



## CLIVE DRISKILL-SMITH

**9.30pm** St Mary's Church, Fotheringhay

### *Bach and his legacy*

#### *Choral Song and Fugue*

**Samuel Sebastian Wesley** (1810-1876)

Samuel Sebastian Wesley was a brilliant performer and organist at several cathedrals. Although he opposed the introduction of equal temperament, it is surprising that this fugue in C major passes through C sharp major! I use the original first edition of 1862, which means that I occasionally have to use the pedals when the bass line goes below bottom C; the manual compass of English organs in the early nineteenth century went down to FF or GG.

#### *Variations on 'Nun Komm', der Heiden Heiland'*

**Anton Heiller** (1923-1979)

Anton Heiller was a concert organist and teacher based in Vienna. In 1952 he won the International Competition for Improvisation at Haarlem. These eight variations were not actually intended as a composition, but rather as models for improvisation, written down as sketches for a concert in Udine Cathedral in 1972. They were published after his death because he never wanted them to appear in print.

#### *Trio Sonata No.2 in C minor, BWV 526*

**Johann Sebastian Bach** (1685-1750)

#### *Vivace; Largo; Allegro*

J S Bach's Six Trio Sonatas were composed for his eldest son, Wilhelm Friedemann as instructional pieces, and were written between 1727 and 1730. They are all notoriously difficult to play - certainly more so than many of Bach's more impressively 'noisy' works. 'Sonata No 2' follows the pattern set by Bach for all six Sonatas, having three movements: 'fast, slow, fast'. Bach exponent Peter Hurford has commented that its first movement is one of those that make us marvel at Bach's ability to be so joyful - almost extrovertly so - in a minor key. The second movement, Largo, provides a complete contrast with its gently lilting atmosphere, whilst the third is a spirited rondo-fugue. Here is Bach at his beguiling, light-hearted best!

#### *Sonata in D major Op.65 No.5* **Felix Mendelssohn** (1809-1847)

In 1844 the English publishers Coventry and Hollier commissioned Mendelssohn to write three voluntaries for the organ. Mendelssohn was so enthusiastic about the project that he wrote twenty. So, with the publisher's permission, he organised the voluntaries into movements of six sonatas. The fifth, 'Sonata in D major' comprises three movements: a Chorale of his own invention, an Andante con moto in B minor, and an uplifting and exuberant Allegro maestoso.

#### *Three movements from Voluntary in C*

**Johann Christoff Pepusch** (1667-1752)

#### *Flute; Trumpet; Fugue*

Pepusch was born in Berlin and moved to London in 1697. A teacher of Boyce and Nares, he succeeded Handel as organist to the Duke of Chandos and is best known for the music he arranged for John Gay's 'The Beggar's Opera'. The 'Voluntary in C' uses all the available registrations of the period, perhaps intended to show off the different combinations of stops on a new organ.

#### *Fantasia in F minor, K 608* **Wolfgang Amadeus Mozart** (1756-1791)

The 'Fantasia in F minor' is in three sections, the first and last with flourishes and fugues, and the middle with four variations on a simple melody. I use the Universal edition edited by Martin Haselböck, although I make several changes based on Mozart's original four-stave score.

**Clive Driskill-Smith** is one of the leading organists of his generation. He has won many prizes and competitions, including the RCO Performer of the Year Competition in 2000 and the Calgary International Organ Competition in 2002. Clive is a former 'Oundle for Organists' student, and is currently Sub-Organist at Christ Church Cathedral in Oxford. His vast repertoire spans six centuries and includes the complete works of Durufé and Messiaen. Earlier this year he gave the inaugural recital on the new organ at Scotch College in Melbourne, and has been invited to perform at the American Guild of Organists regional connection in Tulsa, Oklahoma in 2006.

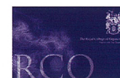
## ANDREW McCREA and SIMON WILLIAMS

**10am** Arthur Marshall Room, Great Hall

### *The Royal College of Organists - Speaking with new accents*

The Royal College of Organists moved to Birmingham in the autumn of 2003 after nearly 140 years of London life. From its new base in the heart of the country, the College is embarking on initiatives which will both enhance and extend its traditional function as a music and educational charity, promoting and advancing the very best in organ playing and choral direction.

In this year's RCO lecture Andrew McCrea (RCO Director of Academic Development) and Simon Williams (RCO Head of Access & Participation) will discuss recent developments and future plans. These include educational initiatives, some undertaken in partnership with Oundle for Organists, to attract and train the next generation of organists; revision and expansion of the syllabus or the College's world famous professional qualifications; development of the British Organ Library, in partnership with the British Institute of Organ Studies; and taking on ownership of the Early English Organ Project. All this and more is designed to help build an exciting future for organ and choral music, not just in the West Midlands but for the whole of the UK and beyond.



*Information about Mattias Wager's 'Coffee Concert' at 11.30am is to be found on the next page.*

## Guided Tour

### FLAG FEN

**2pm**

The story of Flag Fen begins in 1982. The site was discovered when a mechanical digger working on one of the Fen drainage ditches pulled up some timber to have been split in a very distinctive manner. A team of archaeologists, led by Dr Francis Pryor, sent the timber for radiocarbon dating and it was returned having been dated to 1000 BC.



The archaeological excavations at Flag Fen have been concentrated over the years on the areas that are under threat of drying out. The site has survived due to waterlogging; now that it is gradually drying out, the archaeologists are working to retrieve as much valuable data as possible before it is all lost.

Work at Flag Fen has given a fantastic insight into the type of woodworking technology that existed some 3,000 years ago; the remarkable preservation of the timbers has led to more detailed interpretation of our prehistoric ancestors. Over the years the excavations have looked at sections of the timber alignment that stretches across one kilometre of open fen. The five rows of posts built up between 1350 and 950 BC form an enormous palisade that contains some 60,000 posts. Built around this is a huge timber platform that is equal in size to a large football stadium.

Once removed, the timbers must be submerged in large water tanks, which helps them to keep stable; they have been waterlogged for 3,000 years and now need to be kept this way. Some of the timbers contain remarkable detail. Through careful analysis, the archaeologists can find signatures of the tool blades that were used to cut down and then work the timbers.