

EASTMAN'S ORGAN PROGRAM PREPARES STUDENTS FOR
A LIFELONG INVOLVEMENT WITH MUSIC.

MUSIC FOR A LIFETIME

Organ Study at Eastman Offers --

- Private instruction with David Higgs or Michael Farris.
- BM, MM, and DMA degrees in organ.
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- Resources of the Sibley Music Library, the largest academic music library in the western hemisphere.
- Excellent practice facilities.
- A thorough, well-rounded musical education. Organ students are prepared for multi-faceted careers as teachers, church musicians, and concert performers.
- Academic resources of the University of Rochester.

For an application and information on programs and auditions write to: Charles Krusenstjerna, Director of Admissions, Eastman School of Music, 26 Gibbs Street, Rochester, New York, USA.

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

PRICE WATERHOUSE

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OUNCLE INTERNATIONAL FESTIVAL

every success



Price Waterhouse

Oundle School Chapel - 11.30am

David Higgs

The Programme

Sinfonia (Cantata 29)

J S Bach
(1685-1750)

Bach's own version of this invigorating piece appears as the opening movement to his Cantata 29, in which strings and trumpets create the ambience to a busy organ obbligato. The memorable theme is based on an arpeggio figure, a pattern which Bach embellishes and extends with unflagging energy. This arrangement, for organ solo, was made by David Higgs, based on a version by Marcel Dupré.

Variations on 'Mein junges Leben hat ein End'

Jan Sweelinck
(1562-1621)

Amongst the finest composers of early keyboard music, Sweelinck, organist of the *Oude Kerk* in Amsterdam, was also a master performer; his influence as a teacher earned him the soubriquet "the maker of organists". The sad song upon which he bases this most beautiful work floats above a series of varied figurations. There are six presentations of the melody; the penultimate one is virtuosic and contrasts poignantly with the last simple variation, in which the tune seems to end in tears.

Sonata No 2

Paul Hindemith
(1895-1963)

This Sonata shows Hindemith on his own ground, witty and dry, sweet and sour. The first two movements vary between playful and mysterious. The third movement, pianissimo, is a fugue with an angular subject. Towards the end the rhythmic drive is increased by the rapid change of beats in a bar. A return to the fugal material leads to a pianissimo ending.

Comes Autumn Time

Leo Sowerby
(1895-1968)

This year we celebrate the 100th anniversary of Leo Sowerby's birth. He is known today principally for organ and choral works, and was the predominant American organist-composer of his time. *Comes Autumn Time* was composed in one afternoon, and proved so popular that, before publication as an organ work, it was orchestrated for a concert given by the Philadelphia Orchestra.

Annum per Annum

Arvo Pärt
(b 1935)

This work is an important statement, written for the organ, one which gives us a glimpse into the minimalist world of this significant modern composer, Estonian, Arvo Pärt, who is sixty this year. Cast in a number of sections, the music repeats in a fidgety manner a number of sparse motifs. The texture is often bare, revealing the fascinating intricacy of the inner parts.

Deux Danses à Agni Yavishita

Jehan Alain
(1911-1940)

Fantasmagorie

Alain's early death at the age of 29 in the war robbed the organ world of one of its most original emergent voices. *Deux Danses* conjure up a ritualistic atmosphere in evocation of the Indian fire-god; they are full of novel rhythms and sonorities

creating an oriental, mysterious atmosphere.

Fantasmagorie gives further illustration of Alain's fantasy world. The work is bitonal with each hand playing in a different key. Alain was somewhat acquainted with Eastern music, the strains of which float into his own style.

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

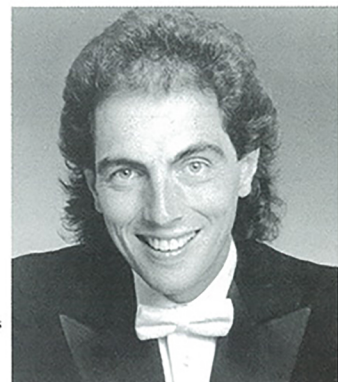
Franz Liszt
(1811-1886)

The short, chromatic musical phrase - B flat, A, C, B natural (H in German musical notation) - 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.

The Performer

David Higgs

As an acclaimed young virtuoso, David Higgs receives rave reviews all over the world. Having held his first position as church organist at the age of ten, he later toured with several rock/gospel/soul-music groups as keyboard player and singer. He was director of music and organist at several churches and schools in San Francisco, and still performs regularly with the San Francisco Symphony Orchestra. In 1990 David Higgs was a judge for the American Guild of Organists National Young Artist Competition in Organ Performance. Now Head of the Organ Department at the renowned Eastman School of Music in his native New York, he is in great demand as a recitalist and teacher.



Please join us for a complimentary cup of coffee at 11 am in the Festival Club

Specification of the Frobenius organ can be found on page 33.



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The Festival Club today
10am to midnight
Bar Hours 12.30pm 2pm