

# CONCERTS

## AT THE UNIVERSITY

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*SPRING—SUMMER 2015*

Tuesday 3 March 2015

1.10pm

Reid Concert Hall

Programme of works by JEROME KERN, PHIL WOODS, KAI STENSGAARD, RAYMOND HUBBELL, VAN HEUSEN, GERSHWIN, FAURÉ and FRANK MARTIN performed by current students from the Reid School of Music.



THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*

Andy Britton · piano  
Luke McElroy · piano

### **All the things you are (1939)**

Jerome Kern (1885-1945)

With lyrics by Oscar Hammerstein II, and originally written for the 1939 musical *Very Warm for May*, this song's 32 bar chorus has become a mainstay in any jazz musician's repertoire, however the verse is rarely sung today. The chorus makes extensive use of the circle of fifths for its harmonic structure, passing through several keys over the course of the 32 bars before returning to the relative major at the end of the chorus.

Jessica Bennett · saxophone  
Gina Baker · piano

### **Sonata for alto saxophone and piano**

Phil Woods (b.1931)

Moderato- Allegro

Phil Woods, an American jazz saxophonist, bandleader, and composer wrote the sonata in 1980 for Victor Morosco, a classically trained saxophonist. It incorporates jazz into a concert piece (so called "crossover") requiring a creative approach from performers with improvisation involved. Moderato-Allegro is the first of four movements.

Jessica Bennett · saxophone  
Finlay Turnbull · marimba

### **Rain Forest**

Kai Stensgaard

Rain Forest is a duet originally written for soprano saxophone and marimba by the contemporary Danish composer Kai Stensgaard. In an unusual instrumental combination, the marimba supports the saxophone melody line throughout with broken and block chords helping to fix the tonality and create vivid pictorial images. The piece fluctuates between major and minor tonality, ending with the opening material brought back in the minor key. Although the jazz repertoire for the saxophone is extensive, this piece extends its capabilities. Kai Stensgaard skillfully highlights how well both instruments blend together to form one unique sound.

Ashton Brower · vocals

### **Poor Butterfly**

Raymond Hubbell (1879-1954)

Published in 1916, *Poor Butterfly* was written for the Broadway show, *The Big Show* and from this success became a standard. Inspired by Giacomo Puccini's opera *Madame Butterfly* the lyrics written by John Golden narrate the tragic story of the opera's main character of the same name. Compositionally, it also pays tribute to the opera, where its verse contains a musical quote from the Act 2 duet, *Tutti I Fior*.

Ashton Brower · vocals  
Andy Britton · piano

### **But Beautiful**

Jimmy Van Heusen (1913-1990)

*But Beautiful*, first published in 1947, is a popular song that was first featured in the Paramount Pictures film *Road to Rio*. Originally sung by Bing Crosby in the film it quickly became a standard. The song was one in a string of successes in the collaboration of composer Jimmy Van Heusen and lyricist Johnny Burke who worked together for over a dozen years.

### **I Loves You Porgy**

George Gershwin (1898-1937)

Originally a duet from the opera *Porgy and Bess*, *I Loves You Porgy* quickly became a popular solo recorded and performed by pop and jazz vocalists. Most famously recorded by Nina Simone in 1958, it has also been performed as an instrumental track, for example the version performed by the Bill Evans Trio recorded at the Village Vanguard in 1961 is widely acclaimed. Gershwin claimed this work to be a 'folk opera' that used his own spirituals and folk songs inspired by the music of contemporary Charleston. This style of harmonic language allowed some of the songs to be easily adapted into jazz standards, most famously this and *Summertime*.

Camille Curtis · flute  
Chris Harding · piano

### **Morceau du concours**

Gabriel Fauré (1845-1924)

Gabriel Fauré's *Morceau du concours* (1898) is a little gem written as a test piece for the flute while the composer was director at the Paris Conservatoire. It formed part of a subtle campaign on his part to move the conservatoire away from placing what he viewed as too much emphasis on pure virtuosity. His wish was for an appreciation that included aspects such as style, rhythm and phrasing; in other words, musical expression. His love of melody is clearly on display here as the *Morceau* arabesques its way beautifully through its two-minute duration. The manuscript is dated 14 July 1898 so perhaps Fauré was taking advantage of his day off on Bastille Day.

Joseph DuBose, 2008

### **Ballade for flute and piano**

Frank Martin (1890-1974)

Like many other composers, Frank Martin's musical language is formed under the influence of many great composers before him. As the youngest of ten in a clergyman's family, a rendition of Bach's *St. Matthew Passion* that he heard when he was twelve in 1902 left its mark on the composer with Bach remaining as a lasting inspiration. As well as baroque motifs featuring in his compositions, late German Romanticism, serialism, French Impressionism and jazz can be identified in his later works such as this *Ballade*.

This *Ballade* in particular was written for a competition piece for the 1939 Geneva International Competition, and it is one of a collection of six. The others are for alto saxophone, viola, trombone and cello and piano. Despite the fact that his *Ballade* for flute was composed originally for flute and piano, he later arranged it for flute, string orchestra and piano. Throughout the piece, Martin has created many ambiguities through contradictory rhythms, notations, metres and dynamics to form a sense of being lost in the music. The rhythms of the piece have been fashioned in a way to create a feeling of freedom and improvised flair.

Camille Curtis, 2015

FORTHCOMING CONCERTS:

FRIDAY 6 MARCH

1.10pm

Reid Concert Hall, Bristo Square

PAMELA TURLEY · clarinet

NEIL MANTLE · horn

GILLIAN GRAY MANTLE · piano

DUVERNOY Trio No.1 in C major

TOVEY Trio in C minor Op. 8

ADMISSION FREE

TUESDAY 10 MARCH

1.10pm

Reid Concert Hall, Bristo Square

ROBERTO PROSSEDA · piano

'Mendelssohn in England and Scotland'

Four Songs without Words

Trois Fantaisies ou Caprices op. 16

Variations sérieuses op. 54

Fantaisie op. 28 'Scottish Sonata'

Supported by the Italian Cultural Institute in Edinburgh

ADMISSION FREE

FRIDAY 13 MARCH

1.10pm

Reid Concert Hall, Bristo Square

SIMON COVERDALE and MARGARET WAKEFORD · piano duet

HINDEMITH Sonata (1938)

DEBUSSY Six Epigraphes Antiques

SCHUBERT Theme and 8 Variations on Hérold's 'Marie'

ADMISSION FREE

FRIDAY 13 MARCH

7.30pm

St. Mary's Episcopal Cathedral, Palmerston Place

EDINBURGH UNIVERSITY MUSIC SOCIETY CHORUS AND SINFONIA

NEIL METCALFE · chorus-master

PETER KEENAN · conductor

MOZART Requiem

Tickets £10/£5 (concessions, students, U26)

[www.eums.org.uk](http://www.eums.org.uk)

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