

Unbeaten Tracks

Launch of RCO/Faber Organ Music Album

10am

Oundle School Chapel

Do you need to be able to play the organ in order to compose for it? The Royal College of Organists and Faber Music have proved that you don't, by inviting eight non-organist composers to write a short piece for the instrument. The result, published in June as *Unbeaten Tracks*, is a wonderfully diverse collection of pieces aiming to provide students, teachers, church organists and recitalists with stimulating new material, representative of a cross section of compositional styles current in Britain. Composers included are David Bedford, Judith Bingham, Diana Burrell, Graham Fitkin, David Matthews, Roxanna Panufnik, Huw Watkins and Errollyn Wallen. Judge for yourself the success of these pieces, some of which will be performed by Oundle Summer School students, and hear Huw Watkins and Errollyn Wallen talk about their approach to composition in a discussion chaired by RCO Education & Events Officer Simon Williams.

Huw Watkins

Born in Wales in 1976, Huw Watkins studied at Chetham's School of Music, King's College, Cambridge (with Robin Holloway and Alexander Goehr) and the Royal College of Music (with Julian Anderson). The Times recently said of his *Sonata for Cello and Eight Instruments* that 'at the age of 22, Huw Watkins is already a composer to be reckoned with'. He is also active professionally as a pianist, appearing regularly as a soloist and chamber musician throughout the country.

Errollyn Wallen

Born in Belize, Errollyn Wallen was educated at London and Cambridge Universities, having previously studied dance at The Dance Theatre of Harlem and won a national poetry competition judged by Ted Hughes. Acclaimed works include *Concerto for Percussion and Orchestra*, commissioned by the BBC. Her gleefully eclectic musicianship has landed her in television gameshows, as musical hostess and tap-dancer. Her only regret is declining the post of organist for Billy Smart's Circus. A featured composer and performer in the 1999 Huddersfield International Contemporary Music Festival, Errollyn appears regularly on television and radio, and most recently presented a BBC television documentary on Samuel Coleridge-Taylor.

Supported by **The Royal College of Organists**



Coffee Concert

Bernhard Haas, organ

11.30am

Oundle School Chapel

Praeludium in E minor BuxWV 142 **D Buxtehude**
(1637-1707)

Dietrich Buxtehude was a towering musical personality, who influenced a long line of composer/organists. Born in Schleswig-Holstein, he began his career as organist of the Marienkirche in Elsinore, Denmark, before succeeding Tunder in Lübeck in 1668. At the turn of the 17th/18th centuries, the northern towns of Germany were noted for cross fertilisation of musical styles. Buxtehude had a great ability to assimilate these musical influences into his works, while developing further Tunder's style of improvisatory performance and composition. As well as introducing the Italian writing of the toccata and canzona, Buxtehude also favoured the fugal gigue and chromatic ricercare, which is demonstrated vividly in this, one of his most colourful and imaginative of works.

Chorale *Herr Jesu Christ, dich zu uns wend* BWV 655
J S Bach (1685-1750)

Despite frequent and bitter rows with his town council over music and financial issues, Bach wrote his finest church music during his Leipzig years. He returned also to organ music. Between 1747 and 1749 Bach planned a collection of seventeen chorales revised from the Weimar period - an eighteenth was actually written on his deathbed. This setting of the chorale *Lord Jesus turn to us*, which was normally sung before the sermon in the Lutheran liturgy has its delightful cantus firmus in the pedals toward the end, preceded by part writing in a dancing trio texture.

Prelude and Fugue in D, BWV 532 **J S Bach**

This brilliantly conceived work remains one of the most powerful and energetic pieces in the repertoire. Here we encounter Bach as virtuoso, extrovert and improviser. The work is in three sections. First a fanfare of pedal scales and broken chords. The opening then gives way to an allabreve section which finishes with an adagio as a kind of foil for the fugue which follows. The fugue has an incredible momentum which Bach never allows to falter. It has an unique impetus which moves to a thrilling pedal solo, Bach concluding this dazzling creation with a tongue-in-cheek pedal full stop!

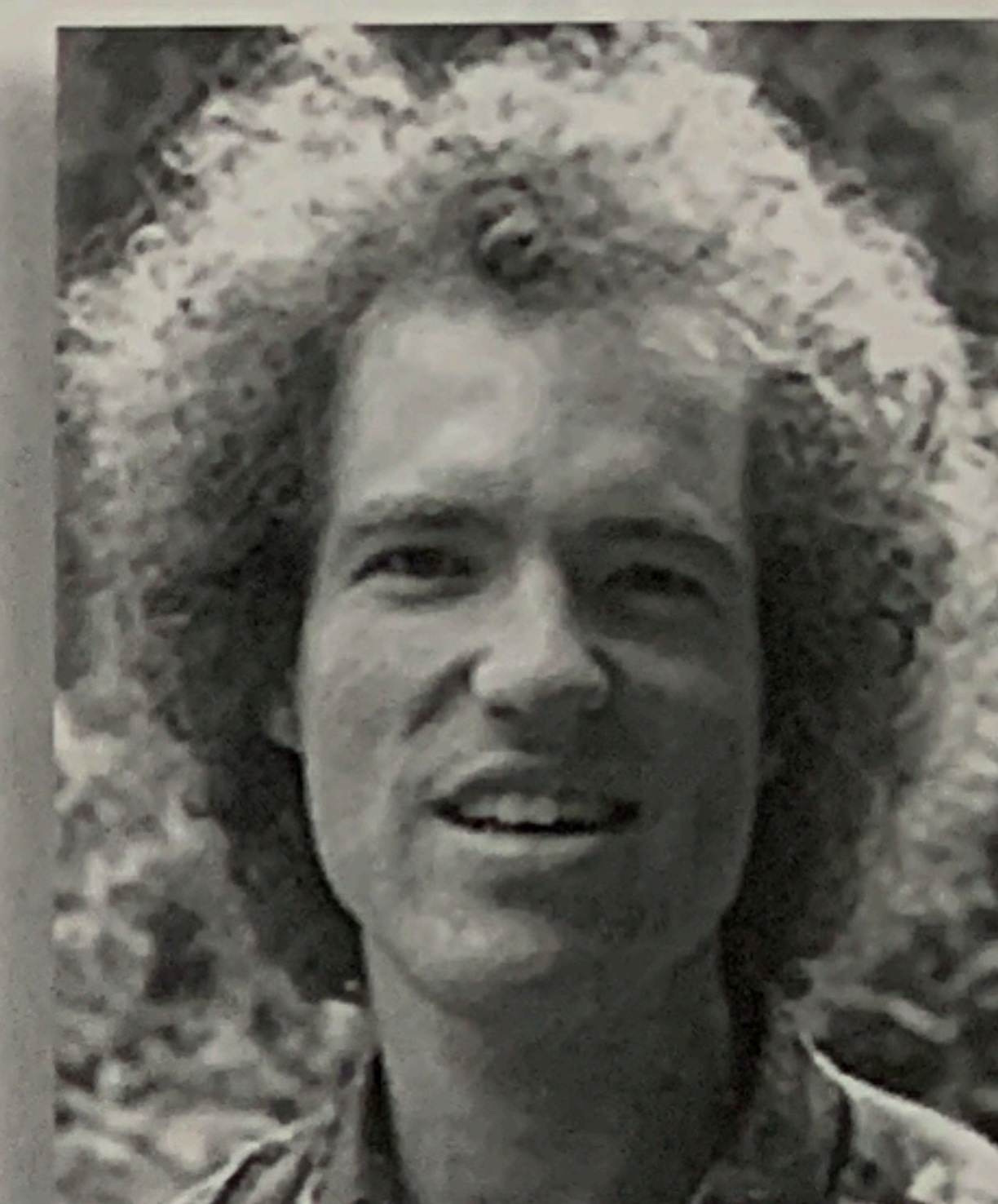
Livre d'orgue (1 and II) **Olivier Messiaen** (1908-1992)

Early in his career Messiaen studied with Dukas and Dupré at the Paris Conservatoire. He soon started to concern himself with the mechanics of Greek and Indian rhythms, as well as the symbolism of the stars, folklore, and the birdsong which was to become a part of so much of his musical life. All these elements were seen by Messiaen as being 'hints' of God, for beyond all else he was a devout, even mystical, Roman Catholic. In his

Livre d'Orgue (1951) Messiaen employs three Hindi rhythms in the first movement - 'pratapacekhara' 'gajajhanpa' and 'Sarasa.' The first two are modified only slightly, while the third remains unaltered. The second piece is a trio for the Feast of The Trinity, making use once more of the Indian rhythmic patterns.

Fantasia on the Chorale 'Ad nos, ad Salutarem Undam' **Franz Liszt** (1811-1886)

In 1855 Liszt was preparing a work to be played on the new organ at Merseburg Cathedral - his Prelude and Fugue on BACH. However, Liszt had failed to make headway with the piece, so he substituted this Fantasy and Fugue, the theme of which was drawn from Meyerbeer's opera *La Prophete*. The choral translation *Come again to us, to the healthful water, you sad ones, come to us your people*, is heard early on in the opera as an exaltation given by a group of anabaptists who were denounced as trouble makers and the accomplices of murderers. This idea would have appealed to Liszt, but he seems to have ignored the sentiment in his handling of the chorale. The dramatic work is reminiscent of Wagner with the tone colour, leitmotiven and thematic transformation seen as the most important aspects of interpretation. The work ends with a vast fugal section that reverts into a free fantasy. Liszt's great friend Saint-Saëns described it as 'The most extraordinary organ piece that has ever been written'.



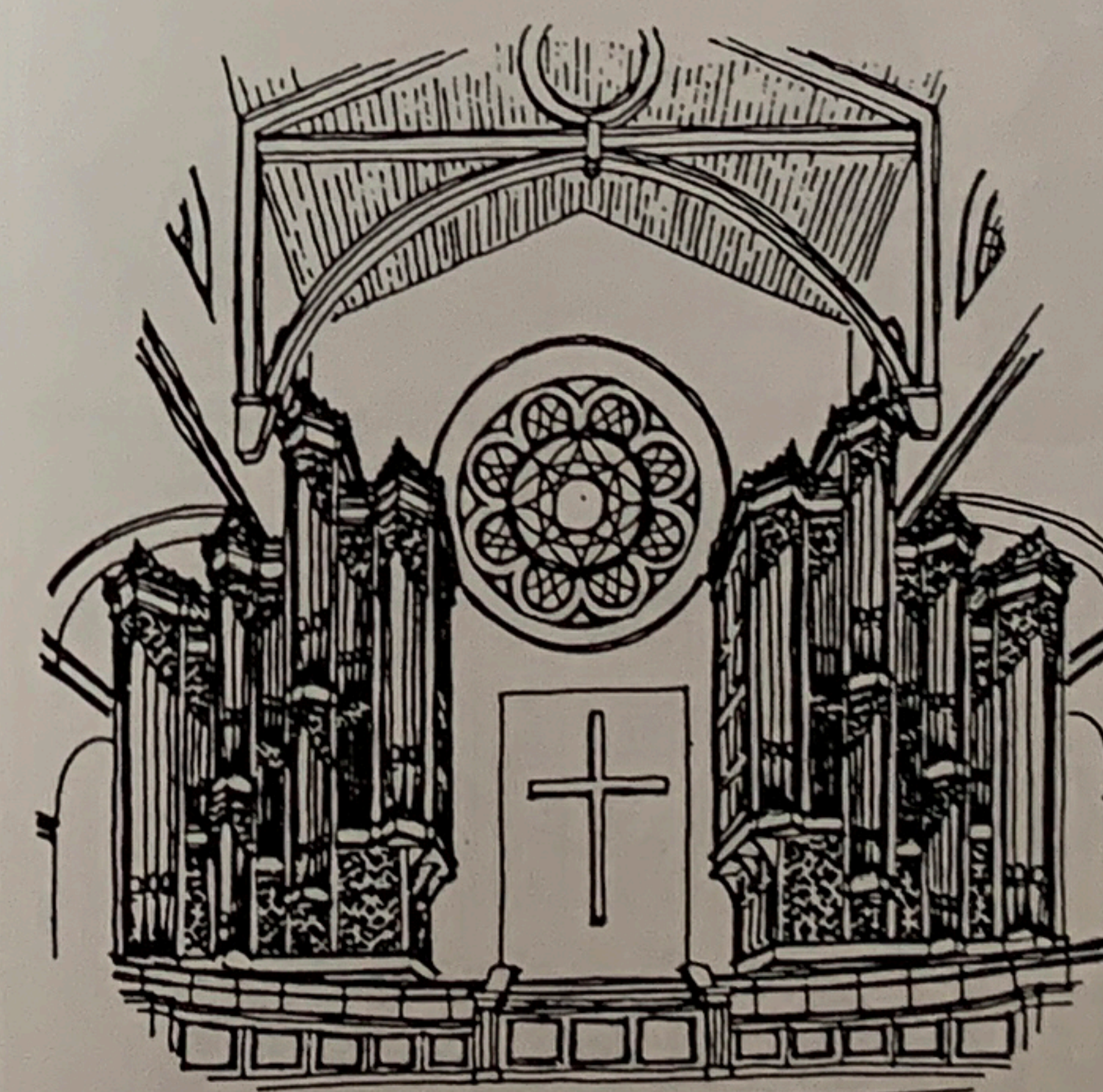
Bernhard Haas

A prize-winning pupil of Maurice Duruflé, Jean Guillou and Ludger Lohmann, Bernhard Haas has a range of musical expertise that is awesome. He is now a much sought-after professor at the Stuttgart Hochschule, whose special interests include transcriptions and avant-garde music. He has recently contributed to the Naxos label recording of the organ works of Max Reger.

Supported by **Embassy of the Federal Republic of Germany**

Organ specification is on page 28.

PEACHTREE ROAD UMC ATLANTA USA



The new 72 stop organ for Peachtree Road United Methodist Church in Atlanta is now well under way and delivery is anticipated for early 2002. It is anticipated that the new church building will be in use for Easter and the organ will be completed by the summer

In the meantime, the design of the organ has been changed slightly. The two cases will now speak directly down the length of the building, rather than being angled as was originally planned. A solo reed has been added to the scheme which will be placed on the West wall of the church. It will be incorporated into a second mechanical action organ to be built on the West Gallery at a later date also playable from the main console.

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