

Wednesday 14th July

Trumpet and Organ Recital

Alison Balsom, trumpet
Jonathan Scott, organ

8pm
Oundle School Chapel

Trumpet Voluntary William Boyce (1711-1779)
William Boyce held the post of Master of the King's Musick in 1755. He is now regarded as one of the leading English representatives of the late baroque style. This voluntary, the most well known from a group of ten originally written for organ, was composed towards the end of Boyce's life and captures the regal splendour of much of his music.

Alleluias Marius Constant (b.1925)
Marius Constant, born in Romania in 1925 and now one of the principal protagonists of contemporary music in France, took up one of the oldest forms of music in *Alleluias*, the liturgical praise of God, which, with its traditional alternation of soloists and choir, has produced impressive examples of musical imagination. Constant has transferred this to the combination of trumpet and organ: an introductory trumpet solo which, jubilantly, gradually becomes more fluent and then turns into a chorale above tender, timeless organ clusters. Imitative bass lines peel away from the organ foundation, counterpoint emerges, and the sound image condenses until we reach an extreme climax (marked 'violent'), finally dying away in the shadow of fanfares.

Trio Sonata no.2 in C minor J S Bach (1685-1750)
BWV 526
Vivace; Largo; Allegro
Despite the trio sonata being one of the most popular musical forms during his lifetime, Bach wrote suprisingly few works of this nature. There are trios for instruments (violin, flute or gamba with harpsichord) and the six organ sonatas which were written as teaching aids especially for Bach's son, Wilhelm Friedemann. The Sonatas are notoriously difficult since two treble parts are played by the hands and the bass line is executed by the feet alone; no problem for three players, but the organist must give each line equal attention so the audience hears it as though it were indeed three players.

Organ solo
Prelude and Fugue in G minor, Op. 7 no. 3 Marcel Dupré (1886-1971)
The 'Three Preludes & Fugues' written in 1912 are among Dupré's best known works; they demonstrate not only his skill as a virtuoso, but also his mastery of harmony, counterpoint and use of the organ. The *G minor Prelude* gives the impression of melancholic quietness whilst being unsettled and active. This is due to the sombre chorale melody (first played in the pedal and later by seven note chords, four of which are played by the feet!) accompanied by hurried, 'breezy' flutes. The *Fugue* immediately breaks the atmosphere with an energetic theme which is dark and ferocious, and

builds up to a magnificent return of the main theme of the *Prelude* before reaching an overwhelming conclusion.

Interval

Concerto in C minor Alessandro Marcello (1684-1750)
Allegro Moderato; Adagio; Allegro
Benedetto Marcello was a Venetian nobleman and younger brother of the composer Alessandro Marcello. This *Concerto* was originally written for oboe and strings; indeed at the time chromatic limitations of the instrument meant that music of such virtuosity could not be played on the baroque trumpet. Today however it is technically possible for the piccolo trumpet to embrace the wide range of colours that the composer would have imagined. The concerto is in three movements: the first is a soulful introduction of the minor theme, passed between solo and accompanist; the second movement is haunting and tragic, and features a succession of unusually long phrases, modulating some distance from the C minor key in the middle section. Finally the *Allegro* movement captures both the positive momentum and yet the dark character of the entire work.

Sonata for Trumpet and Organ Naji Hakim (b.1955)
Allegro Con Spirito; Moderato; Presto
Naji Hakim, successor to Olivier Messiaen at the prestigious Eglise de la Trinité in Paris, wrote this *Sonata* for trumpet and organ as a celebration of many different styles; significantly, it realigned stereotypical traditional conceptions of the genre. Here is music that has passed through many modern idioms - urbane, enthusiastic and extremely effective; 'exotic' colours such as mute effects and *glissandi* are amalgamated with the traditional structures and timbres of sonata form. The first movement is a burlesque caprice, carefree and exotic, with many references to jazz. The second develops five variations on a song to the Sacred Heart, whilst the finale (Saltarello) revisits the ebullient stance of the opening, with momentum amassing right through to the last exclamatory bars.

Naji Hakim's *Sonata for Trumpet and Organ* was commissioned by Oundle International Festival, and premiered by Håkan Hardenberger and Simon Preston at the tenth Festival in 1994.

Organ solo
Allegro from Symphonie no. 6 in G minor, Op. 42 Charles-Marie Widor (1844-1937)
Widor composed his first series of organ 'Symphonies' in 1879 and then continued with a second set which was published in 1887 and contained the first version of the *Sixth Symphony*. In his 'Symphonies' Widor used the example given by Franck in his 'Grande Pièce Symphonique' to create a multi-movement symphonic form for the organ. Inspired by the Cavaillé-Coll masterpiece organ at Saint-Sulpice in Paris, Widor composed five-movement works which evoke orchestral tones, and employ a style of virtuosity which is unique to the organ. The *Sixth Symphony* is a perfect example of Widor's symphonic form, and the first movement combines a *maestoso* opening theme with a fluid second theme. With an abundance of manual and pedal virtuosity this movement is one of the most exciting Widor ever wrote.

Windows Petr Eben (b.1929)
Blue Window *Con moto persistente*
Green Window *Andantino Pastorale*
Red Window *Risoluto e drammatico*
Golden Window *Festivo*
Czech composer and pianist Petr Eben was professor of Composition at Prague University from 1955, and at the Royal Northern College of Music in Manchester from 1977-78. He wrote many pieces for organ and quite a number for brass instruments; this duo for trumpet and organ equally is of epic proportions. The windows that inspired Eben to write this magnificent work are four of the twelve stained-glass lights that Marc Chagall made for the Hadassah Medical Centre in Jerusalem, each representing one of the twelve tribes of Israel. They are - Blue: Ruben - ocean, birds, fish; Green: Issakhar - donkey, flowers, vine; Red: Sebulon - sunrise, fish, sea; Golden: Levi - light, candle, flames, fruit, flowers. Eben was left 'with a memory of streaming colours and forms ablaze in the fire of light'. The piece demands a certain amount of improvisation which creates the 'slight change of the light' that Eben originally experienced.

Alison Balsom
Alison Balsom won a scholarship to study at the Guildhall School of Music and Drama and the Paris Conservatoire, graduating in 2001 with First Class Honours. Since then she has made her BBC proms solo debut and appeared with orchestras such as the Academy of St. Martin-in-the-Fields, Bournemouth Symphony, Ensemble Orchestral de Paris and English National Opera. She has made appearances at all the UK's major concert venues and has undertaken extensive tours of Argentina, the Middle East and Columbia.

Alison performs and records music from the baroque era through to commissioned new works for trumpet. She has recorded her debut CD for EMI, released to critical acclaim, and a baroque disc on the Hyperion label with Crispian Steele-Perkins. Plans include concerto performances with the Royal Liverpool Philharmonic, Bamberg Symphony, London Chamber and London Festival Orchestras, and appearances at the Royal Festival Hall and Wigmore Hall in London. Alison will also be performing throughout Europe with her newly-formed brass ensemble.

Jonathan Scott
After studying piano and organ at Chetham's School of Music, Jonathan gained a scholarship on both instruments to attend the Royal Northern College of Music, and since 2001 has been a member of the keyboard staff at the College. With the aid of a Countess of Munster Scholarship he was also able to continue his studies at Eastman School of Music New York and at the Amsterdam Conservatory.

As well as winning prizes at the RNCM, St Albans Organ Competition and the Musica Britannica Early Music Competition, Jonathan was prizewinner in the 2000 RCO Performer of the Year Competition and in 2002 won the Worshipful Company of Musicians W T Best Scholarship and gold medal for the period 2004-2006.

Jonathan has recently completed tours of Argentina (with Alison) and Germany. In 2004 he will be touring Spain with

the BBC Philharmonic and the UK with Northern Ballet Orchestra performing Gershwin's 'Rhapsody in Blue'.

In addition to his busy piano and organ recital schedule, Jonathan is soloist-in-residence with the Northern Chamber Orchestra and pianist with the BBC Philharmonic Orchestra.

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