

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2011

Concerts at The University

Tuesday 1 November 2011

1.10pm

Reid Concert Hall

Programme of works by Handel, Berlioz, Brahms,
Beethoven and Shostakovich performed by current
Music students from the University of Edinburgh.



Eleanor Wolfe · soprano
John Kitchen · piano

'Cara sposa, amante cara' from *Rinaldo*

George Frideric Handel (1685-1759)

Handel's opera *Rinaldo*, premiered in 1711, is an Italian opera composed specifically for the London stage, to a libretto by Giacomo Rossi. The aria 'Cara Sposa' describes Rinaldo's pain over his lost love Almirena, who has been kidnapped by the sorceress Armida:

My dear betrothed, my dear one,
where are you?
Come back to me in my tears!
Evil spirits, I defy you
with the fire of my wrath
on your infernal altar.

'Absence' from *Les nuits d'été (Summer Nights)*

Hector Berlioz (1803-1869)

'L'Absence'(1840) is the fourth song in the French song cycle *Les nuits d'été, (Summer Nights)*, set to six poems by Théophile Gautier. 'L'Absence' describes the grief and sadness caused by the separation of lovers. It is the only one of the six in which Berlioz alters the form of Gautier's poem. Here is a general translation of the song:

Return, return, my own beloved!
Like a flower longing for sunlight,
Thus is my life's flower now faded
Far from thy rosy smile, e'er bright.

Between our hearts looms such a distance!
Vast space our kisses separates!
O bitter fate! O cruelest absence!
O great desire that ne'er abates!

Return, return, my own beloved!
Like a flower longing for sunlight,
Thus is my life's flower now faded
Far from thy ruby smile, e'er bright.

'Twixt here and yon, the wide countryside,
And towns and villages impede;
The valleys low and the mountains high
Jade e'en the most surefooted steed!

Return, return, my own beloved!
Like a flower longing for sunlight,
Thus is my life's flower now faded
Far from thy sunny smile, e'er bright.

David Jamieson · piano

Romanze in F, Op. 118

Johannes Brahms (1833-1897)

Part of the popular Op. 118 set of six pieces for solo piano, finished in 1893 and dedicated to Clara Schumann, this lyrical piece is a perfect example of Brahms' later style of solo piano writing which tended to be less virtuosic in nature when compared to his earlier keyboard works. Brahms makes interesting use of the various relationships the chords of A major/minor have with the main thematic material, eventually using the chord's dominant function to pave the way for a beautiful Allegretto Grazioso in D Major.

Piano Sonata No. 9 in E Major, Op. 14, No. 1

Ludwig van Beethoven (1770-1827)

(i) Allegro

Even at this relatively early stage in his career, Beethoven's genius and craftsmanship were being blatantly revealed to those fortunate enough to lay their hands on his published works - the most popular of these works were (and still are, arguably) his piano sonatas.

Completed in 1798, this piece features some startling modulations, well-executed chromatic sections and, of course, a beautifully coherent development of ideas for which Beethoven has been praised endlessly both during his lifetime and after. It

is not hard to see why Beethoven thought this Sonata would make a good string quartet, and he arranged it as such in 1801, modulating it to the more practical key of F Major for the strings.

D.J.

Tim Cais · cello
John Kitchen · piano

Sonata for Cello and Piano in D minor, Op. 40

Dmitri Shostakovich (1906-1975)

- (i) Allegro non troppo
- (ii) Allegro

Shostakovich's *Sonata for Cello and Piano* is one of his early works, composed in 1934 just prior to his censure by Soviet authorities of his music. It was also a period of emotional turmoil in his life, as he had fallen in love with a young student at a Leningrad festival. Their affair resulted in a brief divorce from his wife Nina, and it was in August, during their period of separation, that he wrote the cello sonata, completing it within a few weeks and giving its premiere in Moscow with his close friend and cellist, Viktor Kubatsky, its dedicatee. Shostakovich wrote only one cello sonata, despite going on to compose two cello concerti.

The first movement begins in traditional sonata form, with a contrasting broad first theme in the cello, accompanied by flowing piano arpeggios, developed by the piano towards an intense climax. As the tension abates, a ray of light appears with the tender second theme, with unusual tonal shifts, announced by the piano and imitated by the cello. In the development the cello starts playing pizzicato, creating a spiky rhythmic motif which penetrates through the flowing textures of the first theme, but soon the gentler second theme reappears. All seems in order, until, however, convention is cast aside as Shostakovich introduces an unusual pianissimo recapitulation section where the music moves in slow motion, with staccato chords in the piano and sustained notes in the cello. The second movement has a perpetual motion-like energy, its thrusting repeated ostinato pattern relentlessly shared, while a delicate first theme – almost incongruous – is presented by the piano in widely spaced octaves, a sonority often used by Shostakovich. The cello's more light-hearted theme is later imitated in the piano's brittle high register. Piquant wit abounds in familiar classical gestures set askew, sudden lurches into unrelated keys, until the initial driving ostinato resumes, leading to a sudden conclusion.

T.C.

Eleanor Wolfe studies music at Edinburgh University and is a soprano choral scholar at Old Saint Paul's Church. Previously a music scholar at Sydenham High and then at Alleyns school in London, she studied voice and French horn for five years at Junior Trinity College of Music, followed by a foundation year there, performing in venues such as Cadogan Hall and St John's Smith Square. Last year she performed a solo concert in the Usher Hall in Edinburgh with John Kitchen. Along with previous courses such as Eton and the National Youth choir, she frequently attends the Arvon creativity course, her other main interest being writing and literature.

David Jamieson is a fourth-year Music student at Edinburgh University whose main areas of study are harmony, theory and composition. His first instrument is piano, and he has been learning under Falkirk-based piano tutor Anne Smith for about 12 years.

He is currently working on a new programme of pieces to be performed at both his final degree recital in May 2012 and a piano diploma to be sat around the same time - the two pieces presented today are part of said programme.

Tim Cais began playing the cello at the age of four in Glasgow where he was taught by Marie Connell and later by Lucy Borthwick. He began playing with the Glasgow Schools' Junior String Orchestra aged 8, eventually becoming principal cellist of the Senior Strings in 2007. He has also played and toured with the National Youth String Orchestra of Scotland. Whilst at Uddingston Grammar School, Tim was awarded the Higher Music Prize, and in 6th year, he won the school's Young Musician of the Year competition. He also played with the Symphony and String Orchestras where he worked his way to principal cellist. He attended the Junior Royal Scottish Academy of Music and Drama (now Royal Conservatoire of Scotland) from 2005 -2009 where he studied with Betsy Taylor (RSNO). Here, Tim played in the Symphony and Chamber Orchestras as well as playing in string quartets and piano trios. He also sang in the Senior and Chamber Choirs.

Tim is in his third year of a BMus degree at the University of Edinburgh, and is now studying with Donald Gillan (SCO). In 2010, Tim was awarded the Sir Thomas Beecham Scholarship for achievement in performance in first year. He is currently principal cellist of the EU String Orchestra, and is a member of the Musoc Symphony, and EU Chamber Orchestras. He sings with, and is president of, EU Singers, and he is bass choral scholar at Old Saint Paul's Church. Tim has played and sung with various other orchestras and ensembles outside of University, including the Rose Street Ensemble, the Edinburgh Charity Orchestra and the Quodlibet Chorale.

FORTHCOMING CONCERTS:

Friday 4 November

1.10pm

Reid Concert Hall

Edinburgh University Singers

John Kitchen · conductor

Eleanor Wolfe · soprano

Calum Robertson · organ and clarinet

BRITTEN Hymn to St. Cecilia

and music by Byrd, Purcell, James MacMillan and Iain Quinn.

ADMISSION FREE

Tuesday 8 November

1.10pm

Reid Concert Hall

Quatuor Diotima

Yun-Peng Zhao · violin 1 & 2

Vanessa Szigeti · violin 1 & 2

Franck Chevalier · viola

Pierre Morlet · cello

SCHUBERT String quartet No. 9 in G minor D173

DEBUSSY String quartet Op.10

ADMISSION FREE

Friday 11 November

1.10pm

St Cecilia's Hall

Christopher Field · violin

Tom Wilkinson · harpsichord

J.S. BACH Sonata in C minor BWV 1017 for violin and obbligato harpsichord

VIVALDI Sonata in G minor RV 757 for violin and continuo

J.S. BACH Sonata in G major BWV 1019 for violin and obbligato harpsichord

ADMISSION FREE