



THE BRIDGEWATER HALL

# Organ Series

Celebrating the 10th birthday  
of The Bridgewater Hall

FRIDAY 6 OCTOBER 7.30PM  
10TH BIRTHDAY EVENT

The Sixteen &  
BBC Philharmonic

Wayne Marshall organ

Harry Christophers conductor

Alison Hagley soprano

Music by Debussy, Jongen, Wayne  
Marshall, Poulenc.

£9.00 | £15.00 | £19.00 | £23.00  
£28.00 | £33.00

FRIDAY 17 NOVEMBER 7.30PM

The Phantom  
of the Opera

David Briggs organ

Silent movie with improvised  
organ accompaniment.

£8.00

SUNDAY 4 MARCH 7.30PM

Trumpet

Alison Balsom &  
David Goode

Organ

Music by Vivaldi, Damase,  
Handel, JS Bach, Naji Hakim.

£8.00

FRIDAY 13 APRIL 7.30PM

Organ

Dame Gillian Weir

Music by Tournemire, Reger,  
Langlais, Dupré, Eben, Willan,  
de Grigny.

£8.00

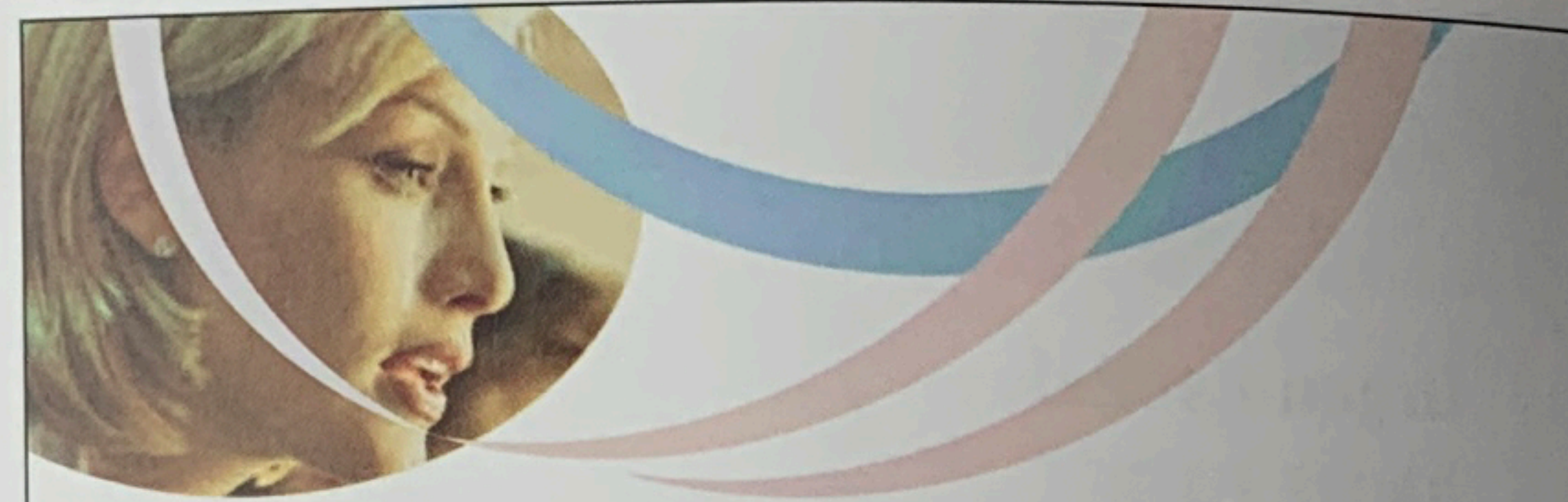
WEDNESDAY 13 JUNE 7.30PM

Wayne Marshall's  
Summer Organ Pops

Music by Wagner, Saint-Saëns,  
Tchaikovsky, Dupré, JS Bach,  
Bonnet, Guilmant.

£8.00

Call The Bridgewater Hall Box Office on  
0161 907 9000 or book your tickets online at  
[www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)



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Sunday 16th July

PHILIPPE GRAFFIN, violin  
and CLAIRE DÉSSERT, piano

8pm St Peter's Parish Church

*The Bohemian World of Ravel, Debussy  
and Enescu*

Sonata - posthume

Maurice Ravel (1875-1937)

This sonata, written in 1897, dates from Ravel's student days at the Paris Conservatoire and is thought to have been composed for an end-of-year exam. It is likely that Ravel performed it with his fellow student George Enescu, whose playing greatly influenced its composition. The work was lost and only rediscovered in 1975.

Sonata for violin and piano in A major César Franck (1822-1890)

*Allegretto ben moderato - Allegro - Recitativo fantasia: ben moderato - Allegretto poco mosso*

César Franck composed his sonata for violin and piano in 1886 for the Belgian violinist Eugène Ysaÿe. The harmonious and reflective first movement is in sonata form but dispenses with the development. After some opening gentle chords on the piano the violin enters with an undulating theme in 9/8 time. The piano claims the second subject and develops it with some passion but, unusually for classical sonata form, there is little exchange of thematic material. The piano dictates the pace in the forceful second movement, which is a complete contrast to the first. The simple ternary-form movement is rich in dramatic and passionate qualities, with a tempestuous assertion of the major key at the end. The unusual title of the third movement suggests an improvisatory nature. The mysterious atmosphere gives way to the joyous canon of the finale. Themes from earlier movements are reintroduced to bring a feeling of immense stability to the conclusion.

Interval

Minstrels

Beau Soir

'Minstrels' appears in Debussy's first book of Preludes for piano which the composer presented to his friend, Arthur Hartmann. In

Claude Debussy (1862-1918)



Photography by Alvaro Yanez

Photography by Benjamin Ealovega

January 1914 Hartmann transcribed 'Minstrels' for violin and piano. The violin writing is innovative, with the first known example of *glissando pizzicato*, and it appears Debussy and Hartmann worked closely together on the transcription. He also wrote one last transcription of a Debussy song, 'Beau Soir'. Less well-known than Jascha Heifetz's very different transcription, this forgotten version is all the more touching for its genuine, beautiful and imaginative way of finding those 'vanishing sounds', yet retaining some of the mysteries of the lost world that bred them.

Impressions d'enfance, Op.28

George Enescu (1881-1955)

Written at the start of the Second World War, when Enescu had left France and returned to his native Romania, this work is based on a simple programme that precisely recalls the events of a day in the life of the composer as a child. It opens with the sound of a fiddler on the street. The child then sees an old beggar, slow and very sad, who seems to frighten him and says, 'Have pity on me...may the Lord bless you'. He returns home, where the stream of water at the end of the family garden is depicted. Enescu said, 'I can still see it - a small stream which tinkled softly at the bottom of our garden, and sometimes grew into a little pond which shimmered in the light'.

The child goes inside now, where 'the bird is in its cage' and the cuckoo clock announces it is 7 o'clock - time to go to bed. The boy's nurse sings an old lullaby, 'You will grow tall, you will grow

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