

alexander taylor, piano

7.30pm
oundle parish church

Sonata in D major, Hob xvi/37

Joseph Haydn (1732-1809)

The sprightly opening movement of this piece, allegro con brio (a direction unknown before the appearance of this set) has a very clear formal structure and is characterized by extensive use of figuration and an octave leap with acciaccatura in its opening theme. The second movement, largo, proclaims a complete change of mood with its arpeggiated first chord which introduces a solemn, sarabande-like movement in four parts, with some striking harmonic progressions and dissonances. The movement ends on a slow arpeggio before the finale, presto, breaks in to restore the lightness of the first movement.

Preludes nos 1,2,5,6,10,12,14,15,19,21,22 and 24
from Op 34

Dmitry Shostakovich (1906-1975)

Shostakovich's Twenty-Four Preludes are less well known than the set of the same number with fugues attached that he wrote in the early fifties. In the later work his great model was Bach, but the present earlier cycle, written in 1932-3, looks to Chopin, following the same alternating progression through all the major and minor keys as Chopin used, to whom Shostakovich frequently alludes with pointed irony. The pieces are short, and of enormous variety.

Those who remember the sitcom Ever-Decreasing Circles will recognize Prelude 15, in D Flat Major.

Winnsboro Cotton Mill Blues (1979)
(no 4 of Four North American Ballads)

Frederick Rzewski (b.1938)

Massachusetts born Rzewski is best known for compositions which have made use of material from outside the normal boundaries of composed music. The Four North American Ballads are written in this vein. In Winnsboro Cotton Mill Blues the expressionless and machine-like rhythms at the start represent the brutal machinery of a mill. The central blues section is a complete contrast before the two styles are combined.

interval

Paraphrase on Verdi's Rigoletto Franz Liszt (1811-1886)

Liszt wrote about 250 'paraphrases' of other composers' works. He used the original music merely as a starting-point, to be elaborated into a vehicle for virtuosic display of the kind that had made him famous. In fact, Liszt can be said to have invented the concept of the solo piano recital. In this piece he was not only drawing attention to the work of others but also providing those in the audience familiar with the original work with a kind of operatic 'Name that Tune' as the well-known themes occur in splendid disguises and transformations.



from *Vingt Regards sur l'Enfant Jesus*

Olivier Messiaen (1908-1992)

Noël; *Regard de la Vierge*; *Regard de l'esprit de joie*

Vingt Regards sur l'Enfant Jesus was composed during the liberation of Paris, from March to September 1944. The symbolic significance of the date is hard to avoid: it marked Messiaen's own liberation from prisoner-of-war camp and the publication of his radical treatise on composition. *Vingt Regards* is an explosive work written for his pupil Yvonne Loriod (who was to become his wife). Each movement is a meditation of a theological aspect of his Roman Catholic beliefs.

In Noël, a gorgeous, sensuous middle section, which represents the Holy Family being worshipped, is framed by a carillon, Christmas bells, a 'xylophone' figure and a tam-tam effect. The ending, however, is brutal.

Regard de la Vierge is the first of many tender lullabies in the whole work, and inevitably such tenderness is linked to the Virgin Mary.

Regard de l'Esprit de joie is loud and maddeningly difficult to play: a clash of Western jazziness with Hindu dance rhythms.

Alexander Taylor

Alexander Taylor studied at the Royal College of Music with Irina Zaritskaya, where he won all the major prizes for piano. His successes in major competitions include Gold Medal, First Prize and Liszt Society Prize at the 1998 Royal Over-Seas League Music Competition. He has made frequent broadcasts for BBC Radio 3 and Classic FM. At the age of 15 he was invited to act as 'hand-double' for the young piano prodigy in John Schlesinger's film *Madame Sousatzka*. More recently Alexander has given recitals in much of Europe and the UK; future plans include recitals in the USA.

Sponsored by The Friends of the Festival

twilight organ recital kimberly marshall

the life and times of j s bach
9.30pm

oundle school chapel



J S Bach

voice of j s bach: colin pendrill
interlocutor: adam j zweiback

This special programme traces Bach's life through his organ music. Narration taken from sources close to Bach places the composer and his organ music in the larger context of his time. Audiences may be surprised by many aspects of the 'flesh-and-blood' Bach, who was rebuked for his hymn accompaniments, criticised for the complexity of his music, and even imprisoned by his employer! Such colourful incidents will be illustrated by a musical programme that reflects Bach's creative life, from his earliest chorale settings in the Neumeister Collection to the virtuosic toccatas and concerto transcriptions of his Weimar years, and pieces that were revised while he worked at the Thomaskirche in Leipzig.

Tocatta in F, BWV 540a

Ach Herr, mich armer Sunder from the *Neumeister Collection*

Tocatta in C major, BWV 564 (beginning at pedal solo)

Gelobet seist du, Jesu Christ, BWV 722
from the *Arnstadt Congregational Chorales*

Prelude in D major, BWV 532

Canzona in D minor, BWV 588

Fantasy in C minor, BWV 562

Concerto I in G major, BWV 592
after Johann Ernst Bach (1696-1715)
(Allegro); Grave; Presto

Das alte Jahr vergangen ist, BWV 610
from *Das Orgelbüchlein*

Nun komm der Heiden Heiland, BWV 660
from the *Leipzig Chorales*

Sonata no. 5 in C major, BWV 529
Adagio

Fugue in F major, BWV 540b

Sponsored by The Royal College of Organists



Kimberly Marshall

Kimberly Marshall maintains a hugely successful career as a scholar and organist, performing regularly in the USA and Europe. Currently Associate Professor of Music at Arizona State University, she has previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. Winner of the St Albans Competition in 1985, she has recorded for the BBC, ABC and Radio France, and made many CDs. In 1986 Kimberly Marshall received D Phil in Music from Oxford University. She has written many articles and essays on a wide range of subjects, including an edited collection of essays about female musical traditions. Kimberly Marshall's concert engagements include many performances on historical organs in Europe. Whilst at Stanford and the Royal Academy of Music she performed organ works by Ligeti in the presence of the composer, and has made known to an international audience the organ music of Florence Price and Margaret Sandresky.

Colin Pendrill teaches history at Oundle School. He sings baritone with Peterborough Opera and is a member of the Oundle Singers.

