
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Tuesday 19 March 2019

1.10pm

Reid Concert Hall

The Edinburgh Quartet

Tijmen Huisingh · violin

Tom Hankey · violin

Catherine Marwood · viola

Mark Bailey · cello

Programme of works by MATTIS APPELQVIST DALTON,
RICHARD MICHELL and DVOŘÁK.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Østenvind

Mattis Appelqvist Dalton (b.1996)

Østenvind is the composer's first string quartet composition. Inspired by the mythological and literary connotations of Østenvind (which means East wind in Danish), the piece is an ode to the composer's own experience of this wind in his family's native coastal village. It is a three-fold structured piece with each section describing the different states of the wind. The overall movement of the piece follows the ebb and flow of this wind as it emerges from, and withers back to silence.

Mattis Appelqvist Dalton is a 23-year-old Danish musician. Born and raised in Aurillac, France, he was classically trained at the *Conservatoire National de Musique et Dance* in his home city. Now a visiting student at the University of Edinburgh, Mattis conducts research in the field of *Cognitive Neuroscience of Music* at Brown University (USA), where he also develops his practice as a jazz double bassist, under the mentorship of Dave Zinno. His early musical exposure to Klezmer and Jazz music strongly inspired his recent compositional practice focused on Jazz, ethno Jazz, film music, classical and algorithmic composition.

String Quartet No. 3 (movement 2)

Richard Michell (b.1999)

I am a Music (MA Hons) student from Merseyside currently in my first year here at the University of Edinburgh. I have been composing since the age of seventeen and I am interested in creating concert performance pieces but I also want to compose music for film, video game and theatre. This piece was inspired by numerous classical and romantic composers; Beethoven, Haydn, Wagner, Verdi. I wanted to write a slow movement fugue that was both emotional, capturing and technically impressive. The key to understanding the piece is to pick out all the instantiations of the subject and where it has been developed. Listen to how it is weaved between the different voices. Look for a moving *stretto* towards the end. Look for fragmentations of the subject as they rework themselves into new material. Look for the only instance of relaxation towards the end where the piece enters a major key for the first time. I hope you all enjoy this piece as much as I found it delightful to write!

Richard Michell

String Quartet in E flat Op.51 'The Slavonic'

Antonin Dvořák (1841-1904)

1. Allegro ma non troppo
2. Dumka (Elegia)
3. Romanza, andante con moto
4. Finale, allegro assai

Born in 1841 in the Czech village of Nelahozeves, about 45 miles south of Prague, Antonin Leopold Dvořák was the son of the local innkeeper/ butcher. He learned the violin from his father who regularly played folk music with his friends and customers. Antonin was duly apprenticed to become a butcher himself, but such was his evident musical talent that the apprenticeship was soon terminated and he was sent to attend the Organ School in the capital. Here he learned so surely and quickly that in a matter of only a few years he joined the violin section in the orchestra of the recently formed National Opera. Meanwhile, he was composing furiously.

Like many artists he learned by imitation. His early chamber and orchestral music show a variety of influences including Beethoven, Brahms, Schumann and Wagner, among others. Occasionally, a work stands out as a glimpse what was to come, as in the *Romance* Op 11. His first symphonies are often sprawling works where we can hear the young composer coming to terms with a variety of classical forms. Finally, with his *Slavonic Dances* for piano duet, Dvořák discovered his true creative voice in the colours and rhythms of Czech folk music. This work was so admired by Brahms that he arranged for its publication in 1874. Such was their immediate popularity that the orchestral versions followed a few years later. These, in turn, became genuine best-sellers all over Europe and beyond.

This reclaiming, as it were, of his earliest experience of music-making in his father's inn, resulted in a surge of creativity. Though Dvořák was later to remark to Sibelius that 'I have composed too much' and admitted he could be accused of occasional note-spinning in his salon music, he never lapsed into such practices with the compositions that drew on his national heritage. Frequently, individual movements -e.g. the 'Furiant' scherzo in the 6th Symphony and the 'dumka' slow-fast-slow dance form in the piano trio of that name -give the works a special charge of energy and sensitivity. Indeed, in his last years, after he returned from America where he'd been a not-so-very happy professor of composition in New York, he ceased composing symphonies altogether in favour of one-movement 'Symphonic Poems' inspired by Czech folk tales and legends.

The *E Flat String Quartet* was written in 1879, the same year as the *Czech Suite* for orchestra. Known as the 'Slavonic' the opening movement reveals an utterly captivating and unusually expressive richness of tone even in the sprightly polka second subject. The second movement is a *dumka* in which an elegiac theme and a fast-paced *furiant* rhythm effortlessly complement into each other. The *Romanza* which follows is well-named, being exceptionally intimate and lyrical. The final movement is a *cri de coeur* of genuine and spontaneous joy. With this quartet, Dvořák, released from his classical masters, gives his deeply personal creativity its true voice. In every meaning of the word, the work is a masterpiece.

Ron Butlin

FORTHCOMING CONCERTS:

Thursday 21 March

2pm

Reid Concert Hall

The Margaret Fletcher Lieder Prize Competition

Eric von Ibler and Patricia MacMahon (adjudicators)

Annual award for the best performance of two German Lieder in competition-one to be chosen from the works of SCHUBERT, WOLF or STRAUSS.

Admission Free

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Thursday 21 March

7.30pm

Reid Concert Hall

Edinburgh University Composers' Orchestra

Sam McLellan (conductor)

A concert of new music.

Admission Free

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Friday 22 March

1.10pm

McEwan Hall

Mark Brafield (organ)

J.S. BACH Ricercar à sei voci from Musical Offering, BWV 1079

SAINT-MARTIN Méditation sur le Salve Regina

PÄRT Pari Intervallo

NEIL COX Four Ikons of the Archangels

Admission Free