



DEBUT RECITAL SCHOOL CHAPEL 7.30pm Sponsored by Bernard Kay

The 13th of July was an auspicious date for today's performer. At the St Albans International Organ Festival, judged by organists of international repute before an attentive audience, the winner of the prestigious Interpretation Competition was announced. This Oundle concert is the first in a season of recitals forming the first prize.

Now in its fifteenth year St Albans has a worldwide reputation for the highest standards. OIOW therefore welcomes a young organist with an exciting future.

Since its installation in 1984 the Frobenius organ here in the Chapel has increased the musical reputation of Oundle School and been the inspiration for the International Organ Week.

One of the largest of these Danish-made organs in the country, it has been played by many distinguished organists; among them Carlo Curley, Lionel Rogg, Gillian Weir and this year, Nicolas Kynaston.

Placing the organ high in the West Gallery gives the best sound projection. The case contains wooden soundboards, 2,300 pipes of top quality tin, zinc and copper, blown by low wind pressure, making it the organ very responsive to the performers' every nuance.

The organ is built on classical lines with mechanical action. This feature is now accepted as the best for teaching and correct musical interpretation. It is not large, having 35 stops over three manuals.

"The International Organ Festival Society has helped to launch many now-famous players. Our most recent prizewinner comes to Oundle with the commendation of this year's distinguished jury. On behalf of the Society I send best wishes for some most enjoyable music making on this special occasion."

Peter Hurford, Founder and President.

SUNDAY 16

FIORI MUSICALI ST. MARY AND ALL SAINTS CHURCH, FOTHERINGHAY 7.30pm

Sponsored by Robert Weighton, Architects, Fotheringhay

Cantata No 84 'Ich bin vernugt' J S Bach 1685 - 1750

Aria; Recitative; Aria; Recitative; Chorale

Written for the third Sunday before Lent, a mood of abstinence colours the text. A languid opening is followed by a recitative and the second aria, with obbligato violin and oboe, is dance-like.

Trio Sonata 'La Folia' Vivaldi 1678 - 1741

Vivaldi's variations constitute the final sonata in a set of twelve and the technical demands and delights are shared between two violins.

Oboe Concerto No 3 in G minor Handel 1685 - 1759

Grave; Allegro; Largo; Allegro

Although the original edition suggests 1703 for composition, the style points to an earlier date. The substance of the final movement is familiar from other Handel compositions. Handel was an inveterate copier, both of his own and other people's music.

INTERVAL

Harpsichord Concerto in F minor J S Bach

Allegro; Largo; Presto

Probably a re-arrangement of a lost violin concerto. The largo is notable for the luxurious embellishment of its solo line and the distinctive pizzicato texture of the accompanying tutti. The allegro and presto are highly condensed movements, emphasising the sombre nature of the tonic key.

Aria 'Destin avaro' Vivaldi

In his day, as now, Vivaldi was esteemed for his instrumental music. He was also a prolific composer of operas. This aria comes from 'La fida Ninfa', written in 1732. It shows the virtuosic skills expected of singers at that period.

Quartetto in F (for recorder, 2 violins and continuo) A Scarlatti 1660 - 1725

(Allegro); Allegro; Grave; Allegro

The first and last movements owe something to dance music while the grave is a sarabande.

Motet 'In furore' Vivaldi

Allegro; Recitative-Largo; Allegro (Alleluia)

After the opening allegro a recitative leads to a slow central movement with a jubilant alleluia to conclude. 'In furore' was probably intended for Anna Girò, a famous prima donna of the day. She was a pupil of Vivaldi, later his assistant and secretary.

FIORI MUSICALI

Founded in 1983 by Penelope Rapson Fiori Musicali specialises in the authentic performance of music from the high Baroque. Using period instruments the players re-create the splendour of eighteenth century music in all its colour and variety. It is becoming established as the leading baroque group in the Midlands.

PENELOPE RAPSON

Penelope Rapson read music at Somerville College, Oxford, gaining her doctorate from that university in 1982. Largely self-taught as a harpsichordist she directs the group from the keyboard. Her harpsichord was made in 1983 by Ferguson Hoey of Oxford. A double-manual instrument it is modelled after the eminent Flemish maker J D Dulcken. The original, in the Smithsonian Institution, Washington, dates from 1745.



VON BÜLOW and JAMES PARSONS BACH AT TWILIGHT

YARROW ART GALLERY
9.55pm

Series sponsored by
The Crown Inn, Elton

Gert von Bülow began playing the cello when he was four and made his first public appearance at six. Studies with Piatigorsky and Fournier followed graduation. Now an established soloist and chamber musician, this Danish musician is one of the few cellists who play works composed for the 5-string cello - the Suite No 6 by Bach heard in this series is among these.

SUNDAY 16 JULY

Suite No 3 in C major BWV 1009
*Prelude; Allemande; Courante;
Sarabande; Bourée I & II; Gigue*

Sonata in D major for cello and
harpsichord BWV 1028

Adagio; Allegro; Andante; Allegro

MONDAY 17 JULY

Suite No 1 in G major BWV 1007
*Prelude; Allemande; Courante;
Sarabande; Menuet I & II; Gigue*

Suite No 6 in D major BWV 1012
*Prelude; Allemande; Courante;
Sarabande; Gavotte I & II; Gigue*



Gert von Bülow

Unique in every way, Bach's cello suites maintain the same inspired standard as his violin works. Sets of dance movements ranging from court to folk dances, they show Bach's mastery, pointing up the fascination of the rhythms and his gift for spiritualising them. His sonatas for one melodic instrument and harpsichord are of particular interest. By substituting a written-out keyboard part for improvised chords they give new prominence to the harpsichord.

CATHERINE ENNIS

One of London's leading organ recitalists and church musicians, Catherine Ennis is a former Oxford Organ Scholar and a prizewinner in the Manchester International Organ Competition. She had the distinction of being England's first woman cathedral organist when she was appointed assistant organist at Christ Church Cathedral, Oxford. Currently she is Director of Music at St Marylebone Parish Church and at St Lawrence Jewry. At both she is responsible for two of London's finest professional church choirs. Miss Ennis' Tuesday lunch-time recitals at St Lawrence are a regular feature of the City's musical life. Catherine Ennis is frequently heard in recital throughout Britain and around the world.



CATHERINE ENNIS ORGAN RECITAL SCHOOL CHAPEL 7.30pm

Sponsored by Hunt and Coombs (Solicitors)

Imperial March Elgar 1857 - 1934

Catherine Ennis' programme of English organ music begins with a work from one of England's best-loved Romantic composers. It is ironic that it was this organ transcription of one of Elgar's finest orchestral works which established his reputation. Its popularity endures, being heard most recently at the wedding of the Duke and Duchess of York.

Praeludium and Fantasia in C major Byrd c1542 - 1623

The golden age of English keyboard music was the period of the Elizabethan virginalists. In this first of three examples, a brief prelude leads to one of Byrd's most dramatic contrapuntal fantasias.

The Queen's Command Gibbons 1583 - 1625

A short statement of dance music is heard twice with ornamentation.

A Sad Pavan for these Distracted Times Tomkins 1573 - 1656

Tomkins was a pupil of Byrd and his compositions are almost anachronistic. The Pavan laments the religious wars of the Commonwealth.

Voluntary for the Double Organ Purcell 1658 - 1695

Little remains of English organ music after the Restoration. One high point is this Voluntary. The influence of the French style on the new English court shows in the use of elaborate ornamentation and precise instructions for registration.

Five Dances John Gardner b 1917

La volta; Pavin; Jig; Lament; Fling

Composed in 1988 in memory of Catherine Ennis' father, Seamus Ennis, a celebrated Irish folklorist and piper. Gardner originally intended to use Irish folk idioms but his own Scots blood combined with a love of jazz resulted in a surprisingly original work. The first two movements are based on old Elizabethan dances; the Jig betrays Irish origins with a rondo melody played on the more delicate timbres of the organ and has a strong hint of jazz. In the Lament we hear examples of the piper's ornamentation or 'cranning' over a drone base. The Fling is an outrageous, no-holds-barred finale.

John Gardner, a distinguished English composer whose works include symphonies, opera, ballets and works for brass, is perhaps best known for his carol 'Tomorrow shall be my Dancing Day'. He was professor at the Royal Academy of Music where he and Catherine Ennis first met.

INTERVAL

Concerto in D major Charles Avison 1710 - 1770

Adagio; Allegro; Andante; Molto Allegro

This is another transcription in the English tradition of concerto grosso by a contemporary of Handel.

Two Choral Preludes Parry 1848 - 1918

**Rockingham
Eventide**

A return to the grand Romantic age of English music with which the programme began. Two well-loved miniatures conjure up the restful calm of the Anglican Evensong.

Fantasia and Toccata Opus 57 Stanford 1852 - 1924

A virtuoso piece of orchestral breadth Stanford's work consists of two weighty movements. The Fantasia has two contrasting themes, loud and reflective. The Toccata begins with a bravura pedal solo which develops to a breath-taking finale.

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MONDAY 17