

FRIDAY 17 JULY

OUNDLE SCHOOL CHAPEL at 7.30pm

ENGLISH CHAMBER ORCHESTRA
SIR ALEXANDER GIBSON Conductor
JAMES PARSONS Organ

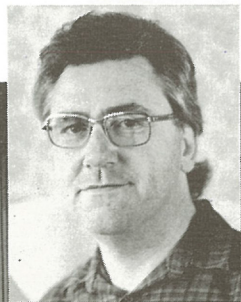
English Chamber Orchestra
Leader Jose-Luis Garcia

THE ENGLISH CHAMBER ORCHESTRA was formed in 1960 and has established a distinguished reputation worldwide as an ensemble with the highest musical and artistic standards. It is London's only full-time Chamber orchestra, its schedule tightly packed with recording sessions, foreign tours throughout Europe, the United States and Japan, and appearances throughout the UK. A highlight for the orchestra this year is its début at the Salzburg Festival with its principal conductor, Jeffrey Tate.

The 1983/84 season marked SIR ALEXANDER GIBSON'S twenty-fifth and final season as Music Director of the Scottish National Orchestra and in 1987 he celebrates twenty-five years as Music Director of Scottish Opera, which he was instrumental in founding in 1962. He has made guest appearances with all the major British orchestras and has travelled extensively worldwide, conducting in Europe, Australia, Japan and North and South America.

Official recognition of the immense contribution Sir Alexander Gibson has made to music in Scotland prompted his knighthood in the Jubilee Honours List of June 1977.

JAMES PARSONS, soloist in tonight's world première of Organ Concerto by Derek Bourgeois, is creator-Director of Oundle International Organ Week. As Organist at Oundle School he was the instigator of Oundle's Frobenius organ project and, in addition to his teaching commitments, regularly undertakes recital tours throughout the UK, Holland, Denmark and the USA.



Derek Bourgeois



The English Chamber Orchestra



James Parsons



Sir Alexander Gibson

DEREK BOURGEOIS was born in Kingston on Thames in 1941. He graduated from Cambridge University with a first class honours degree in music, and a subsequent Doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult.

He has composed five symphonies, seven concertos, several other extended orchestral works, four major works for chorus and orchestra and a full length opera. As well as a considerable quantity of chamber, vocal and instrumental music, he has composed seven extended works for Brass Band and two symphonies for Symphonic Wind Orchestra. He has also written a considerable amount of music for television productions.

From 1970 to 1984 he was a Lecturer in Music at Bristol University. He was the conductor of the Sun Life Band from 1980 to 1983, and during the same period was Chairman of the Composers' Guild of Great Britain, and a member of the Music Advisory Panel of the Arts Council.

In September 1984 he gave up his university post to become the Musical Director of the National Youth Orchestra of Great Britain.

Programme

Felix Mendelssohn Overture *The Hebrides* or *Fingal's Cave* (Op 26)

Sibelius Rakastava

Derek Bourgeois Organ Concerto (Op 101) (World Première)

Felix Mendelssohn Symphony No. 3 in A minor *Scottish*

MENDELSSOHN Overture *The Hebrides* or *Fingal's Cave* (Op 26)

The composer's visit to Scotland at the age of twenty, in 1829, resulted in the composition of two major works, this Overture and the *Scottish Symphony*.

The rolling waves and the roar of the green waters into the dark depths of Fingal's Cave on the Isle of Staffa impressed him so much, that he immediately wrote the opening twenty-one bars. This first impression made by the organ-pipe like pillars of rock, the expanse of grey sea and the bleak loneliness of the cave, overlooked by the nearby islands of Mull and Iona, had to be pondered over for another three years before he was satisfied he had captured his impressions of this unique place satisfactorily.

The opening theme, actually only a bar long, like the rolling of the sea it represents, changes every time it appears and colours the entire work. The second subject is one of Mendelssohn's greatest melodies, played by 'cellos, clarinets and bassoons – a long, tranquil theme, under which we hear murmurs and undercurrents in the violins by way of accompaniment. The middle section develops the themes that have been heard in the exposition in varying *sea-moods* of gales and serenity before a short passage leads to the recapitulation of the first part. This is shortened, and is followed by an animated coda; with three delicate pizzicato chords the music magically disappears into the mist.