

Music, Drama, Dance. Here's how Central perform.

When it comes to the arts, Central has always played a fine supporting role. Our sponsorship performance has included several notable events within our region.

Amongst them, the CBSO in concert at the Malvern Festival, the English String Orchestra at Gloucester Cathedral and the Northern Ballet Theatre at the Wyvern Theatre.

As well as supporting these established names, we also like to safeguard the future of the arts by promoting rising talents. That's why we helped stage a season of new plays by young

dramatists at the Haymarket Theatre in Leicester.

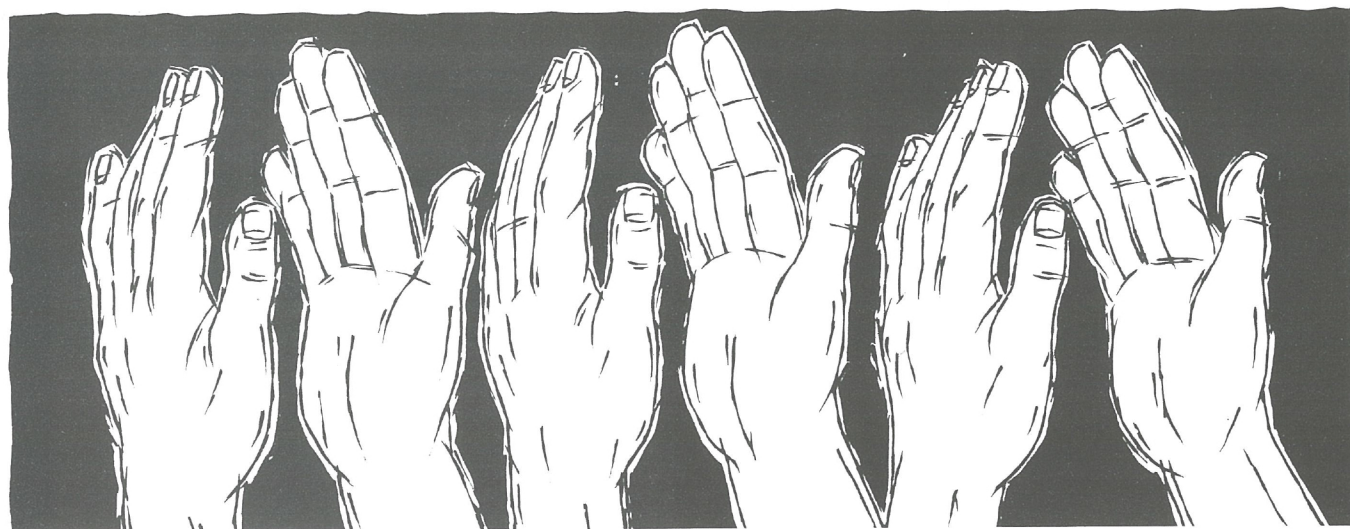
Even closer to home, we are a founder member of the Thamesdown Foundation for the Arts – a family of companies who have joined with the public sector to develop and safeguard arts in the Thamesdown region.

We're active at the grass-roots, too, funding productions by small local groups. Together with East Midlands Arts, we've taken this a stage further by establishing an awards scheme, 'New Initiatives in the Arts', to benefit community arts projects. Whatever the scale, Central's committed to the arts. And we're happy to lend a helping hand.



CENTRAL

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Jane Watts – Organ Recital

Oundle School Chapel, 11.30am

Prelude and Fugue in A minor (S543) J.S. Bach 1685-1750

The opening of the prelude consists of a sweeping recitative for manuals only, which is then developed on the pedals. This gives way to a rhapsodic section for manuals and pedals. The fugue subject is long but far from rambling; it possesses enormous harmonic power through the implied dominant and secondary seventh chords within. The peroration is cut short by the introduction of a pedal cadenza which recalls the toccata-like style of the opening prelude. A flourish of manual demi-semi-quavers brings the work to a stormy finish.

Sonata in D major G. P. Telemann 1681-1767

Grave; Presto; Andante; Scherzando

Although Telemann's music is today overshadowed by that of his near contemporary Bach, in his own time Telemann was regarded as the leading composer in Germany and was the preferred choice over Bach as Cantor at St Thomas', Leipzig. His long association with operatic conventions resulted in a style which cherished melodic lines and uncomplicated textures. As this Sonata shows, Telemann was an important link between the late Baroque and early Classical styles.

Sonata No 4 in B flat Opus 65 Mendelssohn 1809-1847

Allegro con brio; Andante religioso; Allegretto; Allegro maestoso e vivace

Although surrounded by romantic influences, Mendelssohn's works have an affinity to classical models. In his six organ sonatas, dating from 1844 to 1845, Mendelssohn reverted to the contrapuntal style of Bach, though colouring the pieces with gentle romantic harmonies.

Prélude, Fugue et Variation César Franck 1822-1890

Dedicated to Saint-Saëns this piece is the third of Franck's Six Pièces. The long, sinuous melody of the prelude – in B minor and 9/8 time – contrasts with the restrained fugue. After the climax of the fugue is reached and abandoned, a single pedal note connects this section with the variation, a restatement of the original melody accompanied by a quietly rippling semi-quaver figure.

March upon Handel's 'Lift up your Heads' A. Guilmant 1837-1911

The opening slow section announces the theme followed by a sprightly fugue which is given a full working out on manuals and pedals. A recall of the main theme interrupts the fugue until the inevitable happens – the fugue theme is combined with Handel's. The peroration comes with a restatement of the opening theme for the organ tutti.

Intermezzo Litanies Jehan Alain 1911-1940

A gifted French organist and composer Alain was tragically killed during the Second World War. In his short life he produced much fine organ music. Intermezzo is characterised by complex part-writing consistently in seven parts, including double pedalling throughout. Loosely structured, the piece is based on a rising three note motif heard in the upper pedal in bars three and four.

In Litanies the theme of Medieval plain-song is developed with insistent chattering rhythm, with antiphonal interplay, with clashing modern harmony and with rising drama. Agitated, assertive, pleading, the work moves towards a tremendous, dissonant climax.

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Jane Watts was the first Royal College of Organists Young Performer of the Year and subsequent recitals, recordings and broadcasts have secured her position as one of the leading young English organists. She is known for her secure technique combined with a genuine enthusiasm for music and the ability to communicate her enjoyment to audiences.



National Youth Jazz Orchestra

Stahl Theatre, 7.00pm

'Forget the word youth in their title, this is quite simply one of the best bands you will ever hear.' That was the comment of John Dankworth who knows a good sound when he hears it. We hope you will share his opinion as tonight's concert gets underway. Celebrating its 25th anniversary year NYJO, as it will always be known to its thousands of fans, is the ideal orchestra to bring our festival of youth and music to a swinging finale. The youth of NYJO is the plus of enthusiasm and dedication rather than the minus of inexperience.

This fully professional orchestra is a far cry from the training ensemble set up in 1965 as a counterblast to Beatlemania. Bill Ashton was then a saxophone-playing French teacher in London. NYJO has always promoted the most unusual recruitment system of any professional group. It does not hold auditions – anyone can attend the Saturday rehearsals and the decision about playing regularly is left to each individual player.



Young players have an opportunity to display their talents as they experience the joys, and tribulations, of rehearsing, touring, recording and performing, all to a higher standard than is required anywhere else in the profession. Every player is a soloist in his or her own right and many band members have written music for NYJO's extensive repertoire.

NYJO has showcased the works of Britain's best jazz composers and has worked with some of the great stars of the jazz and musical world. These have included Acker Bilk, Rosemary Clooney, John Dankworth, Buddy Greco, Salena Jones, Cleo Laine, Don Lusher, Peggy Lee and classical guitarist John Williams. During its 25 years NYJO has made many television appearances, including programmes of its own. Since its first album was chosen Record of the Year by the Sunday Times in 1971, NYJO has averaged one album a year, many on its own label.

The orchestra will announce its programme from the stage and during the second half of the evening will be happy to respond to requests from the audience.

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