

PRICE WATERHOUSE
wish
OUNDLE
INTERNATIONAL FESTIVAL

every success



Price Waterhouse

Virgin Atlantic
is happy to support
Oundle International Festival

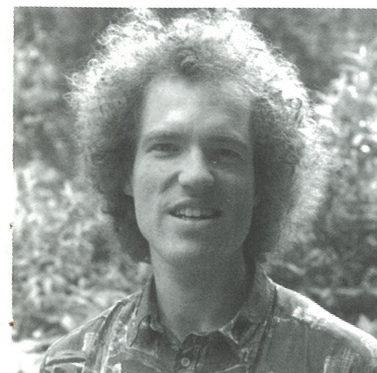
virgin atlantic



Oundle School Chapel - 5pm

Celebrity Organ Recital
Bernhard Haas

The Programme
Fantasia in G, BWV 572



JS Bach (1685-1750)
Like much of Bach's music, this *Fantasia* is difficult to date. The earliest surviving copy was written out by his cousin, JG Walther, and dates from about 1717-20. Unusually, it is divided into three sections, perhaps given the composer's fascination with musical symbolism, an attempt to represent the Holy Trinity. The slow middle section is based on a rising scale in semibreves heard in the bass, and instead of closing on the tonic leads directly, via a diminished 7th, into a final florid section in demisemiquavers.

Canzona in D minor, BuxWV 168 Dietrich Buxtehude (c1637-1707)
Fugue in C major, BuxWV 174

Nothing is known of Buxtehude's career until he was appointed organist at the Marienkirche in Lübeck in 1667. Although he was to stay there until his death, he was widely renowned as an organist; Pachelbel, Mattheson and Handel were among those who emulated Bach's well-known journey to hear him play. Both of these works are for manuals alone, and while the *Canzona* consists of three fugal expositions on related subjects, the *Fugue* is an effervescent gigue.

Five pieces for organ and electronic tape Heinz Holliger (b.1939)
Janus
Perpetuum Mobile 1
Spiegel-Kreuz
Perpetuum Mobile II
Choral-Nachspiel UK premiere

Heinz Holliger enjoys an awesome international reputation as an oboist, composer and conductor. The *Five Pieces* form a symmetrical whole. The chorale *Vor deinem Thron tret ich hiemit* is the basis for the first and last pieces of the set. In *Janus* it is the chorale's text that is superimposed over a twelve-tone chord held on the organ; in *Choral-Nachspiel* it is the chorale's melody that is presented, treated as a 'crab canon' (one voice playing the melody forwards whilst another plays it backwards).

The three centre pieces are closely connected. *Perpetuum Mobile I* is for organ solo, and presents enormous rhythmic complexity: demisemiquavers against semiquaver quintuplets for the hands are superimposed over quaver triplets in the pedal, in this whirlwind of a movement that eventually just fades away. *Spiegel-Kreuz*, also for organ alone, presents two voices, the one beginning rapidly with gradual slowing throughout, the other accelerating gradually from a slow tempo to the opening tempo of the first voice. At the centre point, also the centre of the work as a whole, there is a pause. In *Perpetuum Mobile II* the tape plays *Perpetuum Mobile I* in a scrambled form, leaving the organist to fill in the gaps.

The tape was prepared by the Musical Academy in Basle, Switzerland.

Prometheus: Symphonic Poem No 5 Franz Liszt (1811-1886)
arr for organ by Jean Guillou

When Franz Liszt abandoned his first, spectacular, career as a pianist to become a conductor in Weimar, he found himself ill-equipped to compose for instruments other than piano, and therefore wrote short scores which could be orchestrated by others. One such work is *Prometheus*, which Liszt wrote in 1850 to mark the unveiling of a statue of the great thinker,

Sunday 13th July

Johann Herder. It was first orchestrated by Raff but subsequently rescored by Liszt. The composer also made other arrangements of it for two pianos and for piano duet, so Jean Guillou is in good company with his transcription for organ.

The Performer

A prize-winning pupil of Maurice Duruflé, Jean Guillou and Ludger Lohmann, to name but a few of his teachers, Bernhard Haas has a range of musical expertise that is awesome. Now a much sought-after professor at the Stuttgart Hochschule, his special interests include transcriptions and avant garde music.



Sponsored by
Price Waterhouse

St Peter's Church, Oundle - 8pm

Young Artists' Platform
Catherine Montier, violin
with Laurent Wagschal, piano

The Programme

Sonata in E flat, Op 12 No 3 for violin and piano

Ludwig van Beethoven (1770-1827)

Allegro con spirito - Adagio con molta espressione - Rondo: Allegro molto
Beethoven's development as a composer was relatively slow. At 17 he lost the opportunity to study with Mozart, and a series of lessons with Haydn five years later showed only that the two men had little in common. For over a year he took three lessons a week with Johann Albrechtsberger, and also took the occasional free lessons which Antonio Salieri offered to impecunious musicians who wanted to learn to set Italian. The dedication of the three violin sonatas op. 12 to Salieri may reflect Beethoven's gratitude for this help. They were published by Artaria in 1799, confusing the critic from the *Allgemeine Musikalische Zeitung*: "I felt like a man who had hoped to take a walk with a good friend through an attractive forest but found himself barred every minute by insurmountable barriers." He did recognise, however, that Beethoven's "talent and industry might do a great deal for the piano".



Violin Sonata No 1 in F minor, Op 80 Sergei Prokofiev (1891-1953)

Andante assai - Allegro brusco - Andante - Allegrissimo - Andante assai
The *F minor violin sonata* shows a serious side of Prokofiev which is less well known than that of *Peter and the Wolf* and the *Classical Symphony*. Completed in 1946, it "made a powerful impression", according to David Oistrakh, the violinist for whom it was written. "One felt that this was truly great music, and indeed for sheer beauty and depth nothing to equal it had been written for the violin for many a decade". Oistrakh was also grateful for the composer's help during rehearsal, quoting the occasion when Prokofiev likened a passage to "the wind in the graveyard". Wrote Oistrakh, "the whole spirit of the sonata assumed a deeper significance for us. Never have I been so completely absorbed in a piece of music. Until the first public performance I could play nothing else, think of nothing else". (Continued on page 11)

The Festival Club today 12 noon to 11.30pm
Bar Hours 5.30pm to 10.30pm