

THE UNIVERSITY OF EDINBURGH CONCERT SERIES    SPRING · SUMMER 2012

# Concerts at The University

Tuesday 24 January 2012

1.10pm

Reid Concert Hall

**Kirsteen Davidson-Kelly · piano**

**'First Days of the Century': a programme of  
works by MAX RICHTER and VRONI HOLZMANN.**



Three pieces  
Max Richter (b.1966)

### **Fragment** (from *Songs from Before*)

As its name implies, this is a short episode which appears on my record *Songs from Before*. In the original context it is heard playing on a shortwave radio in the background of another piece.

### **Vladimir's Blues** (from *The Blue Notebooks*)

At the risk of making the note longer than the piece itself, Vladimir's Blues is a confluence of a variety of sources.

The Vladimir of the title is the writer Nabokov, who, like myself was an enthusiast for butterflies. Unlike my own dilettantish interest he was a serious scholar and became an expert on the family known as 'blues'.

The pianist Walter Giesecking was another keen amateur lepidopterist and has an alpine butterfly named for him. I very much admire his Chopin playing and I have incorporated the fluttering right hand figuration from Chopin's *Nocturne Op.15/1* in my own work.

### **Infra 3** (from *INFRA*)

This work is part of a ballet from 2008. The title means 'below', and the music is a series of meetings between a variety of original and submerged, found materials, forming a sort of collage or palimpsest. This episode appears in the middle of the work, and takes a well known piece of Schubert as its source.

M.R.

---

Four pieces from the piano cycle *Wandelung*  
Vroni Holzmann (b.1971)

### **Wandelung - Preface**

This piece inspired the painting *River Wye Deep Freeze* by Karl Sylvester.

### **Zwei Welten**

Composed in memory of Traudi and Winfried Z, who shared one world for many decades. In the end, struck by tragedy, both were driven into their own worlds, next to one another, yet apart.

### **Petito Lento**

This variation on the original Petito (part of piano cycle 'The cross is gone') was inspired by advice from my friend in composition, Nigel Osborne.

### **Wandelung**

This work contains the whole of a personal metamorphosis. The piece begins with trees swaying in the wind and ends with bells of calmness ringing.

---

### **First Days of the Century**

Vroni Holzmann

Dedicated to Frau Bechert (1903 - 1997) who was like a granny to me. Although she was very old when she died, I felt one pillar in my life broke away. She accepted me for who I am.

V.H.

**Kirsteen Davidson Kelly** graduated in music from the University of Edinburgh and went on to study piano with Jacques Lagarde at the Ecole Normale de Musique in Paris, and with Melita Kolin and Nelly Ben-Or in London.

A founder member and director of the innovative ensemble *Piano Circus*, she has performed internationally since 1989; her recordings for Decca and other labels include classic works by Steve Reich, Graham Fitkin and Stravinsky, and in 2003 she produced *Piano Circus'* critically acclaimed CD *Transmission*. In 2008 she formed the duo KDKDK with pianist Katharine Durran to perform some of the most exuberant and virtuosic 20<sup>th</sup>- and 21<sup>st</sup>-century repertoire for two pianos.

Kirsteen has collaborated with dance companies, physical theatre practitioners, visual artists, filmmakers, composers and musicians including Ensemble Bash, the Dutch National Ballet, Random Dance, the Max Richter Ensemble and London Fieldworks – both as a performer and through creative education projects with diverse communities.

Kirsteen's interests in expert performance and learning have led to a doctoral research project based at the Institute for Music in Human and Social Development at the University of Edinburgh; she is currently collaborating with the Clinical Research Imaging Centre, using brain imaging techniques to investigate musical memory.

**Max Richter** studied at The University of Edinburgh, The Royal Academy of Music in London, and with Luciano Berio in Florence.

While the core of Max's recent work is his five solo albums for FatCat, he has also written widely for other media, including film, dance and installation.

Recent projects include film music for Ari Folman's *Waltz with Bashir* (for which Max was awarded the European Academy Award), the 22 channel score for Darren Almond's *The Anthropocene* at White Cube, the Ballet *INFRA*, commissioned by Wayne Macgregor at The Royal Ballet, and the concert work *Mercy*, commissioned by Hilary Hahn.

Max's music has been featured in a variety of works by other artists, notably Martin Scorsese's recent *Shutter Island*, Lucinda Childs' dance work *Songs from Before* (named for Max's record), and The National Theatre of Scotland's acclaimed *Black Watch*.

Forthcoming projects include the Opera *SUM* for the Linbury Theatre at The Royal Opera House. The project is based on the work of neurologist David Eagleman.

2012 will see the release of Max's next solo record on FatCat, as well as *The Four Seasons*, the next in the *Recomposed* series for Deutsche Grammophon. Max's music for the planetarium film *Rekindling Venus* will be performed at Greenwich, marking the transit of Venus, as part of the Cultural Olympics before embarking on a series of performances worldwide.

Originally from Germany, **Vroni Holzmann** recently completed her Masters of Composition at Edinburgh University under the supervision of Professor Nigel Osborne. Many of her compositions have been performed to the public and her work has been broadcast on Radio 3 and BBC Radio Scotland. Her album *Wandelung* is available at [www.wandelung.net](http://www.wandelung.net) and the *Wandelung* piano scores at [www.europaedition.com](http://www.europaedition.com).

When she is not composing, Vroni travels Europe with her Streetpiano project. She also works as a portrait photographer. Find out more at [www.vronionline.net](http://www.vronionline.net). Watch *10 Years of Streetpiano* on youtube: <http://tiny.cc/streetpiano>