

THE UNIVERSITY OF EDINBURGH CONCERT SERIES AUTUMN · WINTER 2012

Concerts at The University

Tuesday 2 October 2012

1.10pm

Reid Concert Hall

Lindsay Martindale · cello

Simon Coverdale · piano

Programme of works by BEETHOVEN, TURINA and FRANCK.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

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

Ludwig van Beethoven (1770-1827)

Mozart's *Die Zauberflöte* was composed and premiered in 1791, the year of his death. Beethoven declared *The Magic Flute* to be Mozart's greatest work, and this opera was the inspiration for two of Beethoven's variations for cello and piano. In 1801 he wrote these Seven Variations on 'Bei Männern welche Liebe fühlen' (In Men who feel Love). The theme is based on a love-duet sung by a soprano and a baritone (Pamina and Papageno), the piano playing Pamina's initial declaration, and the cello following with Papageno's response. The variations that succeed it are varied in tempo and mood and the frequent dialogue between the two instruments is reminiscent of the opera that inspired the work.

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

Joaquín Turina (1882-1949)

Born in Seville in 1882, Joaquín Turina travelled to Madrid where he met Manuel De Falla and became much influenced by the currents of musical nationalism of the time. He studied subsequently in Paris but finally settled in Madrid. In ancient Greek mythology, Polimnia was the Muse of Sacred Song. This work is the fourth of nine movements for various instruments which comprise 'Las Musas de Andalucia'. It is the only one of the movements written for 'cello and piano.

Sonata in A major

César Franck (1822-1890)

- (i) Allegretto ben moderato
- (ii) Allegro
- (iii) Recitativo-fantasia
- (iv) Allegretto poco mosso

The Sonata by César Franck, written in 1886 when the composer was 64, was composed originally for violin and piano, inspired by his friendship with the great Belgian violinist Eugène Ysaÿe. Versions also exist for 'cello and for flute as the solo instruments but Ysaÿe was the recipient of the sonata as a wedding gift, performing it in Brussels, Paris and on tour, often with his brother Théo Ysaÿe at

the piano. His last performance of the piece occurred in Paris during 1926, with the pianist on that occasion being Yves Nat. Vallas, writing in the mid-twentieth century, says that the Sonata had "become Franck's most popular work, and, in France at least, the most generally accepted work in the whole repertoire of chamber music."

Departing from traditional sonata form it utilises structural techniques that absorb the veins of powerful romanticism opened up by more complex awareness of later 19th-century poets and musicians, and its cyclical nature of recurring motifs owes more than a little to the inspiration of Franz Liszt. Although ostensibly in the key of A major it is not until the canonical 4th movement that the tonality is persistently emphasized - the apparent harmonic meanders of the preceding movements being laid to rest in a sense of inner fulfillment.

L.M.

Lindsay Martindale is a freelance 'cellist working in Scotland and the north of England where she has played as guest sub-principal with the BBC Scottish Symphony Orchestra, and with the Northern Sinfonia, the Scottish Chamber Orchestra, the Royal Scottish National Orchestra, the BBC Philharmonic Orchestra, the Orchestra of Scottish Opera and as guest principal with the National Symphony Orchestra of Scotland. For 12 years she held full-time positions in the National Symphony Orchestra of Ireland (as sub-principal) and in the Real Orquesta Sinfonica de Sevilla in Spain. She gives regular concerto performances and recitals in Scotland and has also branched out into flamenco and tango. Lindsay studied with Kitty Gregorson, William Pleeth and with Joan Dickson at the Royal College of Music where she was awarded every 'cello prize and a major scholarship for string quartet. She plays a Colin Irving 'cello.

Born in London and undergoing intensive musical education while a chorister at St. Paul's Cathedral Choir School, Simon Coverdale studied piano first with Michael Gough Matthews and then Lawrence Glover at the Royal Scottish Academy of Music, graduating with performing and teaching diplomas; several prizes gained included the Philip Halstead for public concerto performance and the Governors' Recital prize. Post-graduate study followed at the Royal College of Music however the itinerant urge found him in Central America teaching and accompanying at the Conservatorio Nacional de Música in Managua, Nicaragua, and as orchestral pianist to their recently re-formed symphony orchestra. Back in Britain he joined the staff of the RSAMD in the keyboard department for eleven years before moving to Edinburgh where he is lecturer in piano at the Ian Tomlin School of Music, Edinburgh Napier University, and at the City of Edinburgh Music School. As well as solo recitals, accompanying, giving lecture recitals and adjudicating, he and his wife Margaret Wakeford perform regularly as piano duettists.

FORTHCOMING CONCERTS:

Wednesday 3 October

1.05pm

Glass Arcade, Scottish Agricultural College, The King's Buildings

Swing 2012

Inspired by Django Reinhardt, but incorporating music from right across swing jazz, Swing 2012 will ensure a fantastic start to the Music in KB Autumn season of lunchtime concerts.

ADMISSION FREE

www.music-in-kb.com

Thursday 4 October

7.30pm

St. Cecilia's Hall

The Edinburgh Quartet

Tristan Gurney · violin

Philip Burrin · violin

Jessica Beeston · viola

Mark Bailey · cello

Music to include works by KRZYSZTOF MEYER, NIGEL OSBORNE and YATI DURANT

Event co-sponsored by the Consulate General of the Republic of Poland in Edinburgh and the University of Edinburgh.

Tickets by registration only - contact Y.Durant@ed.ac.uk or Eventbrite
<http://www.eventbrite.co.uk/event/4299674442>

Friday 5 October

1.10pm

Reid Concert Hall

Tom Wilkinson · organ

BUXTEHUDE Praeludium in D BuxWV 139

BUXTEHUDE Vater unser im Himmelreich

BÖHM Vater unser im Himmelreich

J.S. BACH Vater unser im Himmelreich BWV 683

PACHELBEL Ciacona in F minor

FISCHER Prelude and Fugue in A minor

J.S. BACH Praeludium et Fuga in C BWV 531

ADMISSION FREE