

## Coffee concert ROBERT QUINNEY (Organ)

11am Oundle School Chapel

*Prelude and Fugue in E minor*  
(transcribed for organ by W T Best)



**Felix Mendelssohn** (1809-1847)

Mendelssohn was a frequent visitor to England and a favourite of Queen Victoria and Prince Albert. His preludes, fugues and sonatas for organ are part of the organist's standard repertoire. This Prelude and Fugue, however, was written for piano and was published around 1842. W T Best was the most well-known concert organist of nineteenth century Britain and this is one of his typically ingenious arrangements, completely convincing on the organ, which fully exploits the playfulness of the original Prelude and the hot-headed passion of the Fugue.

*Trio Sonata no 6 in G, BWV 530* **J S Bach** (1685-1750)  
*Vivace – Lente – Allegro*

From about 1711, when he discovered Vivaldi's concertos, Bach was captivated by the sunshine of Italian instrumental music. His six trio sonatas, BWV 525-530, each of them entitled '*Sonata a 2 clav et Pedal*', represent an attempt to transfer the transparent texture of the Italian trio sonata to the organ. Bach compiled them from previously composed material around 1727. This Sonata, like the others in the set, presents three elegant movements, exploiting the capacity for each hand to enter into equal dialogue, the ability of the feet to support and steer the musical argument, and the opportunity for one player to simulate the work of an ensemble.

*Variations* **Huw Watkins** (b.1976)

Huw Watkins was born in Wales and studied at Chetham's School of Music, Cambridge University, and the Royal College of Music, where his mentors included Robin Holloway and Alexander Goehr. He is currently Professor of Composition at the RCM, and a Jerwood-Associate composer with Music Theatre Wales. Huw Watkins composed his Variations for a recital given by Robert Quinney at Symphony Hall, Birmingham in 2004. The descending theme is heard mostly in the pedals; above it the texture ranges from a recurring figure of angular parallel chords, through flutey

arabesques, a glittering toccata and a savage 6/8 allegro, to the final variation's massive syncopated chords. The work ends with a blazing affirmation of D flat major.

*Präludium in A minor, BuxWV 153*

**Diderik Buxtehude** (1637-1707)

In this work, Buxtehude's idiosyncratic muse winds through a severe and twisting prelude, written in a free and improvisatory manner, and introduces two distinct fugal sections. The fugues share the same theme, but the second breaks into triple time with the addition of a chromatic note that enhances the work's variety and poignancy.

*Fête*

**Jean Langlais** (1907-1991)

This year marks the centenary of the birth of the blind organist Jean Langlais. Successor to Franck and Tournemire as titulaire of the Basilica of Sainte-Clotilde in Paris from 1945 until his retirement in 1987, Langlais was one of the most distinguished representatives of the great French organ tradition. 'Fête' was commissioned by an American publisher in 1949; with its bouncing, rhythmic chordal patterns and dancing melodic motifs tumbling over one another in colourful profusion, it is a brilliant display of musical fireworks.

**Robert Quinney** was Organ Scholar at King's College, Cambridge, and studied the organ with David Sanger, Gordon Stewart and John Butt. In 2000 he was appointed Assistant Master of Music at Westminster Cathedral, where he served for four years before taking up his current appointment as Sub-Organist of Westminster Abbey. In addition to his work at Westminster Abbey he is much in demand as a solo recitalist and continuo player, and as a writer specialising in the music of J S Bach. His repertoire stretches from the sixteenth century to the present day: in particular he is fascinated by the music of Bach, the 'English virginal school' and the art of transcription throughout the organ's history. Robert Quinney's recent two-disc solo album '*The Organ of Westminster Cathedral*' was Instrumental Disc of the Month in the December 2006 edition of BBC Music magazine, and an Editor's Choice in the following month's Gramophone.

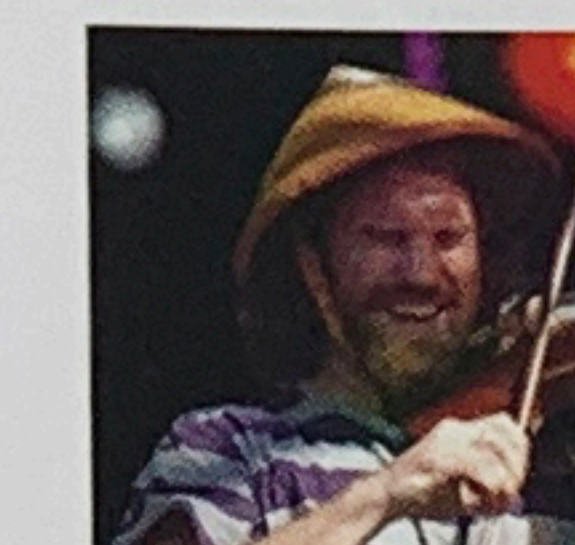
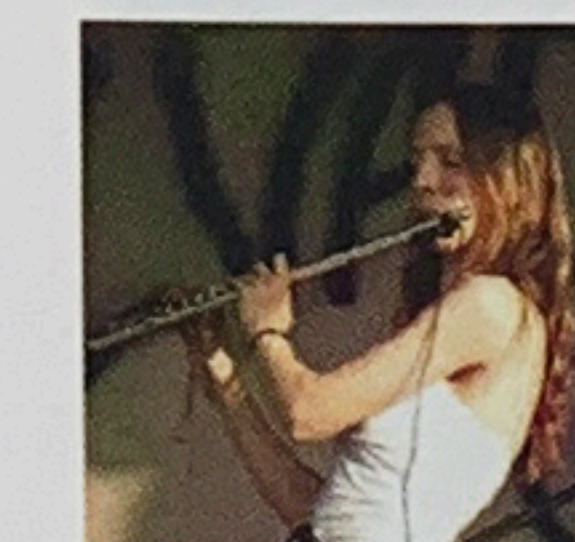
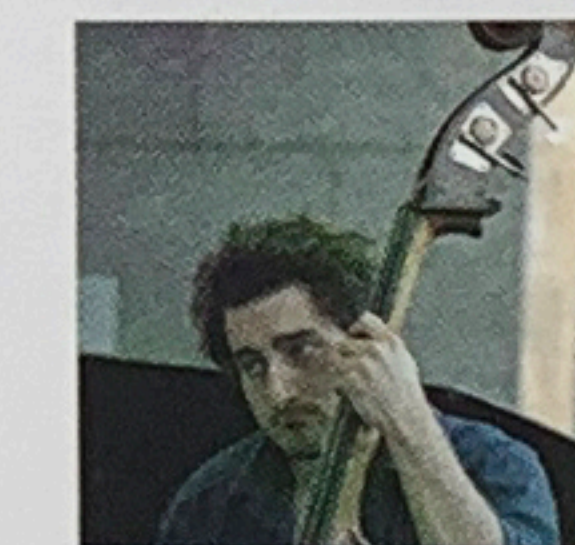
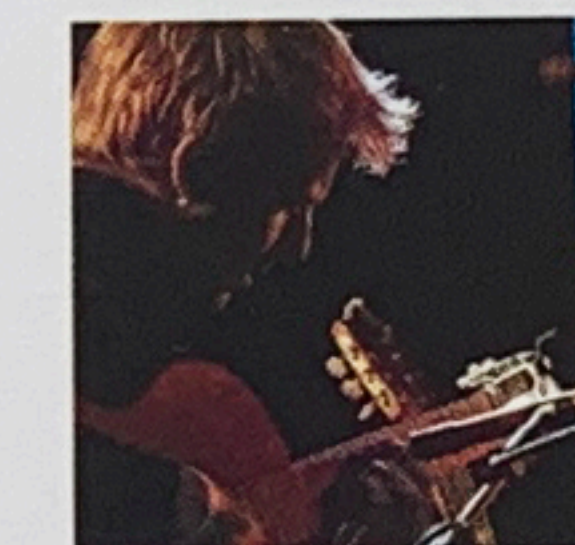
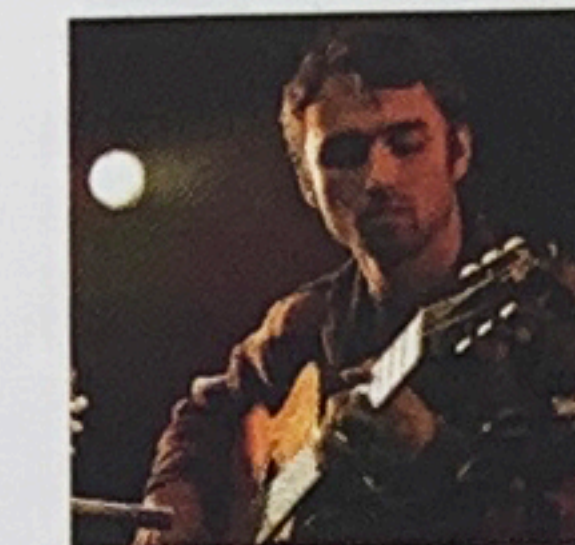
Please join us at the **NEW Festival club** for a complimentary coffee before the recital.

## Lunchtime Concert THE TG COLLECTIVE

12.30pm Marquee on the lawn at rear of  
NEW Festival Club in Milton Road

**Jamie Fekete, guitars**  
**Sam Slater, guitars**  
**Percy Pursglove, double bass/trumpet**  
**Holly Jones, flute**  
**Louis Robinson, violin**

Musical Director, Bryan Lester



The TG Collective was born in 2006, bringing together a spirited brew of young Birmingham-based musicians. It was founded by Jamie Fekete and Sam Slater, who first crossed paths in their mid-teens when performing together as part of the Birmingham Schools Guitar Ensemble. Jamie and Sam were two of the three guitars of the Collective's predecessor, Trio Gitano, whose debut album 'Who Ate All the Tapas?' found its way into The Sunday Times' Albums of The Year for 2005.

The Collective's musical influences include jazz, gypsy, hotclub, flamenco, classical and film-music, and they perform the works of such luminaries as Paco de Lucia, Django Reinhardt, Ennio Morricone and Horace Silver. They also play their own compositions and arrangements, together with works by Bryan Lester.

The Collective gathered enthusiastic reviews for their first performance in September 2006 at the Stratford-upon-Avon Music Festival, and also appeared at the Palais des Festivals in Cannes.

Bar open before the performance.

## GUIDED TOUR OF THE MANOR, HEMINGFORD GREY

with **Diana Boston**

Coach leaves Oundle 2pm



Built around 1130, The Manor in the village of Hemingford Grey, near Huntingdon, is one of the oldest continuously inhabited houses in England. Set 20 yards from the Great Ouse, it was rescued from semi-dereliction and lovingly restored by the writer Lucy Boston who moved there in 1939. In 1952,

when she was 60, she began her much-loved series of children's books about the house, which she called 'Green Knowe'.

However, even for those who have not read Lucy's books, the house is fascinating. Most of the Norman house remains virtually intact despite nine centuries of changes and additions. The music room is part of the private quarters of the Norman lord of the manor. It boasts a remarkable 1930s wind-up gramophone, with a vast horn, on which Lucy used to play classical music to young airmen stationed nearby during the Second World War. Visitors will also be shown the remarkable series of quilts made by Lucy even into advanced old age.

The four-acre garden, which Lucy worked on until her death in 1990, aged 97, is a delight in itself. Yew trees surround much of the house and there are topiary chess figures, beds of old English roses, rare irises, scented shrubs and a bamboo wilderness. The tour will be conducted by Diana Boston, Lucy's daughter-in-law, offering a special insight into this magical place.

*Tea (including sandwiches, scones and cakes) at the Village Hall in Hemingford Abbots is included in the visit.*

The coach will be back in Oundle at approximately 7pm.