

**OUNDLE SCHOOL CHAPEL Sunday 20 July at 4 00**

**NICHOLAS DANBY** Organ

**TORSTEN SÖRENSEN: Toccata**

The Swedish composer Torsten Sörensen was born at Grebbestads in 1908. He was educated at the Royal College of Music in Stockholm, graduating in 1936. He studied later with Hilding Rosenberg and Carl Orff, and in 1935 was appointed organist of the church in Göteborg. He has written a wide variety of music, much of which is orchestral, including a concerto for organ and strings.

**BUXTEHUDE: Canzonetta, à Toccata F**

Buxtehude's organ works can be confusing owing to the variety of titles which are applied. The Canzonetta, à Toccata F in this afternoon's programme is, in fact, simply a Toccata in F (Bux. WV 156). The reason for the confusion is that few of Buxtehude's works that fall under the general title Prelude and Fugue conform neatly to that pattern, as they generally consist of several sections, contrasting brilliant Toccata-like passages with fugal movements.

Buxtehude's organ music is partly a result of the characteristic sound of the North German organ, with its contrasting tonal colours and its independent and strongly voiced pedal. The 52-stop organ which Buxtehude played in Lübeck had 15 stops in the pedal, more than in any of its 3 manual divisions; this included two 32' stops and a full complement of principals, mixtures and reeds. It is easy, therefore, to see why the role of the pedal is far in advance of what had been its traditional role – as slow harmonic support or the convenient place for a slow cantus firmus.

**PAUL CRUNDEN-WHITE: Theme and Variations**

Paul Crunden-White was born in November 1937 and was educated at the Worcester College for the Blind. He studied with Priaulx Rainier and Paul Steinitz and in 1960 was awarded an open scholarship by the Italian government to study in Rome with Petrassi for a year. The Theme and Variations, which is a continuous work, was composed in 1962 and is published by Novello.

**FRANK BRIDGE: Allegretto grazioso**

Frank Bridge's "Allegretto grazioso" is one of three pieces he wrote in 1905. They were published in 1919 as Bridge's first book of organ pieces. Frank Bridge wrote little for the organ – he only published 13 pieces – and, since they were mostly written in the early days of his career, they are much closer in style to Stanford, and thus to Brahms, than would have been the case with any post-war works, had he written any for the instrument.

**WEITZ: De profundis clamavi**

It is fitting that Nicholas Danby should play a work by Guy Weitz in this programme as he was both a pupil of, and successor to Weitz at the Jesuit Church in Farm Street, London.

Weitz was born in 1883 in Verviers, Belgium, and died in London in 1970. He won the first organ prize at the Liège Conservatoire by "Acclamation of the Jury" – a distinction only previously claimed by Joseph Jongen. He studied later in Paris under D'Indy, Guilmant and Widor. He moved to England in 1914 and was appointed to Farm Street in 1917. He was responsible for introducing to this country many of the works of Buxtehude, Brahms, Clérambault, and other, now familiar, pre-Bach composers. Perhaps his most far-reaching influence was in matters of organ design. He was a pioneer of the organ reform movement in England, particularly influencing Henry Willis III. His new organ at Farm Street in 1926 exemplified his belief in properly-balanced manual departments with well-constituted mixtures.

**HINDEMITH: Sonata No. 1**

Hindemith wrote his first organ sonata in 1937. It belongs firmly in the tradition of German organ music. The plan of the work is a favourite one of Hindemith's, with two movements, each divided into a number of shorter sections. After a moderately fast introduction, the first movement settles into a quick 3/8 section, concluding quietly. The second movement pays homage to Bach in the first section, marked "Sehr langsam" and then to Reger in a fast Fantasia. It ends with a quiet section in E flat minor, marked "Ruhig bewegt" (with gentle movement).

**BACH: Wer nur den lieben Gott lasst walten (S.690)**

**Ach Gott und Herr (S.692)**

**Fuga sopra il Magnificat**

**Allein Gott in der Hoh sei Ehr (S.662)**

The group of Bach works are all Chorale Preludes; "Wer nur den lieben Gott lasst walten" (S.690) appears in Kirnberger's collection and is a florid piece with the choral melody in the top part. "Ach Gott und Herr" is found in the Clavier-Übung and is a setting of the Chorale in the minor. It is headed in a copy by Johann Krebs "Per Canonem", as it is presented as a canonic four-part harmonisation.

The "Fuga sopra il Magnificat" comes from the collection of miscellaneous Chorale Preludes and is a straightforward example with the Chorale "Meine Seele erhebet den Herrn" (My soul doth magnify the Lord) used as the subject for the fugue. The pedals are reserved for the very end of the work where the subject is given in augmentation. The final Chorale Prelude in this set, "Allein Gott in der Hoh sei Ehr" is the 12th in the collection known as "The 18". This prelude is beautifully ornamented with the melody in the soprano.

**RHEINBERGER: Sonata No. 4 in A minor**

The final work in the programme in Rheinberger's 4th Sonata in A. Rheinberger was born in Vaduz in Germany in 1839 and died in Munich in 1901. He was so talented that by the age of 7 he was already organist in Verduz. He was both a student and, later, a professor at the Munich Conservatory and he was extremely prolific as a composer. Bülow, who was a friend of his and also did much to promote his music, said "Rheinberger is a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond, in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world."

Rheinberger's lasting fame resulted primarily from his teaching, and musicians such as Humperdinck, Buonamici and Furtwängler passed through his hands. His composition derives basically from Bach, Mozart and the early Romantics, and he avoided, as far as possible, new trends in composition. It is generally agreed that his last work is found in the 20 organ sonatas, of which No.8 is thought to be the best.