

Music at Lunchtime The Lichfield Trio

Oundle Parish Church Thursday 22 July 1.10pm

Piano Trio No 2 in E

Ireland 1879-1962

Poco lento

Designed as a continuous set of variations John Ireland's trio of 1917 makes a powerful, individually assured statement. From the opening pp cello phrase to the powerful fff resolution, the work is full of different textures and variety of effects, exploiting the range of colour, register and dynamics of the instruments.

Piano Trio in B flat Opus 97 'Archduke' Beethoven 1770-1827

Allegro moderato; Scherzo (Allegro); Andante cantabile; Allegro moderato

Dedicated to the composer's great friend, patron and pupil, the Archduke Rudolph of Austria, this is one of those works that has been held in affection by generations of players and audiences. The Trio, pervaded by a moving lyricism, marks an important turning point in Beethoven's style as he moved away from symphonic idiom. The variations and finale are among some of the greatest movements to be found in his chamber music.

A spacious dolce theme for piano establishes the mood of the work. In the Scherzo, which has more repeats than usual, the piano answers the strings' playful reading of the theme. A lengthy religious theme and variations, the Andante progresses decoratively, moving without a pause into a finale of wit and surprise.

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Since its inaugural concert in July 1991 the Lichfield Trio has gained a reputation for its polished and exciting performances. This summer's engagements include St Martin-in-the-Fields, St James' Piccadilly and Leighton House.

While still students all the Trio

members won many prizes and scholarships. Violinist Jeremy Sampson studied at the Royal College of Music, cellist Susanna Wilson is a graduate of the Royal Academy of Music and Linda Ang, piano, studied at the Guildhall School of Music.

Nicolas Kynaston

Organ Recital

Ely Cathedral Thursday 22 July 8.00pm

Classique d'Aujourd'hui Opus 87 No 3 Widor 1844-1937

Famed as an improviser, Charles-Marie Widor succeeded Franck as professor of organ at the Paris Conservatoire in 1890 and was organist at St Sulpice from 1870 until 1933. His Opus 87 is a late work, returning to a sort of baroque strictness which reflects his imposing personality. In this third piece the composer rather unusually specifies mixtures to be used. The work ends characteristically with a solo on the Flûte Harmonique.

Offertoire sur un Alleluia Gregorien Mulet 1878-1967

Mulet played the harmonium as a boy, later studying organ at the Paris Conservatoire with Guilmant and Widor. In 1937, disillusioned with life, and publishers in particular, he burned most of his manuscripts. This Offertoire, a gentle piece in 6/8 time, is in pastoral mood and based around a Gregorian Alleluia.

Toccata on 'Jerusalem, du Hochgebaute Stadt'
Opus 65 No 48 Karg-Elert 1877-1933

A career that varied from café pianist to orchestral musician gave Karg-Elert a wide knowledge of instruments and their capabilities. Much of his most original work was for piano and organ. This short, exhilarating toccata begins with a pedal flourish and manual cadenza leading into a statement of the chorale melody in the soprano. Manuals and pedals are active throughout as the work subsides into a beautiful recapitulation of the melody on soft stops.

Scherzo in F sharp minor Opus 80 No 7 Reger 1873-1916
Rhapsodie in C sharp minor Opus 65 No 1

A master of complex harmonic and polyphonic writing and opponent of 'programme' music, Reger sought to compose in absolute terms. His Scherzo is certainly a musical joke; the piece modulates rapidly through many keys and by the third bar an apparently seamless modulation has led to F major. In a fast 3/4 tempo it has a central section which leads back to the opening idea, this time with increased quaver movement.

In contrast the Rhapsodie is a more complex piece with a Brahmsian feel. Written in 6/8, modulation is again prominent as the theme, initially in unison, is stated in every possible permutation.

Scherzo in E minor Opus No 2 Mendelssohn 1809-1847
Prelude and Fugue in F minor Opus 53 No 5 transcr. Kynaston

The Scherzo, the second of three Fantasies or Caprices written in 1829, is marked Presto. One of six pieces written for piano, the Prelude and Fugue has a reflective Andante followed by an Allegro con fuoco.

Stèle pour un enfant défunt Opus 58 No 3 Vierne 1870-1937
from Triptyque

Despite near-blindness Louis Vierne was unanimously appointed as organist of Nôtre-Dame in 1900. Stèle was poignantly the last piece he performed. Vierne died shortly after playing it in a recital on his beloved Cavaillé-Coll organ.

Funérailles Liszt 1811-1886
from Harmonies poetiques et religieuses transcr. Kynaston

Funérailles, written in 1849, was directly influenced by events in Hungary and the collapse of Liszt's homeland's nationalist movement. Beginning with a mournful ostinato motif in the bass, the march builds to a huge climax with trumpet calls.



Appointed organist of Westminster Cathedral when he was 19, Nicolas Kynaston is one of Britain's leading organists; an exciting performer and gifted teacher. Well-known for his varied repertoire which extends from Bach to Copland, he made his debut in 1966 at the Royal Festival Hall and since 1971 has devoted his time to an increasingly successful solo 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, several of which have been nominated as Critic's Choice. He teaches at Oxford and Cambridge, gives master classes around the world and has served on the juries of many major competitions, including St Albans. An honorary fellow of the Royal College of Organists he was President of the Incorporated Association of Organists in 1983.

Prelude and Fugue on B.A.C.H.

Liszt

The short, chromatic musical phrase – B flat, A, C, B natural has inspired composers more than any other idea. Not surprisingly Liszt's interpretation is monumental; from the bravura pedal opening 'BACH' is here, there and everywhere. The strength of the work, more a free fantasia than prelude and fugue, lies in its dramatic power: a constant alternation of crescendo and diminuendo, alleviated by a slow, sinister build-up of the so-called fugue.

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