

## Lunchtime Organ Recital

## Jeremy Filsell

1.05pm

## Peterborough Cathedral

Sinfonia (Cantata no 29)

**J S Bach** (1685-1750)  
(transc. Marcel Dupré)

Born in Rouen in 1886, Marcel Dupré grew up as the only child in an extended household which Emmanuel Bondeville described as 'a veritable temple of music'. He was only a few days old when his father's teacher, Alexandre Guilmant, inspected the cradle and pronounced, 'He will be an organist'. The organ installed in the family music-room in 1896 became an object of obsessive fascination to le petit prodigé (as the organ-builder Aristide Cavaillé-Coll called him). Appointed organist of Saint-Vivien in Rouen aged 11, within ten years Dupré had won his premier prix at the Conservatoire and was acting as Widor's assistant at Saint-Sulpice in Paris.

Dupré's interest in and concern for pedagogical pursuits throughout his life led to the publication of performing editions of core repertoire. This was all preceded by his formative work on Bach's *Organ Works*, the memorized performance of which had launched his international career in 1920. As an addenda to his 1938 Bach edition, Dupré included two of his own transcriptions of orchestral works, the Sinfonias to Cantatas 29 and 146, both providing ebullient showpieces which arguably reveal more of Dupré's musical personality than Bach's.

Kairos (1996)

Pamela Decker (b 1955)

The eleventh chapter of Rollo May's *The Cry for Myth* is an elegant exegesis of the Briar Rose fairy tale, which offers a beautiful illustration of the idea of Kairos - a Greek word denoting 'opportunity' or 'the right moment'. When the hundred years of the Briar Rose's slumber had passed, a prince approached unafraid and found that the thorn-hedge imprisoning the castle had become a mass of large and beautiful flowers. Whilst other intrepids had died in their attempts to penetrate the thorns, this prince sensed the kairos.

Canon & Carillon Nos 4 & 5 from *Sept Pieces*, Op 27  
Prélude and Fugue in C major, Op 36 no 3

Marcel Dupré (1886-1971)

Dupré's *Seven Pieces* (1930) comprise a varied selection of concert works, dedicated to musicians whom he had met on his British and American tours, and combining poetry, wit and virtuosity in an engaging blend. No French collection of this kind would be complete without a Carillon, but Dupré comes up with a characteristically personal reinterpretation of this conventional genre: his Carillon is based on the chime of the bells at the Immaculate Conception in Elbeuf, where he had spent many childhood Sundays. A typical Dupré tour-de-force, the captivating Canon is dedicated to his American agent Alexander Russell. The lightly tripping, staccato theme is played in canon between the flutes of the right hand and

the clarinet of the tenor, at the bizarre interval of a major seventh.

Dupré's second set of *Three Preludes and Fugues* Op 36, is a very different character from the first (Op.7). The apparent liberty and spontaneity of the early Preludes and Fugues are now replaced by a strict academic discipline. Not only are these pieces comprehensively fingered and pedalled, they are deconstructed before our eyes: each subject, countersubject, inversion, augmentation and stretto is labelled with painstaking precision. But the poetic, imaginative side of Dupré's creative personality is still flourishing as strongly as ever: here are vital entities, brought to life with minute attention to detail.



Berceuse à la mémoire  
de Louis Vierne

**Pierre Cochereau**  
(1924-1984)

(transc. Frederic Blanc)

Scherzo Symphonique (1968) (transc. Jeremy Filsell)

Pierre Cochereau, who, unlike his mentor Dupré, exhibited little desire to preserve his musical thoughts in print, was recorded ceaselessly in improvisation during his years as Organiste Titulaire at Notre-Dame de Paris. Virtually every liturgical and concert improvisation was preserved for posterity, with the blessing of Cochereau himself. Hardly disputed is Cochereau's unique ability to create musical edifices out of thin air, and his sanction of their being preserved on tape perhaps provides some justification for their transcription.

*Berceuse à la mémoire de Louis Vierne* pays homage to Louis Vierne in its paraphrase of the evergreen miniature from *24 Pièces en style libre*. With a harmonic approach that extends the simplicity of Vierne's original language, Cochereau infuses the piece with a lushness and poetic beauty. The *Scherzo Symphonique* of 1974 sees Cochereau in playful mood, delivering copious quantities of Gallic wit and charm - and a calling card conclusion!

Sponsors Miss Pear's Wine Cafe



Howard and Sue Phillips

*This recital is to be recorded by BBC Radio 3, for broadcast in December.*

## Jeremy Filsell

One of only a few virtuoso performers on both piano and organ, Jeremy Filsell has an extensive concert and recording career on both instruments. He recently recorded the complete organ works of Marcel Dupré to great acclaim, also performing the music of Dupré and Grunenwald in the UK, France, Germany and the USA. Jeremy Filsell is a professor at the Royal Academy of Music and a Lay Clerk in the choir of St George's Chapel, Windsor.

## The Zephyr Ensemble

Wind Quintet

1.15pm

## Laxton School Cloisters



Three Shanties, Op 4

**Sir Malcolm Arnold**

*Allegro con brio; Allegretto semplice; Allegro vivace* (b.1921)  
An early work by Northampton born Malcolm Arnold, the woodwind quintet was composed in 1943. Yet even at such an early stage in the composer's career this orchestration is stunningly effective. This is probably Arnold's best loved chamber music work.

Commonly known as the Sea Shanties, the quintet has a nautical theme. The first movement begins with a contrapuntal *What Shall We Do With the Drunken Sailor?*. Full of flair, it ends with an insane recapitulation of the theme. The second is a French horn solo, depicting very simply *Boney Was A Warrior*. It is repeated five times, completely unvaried over very bare accompaniments. The final movement is written in many different guises; Arnold transforms the melody of *Johnny Come Down To Hilo* first into a tango, then a rumba.

Quartet No 1

**Gioachino Rossini** (1792-1868)*Allegro moderato; Andante; Rondo*

No other composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence accorded to Rossini. This set of six quartets was originally scored for two violins, 'cello and double bass. This version, for flute, clarinet, bassoon and horn, was arranged by Walter Zachert. Typical of string writing, it lies very well on wind instruments.

Summer Music, Op 31

**Samuel Barber** (1910-1981)

Written in 1956 the quintet is in one movement, although divided into a number of different sections, each varying in essence. Barber dictates very precisely how the work should be played: the opening is marked 'slow and indolent', whilst there are passages marked 'agitated and increasingly frenzied'. Many people class this atmospheric composition as a lyrical creation, but the use of varying rhythms and colours makes it far from simplistic. It remains one of the most enjoyable and tough works in the wind quintet repertoire to perform.

Quatuor

**Jean Françaix** (b.1912)*Allegro; Andante; Allegro molto; Allegro vivo*

This piece by the doyen of French wind composers is a welcome addition to the repertoire of works for wind quintet minus horn. Although never a member of Les Six, Françaix allied himself very much with the principles of this group of iconoclastic young Turks whose work dominated French musical life in the inter-war years. The *Quatuor* exemplifies a compositional approach which the composer developed at an early stage and saw little reason to change throughout his life. Witty, colourful and never less than entertainingly accessible, it encapsulates the polished elegance of Parisian society in those heady days.



Comedy for Five Winds

**Paul Patterson** (b.1947)*Prelude; Soliloquy; The Blues; Hornpipe*

Paul Patterson first came to prominence following a performance of his trumpet concerto in 1969. Around this time he began experimenting with electronics and serial music, showing influences from Richard Rodney Bennett, Ligeti and Penderecki. *Comedy for Five Winds* displays few of these characteristics and is, indeed, music to be enjoyed by the listener! The Prelude immediately sets an uneasy beginning, with hectic passages and rhythmic vitality (listen for the huge clarinet glissando at the end) contrasted with the calm, reflective horn Soliloquy. The Blues allows the players to demonstrate a quite different style of playing, whilst the Hornpipe is a frantic race to the end, with many quotes from Malcolm Arnold's *Shanties*. The tune is thrown around the quintet, part by part, before it is finally laid to rest in a blaze of glory.

Supported by The Tillett Trust

## Guided Tour of Peterborough Cathedral

Tour Guide Margaret Francis

3pm

(2.30pm Bus leaves from Gascoigne Building car park)

The present Peterborough Cathedral is the Norman successor to a Dark Ages cathedral on this site. Built as an Abbey church about fifty years after the Norman conquest, the present building was largely completed by 1237, although the central tower was rebuilt in both the 14th and 19th centuries. Of particular note are the 12th/13th century painted ceiling in the nave and the superb early English west front. Both Katharine of Aragon and Mary, Queen of Scots were buried in the cathedral; the presence of the body of the former is rumoured to have saved the present building from destruction at the dissolution of the monasteries, when it became, for a while, a secular cathedral.