

The only American organist invited to play in the inaugural series at St Stephen's Cathedral in Vienna, David Higgs has been featured recitalist at major festivals throughout the USA and around the world. Recently appointed to the faculty at the Eastman School of Music NY he is an active teacher and lecturer as well as performer.

David Higgs was ten when he obtained his first position as a church organist and during his

teens he toured as singer and keyboard player with rock, gospel and soul-music groups. He is a graduate of the Manhattan School of Music and his teachers include Peter Hurford, twice an Oundle International Organ Festival tutor.

Making his debut as an organist with the San Francisco Symphony in 1987, David Higgs continues to perform regularly with it and other major orchestras.



Over the past two decades the wind serenade has regained its earlier popularity and for the Amadé Wind Ensemble this 'harmoniemusik' of the late eighteenth and early nineteenth century forms the basis of its repertoire. An octet of full-time and freelance orchestral players based in Manchester, the Amadé has performed throughout Britain at concerts, garden parties and stately homes. In addition to the

well-established serenades and operatic arrangements of Mozart, the Ensemble also plays contemporary music; such as the Impressions of Don Giovanni which we hear tonight. Two hundred years ago music for small windband was an integral part of daily musical life. It was considered a matter of good taste for as many as sixteen players to be in the service of courts, aristocratic houses and wealthy bourgeoisie.



Once part of a magnificent collegiate church, founded in 1411, the present Fotheringhay church was built in the mid-fifteenth century, the original building being pulled down to make way. Today the only visible traces of the first parish church are the marks of a sharply pitched nave roof over the blocked 'chancel' arch and of flatter aisle roofs.

The contract for rebuilding the

nave was dated 1434 and the 'new' church is typical of the period, being entirely in the perpendicular style. The stately clear glass windows, the beautiful oak pulpit, now restored to its original colouring, and the font are much-noted features.

For those who have time, there is an excellent display in the south aisle, charting the history of the church and its historical associations.

David Higgs

Organ Recital
Oundle School Chapel Sunday 12 July 4.00pm

Toccata in F major BWV 540 J S Bach (1685-1750)

This begins with a sustained, brilliantly energetic canonic introduction punctuated by two long pedal solos. Following the second solo, a confident and percussively rhythmic idea is introduced, generating a new momentum and appearing in a series of different keys as Bach produces unexpected harmonies at important cadence points.

Variations on 'Mein junges Leben hat ein End' Sweelinck (1562-1621)

Amongst the finest composers of early keyboard music, Sweelinck was also a master performer. Here he takes the song tune as a basis for six variations which begin without an initial statement of the rather melancholy theme. Extraordinarily rich in invention, there is a seemingly endless pattern of new ideas, some of which are dance-like in their buoyant rhythms.

Pastorale and Toccata David Conte (b 1955)

This work was written for David Higgs who gave the first performance in late 1991. Shepherds' music with pipes and shawms is evoked in the Pastorale. The main sections have angular melodies supported by drones and lilting ostinatos with improvisatory contrasting sections. Aimable and bucolic, the mood of the work is also sly and elusive. Setting a declamatory, oratorical tone, the Toccata opens with full organ playing massive chords. Quickly gathering energy, the music breaks into a virtuosic gigue after which the opening chords are heard in the form of a chorale accompanied by a walking bass. The work ends with a brilliant coda in French toccata style.

Sacred Sounds for organ based on early American hymn tunes: George Shearing (b 1919)
There is a Happy Land - I Love Thee, my Lord

Shearing is regarded almost exclusively today as a composer of popular music. His rhythmically incisive Sacred Sounds is largely secular in manner and the pieces have a strong sense of nationalism, being based on hymn tunes used by 18th century settlers in America.

Five Dances for Organ Calvin Hampton (1938-1984)

I The Primitives II At the Ballet V Everyone Dance

Commissioned by the American organ builder Walter Holtkamp Jr. for his new instrument at Park Avenue Christian Church, New York City, Dances for Organ was given its first performance there by David Higgs in 1982. Each movement is based on a single rhythmic ostinato combined with contrasting melodic material.

Andante K616 Mozart (1756-1791)

Like the larger Fantasies this was originally written for mechanical organ. It is a light, elegant piece decorated with much graceful ornamentation.

Prelude and Fugue on B-A-C-H Liszt (1811-1881)

In German musical notation BACH corresponds to B flat, A, C, B natural, a motif used by Bach himself. For Liszt, it provides the basic theme for a virtuoso work which - as one might expect - explores the full tonal range of the organ. The fugue begins mysteriously, rising towards a precipitous series of urgent scales and the work ends with a huge re-harmonisation of the BACH theme.

SPONSORED BY PRICE WATERHOUSE

Amadé Wind Ensemble

Fotheringhay Church Sunday 12 July 8.00pm

The Arrival of the Queen of Sheba Handel (1685-1759)
arr. Campbell

First heard at Covent Garden in 1749, and frequently ever since, this famous orchestral interlude is from the oratorio Solomon. It was arranged for wind octet by the London horn player Arthur Campbell.

Octet-Partita Opus 69 Frantisek Krommer (1759-1831)

Allegro; Andante catabile; Menuetto; Rondo

One of the most successful Czech composers living in Vienna in the late 18th century, Krommer wrote numerous partitas, of which only 13 were published. It is possible they were written prior to 1791 and various editions have suggested different instrumentations. Krommer was influenced by Mozart and Haydn but the intriguing simplicity of his music reflects his central European roots.

Impressions of Don Giovanni Colin Touchin (b 1953)

The composer writes: "I have distilled the opera into 15 minutes, making space for every shift of key and texture. Arias are two lines long, recitatives often one note. Rhythmic and melodic fragments should be readily discernible but much of the interplay emanates from my reflections on the characters' moods - hence 'Impressions'". Each character is represented by one or two instruments: Zerlina - oboe; Donna Elvira - cor anglais; Donna Anna - clarinet; Don Ottavio - bass clarinet; Don Giovanni - 1st horn; Commendatore - 2nd horn and bassoon; Leporello - 1st bassoon; Masetto - 2nd Bassoon.

INTERVAL

Visions Fugitives Prokofiev (1891-1951)
arr. Kelsey

Lentamente; Animato; Molto Giocosolo; Ridicolosamente!; Con Vivacit; Feroce!

Originally a set of 20 very short, highly characteristic pieces for solo piano written between 1915 and 1917, six of the Visions Fugitives were arranged for the Amadé Ensemble in 1987 by horn player Xenophon Kelsey. The result exploits the wind octet skilfully and imaginatively.

Serenade in C minor K388 Mozart (1756-1791)

Allegro; Andante; Menuetto-Trio; Allegro;

Between 1781 and 1784 Mozart wrote three substantial wind serenades. The K388 is his first true C minor work and was composed in 48 hours to please Prince Liechtenstein and his dinner guests. At that time wind music was frequently written for outdoor performance rather than as chamber music. This serenade is full of drive and energy with intense chromatic writing. A vigorous sforzando and ingenious variations lift the work beyond the ordinary.

SPONSORED BY JOHN MYATT WOODWIND AND BRASS OF HITCHIN

Oundle Concerts
marvellous music in an historic town

Cantabile
New London Consort
- The Garden of Earthly Delights

European Community Chamber Orchestra

Ronnie Scott

London Brass

London Philharmonic Orchestra

PLUS

Free only to subscribers:

Thomas Carroll

- winner of the string section of BBC Young Musician of the Year 1992.

September 1992 to May 1993

Subscribe and Save

Brochure available August from

Oundle Music Tel: 0832 273669

or

The Music School Tel: 0832 272227