

Organists' Review

The magazine of the Incorporated Association of Organists

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The magazine of *The Incorporated Association of Organists*



Wishing the Oundle International Festival every success for 2007



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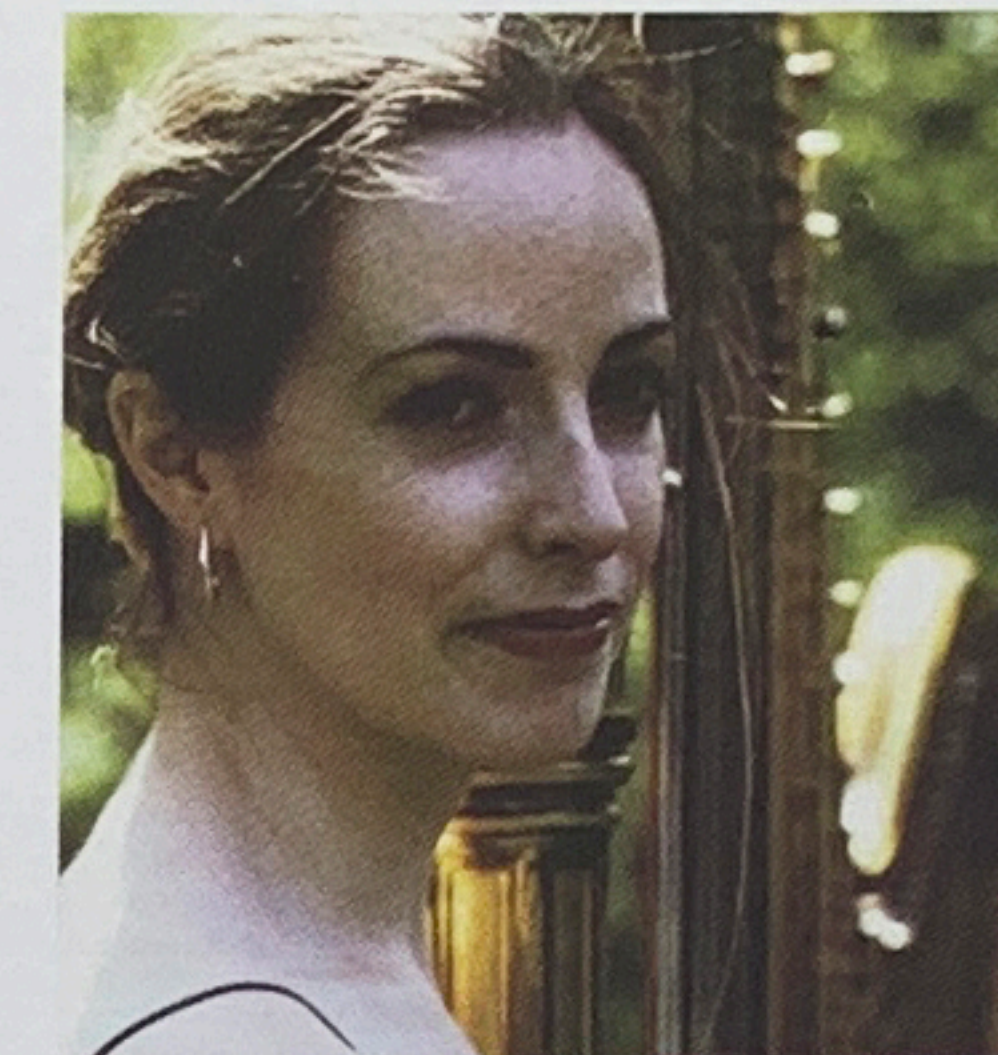
Sunday 15th July

Twilight Recital

SALLY PRYCE, harp

9.30pm

Yarrow Gallery, Oundle School



Suite for Harp, Op. 83

Benjamin Britten (1913-1976)

*Overture – Toccata – Nocturne –
Fugue – Hymn (St Denio)*

Britten's Suite is considered a landmark in harp composition. Features typical of Britten's style include imaginative rhythms, melodic lyricism, transparent textures and free use of dissonance, chromaticism, modal and whole-tone materials within the context of a clear tonal centre. Each of the five movements is distinctive in mood and expressive character: the stately overture, the airy toccata, the reverie of the nocturne, the playful fugue, and the majestic variations on a phrase from a Welsh hymn tune (St. Denio: 'Immortal, Invisible, God Only Wise') which concludes the Suite.

Fantasy in C minor, Op. 35

Louis Spohr (1784-1859)

Louis Spohr was born in Germany and was well known in his lifetime as a virtuoso violinist, composer and conductor. In 1805 he met the brilliant harpist Dorette Scheidler and requested that she play for him. Her performance made a profound impression: "I was so deeply moved that I could scarcely restrain my tears. Bowing in silence, I took my leave – but my heart remained behind." He subsequently composed a sonata in C minor for violin and harp which provided him with an ideal opportunity to spend more time with Dorette. The couple were married in 1806, after which they embarked on several European concert tours, playing virtuosic works by Spohr for violin and harp.

Fantasy for Harp, Op. 117

Malcolm Arnold (1921-2006)

Malcolm Arnold wrote his 'Fantasy for Harp' in Dublin in 1975. Cast as an expansive single movement, the work has five vividly characterised sections. The opening Lament is sonorously scored; folk-like overtones tinge the March and the music becomes overtly romantic in the central Nocturne. During the Scherzo, echoes of the Lament return and the music then re-emerges fully in the conclusive Finale.

Une châtelaine en sa tour, Op. 118

Gabriel Fauré (1845-1924)

Fauré wrote only two works for the harp, 'Impromptu' in 1904 and 'Une châtelaine en sa tour' in 1918. Both occupy a prominent position in the solo repertoire for this instrument. This piece was dedicated to the harpist Micheline Kahn, the mother of Jean-Michel Damase. Fauré took the title from a line in a poem by Paul Verlaine, 'La Bonne Chanson'. This delicate and elegant piece beautifully invokes the mood of the poem.

Suite for Harp

Huw Watkins (b. 1976)

March – Toccata – Lullaby – Gigue

Pianist and composer Huw Watkins is a Professor of Composition at the Royal College of Music. The 'Suite for Harp', written for Sally Pryce in 2006, begins with a serious, menacing March, making much use of the harp's lower register. It is followed by a flowing, rapid Toccata which eventually ends at the very top of the instrument. After a quiet Lullaby, the work ends with a lively, lilting Gigue which fades away into the distance.

Sally Pryce is one of the leading harpists of her generation, in demand as a chamber musician and orchestral player as well as a solo recitalist. Graduating from the Royal College of Music in 2001 with first class honours, she went on to win numerous national and international prizes.

In recent years Sally has given recitals at major venues and festivals throughout the UK including the Wigmore Hall and Bridgewater Hall, recitals in Paris and Madrid, and a critically acclaimed Park Lane Group recital at the Purcell Room. In 2005 Sally gave three world premieres at the Presteigne Festival including new works by Huw Watkins and Adrian Williams especially commissioned for her. Abroad, Sally has performed at the Eighth World Harp Congress in Geneva, and given recitals in Hungary, the Czech Republic, Israel and the USA. Sally also works as a freelance player with several UK orchestras, has formed her own ensemble, the Sally Pryce Ensemble, and plays with violinist Elizabeth Cooney as the Dorette Violin and Harp Duo.

The bar is open before the recital.