Monday 15th July

Friends of the Festival

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The following made donations in 2001 after publication of the souvenir programme

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The Friends of the Oundle Festival

Like most other arts organisations in the UK today, Oundle International Festival, a registered charity, relies heavily upon sponsorship and donations to survive. It receives very little public funding, and faces an enormous task each year to find the very large sums of money necessary to promote the Festival, and the concurrent Summer School for Young Organists.

The Friends of the Oundle Festival are a band of enthusiastic and generous people anxious to maintain the quality and sense of enjoyment that the Festival has built up over the past eighteen years; many are also motivated by Oundle's acclaimed courses for young organists. They pay a yearly subscription, but often their support does not end there. Many Friends accommodate visiting artists and tutors, or collect them from the station; they stuff envelopes with a will, and distribute publicity material. This year the organ recital by David Sanger is sponsored by Friends of the Festival.

In return we offer Friends priority booking in advance of ticket sales to the general public, a complimentary copy of the souvenir programme, an invitation to a reception during the Festival, and occasional visits to concerts in other areas, eg Symphony Hall in Birmingham. But we believe that most of our Friends contribute because they have a genuine desire to see the Festival and Summer Schools flourish.

If you think you might like to join the Friends of the Festival, please fill in the form on page 52 to request further information, or ask one of the Stewards for a Friends leaflet. You will be made very welcome, and will also be helping not just the Festival, but also the hundreds of young and very talented organ students who come each July to the Oundle summer schools.

Organ Recital

David Sanger

Dialogue, Dance, Diversion and Distraction 7.30pm Jesus Church, Oundle

Sonata fort' e piano David Sanger (b.1947)

This single movement Sonata was written to open the 1994 series of Grand Organ Festival recitals at Westminster Cathedral, where the composer gave the first performance. The idea was to contrast the large west end organ with the small apse organ, and it was from the apse console that it was played. In antiphonal writing the cadence inevitably takes on its strongest role in completing passages of dialogue, and this piece is something of a play on early cadence forms, culminating in a frenzied and dissonant trilling of chords over a strong bass line. The language of the early Venetian School pervades.

Byrd's keyboard Fantasias were written in the 1590s and are renowned for their inventiveness, spirit and dance-rhythms. Some are more suited to instruments of the harpsichord family than the organ, but this work is especially successful on the organ in view of its long melodic lines.

Ricercare cromatico post il credo Girolamo Frescobaldi (1583-1643)

Ricercare per organo (1953) György Ligeti (Omaggio a Girolamo Frescobaldi) (b.1923) Ligeti's Ricercare is a far cry from his renowned work from the early 1960s, Volumina, which was notorious for its tone clusters and other experiments. It seems that Frescobaldi's chromatic theme fascinated Ligeti and inspired him to create something new. However, it never strays far from the usual ricercare-like fugal texture, and even presents its theme in augmentation in the pedals, while the manuals play it in diminution.

Offertory: Veritas mea

Robert Coxsun (c.1489-c.1548)

Little is known about Coxsun, except that only two works of his have survived. He sang in the church choir in the Berkshire town of Wallingford in 1548, and may have lived in London in the previous decade.

This two voice
Offertory hangs
very loosely
around the
chosen
plainsong, and
is noted for its
unusual
rhythms, which
border on the
bizarre.



Uppon la, mi, re Anonymous (English 16th c.) Here is a mysterious, hypnotic solo for the right hand, set against a recurring bass, from an unknown composer.

Although Tomkins lived until the middle of the 17th century, he adhered for the most part to the old 16th century polyphonic style. He was a pupil of Byrd and became organist of Worcester Cathedral in 1596, which post he held till 1646, when the services in the Cathedral were suspended following the second siege of Worcester.

[Double] Voluntary

John Hingeston (1610-83)

In the context of the early English Voluntary the term 'Double' refers to the use of two manuals. The softer keyboard (the 'chaire' or 'choir' organ) accompanies solo passages, usually for the left hand in the bass on the 'Great' organ, which are sometimes quite virtuosic. Towards the end of such pieces, both hands often play on the Great, as in this case. Hingeston is said to have been organist to Oliver Cromwell, indicating that Cromwell was keen on the organ, despite his destruction of many organs during his infamous wave of Puritanism.

Sonata No 2

Lebhaft - Ruhig bewegt - (1895-1963)

[Fuge] Mässig bewegt, heiter

Hindemith's three organ sonatas were influenced

by the Orgelbewegung, a movement which sought

by the Orgelbewegung, a movement which sought to revive old principles in organ-building. Old compositional forms for the organ were also revived, and Hindemith's contribution to the literature in this respect is generally considered to be outstanding.

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