

Jesus Church, Oundle - 7.30pm

Organ Recital
David Yearsley

Bach's musical legacy - his sons and pupils

The Programme

Sonata in D major, Wq 70/5 Carl Philipp Emanuel Bach (1714-1788)
Allegro di molto - Adagio e mesto - Allegro

Was mein Gott will, das g'scheh allzeit
Wilhelm Friedemann Bach (1710-1784)

Was mein Gott will, das g'scheh allzeit
Johann Gottfried Mützel (1728-1788)

Fugue in C minor Wilhelm Friedemann Bach

14 Canons on the first six notes of the Goldberg Variation bass-line
(BWV 1087) J S Bach (1685-1750)

Duet in G Major, Op 15 Johann Christian Bach (1735-1782)

Fantasia sopra Freu dich sehr, o meine Seele
Wir glauben all an einen Gott Johann Ludwig Krebs (1713-1780)

Concerto in F major Johann Christian Heinrich Rinck (1770-1846)

The organ's fine traditions continued to flourish in Germany after J S Bach's death, and many of those responsible were his students.

Bach's second son, Carl Philipp Emanuel, was considered in his day to be Germany's greatest 'original genius'. His organ sonatas date from 1754-1757 during his service to Frederick the Great in Berlin. They are dedicated to the monarch's sister Princess Anna Amalia, who owned a two-manual chamber organ which she "took great pleasure in playing".

Bach's first and favourite son, Wilhelm Friedemann, was hailed as the finest organ virtuoso of his time. He secured important positions in Dresden and Halle, but by 1774 he was without work and in Berlin, where he found favour with his brother's former patron, Princess Amalia. Was mein Gott will shows his father's fascination with extreme counterpoint. The C minor Fugue concludes with a mournful dirge, the culmination of a narrative leading from promise to disappointment, a reflection indeed of Friedemann's career. Mützel was Bach's last student. His setting of Was mein Gott will exudes modern conceits, such as sighing, hesitating figures.

Bach's youngest son, Johann Christian, was widely travelled. In 1754, at the age of nineteen, he left for Italy, and after eight years moved to London. Duet in G, Op 15 is for two keyboards, and demonstrates the refined sensibility of the 'London Bach'. J S Bach's canons on the Goldberg Variation bass-line prove that elegance and counterpoint are not incompatible. Perhaps the most prolific organ composer among Bach's students was Krebs. The antiquated five-part writing, with double pedal, of Wir Glauben all is based on Bach's five-part setting of An Wasserflüssen Babylon. The fantasia on Freu dich sehr is Krebs at his most buoyant.

The first movement of J C H Rinck's Flute Concerto alternates between triumphant fanfares and hyperbolic technical display. The sentimentality of the middle movement is shameless pandering at its finest, which provides a sublime respite before the pyrotechnics of the final rondo.

The Performer

For biographical notes on David Yearsley, please turn to page 11

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Monday 14th July

St Peter's Church, Oundle - 9.30pm

Twilight Recital
David Mattinson,
bass-baritone
with Clare Toomer, piano

The Programme

Die Schöne Müllerin

Franz Schubert (1797-1828)

- | | | |
|-----|----------------------------|------------------------------|
| 1. | Das Wandern | (Wandering) |
| 2. | Wohin? | (Whither?) |
| 3. | Halt! | (Halt!) |
| 4. | Danksagung an den Bach | (Thanksgiving to the Brook) |
| 5. | Am Feierabend | (Evening rest) |
| 6. | Der Neugierige | (The questioner) |
| 7. | Ungeduld | (Impatience) |
| 8. | Morgengruss | (Morning greeting) |
| 9. | Des Müllers Blumen | (The Miller's flowers) |
| 10. | Thränenregen | (Shower of tears) |
| 11. | Mein! | (Mine!) |
| 12. | Pause | (Pause) |
| 13. | Mit dem grünen Lautenbande | (With the green lute ribbon) |
| 14. | Der Jäger | (The Hunter) |
| 15. | Eifersucht und Stolz | (Jealousy and pride) |
| 16. | Die liebe Farbe | (The favourite colour) |
| 17. | Die böse Farbe | (The hated colour) |
| 18. | Trockne Blumen | (Withered flowers) |
| 19. | Der Müller und der Bach | (The Miller and the Brook) |
| 20. | Des Baches Wiegenlied | (The brook's lullaby) |

Schubert came across Wilhelm Müller's 1821 publication, Poems from the posthumous papers of a travelling horn player in 1823. In using 20 of the poems as texts for the song cycle, Die Schöne Müllerin, he unwittingly fulfilled the author's dearest wish, for on 8th October 1815 Müller had written in his diary, "If only I could produce the tunes behind the words, my songs would please better than they do now. But have courage! A kindred spirit may yet hear the tunes behind the words and give them back to me". Schubert's selection tells the tragic story of a youth's unrequited love for a miller's daughter. Schubert binds the cycle together by his portrayal in the piano part of the millstream itself, now sparkling in the sunlight, now angrily reflecting the jealousy of the embittered lover. Müller could scarcely have hoped for anything more.

The Performers

David Mattinson was educated at Oundle School and Trinity College, Cambridge, continuing his musical studies at the Guildhall School of Music and Drama and the National Opera Studio. He has established an international opera and oratorio career, performing a wide-ranging repertoire, and made his Prom debut in the 1995 Centenary series. Clare Toomer received a scholarship to study with Graham Johnson and Gordon Back, and since leaving college has pursued a career as accompanist, répétiteur and coach. She has won many awards and performed all over the world. David and Clare came to prominence by winning the 1988 Royal Over-Seas League Music Competition; they were married the following year.

A short introductory talk will precede the concert, given by Stephen Johnston, Head of German at Oundle School.

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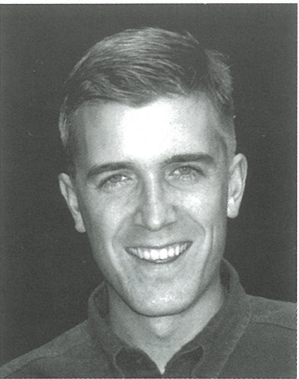


The Festival Club is open today 10am to midnight
Bar Hours 12.30pm to 2pm; 6.30pm to 11.30pm

The Performer

David Yearsley holds a Bachelor's degree from Harvard University, and a PhD in music history from Stanford University. In 1994 he won first prize at the International Organ Competition held at the Bruges Early Music Festival and, at the same event, was first-prize winner, along with Annette Richards, in the parallel competition for two postiv organists. He performs regularly on the organ and clavichord in North America, the Low Countries and has made radio broadcasts in the US, Belgium and the Netherlands. He has recently recorded the complete organ works of Delphin and Nicolaus Adam Strungk on the historic Schnitger organ at Norden, Germany. Currently, David Yearsley is a research fellow at the Gothenburg Organ Art Centre, Sweden.

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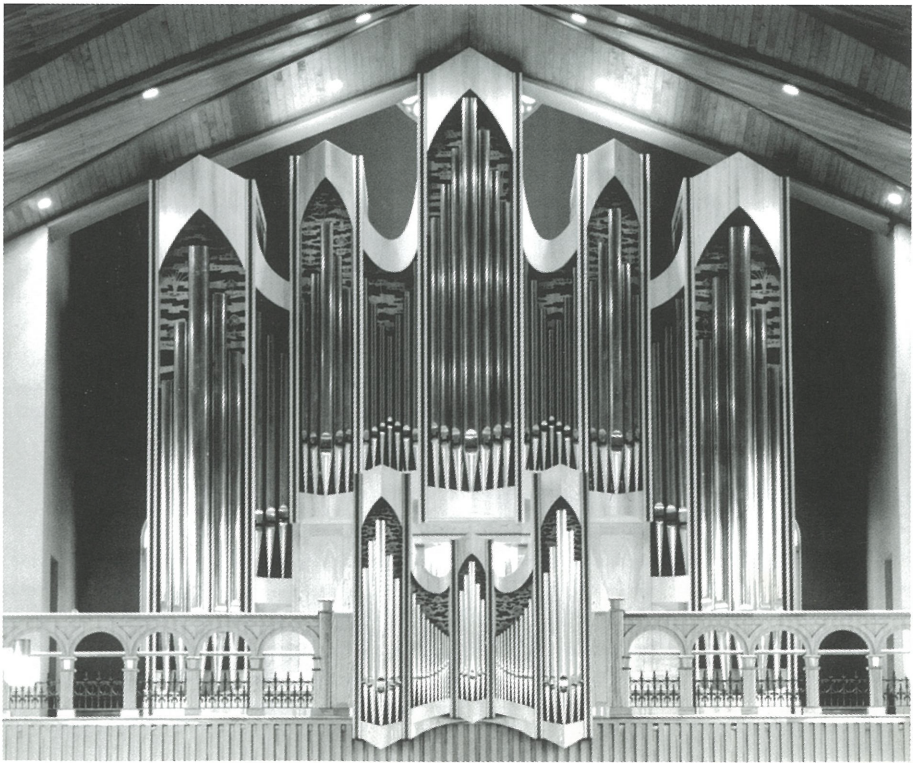
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GRAND ORGUE		RÉCIT EXPRESSIF	
Montre	16	Quintaton	16
Montre	8	Diapason	8
Flûte harmonique	8	Cor de Nuit	8
Violoncelle	8	Flûte traversière	8
Bourdon	8	Viole de Gambe	8
Prestant	4	Voix céleste	8
Flûte à Fuseau	4	Octave	4
Doublette	2	Flûte octaviante	4
Fourniture V	2	Doublette	2
Cymbale IV	2 1/2	Plein jeu IV	1 1/2
Cornet V	8	Cornet IV	4
Bombarde	16	Basson	16
Trompette	8	Trompette harm.	8
Clairon	4	Basson-hautbois	8
		Voix humaine	8
		Clairon harmonique	4

POSITIF		PÉDALE	
Montre	8	Soubasse	32
Flûte à cheminée	8	Montre	16
Prestant	4	Soubasse	16
Flûte douce	4	Principal	8
Nazard	2 1/2	Flûte bouchée	8
Doublette	2	Octave	4
Quarte de Nazard	2	Mixture V	3 1/2
Tierce	1 1/2	Contre Bombarde	32
Sesquialtera II	2 1/2	Bombarde	16
Plein Jeu V	1 1/2	Trompette	8
Cromorne	8	Clairon	4

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