

Fantasia and Toccata in D minor, Op.57**Charles Villiers Stanford** (1852-1924)

Whilst ostensibly reading for a law degree, Stanford made a huge impression on the musical life of Cambridge University before travelling to study music in Leipzig and Berlin at the age of 22. His subsequent legendary success as a composer placed him at the apex of the British musical establishment – as Professor of Music at Cambridge and Professor of Composition at the RCM simultaneously for almost forty years.

'Fantasia and Toccata' dates from 1894. The Fantasia juxtaposes rhapsodic writing with gentler moments, which ultimately prevail as the movement dies away. The relaxed conclusion of the Fantasia is quickly forgotten, however, as the Toccata opens with a pedal solo which launches an inexorable growth to its maestoso conclusion.

Organ Concerto in B flat, Op. 4 No 2**G F Handel** (1685-1759)**arr. Marcel Dupré** (1886-1971)

A Tempo ordinario e staccato, Allegro - Adagio e staccato - Allegro ma non presto

Following disappointments with his 1738 London opera season, Handel decided to combat the public's espousal of the bawdy concoctions of his rival, John Rich, by concentrating instead on oratorios – interlaced with organ concertos. These concerti, featuring his own astonishingly nimble keyboard virtuosity, soon became the attraction. Much later, French virtuoso organist, Marcel Dupré turned his attention to adapting Handel's perennially appealing organ concerti by producing versions whereby both the solo sections and the connective orchestral passages are all realised by one agile performer.

Trio en passacaille**Andre Raison** (1650-1720)

Raison's career as a Parisian musician seems to have brought him an entirely adequate prosperity: a 1695 tax roll, subsection 'keyboard players', listed him in the top bracket!

Raison wrote two volumes of organ masses which are generally regarded as ultimately less profound than those of his contemporaries, Couperin and de Grigny. 'Trio en passacaille' from his Second Mass presents as a ground bass a theme identical to the first part of that used by Bach for his Passacaglia in C minor.

Passacaglia and Fugue in C minor (BWV 582)**J S Bach** (1685-1750)

This famous work marks one of the pinnacles of organ music, written sometime between 1717 and 1723. A Passacaglia is defined (in the Harvard Dictionary) as 'a continuous variation based on a clearly distinguishable ostinato that normally appears in the bass but that may occasionally be transferred to an upper voice'. Bach's masterly organ

Passacaglia delivers unerringly to that recipe: twenty variations of its 8-bar theme, cumulative in their effect, yield to a lofty double fugue, one of whose subjects is the first four bars of the Passacaglia theme – and in fact precisely the theme Raison featured in his miniature.

After completing two honours degrees at Yale, where she won several major prizes for scholarship and for organ playing, **Ann Elise Smoot** travelled to England, where she studied organ and harpsichord at the Royal Academy of Music, latterly with Dame Gillian Weir. Her recital career was launched by success in two major competitions, including First Prize in the 1998 National Young Artists Competition in Organ Performance.

Ann Elise performs throughout the United States, the UK and Europe, with a repertoire that ranges from the 14th century to the present day. She has received wide critical acclaim for her ability to move between musical eras, styles and genres with sympathy and flair. Passionate about bringing organ music to a wider audience and injecting new ideas into the organ world at large, Ann Elise Smoot has been involved in founding several initiatives, including co-founding the London Organ Forum, an annual study day combining academic research and live performances, which aims to encourage organists to look at their repertoire in a wider musical context.

Ann Elise Smoot is also one of the most sought-after teachers in the UK, and is in frequent demand for masterclasses both here and in North America. She is director of the St Giles Junior Organ Conservatoire, a programme for teenage organists, preparing them for university organ scholarships and places in major conservatoires. She has also taught and performed in recent years at the Yale Summer School for Organists, at Oundle for Organists, on various Incorporated Association of Organists Study Days, and on several Royal School of Church Music courses.

She also writes for publications such as Music Teacher Magazine, Classical Music, Organists' Review, Choir and Organ and the RCO Journal.

The recital ends at 2.15pm.

Children's Event**TRAVELLING BY TUBA****Chris Cranham, tuba****Stewart Death, piano****1.45pm** Oundle CE Primary School*(NB change of venue, no further tickets available)***4.30pm** Arthur Marshall Room, Great Hall, Oundle School***Ain't Misbehavin'******Deep River******Rondo******Variations on******My Grandfather's Clock******Orchestral Suite******Oh When the Saints******Bare Necessities*****Fats Waller** (1904-1943)**Traditional****Wolfgang Amadeus Mozart** (1756-1791)**George Doughty****Various****Traditional****Terry Gilkyson** (1916-1999)

Travelling by Tuba was formed in 1991; its extensive recital schedule has included concerts at music clubs and festivals throughout the UK, recitals at the Bridgewater Hall and St David's Hall and tours to Canada, America and Europe. The duo recently returned from Carolina where they gave the American premiere of 'A Rhapsody for Tuba, Piano and Wind Orchestra' by the Scottish composer Andrew Duncan with the United States Army Band, 'Pershing's Own'. They have recorded three CDs and have appeared regularly on radio and television. Founder member of the duo, Chris Cranham, returned in 2004.

Travelling by Tuba has developed an award-winning education programme suitable for children of all ages. It has been featured on Channel 4 on their Okey Cokey Karaoke programme and in the Times Educational Supplement. Recently, it commissioned a children's operetta 'The Tuba has Landed', from the composer Robin Grant which had six performances as part of a year-long project in Blackpool schools. Four of the songs from this operetta are featured on its latest CD, sung by children from the participating schools.

Chris Cranham studied at the Royal Northern College of Music and was for two years a member of the World Youth Orchestra, touring South America, Canada and Europe. After starting Travelling by Tuba with Stewart he left the duo to move to Germany to play in one of Europe's leading brass quintets, Rekkenze Brass, and became principal tuba with the Hof Symphony Orchestra in Bavaria. Since his return to England in 2004 Chris has been working as a solo and orchestral tuba player as well as performing regularly with Travelling by Tuba.

Stewart Death studied piano while at City University and went on to study piano accompaniment at the Royal Northern College of Music, gaining the prestigious Professional Performer's Diploma. Since leaving college he has toured throughout Europe with the Concordia Opera Trio, has worked as an accompanist for Welsh National Opera and has recorded CDs with many different artists. He has appeared at many top venues including the Purcell Room, St David's Hall, the Royal Festival Hall and the Barbican Centre.

The concerts last for 45 minutes.

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