

THE ORGAN

The organ at King's College Chapel, Cambridge is a particularly splendid example of a Romantic instrument and perfectly complements Nicolas Kynaston's programme.

As we hear it today the organ is probably the outstanding testament to the voicing skill of Arthur Harrison. It comprises four manuals, pedals and 77 speaking stops. The case is the sole remaining part of the instrument built in 1605-6 by Thomas Dallam.

Rebuildings took place in the seventeenth and nineteenth centuries and in this century by Harrison and Harrison. In 1968 six new stops were added, increasing the versatility of the organ for all schools of organ music. The Great organ chorus was remodelled and topped by a four rank Quint Mixture, adding a glittering brilliance to the sound.

The case, one of the oldest in England, is of dark oak.

King's College Chapel is the only medieval part of the college. The first stone was laid in 1446 and the chapel, in Perpendicular style, was completed in 1515. The fan vaulting and the stained glass windows are among the glories of this university town. Other buildings of the college belong mainly to the nineteenth century.

As Oundle International Organ Week establishes itself as a major force in organ education it is also establishing a tradition of offering its students the experience of playing the excellent organs in the area. For its concert audiences the opportunity to hear the 'King of instruments' in King's played, as last summer by Gillian Weir and today by Nicolas Kynaston, is a lasting inspiration and joy.

NICOLAS KYNASTON ORGAN RECITAL KING'S COLLEGE CHAPEL, CAMBRIDGE 1pm

Sponsored by Barton Petroleum and T N Rose & Partners

Marche Pontificale

Widor represents one of the two main stylistic paths in late nineteenth century French organ literature. His interest in the large-scale form and the monumental runs alongside César Franck's fascination with the chromatic and its emotional potential. The Marche Pontificale is a good example of Widor's organ style. The first movement of the First Symphony, it is structured on pillars of huge ceremonial homophony, broken by quieter melody.

Choral-Poeme Opus 67 No 2

A pupil of both Widor and Franck, Tournemire turned to Gregorian chant for much of his inspiration. In this piece, written in 1932, he weaves in his characteristic polyphony with his personal mysticism.

Choral III in A minor

Franck's chromaticism makes itself felt in the central section; a sinuous melody over an insistently chromatic accompaniment. The opening is almost improvisatory with figurations at the beginning punctuated by chorale-like passages. In the concluding section Franck brings together the two themes in a noble conclusion.

Aux Etoiles

Duparc was a talented piano pupil of Franck but not seriously an organist. His incurable nervous illness caused him to destroy most of his work, leaving only the 16 songs by which he is now known. This piece is a Nocturne for orchestra transcribed for organ by Paul Fournier. Duparc's music shows his sources of inspiration, Liszt and Wagner, while seeming to foretell Impressionism.

Sonata in C minor 'The 94th Psalm'

Written along Lisztian models this virtuoso organ composition is a finely integrated large-scale work in which the emotional power never bursts the architecture of the music. Its complex chromaticism and use of fugato follows Liszt's 'Ad nos, ad salutarem undam' while casting a backwards glance to the Baroque use of religious texts as a basis for musical composition. The Sonata is expressive of the social protest for which the psalm calls.



Nicolas Kynaston

Well-known for his varied repertoire which extends from Bach to Copland, Nicolas Kynaston was appointed organist of Westminster Cathedral when he was nineteen. During the 10 years he held this post he was responsible for instigating the 'Summer Series' of concerts and recitals. He made his debut at the Royal Festival Hall in 1966 and since 1971 has devoted his time to a solo concert career. In the United Kingdom he has given concerts in all the major halls and has performed in almost every European country as well as the USA, Turkey, Japan and the Philippines.

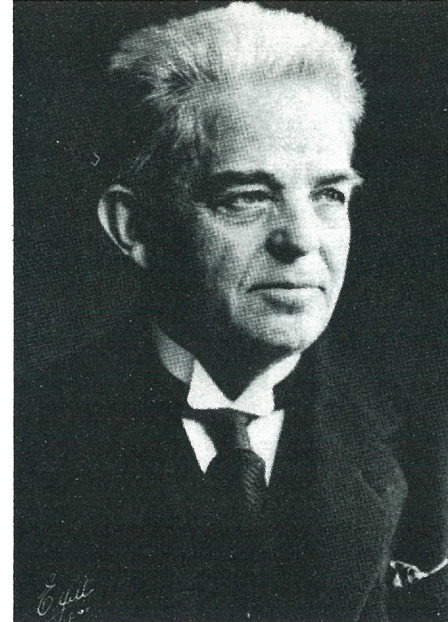
Nicolas Kynaston has made many recordings and several records have been nominated 'Critic's Choice'. He teaches at Oxford and Cambridge and has given master classes around the world. An honorary fellow of the Royal College of Organists he was President of the Incorporated Association of Organists in 1983. Among the prestigious juries on which he has served is the St Albans, providing yet another link with this year's OIOW programme.



SOUVENIR PROGRAMME

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Carl Nielsen was brought up in a small country village. His sense of music was awakened by his mother who taught him tunes which he reproduced on his violin. At the age of 18 he was admitted to the Copenhagen Conservatoire. From 1908 to 1914 Nielsen was conductor of the Royal Orchestra and then became principal of the Conservatoire.

While Nielsen's musical ideals were Bach and Mozart his roots were firmly Danish.

THIS EVENING'S YOUNG PLAYERS

Founded in 1980 by a group of young musicians, the Copenhagen Youth Symphony Orchestra has developed a reputation for its high standards of playing. In the past nine years the orchestra has given up to 20 concerts each year and its wide repertoire of symphonic and chamber music includes many works by contemporary Danish composers. Copenhagen Youth Symphony Orchestra has also performed on Danish radio and television and gives regular concerts in the Tivoli Concert Hall. The orchestra has approximately 70 players, aged from 13 to 35, many of whom are students at the Royal Academy of Music. It is completely independent of any institution, concerts and rehearsals being organised by a players committee. Each summer a tour is arranged, throughout Denmark or abroad. It is OIOW's pleasure, as a festival built around a summer school for young musicians, to welcome the orchestra this year.

Soloists tonight in Nielsen's Third Symphony are Eva Hess Thaysen and Poul Elming. Miss Thaysen has performed in opera and oratorio and frequently appears as a soloist in concerts and recitals, premiering many Danish compositions. Mr Elming sings at the Royal Opera in Copenhagen and his leading roles have included Eugene Onegin, Count Almaviva and Germont Père.

Conductor Zbigniew Graca who has won several prizes for conducting is also a violinist. He studied with Franco Ferrara in Italy before gaining his Masters degree in conducting and later worked with Rafael Kubelik.

COPENHAGEN YOUTH SYMPHONY ORCHESTRA

SCHOOL CHAPEL 7.30pm

Sponsored by Christie's

Overture The Barber of Seville

Rossini composed 40 operas but after William Tell in 1829 he wrote virtually nothing. 'The Barber', written in 1816, is an opera buffa in two acts and the overture remains one of the most popular orchestral pieces. Richly Romantic but also clear-cut and classical it contains the famous crescendo which gives vigour and gaiety to all Rossini's overtures. The original is lost and the overture now played for this opera was written for Aureliana and used for a tragic opera about Elizabeth I and Essex.

Clarinet Concerto in A major (K622)

Mozart 1756 - 1791

Allegro; Adagio; Rondo allegro

It was not until the last few years of his life that Mozart wrote the three magnificent works in which the clarinet is the leading instrument. These were written for his friend Stadler and the concerto was completed less than two months before Mozart's death. A spirited, vital work, it is one of the most beautiful compositions of his maturity. Full of superb invention and craftsmanship it is imbued with heart-rendering simplicity of expression; a totally personal utterance. Not until Carl Nielsen wrote his clarinet concerto in 1928 was the instrument to have a work of comparable depth. In the Allegro the orchestra sets the scene for the soloist in an extended introduction. Attractive themes employ the full range of the clarinet with leaps from the chalumeau (lower) register to the upper and vice versa. The Adagio stresses the clarinet's singing quality against a background of flutes, bassoons, horns and strings. In the finale the clarinet introduces the main theme abounding with Mozartian good humour, though this is followed by a touch of sadness. The work ends with a glowing, coloratura coda.

INTERVAL

Symphony No 3 (Sinfonia Espansiva) FS60

Carl Nielsen 1865 - 1931

Allegro espansivo; Andante pastorale; Allegretto un poco; Finale: Allegro

Nielsen's six symphonies form the backbone of his compositions. His first two are built on classical foundations with a musical language rooted in tradition. With the Sinfonia Espansiva, 1910-1911, Nielsen enlarges his spiritual horizons and his vision intensifies. He shows a striking ability to sustain longer-breathed, extended musical paragraphs. There is a sense of confidence, exhilaration and warmth. It begins with a series of mighty hammer blows on the note A then the main theme swings out, energising the whole movement. Deliberately inconclusive, the ending suggests more to come. The Andante portrays the gentle Danish landscape. Birds sing in the woodwind and wordless coloratura voices are heard. A scherzo-like mood characterises the third movement and the finale opens with a folk-type theme swinging happily along to reach a major statement of the main theme. After a magical stillness the grand tune dominates again as the final climax.

This concert will be recorded by BBC Radio 3 for future broadcast

Proceeds from this concert will be donated by Christie's to the Peterborough Macmillan Cancer Care Appeal

Copenhagen Youth Symphony Orchestra

