

Jeremy Filsell

Jeremy Filsell has established a concert career as one of only a few virtuoso performers on both the piano and the organ.

As an organist he has recorded regularly for BBC Radio 3 in solo and concerto roles, and an extensive solo career has seen recent recital engagements in the UK, France (at St Sulpice Paris and Chartres Cathedral), USA, Norway and Finland.

An organ scholar at Keble College Oxford, Jeremy subsequently studied piano as a post-graduate at the Royal College of Music. He is a former assistant organist at Ely Cathedral and held posts successively as Director of Music at the London churches of St Luke's Chelsea and St Peter's Eaton Square.

Jeremy Filsell is currently an Academic Studies Lecturer at the Royal Academy of Music, a piano tutor at Eton College and a Lay Clerk in the choir of St George's Chapel, Windsor. Forthcoming are further engagements in the UK, USA and Switzerland (including two as soloist in Rachmaninov's 3rd Piano Concerto). In addition he is in the process of completing a Doctoral thesis in analytical study of the music of Marcel Dupré.

Sponsor David Mason

Jeremy Filsell's appraisal of Percy Whitlock's Sonata, published in Organists' Review (August 2003) is available at tonight's recital.

Specification of the Abbott & Smith Organ at the Church of Our Lady and the English Martyrs, Cambridge, renovated by Nicholson & Co (2002)

GREAT ORGAN		Clarion	4	Tuba 8 on Choir (unenclosed)
Double Diapason	16	Tremulant		8 thumb pistons to Great Organ
Large Open Diapason	8	Super Octave		8 thumb pistons to Swell Organ
Small Open Diapason	8			8 thumb pistons to Choir Organ
Doppel Flute	8	CHOIR ORGAN		Reversible thumb pistons to all unison couplers
Principal	4	Open Diapason	8	8 general thumb pistons: 96 levels of memory with 16 divisional levels
Harmonic Flute	4	Violoncello	8	Reversible toe pistons – Gt to Ped, Sw to Gt
Fifteenth	2	Clarabella	8	Gt + Ped combs coupled
Mixture	15.19.22	Dulciana	8	Gen on Sw toe pistons
Trumpet	8	Lieblich Flute	4	Setter Piston/Gen Cancel
Clarion	4	Piccolo	2	Tuba blower on/off
Swell to Great		Contra Fagotto (tc)	16	
Choir to Great		Clarinet	8	
		Tuba (new)	8	
SWELL ORGAN		Swell to Choir		
Bourdon	16			
Open Diapason	8	PEDAL ORGAN		
Lieblich Gedeckt	8	Open Diapason	16	
Viola da Gamba	8	Bourdon	16	
Voix Celeste (tc)	8	Violoncello	8	
Principal	4	Trombone	16	
Fifteenth	2	Great to Pedal		
Mixture II	19.22	Swell to Pedal		
Double Trumpet	16	Choir to Pedal		
Horn	8			
Oboe	8			



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Lunchtime Young Artists' Platform Johnston String Quartet

Magnus Johnston, violin

Donald Grant, violin

Martin Saving, viola

Marie Bitlloch, cello

1.15pm

St Peter's Church, Oundle

Quartet Op 74 in Eb (The Harp)

Ludwig van Beethoven (1770-1827)

Poco adagio – allegro; Adagio, ma non troppo;

Presto (più presto quasi prestissimo); Allegretto con variazioni

In 1809 Beethoven wrote three major works in the key of E flat: the *Emperor Concerto*, the *Sonata Les Adieux* and *The Harp*. This was the year in which the French invaded Vienna, and Beethoven hid in a cellar with pillows over his ears to protect his weakening hearing. Yet the quartet is one of his most gentle, perhaps providing an escape from the war raging around him. Beethoven almost decided to leave Vienna that year, but was induced to stay by three noblemen. One of the three was Prince Lobkowitz, to whom the quartet was dedicated when it was published a year later.

After a slow introduction the main Allegro theme is based on a rising triad. This is later developed as rising arpeggios played pizzicato, notably at the end of the development section; this strange effect has led to the work being nicknamed the *Harp Quartet*. The slow movement is dominated by the lovely cantabile lines of the first violin, at first in a very high register but a full two octaves lower at the reprise of the main theme. The rapid third movement is in C minor, with an even more rapid trio section in C major that alternates with the C minor section, followed by a brief coda. This once again leads without a break into the finale – a set of variations.

Quartet No 3 (1976) **Benjamin Britten (1913-1976)**

Duets, with moderate movement

Solo, very calm

Burlesque, fast - con fuoco

Recit & Passacaglia (La Serenissima)

Benjamin Britten's third quartet was completed a few months before the composer's death in 1976, and is linked to his last opera, *Death in Venice*. Part of the quartet was composed in Venice during a traditional Italian holiday (*La Serenissima*) whose name precedes the last movement. This movement begins with extensive quotation from the opera, and ends with material from Act II which in the opera accompanies the words 'Our work is nearly done' and 'When your eyes no longer see me'. The unresolved harmony realizes the composer's stated desire to end the work with a question.

The Quartet was originally entitled *Divertimento*, and the movements form an arch around the central solo for the first violin. Britten's style was remarkably eclectic; he belonged to no particular school of composition. Thus he felt free to employ compositional techniques from earlier eras, or even his contemporaries.

In the third quartet the composer uses strict counterpoint in various ways: ostinato, a Baroque dance, free triadic harmony, and Schoenbergian atonal counterpoint. The *Burlesque* recalls the sardonic scherzi of Shostakovich, Britten's close friend, and the harmonic pattern of the third movement quotes the kernel of Beethoven's final quartet, 'Must it be?' Throughout the movements, however, the master's own style and his lifelong interest in the human voice dominate, and serve, together with the technical devices, to reflect the themes of the opera without being strictly programmatic.

Johnston String Quartet

The Johnston String Quartet was formed in September 1998 at the Royal Northern College of Music when its founder members were undergraduate students. They are now Junior Fellows at the RNCM during this academic year. In 2001 they were joint recipients of the Leonard Hirsch String Quartet Award and in March 2001 they represented the RNCM at the 28th International Week at the University of Music and Dramatic Art in Graz. In September 2002 the quartet was invited to perform the inaugural concert of a new series at the RNCM, Young Artists at the Northern.



In April 2003 they were awarded Second Prize in the Ninth London International String Quartet Competition. The Johnston String Quartet were the only competitors from the UK to get through to the final stages of this prestigious competition and the youngest to participate in the final round. They also received the Sidney Griller Award for the best performance of the compulsory piece in the competition, Dutilleux's *Ainsi la Nuit*.

The Johnston Quartet appears by kind permission of the Principal, Royal Northern College of Music.

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