sung the role of Mother Goose from Stravinsky's *The Rake's Progress* with Edinburgh Studio Opera and has been in many performances with them including: Witch from *Hansel and Gretel* in Opera Sins, the UK premiere of Alexander McCall Smith and Tom Cunningham's opera *Okavango Macbeth*, *Carmina Burana* and Third Lady from *The Magic Flute* in Opera Scenes. She also sings with Edinburgh University Singers under Dr. John Kitchen and has performed as a soloist around Edinburgh.

#### FORTHCOMING CONCERTS:

Friday 18 March

1.10pm

Reid Concert Hall

Exhilarating, soulful Eastern European, Balkan, Jewish and Gypsy music performed by international award-winning klezmer band, **She'Koyokh**.

ADMISSION FREE

Tuesday 22 March

1.10pm

Reid Concert Hall

The Edinburgh Quartet

Tristan Gurney · violin

Philip Burrin · violin

Michael Beeston · viola

Mark Bailey · cello

MOZART Adagio and Fugue in C minor K546

MACMILLAN Memento

BEETHOVEN Quartet in D major Op.18 No.3

ADMISSION FREE