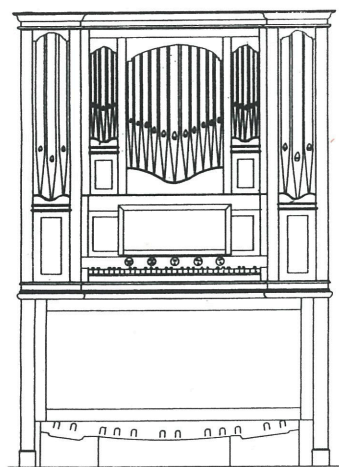


# Bower & Company

## Organ Builders & Restorers

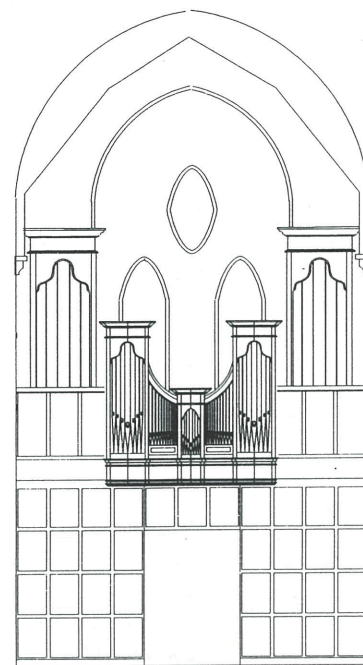
Richard A.J. Bower A.I.S.O.B., G.R.S.M., A.R.C.M.

The 1994 Festival heralds the inauguration of Richard Bower's 12 stop organ in **Jesus Church, Oundle**. This is the latest in our series of new organs for the nineties alongside:



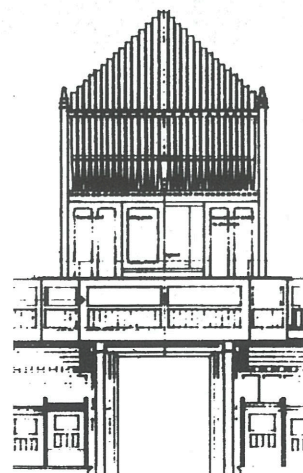
**HOUSE ORGAN  
MIDLANDS**

One manual and pedal organ designed for a bungalow and built in sweet chestnut

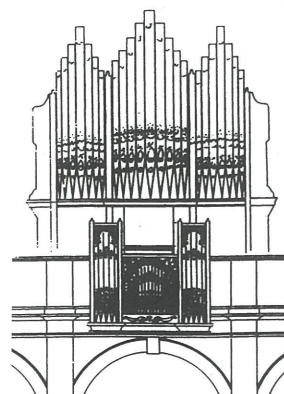


**OUNDLE FESTIVAL ORGAN**

Recent restoration work has included **Reading School Chapel** where a fine Hill organ has been installed and **Gibraltar Cathedral** where the Bryceson was restored and a new Chair organ added.

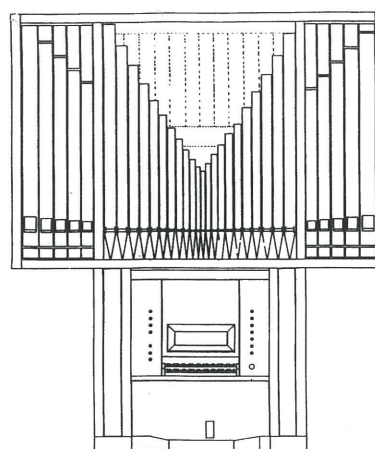


**READING SCHOOL**



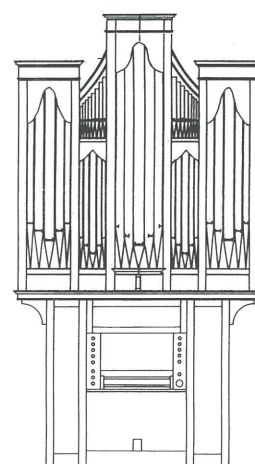
**GIBRALTAR CATHEDRAL**

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**ST. PAUL'S CHURCH  
HARINGEY**

A two manual, 12 stop organ built in a strikingly modern black ash case.



**SOUTH WOOTTON**  
An 11 stop, two manual, organ for a Norfolk parish Church. Built in English oak.

Jesus Church, Oundle - 7.45 pm

## James Parsons - Inaugural Recital

Tuesday 19 July

### The Programme

*Fantasia and Fugue in G minor* (S542)

J S Bach (1685-1750)

Bach may have written this celebrated *tour de force* for an audition in Hamburg; in 1720 he tried unsuccessfully for the organist's post at the *Jacobikirche*. The Fantasia is full of daring chromatic rhetoric, whilst the Fugue was based on a Dutch folksong famous at the time.

*Trio in E flat*

Johann L Krebs (1713-1780)

*Adagio - Non molto allegro*

Krebs is reputed to have been Bach's best pupil. "There is only one crayfish (*Krebs*) in my brook (*Bach*)" quipped the great master, so they say! This Trio shows Krebs at his best in its combination of baroque and light classical mannerisms. The opening movement hangs deliciously in the air as two soft flute voices hover over a gently rocking bass, whilst the second exudes a rollicksome and convivial atmosphere.

*Concerto in C minor*

John Stanley (1713-1786)

*Op 10 No 4*

*Vivace - Andante affetuoso - Presto*

John Stanley's Op 10 concerti stand alongside Handel's as models of inspired 18th century *galanterie*. The blind John Stanley was organist of the Temple Church, London, but he probably played these concerti on a chamber organ, accompanied by string orchestra. Tonight the solo and string roles are taken by the two contrasting manuals of the new Bower organ.

*Sonata No 2*

Paul Hindemith (1895-1963)

*Lebhaft - Ruhig bewegt - Fugue*

Hindemith's prolific output has provided the organ repertory with three important statements in his three fine sonatas for the instrument. His sparse neo-classical language lends his second sonata an appealing directness, sweet and sour, bright and black by turns.

*Fluorescence*

Paul Patterson (b.1947)

Fluorescence is a fanfare-like piece in a light-hearted style. It was commissioned by the Incorporated Association of Organists for its Congress in Exeter Cathedral in 1973. Under toccata-like figuration for the manuals, a striding melody emerges in the pedals.

*Fantasia on an Old English Tune, When I survey the wondrous Cross*

Charles H H Parry (1848-1918)

In the hands of this eminent Victorian musician (the composer of *Jerusalem's* melody), a dignified 18th century hymn tune takes on a lustrous quality; this piece is a gem.

*Prelude and Fugue on BACH*

Franz Liszt (1811-1886)

Liszt's greatness and influence in nineteenth-century culture cannot be overestimated; he was worshipped as the fastest pianist known to that time, as a conductor, teacher, composer, philosopher and, at the end, visionary priest. In this famous work for organ he hammers out his homage to J S Bach in an impassioned presentation of a four-note theme: *B* flat (which is *B* in German), *A*, *C* and *B* natural (which is *H* in German). Here is a stirring and heroic offering which somehow seems to combine Liszt's modernism with his nostalgia for the past.

### The Performer

**James Parsons** is well established as a concert organist and, through his tours at home and abroad, has achieved recognition throughout Britain and in Holland, Scandinavia, the USA and South Africa. Formerly, he was Parry Wood Organ Scholar at Exeter College, Oxford, and has studied with Ralph Downes, Peter Hurford and Jacques van Oortmerssen.

Over the last 18 years James Parsons has made Oundle his home, where he has been responsible for many musical initiatives. He is Director of Music at Oundle School, where he played a major role in securing the Frobenius chapel organ. Ten years ago, he founded Oundle Concerts, now recognised as a major promoter of professional classical music in the area.

In 1985 he also founded **Oundle International Festival and Summer School for Young Organists** and has remained director of both since that time.

The prominence of the Festival and Summer School attracted the attention of John Miley, the executor of the late Douglas May (1908-1991) who was Organist and Choirmaster of several North-West London churches in a long career spanning several decades. Part of Douglas May's bequest has funded the new instrument on which tonight's programme will be played. This generosity will do much to enhance the range of the ongoing festival project, reflecting a commitment which is central to James Parsons's vision for the education of young musicians.

OIF expresses warmest appreciation to the following who have played a major role in the Festival organ project: **Rupert Furze, Charles Ortner, Philip McCrone, Paul Tams, Fr Tony Whitfield, Stephanie and Ziggy Uszkurat, and all the parishioners who have given generously to the fund for constructing the organ loft.**



Sponsored by **Extra Foodstore, Thrapston**

The Festival Club Today  
10 am to 4 pm  
Bar Hours  
6.30 to 11.30 pm