

LIONEL ROGG's recital this morning focusses itself principally on the great masters of the Baroque era: Scheidt from Germany; Frescobaldi from Italy; Buxtehude from Denmark (though this has been disputed) and Bach, again from Germany.

He begins with SCHEIDT'S *Cantilena Anglica 'Fortuna'*, a set of four variations on the popular English Ballad-tune *Fortune my foe*. Scheidt was one of the most important of the first generation of Baroque composers in Germany. The work was first published in his *Tablatura Nova*, a large collection of organ music printed in three volumes at Hamburg in 1624. The volume takes its title from *New Tablature* from its song printed in open score in staff notation, like many Italian keyboard prints. This was a new departure for German organists who had previously been used to a staffless notation based on letters. The melody in this piece was frequently set by the English virginalists and was also well-known on the Continent and Sweelinck, Scheidt's teacher, also set it.

FRESCOBALDI (1583-1643) possessed one of the most distinctive voices of the Baroque era and exercised an enormous influence on subsequent generations of keyboard players and composers. Frescobaldi's many Toccatas are reckoned to be his most characteristic work, and he himself said of them:

'In the Toccatas I have seen to it not only that they are rich in varied sections and moods, but also that one may play each section separately, so that the player may stop wherever he wishes'.

He directs that:

'the beginnings of the Toccatas should be played slowly and arpeggiando . . . trills should . . . pause on the last note. Cadenzas, even when notated as fast, must be well sustained and when one approaches the end . . . the tempo must be taken even more slowly. The manner of playing (generally) must not always follow the same tempo; in this respect it is similar to the performance of modern madrigals whose difficulty is eased by taking the beat slowly at times and fast at others'.

So here is a method for playing the Toccatas of Frescobaldi directly from the master himself.

And so to the central section in the recital, the group by BUXTEHUDE, probably the greatest composer of organ music before Bach and almost certainly the composer who exercised the greatest influence over Bach's own composition and organ playing. *Prelude and Fugue in D minor* has a brilliant Toccata-like opening, and is comparatively short. It leads to a Fugue derived from an angular striding subject. This in turn runs into a passage of a bravura and rhapsodic nature, after which the fugal writing is resumed, the subject now appearing in a modified form and in triple time.

Lionel Rogg follows the Prelude and Fugue in D minor with a *Chorale Fantasia on Nun freut euch*, and continues with the *Ciacona in C minor*, a work built on a four-bar motif which is generally present throughout the work, either strictly or by implication, although Buxtehude does modify it from time to time. Michael Howard has said of it that:

'The work is a fine example of the almost frozen Nordic persistency inherent in so much of Buxtehude's musical architecture'.

Of BACH's *Prelude and Fugue in D major*, Peter Hurford has said that:

'it is possible that more organists have come to grief on the first three bars and the last four bars of the Prelude and Fugue in D by Bach than in any other Bach organ work!'

'It starts with a fast rising scale of D major – simple enough, but played by the feet – and the last two notes of the Fugue are simply two Ds an octave apart. But what woe these have caused, and the mind shrinks from contemplation of the final note emerging as a C – dominant seventh from which only a genius could recover!'

Prelude and Fugue in D is an early work, still showing the influences of the earlier North German style of Buxtehude and Bruhns in the sectional treatment of the Prelude, and the Toccata-like end of the Fugue. It is an exciting work, full of verve and good humour.

Lionel Rogg ends his recital with a work of his own: the Partita on *Nun freut euch*.

STAHL THEATRE Oundle at 4.30pm

DEMONSTRATION OF SMALL ORGANS BY CATHERINE ENNIS



Catherine Ennis

CATHERINE ENNIS is one of London's leading organ recitalists and church musicians. She is Director of Music at both St Marylebone Parish Church and St Lawrence Jewry next Guildhall; these posts involve responsibility for two of London's finest professional choirs. At St Lawrence her series of Tuesday lunchtime recitals is a regular feature of the City's musical life.

A former Oxford Organ Scholar, Catherine Ennis was a prizewinner at the Manchester International Organ Competition, and has played at major European and American venues, as well as throughout the British Isles, including the prestigious Wednesday series at the Festival Hall in London. She broadcasts for BBC Radio 3 and has made two contrasting records: one of the historic Reading Town Hall organ, and the other on the new Nigel Church organ in Friern Barnet.

Catherine Ennis has had the distinction of being England's first woman Cathedral organist, as Assistant Organist at Christ Church Cathedral, Oxford. She is a part-time professor at the Royal Academy of Music – which will share with St Marylebone the new Rieger organ currently being installed.

Oundle International Organ Week is most grateful to the following organ builders for loaning their instruments for exhibition throughout the Week:

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Afternoon tea will be served in the Stahl Theatre before the Demonstration, from 3.30pm.

After the Demonstration the audience is invited to visit the Festival Club for refreshments.