

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2012

Concerts at The University

Friday 28 September 2012

1.10pm

Reid Concert Hall

John Kitchen · organ

Music from the ages of Louis XIV and XV

Programme of works by DE GRIGNY, LULLY, MICHEL
CORRETTE and RAISON.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Three movements from the organ hymn *Veni Creator*

Nicolas de Grigny (1672–1703)

Plein jeu (en taille à 5)

Récit de cromorne

Dialogue sur les grands jeux

Nicolas de Grigny came from a family of organists based in Reims, and although he spent two years in Paris he returned to Reims in 1696 to the post of cathedral organist, which he held until his death at the early age of 31. This organ hymn for the feast of Pentecost comes from the *Livre d'Orgue* which he published in 1699; the celebrated plainchant melody is heard in the opening *plein jeu* movement, played on a pedal trumpet. The movements, of which there are five in all, were originally intended to be heard in alternation with sung plainchant. Grigny's music is more serious than that of his French contemporaries, and is notable for its contrapuntal complexity. Perhaps it was this aspect which attracted the attention of J.S. Bach who copied Grigny's organ book in its entirety for his own study.

Suite from *Alceste*

Jean-Baptiste Lully (1632–1687)

Menuet—La Loure—Menuet—Rondeau pour la Gloire

Lully was the most significant and ambitious (although not necessarily the best) composer at the court of Louis XIV, and was granted many *privileges* by the king, enabling him to influence most musical endeavours for over 25 years. His works for the theatre—ballets, divertissements and full-scale operas (*'tragédies-lyriques'*)—dominated the stage from the 1660s until his death in 1687. Lully also wrote music for the royal chapel, and some chamber music for the king's *lever* and *coucher* (Louis had music specially performed for him when he got up and went to bed); but he left no keyboard music, either for organ or harpsichord. The present suite consists of dances transcribed from the *tragédie-lyrique, Alceste*. Particularly significant is the final *Rondeau* which originally was played as a figure representing the absent hero *La Gloire* (Louis XIV, of course) descended from the clouds, amidst great jubilation and fanfare.

Magnificat en A mila 3#

Michel Corrette (1709–1795)

Plein jeu

Duo

Trio

Recit de Trompette

Musette

Grand jeu

Michel Corrette's music is of a later generation, and stylistically different from the other works in the programme; it dates from the reign of Louis XV, although Corrette held no royal appointment. His prolific output has caused him sometimes to be dubbed the 'French Telemann'; like the German master, his music is tuneful, attractive, and relatively undemanding. In addition to writing in many compositional genres, he published tutors for keyboard instruments as well as for violin, cello, flute, harp, guitar, mandolin and hurdy-gurdy! As with Grigny's hymn, these *Magnificat* movements would have also been heard in alternation with sung plainchant and performed at the service of Vespers. Corrette adds that they are intended to be 'très utile aux dames Religieuses'; the music suggests that his intended nuns were a jolly lot.

Offerte du cinquième ton

André Raison (c.1640–1719)

Of all the pieces in today's programme, this has the closest association with Louis XIV, and is subtitled: 'Le *Vive le Roy* des Parisiens à son entrée à l'hostel de ville'; it is precisely dated 30 January 1687. It is an *offertoire* which would have been played in a central position at Mass as preparations were being made for the consecration; at this point French organists traditionally were permitted to play an extensive piece, generally on the *grands jeux* (a rich chorus of reeds, flutes and cornets). Raison's *Offerte* is in a number of sections, and portrays the grandeur and pomp that characterised Louis XIV's court. The final section is built on a much-repeated four-note figure to which the words 'Vive le Roy' are appended in the score.

J.K.

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, adjudicator and reviewer.

John has recorded extensively for both Priory (the complete organ works of Krebs) and for the Edinburgh-based label, Delphian Records. For Delphian he has recorded on both harpsichord and organ, notably on the organs in the Usher Hall, Edinburgh, and in the Church of the Holy Rude, Stirling. He has also recorded many of the harpsichords, spinets, virginals and clavichords in the Raymond Russell and Rodger Mirrey Collections of Early Keyboard Instruments housed at St Cecilia's Hall. Just released is a recording of French harpsichord music from the age of Louis XV, recorded on the Collection's prized Taskin harpsichord of 1769; a recording of earlier music from the age of Louis XIV is forthcoming. John was also heavily involved in the acclaimed *Organs of Edinburgh* publication (2010) which comprises recordings of 22 Edinburgh organs.

FORTHCOMING CONCERT:

Tuesday 2 October, 1.10pm

Reid Concert Hall

Lindsay Martindale · cello

Simon Coverdale · piano

BEETHOVEN Variations on 'Bei Männern, welche Liebe fühlen'
from *The Magic Flute*

TURINA Polimnia (Nocturno) from *Las Musas de Andalucia* Op.93

FRANCK Sonata in A major

ADMISSION FREE