

Birmingham Conservatoire

ORGAN STUDIES

- Modern mechanical-action organs in purpose built practice rooms.
- Regular study weeks abroad (Paris 1996, Holland 1997, Germany 1998)
- Teaching on the new Walker in St Chad's Cathedral
- Regular classes and workshops with visiting tutors
- Organ scholarships at both cathedrals and other city churches
- Undergraduate and postgraduate courses

Further details available from: The Registrar, Birmingham Conservatoire, Paradise Place, Birmingham B3 3HG. Tel: 0121 331 5901/2.



UCE

University of Central England in Birmingham



Oundle Festival of Music & Drama

Registered Charity No. 1013625

1998

2nd- 4th APRIL Schedule & Details from:-

Mrs. S.P. Burchell, 7, Mildmay Close, Oundle, Peterborough PE8 4HB
Tel. 01832-272738

Oundle School Chapel - 10am

The OIF/RCO lecture Paul Hale

The organ in Britain - where next?

In 1989 Paul Hale was appointed *Rector Chori* and Cathedral Organist to Southwell Minster, where there has been a choir school for 1,000 years. He holds many influential appointments, including examiner and councillor of the Royal College of Organists, editor of *Organists' Review* and a consultant to *Groves' Dictionary*. He is in considerable demand as an organ consultant.

Sponsored by The Royal College of Organists



Please join us for a complimentary coffee at the Festival Club opposite the Chapel before Mattias Wager's recital. Lunch is also available at a reasonable price, after the performance.

Oundle School Chapel - 11.30am

Mattias Wager

The Programme

Prelude and Fugue in E minor, BWV 548 JS Bach (1685-1750)
These two movements were certainly intended as a pair - part of Bach's autograph survives - but less is known about the date of their composition. Their scale and maturity point to Bach's stay in Leipzig, and recent research suggests that they were probably written between 1727 and 1731.

Both are clearly influenced by Italian models: the *Prelude* follows the pattern of ritornello form with material appearing in both the dominant and subdominant before a final, decorated statement in the tonic. Similarly the *Fugue*, whose memorable oscillating subject earns its nickname *The*



Wedge, is in the A-B-A plan of the *da capo* aria, with a 59 bar opening, a lengthy middle statement and then a repeat of the opening.

Nebulosa

Bengt Hambraeus (b. 1928)

Bengt Hambraeus is a leading Swedish composer in the field of contemporary music. He has made his mark on Swedish musical life as composer, organist and musicologist, and was for many years professor of composition at McGill University, Canada.

Nebulosa was written in 1969 for a summer academy about modern organ music. The piece essentially consists of numbered sections with given musical material. It is up to the interpreter to shape this material, to choose the sonorities and to combine the different sections within the general framework of a rondo-like structure.

Trio Sonata No 3 in D minor, BWV 527

JS Bach

Andante - Adagio e dolce - Vivace

It is generally assumed that Bach wrote his six Trio Sonatas for organ between 1723, when he arrived in Leipzig, and 1727. "It is impossible to over-praise their beauty", wrote J N Forkel in his classic 1802 biography of the composer. "Bach composed them when he was in the full vigour of his powers, and they may be considered his *chef d'oeuvre* in this form". They were, he adds "for his eldest son, Wilhelm Friedemann, whom they helped to become the great performer I knew", and *Sonata No 3* may in fact have been the first to be written. A spacious ternary form *Andante* is followed by a highly decorated *Adagio e dolce*, which was later reworked as the slow movement of the *Concerto for flute, violin and harpsichord, BWV 1044*. The first impression of the ternary form finale is of a baroque trifle, but this is quickly forgotten in the face of Bach's contrapuntal ingenuity.

As Angels Dance

Jan Ferm (b. 1963)

Jan Ferm teaches composition and theory at the school of music in Piteå, Sweden. *As Angels Dance* was written in 1994; it is a rhythmical and lively dance for the organ and the angels, written in a toccata-like manner but with a heavily syncopated pedal part.

Fantasia in F minor, K608

WA Mozart (1756-1791)

All of Mozart's pieces for clockwork organ, or musical clock, were commissioned by Count Josef Deym, a collector of oddities who even acquired the composer's death mask. To Mozart, however, the work was sheer drudgery, for he loathed the instrument and agreed to Deym's requests only because he desperately needed the money. "If it were a large instrument, and the work sounded like an organ piece, I might get some fun out of it. But as it is the mechanism consists solely of little pipes which sound too high-pitched and childish for my tastes." Nevertheless the *Fantasia*, which he finished on 3rd March 1791, seems to have caught his imagination, for it is one of his most extraordinary contrapuntal achievements; it so impressed Beethoven that he made a copy of his own.

Improvisation on a given theme

Mattias Wager (b. 1967)

At the beginning of his recital, Mattias Wager will be given a sealed envelope which contains a theme upon which to improvise.

The Performer

Born in Stockholm, Sweden, Mattias Wager studied church music and organ at the Royal Conservatory there, and also in Germany and France. Specialising in interpretation and improvisation, he won first prize in the International Interpretation Competition at St Albans in 1995, and the *Grand Prix d'improvisation "Pierre Cochereau"*, as well as the *Prix Maurice Duruflé* at the first International Organ Competition arranged by the City of Paris. Since 1993 Mattias Wager has taught organ interpretation and improvisation at the National College of Music in Piteå, north Sweden.

Sponsored by

BARTON PETROLEUM

Junior Organ Conservatoire of London

The first choice for the young organist

featuring individual lessons and classes from some of Britain's finest organ teachers:

Martin Baker • Gerard Brooks • Nicolas Kynaston
James O'Donnell • Ann Elise Smoot • Anne Marsden Thomas

We also offer a range of teaching programmes for all ages, standards and ambitions

Please write, fax, telephone or e-mail for our new brochure

St Giles International Organ School

in association with Guildhall School of Music Junior Department

The St. Giles International Organ School

St. Giles Cripplegate Church, Fore Street Barbican, London EC2Y 8DA
Tel: 0385 533799/0171 638 3052
Fax: 0171 638 8285
e-mail 100413.1352@compuserve.com
Director: Anne Marsden Thomas
B. Mus, FRCO, FRSCM, ARAM, Dip RAM, LRAM, ARCM

The Festival Club is open today 10am to 6pm
Bar Hours: 12.30pm to 2pm