
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Tuesday 29 January 2019

1.10pm

Reid Concert Hall

Programme of works by performed by students
from the Reid School of Music.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Rebecca Coffey · flute

Tango Etude No. 4

Astor Piazzolla (1921 - 1992)

Rebecca Coffey · flute

Georgios Kypridemos · piano

En Bateau

Claude Debussy (1862 - 1918)

Goldfish Through Summer Rain

Anne Boyd (b.1946)

Cordelia Loughlin · soprano

Georgios Kypridemos · piano

from the Hermit Song collection Op.39

Samuel Barber (1910-1981)

The Crucifixion

(Lyrics: anonymous monk, 12th century, translated by Howard Mumford Jones)

Church Bell at Night

(Lyrics: anonymous monk, 12th century, translated by Howard Mumford Jones)

St. Ita's Vision

(Lyrics: anonymous monk, 12th century, translated by Chester Kallman)

John Konsolakis · clarinet

Georgios Kypridemos · piano

Sonata for clarinet and piano in Eb major Op.167 (1921)

Camille Saint-Saëns (1835-1921)

- I. Allegretto
- II. Allegro animato
- III. Lento
- IV. Molto allegro - Allegretto

Tango Etude No. 4

Astor Piazzolla was an Argentinian composer very highly regarded for his uniquely modern take on the tango. This work for solo flute was published as part of six Tango Études in 1987 and it is a fabulous piece for showing the variety of colours and atmospheres that a flute can create on its own. The extensive use of chromaticism and varied articulation provide the basis for a seductive and mysterious performance.

En Bateau

Debussy's En Bateau was originally written as a piano duet and this was his first instrumental work with a link to water. The opening presents itself delicately with flowing melodies which are interrupted in the piece's middle section by a more intense and expressive use of dynamics along with the introduction of dotted rhythms. En Bateau was published as part of six pieces in 1915, all of which are prime examples of Debussy's characteristic poetic composition.

Goldfish Through Summer Rain

Goldfish Through Summer Rain for flute and piano was composed in 1979 by Australian composer Anne Boyd. This piece has all the classic characteristics of her musical writing style, displaying a fusion of Asian and Western music styles. This atmospheric piece is based on this Haiku poem by K.S Kim titled *A Summer Hue* and to me, the flute and piano are representative of fish swimming.

*After the rain
The blue sky came upon the pond,
So did the summer morning
And so did the sheet of summer shade,
And there the goldfish wrote their summer verse.*

The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that
It was like the parting of day from night
Ah, sore was the suffering borne
By the body of Mary's Son
But sorer still to Him was the grief
Which for His sake
Came upon His mother

Church Bell at Night

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
than be with a light and foolish woman.

St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him".
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

The Hermit Song collection was written by Samuel Barber in 1953. The collection consists of ten songs based on poems written by anonymous Irish monks in the late 8th to 13th centuries. Unsurprisingly the text is often grounded in religion however, animals and nature also feature as strong themes throughout the collection. The juxtaposition of the original text from the monks' poems and the modern accompaniment that Barber employs creates an interesting combination that is very powerful to the listener. *Church Bell at Night* is the second song in the collection and unlike the other two selected in this programme is more centred on the relationship one has with religion rather than the journey of Christ. *St. Ita's vision* is the third song in the collection and perhaps the most emotive. The piece follows the journey Mary took to becoming the mother of Christ and the joy and solemnity she took in raising him. *The Crucifixion* is the fifth song in the cycle by Barber. As the name suggests the piece centres on the crucifixion of Christ. However, the text focuses more on the mother of Christ, Mary and her grief over the loss of her son. The idea of sacrifice is highlighted strongly throughout the piece.

C.L.

Sonata for clarinet and piano in Eb major Op.167 (1921)

During the last year of his life, Saint-Saëns composed three woodwind sonatas, one for oboe, one for clarinet and one for bassoon, all accompanied by the piano. The Clarinet Sonata in E flat major Op.167 was dedicated to Auguste Périer, a fine player and clarinet teacher at the Conservatoire de Paris. According to the musical scholar Jean Gallois, the Clarinet Sonata is the most important of the three: he calls it "a masterpiece full of impishness, elegance and discreet lyricism" amounting to "a summary of the rest". Each movement of the Sonata showcases a different musical character: the elegantly lyrical Allegretto, the exciting and vibrant Allegro animato, the slow and lugubrious Lento, and the lucidly virtuosic Molto allegro present together an extensive exploration of the instrument's expressive capabilities. As such, its importance in the clarinet repertoire cannot be exaggerated.

J.K.

Rebecca Coffey is a final year BMus student at The University of Edinburgh. Originally from Crieff, she studied at The Royal Conservatoire of Scotland's Juniors under the instruction of Sheena Gordon. Rebecca has played and sang in many orchestras and choirs throughout both her school and university years. While at school, she played principal flute in Perth Youth Orchestra on their tour to Florence and in 2015, Rebecca started studying Music here at the university and continued to study the flute with SCO principal flautist, Alison Mitchell. Since then she has played in the National Youth Orchestra of Scotland Seniors and also plays in the Edinburgh University Symphony Orchestra.

Cordelia Loughlin is a final year recital student of the BMUS programme at the University of Edinburgh. She specialises in classical and operatic repertoire and has taken part in the operas *Carmen* and the *Marriage of Figaro* during her time at University. Cordelia has a keen interest in Italian Opera admiring the works of Mozart and Puccini. She spent her third year studying abroad at the Conservatorio Niccolò Paganini in Genoa, Italy where she honed her technique and expanded her Italian and German Repertoire significantly. While at the Conservatorio she received the top mark for Operatic scenes and chamber music performance exams while becoming proficient in the Italian language.

John Konsolakis was born in Athens, Greece in 1999. He began playing the clarinet at the age of 9, under the guidance of Katerina Lioudaki. His interest in musical expression developed especially throughout his early teenage years at the Music School of Pallini, where he decided that he wanted to pursue a music career.

As a performer, John has been the principal clarinetist in a number of orchestras, including the Underground Youth Orchestra and Edinburgh University's Symphony, Sinfonia and Chamber Orchestras. He also performed Weber's Clarinet Concerto No.1 as a soloist with the EUCO and was selected as the runner-up in the 2018 Tovey Memorial Competition. While in Edinburgh, John continues his studies on the clarinet under Jean Johnson.

John is also an aspiring composer with an interest in media composition. He has written works for theatre performances such as 'Macbeth' and 'Perfume', a documentary, video games and advertisements, as well as a number of concert works. Most notably, he was selected as the runner-up in the Marvin Hamlisch Film Scoring Contest in 2016 and as the winner of the Megaron International Animated Film Music Contest in 2017. One of his works, 'Closure', was selected as the winner of the Emre Araci Composition Competition and will be performed by the EUSO in their 2019 summer concert.

Georgios Kypridemos was born in Nicosia, Cyprus. He studied Piano Performance (BMus, MA) under the tutelage of Jonathan Plowright, Sinae Lee and Isobel Anderson at the Royal Conservatoire of Scotland. He is a keen improviser, chamber musician and performer of contemporary and late 20th-century piano repertoire. Georgios is currently the graduate accompanist for the Reid School of Music.

FORTHCOMING CONCERTS:

Friday 1 February

1.10pm

St Cecilia's Hall, Niddry Street

Emma Lloyd (violin) and John Kitchen (harpsichord)

Works by ELISABETH JACQUET DE LA GUERRE and ISABELLA LEONARDA.

Admission Free

Tuesday 5 February

1.10pm,

Reid Concert Hall, Bristo Square

She'Koyokh Klezmer Ensemble

ÇIĞDEM ASLAN (vocals)

SUSI EVANS (clarinet and gaida)

MEG HAMILTON (violin)

ŽIVORAD NIKOLIĆ (accordion and vocals)

MATT BACON (guitar and kaval)

PAUL MOYLAN (double bass)

CHRISTINA BORGENSTIERNA (percussion)

Jewish, Gypsy, Bulgarian, Armenian, Albanian, Greek and Serbian music.

Admission Free

Friday 8 February

1.10pm

McEwan Hall, Teviot Place

John Kitchen (organ)

DUPRÉ Cortège et Litanie

DURUFLÉ Méditation pour orgue

GUILMANT Sonata No. 5 in C minor Op. 80.

Admission Free

Tuesday 12 February

1.10pm,

Reid Concert Hall, Bristo Square

Reid Memorial Concert

Annemarie Klein (recorders)

Eric Thomas (theorbo)

Tom Wilkinson (harpsichord)

Programme to include works by GENERAL REID, DIEUPART, JOHANN CHRISTIAN BACH and BARSANTI.

Admission Free