

# Organ Studies AT THE RNCM

## The Tuition

\* The Organ Faculty within the School of Keyboard Studies is centred on the magnificent 3-manual Hradetsky organ. A new 17 stop Walker organ has recently been installed in the Organ Room and four smaller organs are available for practice.

\* Students also have regular access for classes on the Renn organ at St Philip's Church, Salford and the Cavaillé-Coll organ at Parr Hall, Warrington.

\* A distinguished tutorial staff led by **Graham Barber** includes **Darius Battiwalla** and **Matthew Owens**. **David Briggs**, **Margaret Phillips** and **David Sanger** are visiting Tutors. **Ronald Frost** is Tutor in RCO Paperwork and Keyboard Skills.

\* Master classes form a regular feature of the faculty and have included **Gillian Weir**, **Ludger Lohmann**, **Edward Higginbottom** and **Thomas Trotter**.

## The Courses

\* As one of Europe's leading conservatoires the RNCM offers a full range of undergraduate studies (BMus, BA) and postgraduate courses leading to the PG Diploma and MMus.

\* Special Scholarship – a very generous award for advanced study in France is available for graduates of the RNCM through the generosity of the Pilling Trust.

\* **For more details about studying at the Royal Northern College of Music contact the Secretary for Admissions, RNCM, 124 Oxford Road, Manchester M13 9RD. Tel: 0161-907 5260; Fax: 0161-273 7611; email: info@rncm.ac.uk**

**Royal Northern College of Music**

*"The most successful conservatory in the country"*

Daily Telegraph © Norman Lebrecht

Royal Northern College of Music  
providing musical excellence in higher education

Sunday 18th July

### Twilight Recital

**Marie Macleod**, cello

**Karen Topikyan**, piano

8.30pm

**St Peter's Church**

(The Parish Church)

### The Programme

*Sonata no 4, Op 102 no 1*

**Ludwig van Beethoven**

(1770-1827)

Beethoven's five sonatas for piano and cello are among the first major works written for the cello as a solo melodic instrument; the cello had previously been used only to supply a foundation for the harmony in orchestral and ensemble music.

The last two sonatas were both written in 1815 and share the same opus number. They were dedicated to the Countess Maie von Erdödy, but were actually composed for Joseph Lincke, cellist of the Rasoumovsky Quartet and later the Schuppanzigh Quartet, who was also music tutor to the Countess's children. Both sonatas were published in Bonn in March 1817.

The Sonata no 4 in C major was described by Beethoven as 'a free Sonata'. It opens with two bars of solo cello in which the main theme of the Andante is presented, and later the movement is taken over by an angular and energetic Allegro Vivace in A minor. The introduction to the second and last movement is in two main parts: the first is a somewhat rhapsodic, nine-bar Adagio; the second, Tempo d'Andante, incorporates the theme from the opening of the Sonata. The Allegro vivace which follows is in compact sonata form.

*Sonata for cello and piano*

1. Prologue

2. Serenade et Finale

**Claude Debussy**

(1862-1918)

'I am enjoying these last days of liberty. I think of Paris as a sort of prison where people do not even have the right to think and where even the walls have ears ... I am writing down all the music that comes into my head - like a madman and rather sadly', wrote Debussy in October 1915. Already seriously ill with the cancer which would eventually kill him, he longed to help the war effort and particularly envied Satie, 'a corporal who is really going to defend Paris'. As such physical activity was beyond him, however, he turned instead to composition, writing 'not so much for myself, but to give proof, however small it may be, that even if there were 30 million Boches, French thought will not be destroyed'.

Among Debussy's new projects was an intended set of six sonatas for a wide range of instruments, often in unusual combinations. In the event he wrote only three: the first for cello, the next for flute, violin and harp, and his last completed work, the violin sonata. These were dedicated

to his wife, Emma, and signed, as if to make a stand against the possibility of the country being overrun by German culture, *Musicien Français*.

*Adagio and Allegro, Op 70*

**Robert Schumann**

(1810-1856)

Schumann composed the Adagio and Allegro for horn and piano in February 1849 in a frenzy of compositional activity. This was brought on partly by his own precarious mental state, and partly by the worsening political situation in Dresden: 'It is just as if the outward storms drive me in on myself', he wrote to his friend, Ferdinand Hiller; 'only in my work have I found compensation for the terrible storm which burst upon me from the outside'.

The resulting score greatly impressed Schumann's wife, Clara, who found it 'just the sort of piece that I like, brilliant, fresh and passionate', when she played it through about a fortnight after its completion. Although it was composed for the newly invented valve horn, Schumann was quick to sanction alternative versions for cello and for violin, and approved in particular the arrangement for cello; it captures the mood of unrestrained emotion and temperament in which the work was written.

*Sonata for cello and piano*

*in D minor, Op 40*

**D Shostakovich**

(1906-1975)

Composed in 1934, this Sonata is amongst Shostakovich's first serious composing for 'classical' chamber ensemble, and is perhaps his most conservative work of this period. Earlier works, written while Shostakovich was still developing his own style, show that he was drawn towards the Western-oriented avant-garde and ideas of 'proletarian' art. However, at the beginning of the 1930's Shostakovich returned to the logical clarity and structural organisation of Classical forms and genres.

The work is dedicated to the cellist Victor Kubatsky, who also gave the first performance with Shostakovich in Leningrad in 1934. Shostakovich later revised it and published a final version in 1971.

There are four movements depicting Soviet life. The opening movement, Allegro non troppo, is in Sonata form. Both themes in the exposition are lyrical yet express quite different moods; the first is dark, swift and ominous, while the second is tender and open. The second movement, Allegro, is sarcastic and highly energised, the third a painfully expressive Largo. The Sonata finishes with a playful, dangerously relentless Allegro movement.

### The Performers

Oundle International Festival is pleased to welcome tonight the first of three of the finalists at the 1998 BBC Young Musician of the Year competition. Born in 1980, **Marie Macleod** started playing the cello at the age of eight and entered the Yehudi Menuhin School when she

Sunday 18th July



was eleven, where she studied with Louise Hopkins. She has taken part in many masterclasses, including those given by Ralph Kirschbaum and Heinrich Schiff amongst others.

Marie has won first prize in several competitions, and in 1998 was the winner of the BBC Young Musician of the Year String Final; as a result she played the Saint-Saëns Cello Concerto No 1 with the Ulster Orchestra under Barry Wordsworth. She has performed in many concerts both in Britain and internationally, and is continuing her studies at the Hochschule für Musik in Cologne, Germany, with Professor Frans Helmerson.

**Karen Topikyan** was born in Armenia in 1977 and was accepted into the Tchaikovsky Specialist Music School at the age of 7, where he studied with Professor Elsa Tandilyan. In 1994 Karen entered the Hochschule für Musik in Detmold, Germany, moving to Cologne in 1996 to study with Professor Vassily Lobanov. He has taken part in many masterclasses and has performed extensively throughout Armenia and Germany, both as soloist and chamber musician.

Sponsor **Netherseal Tractors**



The new Festival Club is open today 12 noon to 11.30pm  
Bar hours: 6pm to 10.30pm