

Jazz@Oundle

The Karen Sharp Quintet

Karen Sharp, tenor saxophone

Richard Busjakiewicz, piano

Matt Fishwick, drums

John Day, bass

Dave Priseman, trumpet

The Dylan Kay Quintet

Stephen Band, alto and tenor saxophones

Chris Cliff, 5-string and fretless bass

Dylan Kay, band leader, guitars

Stephen Chadwick, cornet and trumpet

David Bouet, drums

8pm

Stahl Theatre, Oundle

The Karen Sharp Quintet

Karen Sharp took up the tenor saxophone whilst studying composition at the Royal Northern College of Music. Since moving to London in 1999 she has become a freelance musician working alongside such jazz greats as Humphrey Lyttelton, Digby Fairweather, Enrico Tomasso and others. Her debut CD was produced last summer and has been featured on BBC Radio Two by Humphrey Lyttelton and Phil Collins.

Richard Busjakiewicz started playing the piano at the age of six and by his late teens was performing in top London hotels and restaurants. In the late 80's he was part of the Tommy Chase band, and in 1993 became a regular member of the Spike Robinson Quartet. He also performs with many top visiting American musicians including Scott Hamilton, Warren Vache, Bob Wilber and Art Farmer.

Matt Fishwick began playing the drums aged 11, moving to London at 18 to study at the Royal Academy of Music. Since leaving college four years ago, Matt has established himself as a successful jazz musician working alongside such players as Scott Hamilton, Harry Allen, Kenny Davern and Warren Vache.



Karen Sharp

John Day has been playing the bass regularly for several years. He joined Blue Harlem in 1996, working in the

UK and overseas, and has been performing with Clare Teal for the past year, together with Martin Litton and Trevor Whiting.

Dave Priseman graduated from the Leeds College of Music jazz course in 1985 and has since performed and recorded in a wide variety of musical styles with such bands as the Ray Gelato Giants, Blue Harlem, Mark Lockheart Scratch Band, Kim Criswell and Wayne Marshall, and Vibraphonic.

The Dylan Kay Quintet

In 2000 Stephen Band was awarded BBC Radio 2's Big Band Soloist of the Year prize at the age of 25. He is currently involved in several projects including playing and writing for the Chunk quintet and salsa group Descarga, and has toured nationwide with a programme of Cuban music and dance. Stephen was the Music and Sound FX Editor for the 2002 Commonwealth games in Manchester.



Chris Cliff has played at venues across the UK, including the Edinburgh Festival, Jazz Café and Ronnie Scott's, and has also performed on TV and Radio 1. Having produced music from many genres, he is now writing and recording a vocal hip-hop project.

Dylan Kay was initially influenced by Peter Green and early Eric Clapton, later performing and writing for a variety of blues and original rock/pop bands in the Oxford area, including playing on bills with Radiohead, Jamiroquai and Jools Holland. In 1995 Dylan studied at the Guitar Institute, where he met drummer David Bouet. Dylan is currently composing for film, theatre and radio.

The youngest member of the Quintet, Stephen Chadwick, started his career in brass bands but always loved jazz. He has played in the resident jazz band at the Aberdeen International Youth Festival, the Manchester Jazz Festival and the Upton on Severn Jazz Festival.

A thriving music scene in Normandy provided the opportunity for David Bouet to play with several bands whilst at college. A growing interest in jazz, Latin and African music led him to Paris, where he joined Zoopsie, a big influence on the Paris funk scene in the early '90s. In 1995 he moved to London for further studies at the London College of Music, at the same time enjoying a busy schedule playing in festivals across the country.

Sponsor

Janette Fishell

9pm

Oundle School Chapel

Faust for Organ

Petr Eben (b.1929)

Prologue - in Heaven*Mysterium* - Night*Lied des Leiermannes* - Song of the Beggar with the Barrel Organ*Osterchöre* - Easter Choirs*Studentenlieder* - Student Songs*Gretchen**Requiem**Walpurgisnacht**Epilogue*

Petr Eben is celebrated as one of the most distinctive and profound composers of our time. A survivor of the Nazi concentration camp at Buchenwald and years of Communist censure, he emerged as one of the leading voices in the Czech Republic for artistic integrity in the years following the 'Velvet Revolution'. Recently retired from directorship of the famed Prague Spring Festival and Charles University, he continues to compose music that is praised worldwide for its intense drama, sharp humour and abiding spirituality.

Faust is an adaptation of Eben's stage music composed in 1976 for a Viennese production of Goethe's play, a new work that takes its inspiration from the stage music. In the play the organ was included as part of the orchestra. The composer sought to find a musical equivalent to the struggle in Faust's soul between holy and unholy, profound and trivial. This was achieved by juxtaposing the solemn and festive side of the organ (its 'sacred' side) with the vulgarity of the barrel-organ (its 'profane' side). All movements except for the Epilogue are taken from the first part of Goethe's text, and each bears a title that clearly links it with a specific scene in the play.

In the *Prologue* the scene is set with the bet made between God and Satan. Opening with the angels proclaiming the beauty of God's creation, the colour soon darkens, and clusters in the lowest register seem to suggest Satan crawling from the bowels of Hell for his fateful conversation with God.

Faust first encounters the forces of Satan in *Mysterium*, invoking evil spirits in a frenzied section which the composer likens to the rite of exorcism. Typical of Eben's writing, the theme is fragmented melodically and rhythmically, providing an exciting forward drive. A forceful crescendo leads to the final frenetic statement on full organ, symbolizing the moment at which the spectre

proves its power to Faust. Terrified, he shrinks in fear while the mysterious opening material closes the movement.

In *Lied des Leiermannes* the drama is taken to the street, where a beggar plays the barrel-organ and sings for his next meal. A sense of the darkly grotesque surrounds even this ostensibly light-hearted movement.



The importance of the resurrection and redemption at Easter can be seen throughout Faust, both in story-line and musical material. *Osterchöre* is a dramatic heavenly interjection that reminds Faust, albeit temporarily, of his own true nature as a child of God. It begins with a trumpet flourish that Eben calls the Fanfare of Life; the *Tu Deum* is heard in the pedals. The majestic chorale theme that interrupts the Fanfare seems to refer to the portion of text in which a choir of angels saves Faust from suicide.

Then follows a collection of drinking songs, *Studentenlieder*, beginning with a jovial tune that wanders harmonically, just as its singers stagger about in an alcoholic haze. The song is next fashioned as clock organ music, delicate and transparent. The eventual spectacular conclusion is marked by a final falling glissando and jazz-tinged polychord.

Eben reserves his most beautiful writing for the wretched cries of the deserted maid, *Gretchen*. Expressive melodies depict Gretchen's cries and gasps as she sits at her famous spinning wheel. Eventually the spinning wheel figure, a whirl of semiquavers, absorbs her song and the wheel comes slowly to a stop. The first theme enters, this time fragmented in terms of rhythm and register, its disjunctive nature reflecting the disorientation and loss felt by the abandoned girl.

Eben said that the *Requiem* is a movement of unceasing sadness, the song of one who constantly says 'I am guilty'. An atmosphere of remorse and pleading is conveyed by pitch repetition that Eben likens to a death knell or passing bell.

The apex of Faust occurs in this musical depiction of a witches Black Sabbath. It begins with an innovative section suggestive of the sonic experience that Faust and Mephistopheles would have had as they stood far off from the witches revelry and heard two separate sources

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