

# Alexander Fiseisky

Organ Recital  
Oundle School Chapel Saturday 18 July 11.30am

## Prelude and Fugue in E flat BWV 552 J S Bach (1685-1750)

From the third volume of the Clavierbüch (1739), the work opens with a prelude in French overture style: a sharply dotted section contrasted with two ideas, the first of which involves brief echoes and a light, syncopated melody, the second having a more Italian, violinistic flavour. The three main ideas of the prelude parallel the three fugue subjects of which the first is stately and objective and the second an almost ceaseless pattern of quavers. In the rhythmically incisive final section, the first subject makes a powerful and dramatic return in the pedals.

## Two Fantasies Oleg Nirenburg (b 1938)

Nirenburg's extensive organ compositions reveal his partiality for a neo-Baroque style. Besides these fantasies on English and Russian folksongs he has written two concertos, two trio sonatas and four preludes and fugues. The Russian song used here is 'Sronila Kolehck' (I have lost a ring).

## Passacaglia from Lady Macbeth of Minsk Opus 29 Shostakovich (1906-1975)

The opera Lady Macbeth of Minsk is a story of betrayal, violence and murder in which Shostakovich examines the fate of a woman trapped by circumstance. This passacaglia is powerful, full of anguished discordance. Essentially an arch form, the dotted notes of the final section recall the patterns from the opening. The bitter climax is marked fffff.

## Two Preludes Cesar Antonovich Cui (1835-1918)

A member of the 'Mighty Handful' of Russian nationalistic composers, Cui was also a general in the Russian army. He composed ten operas but was probably most at home writing instrumental and vocal miniatures. These preludes, in G minor and A flat minor, were originally for piano and show, as does much of Cui's keyboard music, a fascination with Chopin.

## Fantasia Opus 110 Glazunov (1865-1936)

Moderato; Allegretto pastorale; Allegro risoluto

Written in 1934 and dedicated to Dupré, this is one of only three pieces Glazunov composed for organ. The movements are continuous: the first modal with a strong element of syncopation which gives way to the first pedal theme, beginning on top G, which forms the basis of the rest of the movement. In the 6/8 allegretto, more syncopation adds complexity to an essentially simple idea before a more urgent spirit breaks in leading to a brief allegretto scherzando. The final fugue with its descending thirds harks back to the pedal theme of the moderato.

## Passacaglia BWV 582 J S Bach

The theme was probably derived from an idea in André Raison's Livre d'Orgue. After announcing it for pedals alone Bach uses it as the basis for twenty remarkable variations. Generally the theme stays in the pedals but it becomes the top part in the XIth variation and is broken into a series of manual arpeggios in the XIVth and XVth. The fugue is a double one, employing part of the passacaglia theme as one of its subjects.

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Adding fun to the Festival's finale: jugglers and fire-eaters will entertain at the Festival Club after this evening's concert.



Alexander Fiseisky is organ soloist of the Moscow State Philharmonic Society, artistic director of the Organ Centre of the Russian Cultural Foundation and president of the Moscow Association of Organists. These credentials reinforce his reputation as one of the leading organ recitalists in Russia where he regularly performs as soloist with most of

that country's major orchestras. His recordings include the complete works of J S Bach and Alexander Fiseisky is highly regarded as an interpreter of contemporary organ music, having given premières of works by many well-known Russian composers. Recent concert tours have taken him to the USA and Canada, Italy, Germany and Yugoslavia.

## Psalm 151

I was the smallest of my brothers and the youngest of my father's house and tended my father's sheep.

I made an instrument with my own hands and my fingers plucked the psaltery.

What angel told this to my Lord? The Lord heard it for himself.

He sent his angel out to pluck me from my father's sheep and anointed me with the oil of his anointing.

My brothers were good and tall but the Lord's favour didn't rest on them.

I went out against the Philistine. He taunted me with his idols, but as I removed his sword and beheaded him so I removed the shame from Israel.

This additional psalm, a short 'biography' of the great psalm writer David, was discovered in the Dead Sea Scrolls. The Reverend David Scott, vicar of St Swithins and St Lawrence, Winchester, has made an English translation from the Greek version of the Old Testament; the Septuagint, third century B.C.

# Young Voices of the World

Musical Director: Peter Allwood  
Oundle School Chapel Saturday 18 July 7.30pm

## Featuring

The Salem Boys Choir, Oregon, USA

Director: Darrell James

Scholares Minores Pro Musica Antiqua,

Poniatowa, Poland

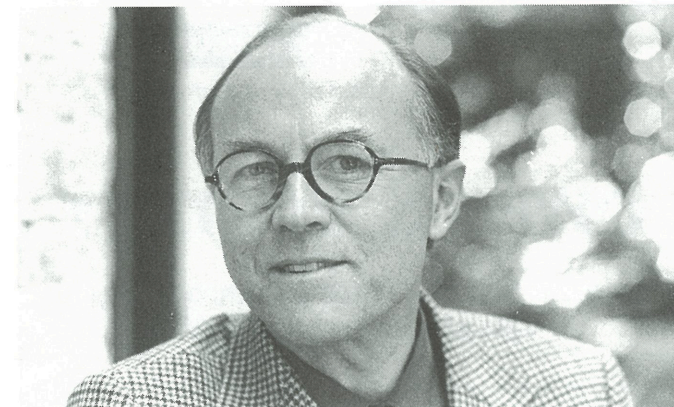
Directors: Danuta and Witold Danielewicz

The Cambridgeshire Boys Choir, Cambridge, UK

Director: Nicholas Bergström-Allen

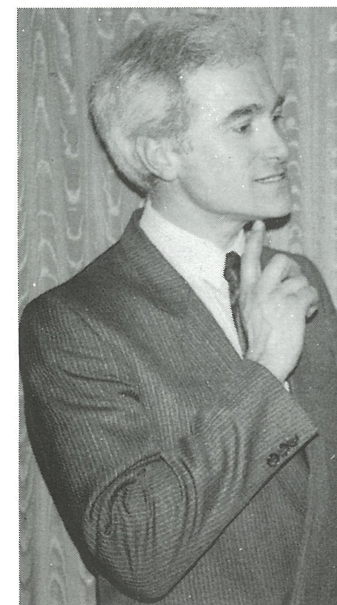
## Introduced by John Tungay

Tonight's concert begins with individual contributions from each of the choirs, including traditional songs from their own countries. After the interval they join together under the baton of Peter Allwood to conclude the 'vening with three significant works.



Probably best-known for his phenomenally successful partnership with Michael Flanders, Donald Swann wears yet another hat as composer, arranger and pianist. Born in Wales and brought up in a musical, multi-lingual, Anglo-Russian home, his music reflects a rainbow spectrum from his mother's folk songs to his father's classical repertoire.

After reading Russian and modern Greek at Oxford he was called up into the Friends Ambulance Unit during the war. His relationship with Quakers has led him to believe that "music and art offer an inner harmony or crystallising counterpoint to the insanity of war." Donald Swann is currently working on a new musical, a Russian play and a radio satire.



Director of Music at Christ's Hospital, Sussex and a former Director of Music at Oundle School, Peter Allwood read music at Cambridge while a choral scholar at King's College. He is a founder director of the National Youth Music Theatre for which he has written three full-length musicals as well as being musical director for many shows including Britten's 'Let's Make an Opera' at the Edinburgh International Festival. Peter Allwood spends much of his time working with adult and youth choirs, including the Brighton Festival Chorus and his school choirs have featured in many TV and radio broadcasts.

## Psalm XII

Donald Swann (b 1923)

First performance of this work, commissioned by the World Youth Music Foundation. Donald Swann says: "Dedicated to Liszt, who did it best; he called it Psalm XIII."

## Psalm 151

Peter Allwood (b 1953)

Another première, written for this occasion. The additional psalm, a short 'biography' of David the great psalm writer, was discovered in the Dead Sea Scrolls.

## For the Beauty of the Earth

John Rutter (b 1945)

An engaging melody for familiar words for two-part children's choir from a British composer renowned for his catchy tunes and choral works.

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Celebrating its fifth season the Salem Boys Choir, from Oregon, USA, provides quality choral opportunities for over 60 young singers who audition for one of three choirs. The Ensemble, performing tonight, has been a gold medalist at choral festivals and in 1991 participated in two international children's choral

festivals in the USA. Members have sung in operatic performances in Oregon and New York. Founder-Director James Darrell has been a music teacher for more than 20 years. An active member of the American Choral Directors Association, he is well-known for his keyboard and conducting skills.



Founded in 1989 to provide boys with an opportunity to participate in a choir of high calibre, the Cambridgeshire Boys' Choir has sung on local and national radio and on television. Completely self-financing it has just recorded a CD of carols with the Salisbury Cathedral Girls'

Choir and Dr Mary Archer for release before Christmas 1992. Director Nicholas Bergström-Allen was born in Sweden and began his musical career as a singer in the Boys' Choir of Uppsala Cathedral. Currently he is lecturer in choral studies at Huntingdonshire College.