

Alison Balsom performs a wide range of recital and concerto repertoire, from Albinoni to Zimmermann. She performs on both modern and natural trumpets. Whilst represented by the Young Artists Concert Trust, Alison caught the ear of EMI Classics, for whom she now records exclusively. Her debut CD was released in 2002, followed by her internationally acclaimed CD Bach works for trumpet last year. Her latest CD Caprice was released in September 2006, to further critical acclaim.

Under the auspices of BBC Radio 3's New Generation Artists scheme, of which she was a member until recently, Alison has given concerts at the Wigmore Hall, and with all of the BBC orchestras. The summer of 2006 saw Alison take part in the BBC's infamous Last Night of the Proms celebrations, performing at the coveted Proms in the Park concert in London's Hyde Park.

Recent performances have included her debut with the Colorado Symphony and Milwaukee Symphony Orchestras as well as performances with Hong Kong Sinfonietta, Orchestre National de Belgique and the Athens Camerata. She has also recently performed with the English Chamber Orchestra and at London's Mostly Mozart festival with the Academy of St Martin in the Fields. Recitals have included performances at Amsterdam's Concertgebouw and The Tower of London with further engagements coming up in New York, Chicago, the Prague Spring Festival and in Manchester's Bridgewater Hall. A trumpet concerto by Joby Talbot, commissioned for Alison by the Royal Liverpool Philharmonic, Turku Philharmonic and Munich Chamber orchestras, will also be premiered this season. With other concerto highlights including performances with Cincinnati Symphony, SWR Freiburg, Yomiuri Nippon Symphony Orchestra and the New World Orchestra in Mexico City.

Alison studied trumpet at the Guildhall School of Music, the Paris Conservatoire, and with Håkan Hardenberger. She was a concerto finalist in the BBC Young Musicians Competition in 1998 and received the Feeling Musique Prize for quality of sound in the 4th Maurice André International Trumpet Competition. She has recently been appointed Visiting Professor of the trumpet to the Guildhall School of Music and Drama.

David Goode is Organist and Head of Keyboard at Eton College; he combines this with a busy international career. He was a music scholar at Eton College and organ scholar at King's College, Cambridge. There he studied the organ with David Sanger, and in Holland with Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford, and following major prizes at the 1997 St. Alban's and 1998 Calgary Competitions, he concentrated on a freelance career. In 2003 he moved to Los Angeles, continuing his recital schedule alongside the post of Organist-in-Residence at First Congregational Church, home to the world's largest church organ.

He has appeared at many of the UK's leading venues as well as in Europe, Canada, South Africa, S. Korea, Australia and Singapore. In 2006 he has been a featured artist in the 'Rising Stars' series, performing in seven European concert halls and he toured Australia this summer. Since 1999 he has visited the US extensively and in 2007 he returns to play at the Walt Disney Concert Hall in Los Angeles, and plays at the Leipzig Gewandhaus.

His recordings, including those with the BBC Singers and BBC Philharmonic, range from 'French Showpieces from King's' in 1994, to the 2004 first volume of a landmark project to record the complete organ works of Max Reger ('Finally, a set...that competes with Germani's 1960's HMV recordings - I thought the day would never come' Choir and Organ). In 2005, he recorded the BBC Music Magazine cover CD from Eton, A Bach Christmas. He is represented by Val Fancourt Music Management.

Stour Valley Arts & Music

Fifty-sixth
season
2006-7

4.00pm
Sunday
15 October
2006

St. Mary's Church
East Bergholt



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Alison Balsom Trumpet David Goode Organ

JS Bach (1685-1750)
Concerto in D major (BWV 972)
Allegro – Adagio – Allegro assai

JS Bach (1685-1750)
**Sarabande and Gigue from Cello Suite
no 2** (BWV 1008)

Jean-Michel Damase (b.1928)
Trois Prières Sans Paroles
Moderato – Andantino – Allegretto

Naji Hakim (b.1955) **Sonata**
Allegro con spirito – Moderato – Presto

INTERVAL

G F Handel (1685-1759)
Eternal Source of Light Divine

G F Handel (1685-1759) **Suite in D**
Overture – Gigue – Aire – March

JS Bach (1685-1750)
Tocatta in F BWV 540

James Weeks (b.1978) **Sacred Muses**

Petr Eben (b.1929) **Windows**
Blue Window (Con moto persistente)
Green Window (Andantino Pastorale)
Red Window (Risoluto e drammatico)
Golden Window (Festivo)

Programme Notes

In 1713, Amsterdam was a main publishing centre in Northern Europe for Italian music. Duke Johann Ernst of Saxe-Weimar, the nephew of **JS Bach's** employer, returned from a trip there with scores of a number of concertos by the Venetians Vivaldi and Marcello. They immediately interested Bach, who set about adapting them – some for solo harpsichord, some for organ. In so doing, he both pleased the Duke and began to absorb elements of the new Italian style into his own music. The Concerto No. 1 in D major is modelled on Vivaldi's Concerto for four violins and continuo, Op. 3, No. 9. In the first of the three movements, Bach does more than condense the notes of Vivaldi's concerto for keyboard: he thickens the texture noticeably. Where Vivaldi's taste was for lean music, Bach's often exhibits full, rich and dense textures: here, he adds to Vivaldi's score by fleshing out counterpoint along the way. He also adds several passages of his own to the triple-time third movement, so that, as a whole, the work adds up to rather more than Vivaldi had originally planned. The Toccata in F for organ comes from the same period, and also shows Italian influence in its use of motor-rhythms and sequential passagework. An extended canon over a pedal point in F major leads to a pedal solo using similar material: the same sequence is repeated in a new key with some variations. Gradually a fuller texture emerges as all three parts join in virtuosic exchanges of rising semiquaver figures: the movement is unusually expansive, running in performance to over seven minutes. The six Suites for unaccompanied cello are thought to originate from the next phase of Bach's career, when he was Kappellmeister to the state of Anhalt-Cöthen, where his main duty was the provision of music for the eighteen-strong orchestra. The cello suites are regarded as object lessons in the use of a single instrument to suggest a complete musical texture, and have been variously adapted for performance by other instruments.

Jean-Michel **Damase's** mother was a professional harpist. He started to compose at the age of nine, when, after meeting Colette, he set some of her poems. At seventeen he entered Büsser's composition class at the Paris Conservatoire, and at nineteen won the first prize in composition with his Quintet, whilst his cantata *Et la belle se réveilla* won him the prestigious government-sponsored Prix de Rome. During the same period, his career as a pianist was also flourishing, including appearances as a soloist in the Colonne and Conservatoire concerts, and with the Orchestre National of the ORTF. Damase has written a great deal of music in many genres, including a number of ballet scores. *Trois Prières sans Paroles (Three Prayers without Words)* dates from 1993 and brings trumpet and organ together in elegant and well-crafted duets.

Naji **Hakim** began private piano lessons whilst at junior school in Beirut, but at nine or ten years old began to work on his own at the organ using various printed teaching methods. In 1975, with Lebanon disrupted by war, he moved to Paris to complete his engineering studies, at the same time studying organ performance and improvisation with the famous French organist-improviser-composer Jean Langlais, with whom he worked for about ten years. Hakim was the organist of the Basilique du Sacré-Coeur from 1985 until 1993, when he succeeded Olivier Messiaen at L'Église de la Sainte Trinité. He has won awards for performance, improvisation, and composition in many different genres. The Sonata for trumpet and organ shows an eclecticism of style, giving the two instruments rather more varied roles than those

with which they are often perhaps associated. The first movement makes many references to jazz in both its language and its sound colours. The second is a set of variations on the simple opening theme, whilst the finale returns to the relaxed manner of the opening.

The Ode *Eternal Source of Light Divine* was intended for the birthday of Queen Anne in 1713, though not actually performed. Later in the year **Handel** was granted a Royal pension of £200 per annum. Today's solo is a transcription of the ode's opening aria. By 1733, Handel's main focus of interest had shifted to the composing and presenting of Italian operas in London, though there was also growing interest in instrumental music from the many musical societies of wealthy amateur performers which were springing up all over Britain. Like Bach, Handel was a prolific borrower and self-borrower, thus the *Suite in D major* utilises a number of his best-known tunes. The overture is taken from the *Water Music*, and is followed by a spritely *Gigue*. The *Aire* - a minuet dance - demonstrates the trumpet's more refined qualities before the short suite culminates in a rousing march.

James **Weeks** read Music at Queens' College, Cambridge, before completing a PhD at Southampton University, where he studied with Michael Finnissy. His music is receiving increasing attention in Britain and abroad. A string quartet, *Vertical Diptych*, was premiered at the 2002 Gaudeamus International Music Week: more recently, he has completed an hour-long trilogy of ensemble works, entitled *Schilderkerst* ('The art of painting'), *Honey Celebration* for the Bloomsbury Piano Trio and a music theatre work for The Hula. *Sacred Muses*, commissioned by Alison Balsom, is a transcription of Byrd's elegy for Tallis, *Ye Sacred Muses*. The original has undergone a process of erosion into a new form, its slowly-changing harmonies skilfully designed to exploit a resonant performing acoustic.

Petr **Eben's** youth in southern Bohemia included lessons in both piano and organ. For the last two years of WWII he was interned at Buchenwald, after which he continued his studies at the Prague Conservatoire. On graduation he was in demand as a pianist, undertaking many tours world-wide as a player of chamber music, and as a teacher of composition at Prague University from 1955, and later, at the Royal Northern College of Music in Manchester (1977/8). He has written many pieces for organ, and quite a number for brass instruments - his music exhibits recurrent meditations on mortality which may be an outcome of his concentration camp experience. The windows that inspired today's epic duets are four of the twelve stained-glass windows, each representing one of the twelve tribes of Israel, that Marc Chagall designed for the Hadassah Medical Centre in Jerusalem. They are: *Blue* - Ruben: ocean, birds, fish; *Green* - Issakhar: donkey, flowers, vine; *Red* - Zebulon: sunrise, fish, sea; *Golden* - Levi: light, candle, flames, fruit, flowers. Eben has 'a memory of streaming colours and forms ablaze in the fire of light', and also recalls 'slight change of the light', which he represents in the music with sections calling for improvisation by the performers.

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Nest Concert is Sunday 19 Nov (4pm) at St. Mary's Church East Bergholt

MAGGINI QUARTET

Lorraine McAslan *violin I* – David Angel *violin II* – Martin Outram *viola* – Michal Kaznowski *cello*

Haydn – Lennox Berkeley – Beethoven