

CONCERTS

AT THE UNIVERSITY

SPRING—SUMMER 2015

Tuesday 17 March 2015

1.10pm

Reid Concert Hall

Emma Lloyd · violin

Karin Schistek · piano

Programme of works by **BEETHOVEN** and **DEBUSSY**.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Sonata for Piano and Violin in C minor Op.30/2

Ludwig van Beethoven (1770-1827)

- (i) Allegro con brio
- (ii) Adagio cantabile
- (iii) Scherzo: Allegro
- (iv) Finale: Allegro; Presto

The Sonata for Piano and Violin Op.30/2 was composed in 1802 and dedicated to Tsar Alexander I of Russia. It has four movements: The first movement is written in the sonata form without repeating the exposition; the dramatic first theme in C minor that first appears in *p* and later in *ff* is contrasted by the March-like second theme in Eb major. The second movement takes an ABA' form with a coda and its sweet and singing nature is an antipode to the first. The Scherzo, with its light and humorous character, at first seems out of place, and indeed there is evidence that Beethoven considered either replacing or eliminating this movement. However it provides some light relief and contrast before the much darker Finale with its Presto coda, which gives the whole sonata a dramatic ending.

Sonata for Violin and Piano in G minor L 140

Claude Debussy (1862-1918)

- (i) Allegro vivo
- (ii) Intermède: Fantasque et léger
- (iii) Finale: Très animé

Written in 1917, the sonata for violin and piano was Debussy's last work. He died less than a year after the first performance in which he played the piano himself. This sonata is the third of a cycle of six sonatas (Six sonates pour instruments divers, par Claude Debussy, musicien français) Debussy planned to write but was not able to complete.

Although the work is titled sonata, it deviates from the established German traditional sonata form - probably linked to Debussy's dislike of anything German during the first world war, the time this piece was written. Instead of clear sonata form sections we find recurring motivic material in different movements and an unexpected coda section in each movement: in the first and third movement the coda is introduced after a clear break in both instruments, starts quietly and then grows with an enormous *crescendo* and *accelerando* to a brilliant *ff*. The coda of the second movement surprises us with a violin solo that develops in the opposite direction, starting at *pp* the music slows and fades to the end.

Emma Lloyd is a violinist, violist, performer and teacher based in Edinburgh. Her work ranges from period baroque performance to collaborations with composers on cutting-edge new music. She is currently working towards a PhD at the University of Edinburgh investigating the performer's role in the interpretation of indeterminate scores. Prior to this, she completed a Bachelor's degree with honours at the Royal Northern College of Music in Manchester, and a Master's in musicology at the University of Edinburgh. She is a member of the Ison Quartet and a new Edinburgh-based string trio, as well as electroacoustic duo KUBOV with Jess Aslan.

Karin Schistek was born in Hall in Tirol, Austria, in 1977. She had piano lessons for ten years with Halina Kochan at the Salzburg Music School before studying Piano Performance and Teaching with Brian Lamport at the "Mozarteum" in Salzburg; she graduated with a Distinction. She continued her education at the Vienna University of Music and the Arts with Johannes Marian, concentrating on contemporary piano repertoire, graduating with a Master's in 2004.

A continuing focus on classical and contemporary music is more recently accompanied by significant work in the area of free improvisation. She is a member of various free improvisation groups such as lapslap, edimpro, and Electric Cowboy Cacophony.

In 2002 Karin moved to Edinburgh, UK, where she now lives and works as a pianist and piano teacher. She has played concerts in Austria, France, Greece, Italy, Poland, Thailand, and the UK, and is represented on seven CD releases.

Karin and Emma have been playing together as a duo since 2013, when they performed Lutosławski's *Partita*. Since then, they have played regularly, and performed music by Bach, Beethoven and Webern, as well as their own improvisation.

FORTHCOMING CONCERTS:

WEDNESDAY 18 to SATURDAY 21 MARCH

7pm, Royal Botanic Gardens Edinburgh

WATCHING

Performed by Music in the Community and children from Leith Walk Primary School.

DEE ISAACS (composer)

GERDA STEVENSON (director)

KATHARINE CRAIK (words)

SKYE REYNOLDS (movement director)

MATTHEW COLLINGS and SEAN WILLIAMS (sound)

JONNIE CLOUGH (lighting)

GILLIAN ARGO (design)

ANNA COCCIADIFERRO (costume)

Ada can't sleep. Will the two apothecaries, Dewberry and Frostbait have the remedy for her sleeplessness? Follow us through the garden and glasshouses of the Royal Botanic Garden Edinburgh.

Entrance via North Gate, Inverleith Place, from 6.45pm. Please note this is a promenade performance – dress warmly.

£10/£5 Tickets in advance only from www.brownpapertickets.com

EDINBURGH UNIVERSITY SINGERS

CHAMBER ORCHESTRA

WEDNESDAY 18 MARCH

7.30pm, Greyfriars Kirk

JOHN KITCHEN (conductor)

BACH Lobet den Herrn, alle Heiden

CLAIRE McCUE Kneeling

MOZART Vesperae solennes de confessore K 339

Tickets £10 (£5 for under 16 and students)

from the Queen's Hall box office: 0131 668 2019 www.thequeenshall.net

FRIDAY 20 MARCH

1.10pm

Reid Concert Hall, Bristo Square

ERLAND HILDÉN (organ)

JOHAN HELMICH ROMAN Allegro con spirito from Drottningholmsmusiken

ERLAND HILDÉN Toccata from Organ Symphony No.1

SWEELINCK Variations on 'Mein junges Leben hat ein end'

J.S. BACH Fugue in E minor BWV 548

ERLAND HILDÉN B-A-C-H mass for organ

STEIGLEDER Toccata on 'Vater Unser' (Tabulaturbuch 1627)

ADMISSION FREE