

Joseph Adam

Organ Recital
Oundle School Chapel, Saturday 24 July 11.30am

Join us for coffee at the Festival Club at 11.00am

Onder een linde groen *Sweelinck 1562-1621*

One of Sweelinck's secular variations, the charming melody of this piece is an English song 'All in a garden two lovers sat at ease'. There are four variations of which the first is a simple statement of the cheerful theme.

Two Chorale Preludes *J S Bach 1685-1750*

An Wasserflüssen Babylon BWV 653b
Allein Gott in der Höh' sei Ehr BWV 662

The first prelude is unusual in its extensive use of double pedalling. Two fluent lines are joined with two accompanying lines to create a tranquil setting for the right hand melody. The text of Psalm 137 is one of homesickness but Bach appears to depict the gentle movement of the river. 'Allein Gott', the vernacular Gloria, was often treated by Bach in a variety of ways. This is a highly decorated Adagio with a complex, closely detailed left hand accompaniment under a free rhapsodic version of the chorale theme.

Prelude and Fugue in D BWV 532 *J S Bach*

A work of immense vitality this is probably an early composition. Opening with a famous upward pedal scale the Prelude's initial fantasy style is quickly contrasted with a denser Alla Breve. The Fugue is buoyant, the subject treated with great ingenuity, producing a piece of perpetual momentum and sprightly wit. The final pedal solo is a tour de force.



Winner in 1991 of the prestigious first prize at the St Albans International Organ Competition, Joseph Adam is organist and director of music and liturgy at Sacred Heart Church, Bellevue, Washington, USA and holds similar posts at Temple de Hirsch Sinai in Seattle.

He made his European recital debut at the Grote Bavokerk, Haarlem, the Netherlands in the

summer of 1992 and this year plays in Denmark and Germany as well as his prize-winning appearance here at Oundle.

In addition to his organ playing Joseph Adam performs as pianist with chamber groups and is dean of the Seattle chapter of the American Guild of Organists.

Joseph Adam's Oundle recital forms part of his prize from St Albans.

Sonata for Organ Opus 86

Persichetti 1915-1987

Andante-Allegro; Larghetto; Vivace

Composer, conductor, pianist and teacher, Vincent Persichetti was an embodiment of what Bernstein meant when he said the American artist was in a uniquely eclectic position, tied to nosingle school of composition and open to explore all. Tonality, atonality and polytonality were all employed by Persichetti whose output includes music for harpsichord as well as organ. All three movements use an economical neo-classical style.

Variations on 'Wondrous Love' *Barber 1910-1981*

A reflective work of four variations on a shape-note tune first published in 1869. Variation I works around a brief three note motif; number two is more extensively contrapuntal; the third a series of graceful triplets and the last a slower, introspective meditation.

What a Friend We Have in Jesus! *Bolcom b1938*
from Three Gospel Preludes

William Bolcom and his wife Joan Morris are well-known in the US for their performances of popular song. His intention is to erase the gap between popular and serious music. The spirit of Charles Ives lurks in the background of this exciting, hyperbolised treatment of Gospel singing presented within a sharply clear musical structure.

SPONSORED BY DAWNSTOKE COMPUTER SERVICES

bsis

Matched

Caroline Clemmow, tonight's pianist, has a busy, varied career as recitalist, soloist and chamber musician.

recognition for concert and broadcast performances as well as recordings.

While studying at the Royal Academy of Music she was a founder member of the Hartley Piano Trio, a group which has achieved international

Caroline Clemmow frequently plays with Anthony Goldstone, a piano duo that has gained critical acclaim for its enterprising repertoire.



Evelyn Glennie

Caroline Clemmow, pianist

Great Hall, Oundle School
Saturday 24 July 7.45pm

Etude in C sharp minor Opus 10 No 4 *Chopin 1810-1849*
arr. Glennie

Evelyn Glennie describes this arrangement as 'a good warm-up piece'. Unlike some of the stranger results of arranging Classical and Romantic works for instruments outside the composer's imagination, Chopin's piano figurations transfer well to the marimba. Glennie says: "the fast semiquavers can be executed cleanly and the harmonic support which Chopin moves from hand to hand can be turned nicely into block chords by way of accompaniment."

Prim *Askell Masson b1953*

Icelandic-born Masson studied percussion in London with James Blades. "Prim, for solo snare drum, takes its name from the idea on which it is based - the first 16 prime numbers. The entire piece is based on the rhythmic patter these numbers give when demisemiquavers are used as the unit of pulse. Following Masson's earlier Concerto for Snare Drum and Orchestra, Prim is in the nature of a further exploration of the possibilities of the snare drum as solo instrument." Evelyn Glennie.

Rhythmic Caprice *Leigh Howard Stevens b1953*

The American composer writes: "This piece is my first attempt at composition for marimba. Three new 'con legno' (with wood) effects are employed: the birch handle is used on the edge of the bar rather than the mallet; the mallet head and handle are used simultaneously and the whole length of both handles is used to produce what I call a 'splash/cluster'. The first section is derived from a simple descending modal figure, heard first in the right hand after a short introduction. New melodic interest in the middle section is in the left hand while the right hand accompanies with progressively more complicated ticks and splashes. The final section is based on a three-note fragment of the motif from the first section. The limited melodic and harmonic materials evolve rhythmically from simple to complex, to polyrhythmic, to something as yet nameless."

The Song of Dionysius *John McLeod b1934*

This is the third piece in a series inspired by classical history and mythology. Dionysius the Elder, suspicious of family and associates, built a subterranean cave in the shape of a human ear. The acoustics allowed him to hear the slightest whisper. The Song experiments with acoustics, overtones, harmonics, even role-swapping. It is scored for piano, marimba, 2 mark trees, 5 tom toms, 3 cowbells, 5 temple blocks, 1 Chinese cymbal, 1 bell tree, claves, stones, 1 tam tam and small bits. It was written by the Scots composer for Evelyn Glennie who gave the first performance at the 1989 Proms.

INTERVAL DRINKS ON SALE

Matre's Dance *John Psathas b1968*

Unrelenting in its energy and its forward movement, Matre's Dance treats piano and percussion as melodic and percussive instruments, giving both equal importance. The piece, written in 1991, is one of ever-increasing violence followed by sudden respite before escalating to a higher level of animosity. It is scored for 3 tom toms, snare drum, 2 timpani and piano. Psathas says: "The initial inspiration came from reading about a fictional fanatical sect given over to destruction. I am increasingly attracted to the way in which rhythm achieves a string sense of momentum and is capable of producing high tension, cadence and resolution. I hunger after the energy attainable in music."

Walsevaerk *Bo Holten b1948*

The curious coincidence of the title literally translating as both a 'waltz piece' and 'steel works' is exploited in what the Danish composer describes as "an idyll for vibraphone". Holten says: "Some composers write ambitious solo percussion works featuring more instruments than an elephant can carry. This tempted me to write a small piece for one instrument based on an innocent little waltz in F major."

Valse Brillante *George Hamilton Green 1893-1970*

Hailed as the world's greatest xylophonist while still in his teens, Green was a pioneer in the development of a classical technique for this instrument. While light-hearted and fun this piece is extremely intricate and technically demanding.

Concerto for Marimba *Paul Creston 1906-1985*

Written in 1940 this was the first concerto for marimba. Ruth Steger, the timpanist who premiered the work, demonstrated to Creston the instrument's range, limitations and possibilities as well as 2 and 4 mallet playing. The collaboration resulted in a superb composition which brilliantly exploits all the technical possibilities current at the time.

SPONSORED BY E.C.A.S. LTD

bsis
Matched



Superlatives fly when Evelyn Glennie picks up her mallets. A consummate musician to those flashing fingertips, she is believed to be the only full-time solo percussionist in the world. An outstanding career includes international concerto, chamber and solo performances as well as highly acclaimed recordings and television programmes.

She is a Fellow of the Royal College of Music and of the Royal Academy of Music.

Evelyn is a popular and successful performer in the US and a regular visitor to Japan where she is in great demand. Next year she will make her third tour of Australia and New Zealand and also perform in Singapore and Indonesia. In Britain she has played with all major orchestras and frequently commissions new works. Contemporary composers who have written solo works for her include Dominic Muldowney, John McCleod, Richard Rodney Bennett and James MacMillan.

TODAY:

Festival Club open	10.00am to 4.00pm
Bar open	12.30pm to 2.00pm
	6.30pm to 11.30pm