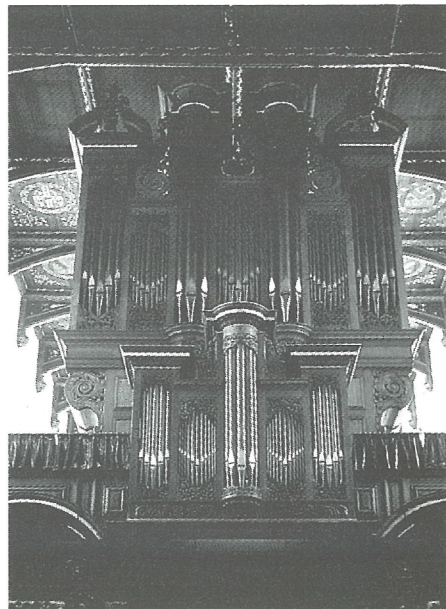




The Leicester Festival Ensemble is made up of leading British chamber musicians. All the members have established careers as principal players in orchestras and string quartets and as soloists. Founded

in 1989 by its artistic director Graham Oppenheimer as part of the Leicester International Music Festival, the ensemble plays a leading part in the musical life of the region and attracts international artists to perform with it.

In its present form the Trinity College organ dates from 1976. The work of the Swiss organ builder Metzler, it occupies the splendid organ cases made by Bernard Smith in 1694 and 1708. It was built in neo-classical style with mechanical action throughout. Some ranks of the old Smith pipework were re-used.



TRINITY COLLEGE CHAPEL ORGAN

Builder - Metzler (Switzerland) (1976)
42 stops

HAUPTWERK	SCHWELLWERK	RÜCKPOSITIV	PEDAL
Principal 16	Viola 8	Principal 8	Principal 16
Octave 8	Suavia 8	Gedackt 8	Subbas 16
Hohlflöte 8	Rohrflöte 8	Octave 4	Octave Bass 8
Octave 4	Principal 4	Rohrflöte 4	Bourdon 8
Spitzflöte 4	Gedackt Flöte 4	Octave 2	Octave 4
Quinte 2½	Nasard 2½	Gemshorn 2	Mixtur V
Superoctave 2	Doublette 2	Larigot 1½	Posaune 16
Sesquialter III	Terz 1¾	Sesquialter II	Trompette 8
Cornet IV	Mixtur IV	Scharff III	Trompette 4
Mixtur IV-V	Fagott 16	Dulcian 8	
Trompette 8	Trompette 8	Tremulant	
Vox Humana 8	Tremulant	Hw/P Rp/P Sw/P Rp/H Sw/H	

Jacques van Oortmerssen - Organ Recital

Trinity College Chapel, Cambridge, 1.00pm
Programme of works by J. S. Bach 1685-1750

Toccata and Fugue in D minor (S565)

This piece provides a written example of practice in extemporisation. In his day a toccata signified a freely rhapsodic piece and usually ended with a fugue. Bach's fugue, however, takes place within the toccata. There are two long episodes in the fugue which are really incursions of toccata-like material, while the fugue is eventually halted on an interrupted cadence, after which the toccata resumes.

Variations on 'Sei gegrüßet, Jesu gütig' (S768)

Chorale preludes featured prominently throughout Bach's entire life and provide a referential point for his most important creative impulses. The chorale is presented in almost every imaginable setting; sometimes prominent, at others lost in a welter of counterpoint. Of the eleven variations the last is a massive reharmonisation of the chorale in five parts.

Prelude and 'Fiddle' Fugue in D minor (S539)

The fugue is a transcription of the G minor Fugue for solo violin from a sonata (S1001). For keyboard performance Bach enriched the counterpoint and filled out the original harmony adding a small-scale prelude in the style of a harpsichord piece.

Chorale prelude; 'O Mensch, bewein' dein' Sünde gross' (S622)

Of the collection of shorter chorale preludes which make up the Orgelbüchlein this is the most eloquent and finely wrought. Against a simple, slow-moving accompaniment, the chorale melody unfolds in a broadly embellished style of great beauty.

Prelude and 'Wedge' Fugue in E minor (S548)

This is one of Bach's largest and most mature organ works. The triple-time prelude derives most of its material from the four opening bars which have a strong rhythmic pattern accompanied by octave leaps in the pedals. Repetitions of this passage in a variety of keys are separated by richly contrapuntal sections in which several new melodic figures appear. The shape of the fugue's chromatic subject has earned the work its nickname. It is extraordinary in structure and hardly matched elsewhere in Bach's output. There are three well-defined sections before the fugue concludes by repeating its first 59 bars. This repeat is most unusual but gives this gigantic structure the basis of ternary form and a profound but simple unity.

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Jacques van Oortmerssen combines the rare quality of scholarly integrity with a flair for performance. Widely regarded as one of today's most talented organists he is a leading exponent of historical keyboard techniques

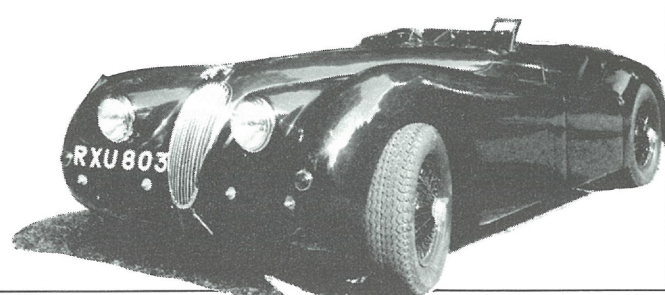
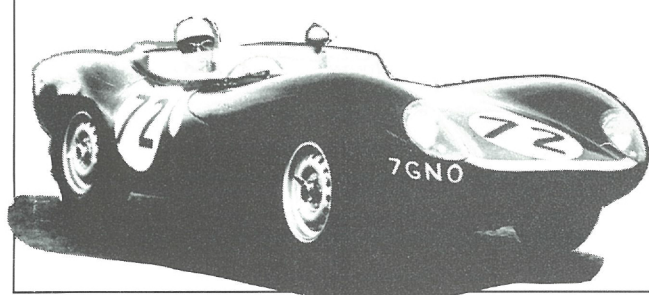
and early music. Since 1979 he has been professor of organ at the Sweelinck Conservatory in Amsterdam where his classes are eagerly attended by students from many countries.



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Leicester Festival Ensemble

Fotheringhay Church, 7.30pm

Clarinet Quintet in A major K581 Mozart 1756-1791

Allegro; Larghetto; Minuetto; Allegretto con Variazioni

One of the most serene of Mozart's later chamber works, the Clarinet Quintet was composed in 1789 at a time when Mozart had many worries. There is no hint of these difficulties in the piece. The allegro opens with magical smoothness, the clarinet entering with very different material. By the end of the movement all the themes have been thoroughly integrated. Although the larghetto gives the impression of one seamless melody, Mozart maintains the interest at every step. The minuet has two trios, the second very intimate in character. A remarkable feature of the finale is the tiny recitative passages after the fourth variation and the ensuing adagio variation.

INTERVAL

Trio Opus 58 Albert Roussel 1869-1937

Allegro moderato; Adagio; Allegro con spirito

Roussel became a composer relatively late, having been earlier commissioned in the French navy. An extended tour of India in 1909 had a lasting influence on much of Roussel's music, moving

him away from his first impressionistic compositions. In his final years Roussel's works became more neo-classical; his instrumentation is full and highly coloured. The Trio, his last completed work, is particularly colourful and dense in texture.

Sonata Claude Debussy 1862-1918

Pastorale; Interlude; Finale

This Sonata, scored for flute, viola and harp, was conceived in the spirit of the French 18th century Enlightenment, and the titles of the movements reflect this classical mood. The opening is full of flowing, graceful lines and improvisatory passages, both of which are features of the entire work. The themes of the work are closely interrelated; the open pastorale returns magically after the climax of the finale.

Introduction and Allegro Maurice Ravel 1875-1937

Ravel's Introduction and Allegro for harp, string quartet, flute and clarinet is a work in which the harp has a central place. The piece is dominated by four themes; the first appears at the start in the wind, the second forms the reply in the strings, becoming the main theme of the allegro. The third is heard on the cello and the fourth, in dotted cross-rhythms, serves as the second subject in the allegro. Themes are juxtaposed and combined in ingenious ways and the work ends in a whirlwind.

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