

CONCERTS

AT THE UNIVERSITY

AUTUMN—WINTER 2014

Tuesday 11 November 2014

1.10pm

Reid Concert Hall

Programme of works by DVORÁK, FAURÉ, HEAD,
WOLF, GLENTWORTH, RACKIPOV, SCARLATTI and
BEETHOVEN performed by current students from
the Reid School of Music.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Beatrice Langford Powell · violin
Gina Baker · piano

Romantic Piece No.1

Antonin Dvorák (1841-1904)

Antonin Dvorák was a Czech composer whose early work followed in the Romantic and nationalist tradition of composers such as Bedrich Smetana. He was also an avid admirer of Wagner, and composed some of his major works in the Wagnerian and neo-Romantic style, with influences from 'classical' composers such as Mozart, Beethoven and Schubert. This piece is the first of a series of four entitled *Romantic Pieces*. Originally written as *Miniatures* for a trio of two violins and a viola, this version for violin and piano is an adaptation first performed in 1887 in Prague by Karel Ondricek accompanied by Dvorák on the piano. The adaptation is virtually unchanged from the original, except the renaming of the last two movements and a slight alteration in harmonic structure of the first movement. These pieces are non-related but maintain a similar lyrical style throughout and are thought to be influenced by the work of Robert Schumann in its treatment of harmonic language and melodic lines.

Amanda MacLeod · mezzo-soprano
Gina Baker · piano

Le Secret

Gabriel Fauré (1845-1924)

Written in 1881, Gabriel Fauré's poignant song of devotion, *Le Secret* uses the text from Silvestre's collection of poetry entitled 'Le Pays des roses'. Fauré often collaborated with Silvestre, and the dating of the song, pre-publication, suggests that the composer set the poem from a personal handwritten copy of Silvestre's. The vocal line, a memorable melody, wistful and heartfelt is accompanied by a religious Gregorian feel in the piano almost always in tempi so slow that it approaches a kind of immobility.

*Je veux que le matin l'ignore
Le nom que j'ai dit à la nuit,
Et qu'au vent de l'aube, sans bruit,
Comme un larme il s'évapore.*

I want the morning not to know
the name that I told to the night;
in the dawn wind, silently,
may it evaporate like a teardrop.

*Je veux que le jour le proclame
L'amour qu'au matin j'ai caché,
Et sur mon coeur ouvert penché
Comme un grain d'encens il l'enflamme.*

I want the day to proclaim
the love that I hid from the morning,
and (bent over my open heart)
to set it aflame, like a grain of
incense.

*Je veux que le couchant l'oublie
Le secret que j'ai dit au jour,
Et l'emporte avec mon amour,
Aux plis de sa robe pâlie!*

I want the sunset to forget
the secret I told to the day,
and to carry it away with my love
in the folds of its pale robe!

A Green Cornfield

Michael Head (1900-1976)

A Green Cornfield written in 1923, sets Christina Rossetti's poem of the same title. Dedicated to Head's sister, the music has an open-air quality with the piano introduction evoking the rippling song of the skylark hovering above a field. This song, as part of Head's song cycle for mezzo-soprano and piano entitled *Songs of the Countryside* perfectly symbolises just that.

The earth was green, the sky was blue:
I saw and heard one sunny morn
A skylark hang between the two,
A singing speck above the corn; ...

The cornfield stretch'd a tender green
To right and left beside my walks;
I knew he had a nest unseen
Some where among the million stalks:

And as I paus'd to hear his song
While swift the sunny moments slid,
Perhaps his mate sat list'ning long,
And listen'd longer than I did.

Verborgenheit

Hugo Wolf (1860-1903)

Verborgenheit remains one of Hugo Wolf's most popular songs. Written in 1888, the poem by Mörike is deep, dark, hopeful, and laden with truth. While the first two stanzas remain relatively quiet, by the third stanza we reach an exploding fortissimo. Following its climax and resolution we return to the opening mood. The artistry of Hugo Wolf is undeniable. Building on the tradition of Schubert, Schumann, Loewe, and Wagner, Wolf's songs became the greatest example of the fusion of poetry and music into a single artistic expression.

*Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!*

Oh, world, let me be!
Entice me not with gifts of love.
Let this heart in solitude have
Your bliss, your pain!

*Was ich traure, weiß ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.*

What I mourn, I know not.
It is an unknown pain;
Forever through tears shall I see
The sun's love-light.

*Oft bin ich mir kaum bewußt,
Und die helle Freude zücket
Durch die Schwere, [die]1 mich drücket,
Wonniglich in meiner Brust.*

Often, I am scarcely conscious
And the bright joys break
Through the pain, thus pressing
Delightfully into my breast.

*Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!*

Oh, world, let me be!
Entice me not with gifts of love.
Let this heart in solitude have
Your bliss, your pain!

Finlay Turnbull · vibraphone

Blues for Gilbert

Mark Glentworth (b.1960)

Glentworth started studying percussion at the age of 16, attending the RNCM and becoming one of its youngest ever pupils. Since he graduated in 1980 Glentworth went on to play as a freelance percussionist for the BBC Symphony Orchestra and London Sinfonietta, among others.

'Blues for Gilbert' is one of Glentworth's earliest compositions and has since become a percussion standard, making its way onto many recordings, including one by Evelyn Glennie.

The piece starts off with a free-flowing opening, exploring the harmonic and resonant capabilities of the vibraphone. This then enters into a heavily swung melodic section which contrasts greatly with the opening but sandwiches perfectly in between the two rubato sections, one of which finishes the piece.

Open Attic Window

Errol Rackipov

Errol Rackipov is currently a jazz percussionist in Florida, where he has been based since graduating from Berklee College of Music in Boston. His inspiration comes from a few different sources including folk rhythms and motifs, European and hip-hop acid jazz. 'Open Attic Window' mixes jazz and contemporary vibraphone styles together, with the melody and accompaniment lines constantly crossing over each other, creating a challenge for the player.

Svetoslav Todorov · piano

Sonata in F major K525

Domenico Scarlatti (1685-1757)

Scarlatti's 555 keyboard sonatas are single movements, mostly in binary form, and mostly written for the harpsichord or the earliest pianofortes. Some of them display harmonic audacity in their use of discords, and also unconventional modulations to remote keys. Scarlatti's sonata K525 in F major is considered to be composed in 1757 during the Baroque era. The playful rhythm and constant climbing-ups in the melody put both hands in virtuosic competition, interrupted suddenly by short chord jumps.

Sonata No.21 in C major

First movement: Allegro con brio

Ludwig van Beethoven (1770-1827)

Sonata No. 21 in C major, Op. 53, known as the 'Waldstein', is one of the three most notable sonatas of Beethoven's middle period. Completed in summer 1804 and surpassing his previous piano sonatas in its scope, the 'Waldstein' is a key early work of Beethoven's 'Heroic' decade (1803-1812) and set a standard for piano composition in the grand manner. The sonata's name derives from Beethoven's dedication to his close friend Count Ferdinand Ernst Gabriel von Waldstein of Vienna.

The sonata opens with repeated pianissimo chords in a straightforward but anxious rhythm, devoid of melody for two bars. It then swiftly ascends, followed by a three-note descent in the middle register and a four-note descent in the upper. The rhythm rumbles on until the notes seem almost to stumble over themselves.

The second subject group, marked dolce, is a choral theme in E major, the mediant key.

For the recapitulation, Beethoven transposes the second subject into A major, quickly changing into A minor and then back to C major for the coda.

Beatrice Langford Powell has been immersed in music for most of her life. Inspired by her violin-playing father, she took up the violin aged three and began learning under the Suzuki method in America. After moving to France she then took up the piano and pursued study on both instruments simultaneously at the Conservatoire de St Germain en Laye, in the Paris area. She was later the violin pupil of Dmitri Galoustov, himself trained by David Oistrakh. Last year, she had the good fortune of studying in Italy at the Conservatorio Paganini of Genoa, under Vittorio Marchese. Although after graduating from Edinburgh University she wishes to maintain playing as a serious hobby rather than a profession, violin-playing is still a major part of her life and will continue to be so.

Amanda MacLeod is in her final year of undergraduate study at The University of Edinburgh where she reads Music. As a first study singer she currently studies with Margaret Aronson having previously had over six years of training with Wilma MacDougall. Amanda sings with The Royal Scottish National Orchestra Chorus and The National Youth Choir of Scotland Chamber Choir under the direction of Christopher Bell. With NYCoS, she has sung at the BBC Proms, Edinburgh International Festival and has toured to Eastern Europe singing in world-class venues such as the Smetana Hall and the Slovak Radio Hall. In the past, she has sung with the Edinburgh Festival Chorus, Edinburgh Studio Opera and Scottish Opera. Recent solos across Edinburgh include Bernstein's *Chichester Psalms*, Handel's *Messiah*, Mendelssohn's *Hymn of Praise* and Mozart's *Requiem*. Along with her music studies Amanda is currently the President of the Edinburgh University Music Society, and through the Music in Community course in the Reid School of Music she enjoys devoting a lot of her time to musical education.

Finlay Turnbull's interest in percussion began at Perth High School and eventually he decided to attend the RSAMD (RCS) Juniors' Course to further his love of the instrument family and study under Pamella Dow. Since starting at Edinburgh University, Finlay has been tutored by Tom Hunter. Outwith his solo recital work Finlay has played for NYOS, plays timpani for the Edinburgh University Chamber Orchestra and works as a freelance percussionist for amateur shows around Edinburgh and Perth. Finlay is also known as a Musical Director for many different companies throughout Edinburgh and likes to keep his classical music balanced with his university work and his love of musical theatre.

Svetoslav Todorov is a highly talented young pianist from Bulgaria, currently studying music at Edinburgh University where he is a fourth year BMus student. He studies piano with Peter Evans.

Svetoslav comes from a family of musicians and started playing piano at the age of six. He studied at the Varna National Music School and the Sofia Conservatoire in Bulgaria. He is a winner of many young musician awards and competitions and has participated in concerts in many parts of Europe and beyond, including the Salle Gaveau in Paris and the Rachmaninov Hall at the Moscow Conservatoire.

In 2012 Svetoslav won Edinburgh University's Tovey Prize for instrumental performance - the only pianist to win the award for some years - and in 2013, the Edinburgh Competitive Festival's Concerto Competition, playing Gershwin's Piano Concerto in the Queen's Hall. He subsequently played the same piece with the Meadows Chamber Orchestra. In 2013 Svetoslav undertook high profile concerts as pianist with the Artisan Trio. Early in 2014 he performed for HRH The Princess Royal at Holyrood Palace and was later selected as one of the top performers for the Young Concert Artists scheme, after auditions at the Royal Academy of Music. Recently, Svetoslav performed the Grieg Piano Concerto with the Edinburgh Charity Orchestra. Slav has also had lessons with Steven Osborne, Pascal Nemirovski, Dmitri Alexeev, Natalia Troull, Peter Hill, Joan Havill, Chantal Stigliani and others.

FORTHCOMING CONCERTS:

Friday 14 November
1.10pm
McEwan Hall
Edinburgh University Singers
John Kitchen · conductor and organ
Calum Robertson · conductor
PARRY I was glad
STANFORD Magnificat Op. 164
GARDINER Evening Hymn
FINZI Part songs
PARRY Blest pair of sirens
ADMISSION FREE