

KING'S COLLEGE CHAPEL ORGAN

SPECIFICATION

PEDAL ORGAN, 20 stops, 4 couplers		
1.	Double Open Wood (20 from No. 2)	32
2.	Open Wood	16
3.	Open Diapason (from No. 38)	16
4.	Geigen	16
5.	Bourdon	16
6.	Salicional (12 from No. 21)	16
7.	Echo Violone (from No. 68)	16
8.	Violoncello (20 from No. 4)	8
9.	Flute (20 from No. 5)	8
10.	Fifteenth (from No. 13)	4
11.	Rohr Flute	4
12.	Open Flute	2
13.	Mixture 12, 15, 17, 19, 22	V
14.	Double Opficleide (20 from No. 15)	32
15.	Opficleide	16
16.	Trombone (from No. 50)	16
17.	Cor Anglais (from No. 73)	16
18.	Posaune (20 from No. 15)	8
19.	Tromba (from No. 50)	8
20.	Schalmei	4
	I Choir to Pedal	
	II Great to Pedal	
	III Swell to Pedal	
	IV Solo to Pedal	

CHOIR ORGAN, 16 stops, 2 couplers		
(in a swell-box)		
21. Double Salicional		16
22. Open Diapason		8
23. Claribel Flute		8
24. Salicional		8
25. Dulciana		8
26. Gemshorn		4
27. Suabe Flute		4
28. Nazard		2½
29. Dulcet		2
30. Tierce		1¾
31. Larigot		1½
32. Twenty-second		1
33. Dulzian		8
V	Swell to Choir	
VI	Solo to Choir	
34. Contra Tromba (from No. 50)		16
35. Tromba (from No. 51)		8
36. Octave Tromba (from No. 52)		8

GREAT ORGAN, 14 stops, 3 couplers	
37. Double Open Diapason	8
38. Open Diapason No. 1	8
39. Open Diapason No. 2	8
40. Stopped Diapason	8
41. Octave	4
42. Principal	4
43. Wald Flute	4
44. Octave Quint	2½
45. Super Octave	2
46. Open Flute	III
48. Mixture 19, 22, 26, 29	IV
49. Contra Tromba	16
50. Tromba (harmonic)	8
51. Octave Tromba (harmonic)	4
VII Choir to Great	
VIII Swell to Great	
IX Solo to Great	

SWELL ORGAN, 15 stops, Tremulant and 3 couplers	
52. Quintaton	16
53. Open Diapason	8
54. Violin Diapason	8
55. Lieblich Gedeckt	8
56. Echo Gamba	8
57. Echo Salicional	8
58. Vox Angelica Ten. C	8
59. Principal	4
60. Lieblich Flute	4
61. Fifteenth	2
62. Mixture 12, 17, 19, 22	IV
63. Oboe	8
X Tremulant	
64. Double Trumpet	16
65. Trumpet (harmonic trebles)	8
66. Clarion (harmonic trebles)	4
XI Octave	
XII Sub Octave	
XIII Solo to Swell	

SOLO ORGAN, 11 stops, Tremulant and 4 Couplers		
67.	Contra Viola	16
68.	Viole d'Orchestre	8
69.	Viole Octavante	4
70.	Cornet de Violes 10, 12, 15	III
71.	Harmonic Flute	8
72.	Concert Flute	4
73.	Cor Anglais	16
74.	Clarinet	8
75.	Orchestral Hautboy	8
XIV Tremulant (variable beat)		
76.	French Horn (harmonic) (Nos. 67 to 76 in a Swell-box)	8
77.	Tuba (harmonic)	8
XV Octave		
XVI Sub Octave		
XVII Unison off		
XVIII Great to Solo		

COMBINATION COUPLERS

XIX	Great to Pedal Foot Pistons
XX	Pedal to Great Pistons
XXI	Pedal to Swell Pistons

ACCESSORIES

Eight foot pistons to the Pedal Organ.
Eight pistons to Choir, Great and Swell Organs.
Six pistons to the Solo Organ.
Eight general pistons (adjustable by setter).
One general cancel piston.
Reversible pistons to Choir to Pedal, Great to Pedal, Swell to Pedal, Solo to Pedal, Swell to Choir, Solo to Choir, Choir to Great, Swell to Great, Solo to Great, Solo to Swell, Pedal Double Ophicleide 32.
Reversible foot pistons to Great to Pedal, Swell to Great, Solo to Pedal, 'Doubles Off'.
Three balanced, mechanical crescendo pedals to Choir, Swell and Solo Organs.

The organ at King's College Chapel, Cambridge is a splendid example of a Romantic instrument and an outstanding testament to the voicing skill of Arthur Harrison. It comprises four manuals, pedals and 77 speaking stops. The dark oak case, one of the oldest in England, is the sole remaining part of the instrument built in 1605/6 by Thomas Dallam. Rebuildings took place in the 17th and 19th centuries and in this century by Harrison and Harrison. In 1968 six new stops were added, increasing the organ's versatility for all schools of music. The Great organ chorus was remodelled and topped by a four rank Quint Mixture, adding a glittering brilliance to the sound.

WIND PRESSURES

Pedal flue-work, 3 inches to 4 inches; reeds 5 inches to 18 inches.
Swell flue-work and Oboe, $3\frac{1}{2}$ inches; other reeds, 7 inches.
Solo flue-work and Orchestral reeds, 5 inches; Horn and Tuba, 15 inches.
Action, 12 inches.
The manual compass is 61 notes; the pedal 32 notes.
The blowing is by Messrs. Watkins & Watson of London.

David Sanger
– *Organ Recital*

King's College Chapel, Cambridge, 7.30pm
La Bande de Franck

Trois Pièces

Gabriel Pierné 1863-1937

Prélude; Cantilène; Scherzando

Gabriel Pierné studied the organ at the Paris Conservatoire with César Franck whom he succeeded at Ste Clotilde, for which organ these pieces were probably written. The Prélude is an animated toccata, the Cantilène lyrical and the finale a grand concert piece.

Fantaisie Pastorale

Louis Lefébure-Wély 1817-1870

The Fantaisie Pastorale is made up of a number of sections; allegretto, allegretto pastorale, storm, andante religioso, andante, andantino. Strongly influenced by Beethoven's Pastoral Symphony, the work contains a thunderous storm, finishing peacefully with a nightingale's song.

Although Lefébure-Wély's music was out of favour for many years, his work is now appreciated as part of the great French organ school tradition.

Thème et Variations from 'Hommage à Frescobaldi'

Jean Langlais b. 1907

Langlais was appointed organist at Ste Clotilde in 1945, following in the tradition of Franck and Tournemire. This movement is taken from *Hommage à Frescobaldi*, a suite of eight pieces inspired by the Italian master of the 17th century, and the piece grows more fanciful as it progresses.



One of the elite number of British organists whose talent and technical excellence is universally recognised, David Sanger has toured extensively as a solo recitalist and concerto player. Currently he teaches at

Oxford and Cambridge and is a consultant professor at the R.A.M. He has made many recordings, including the complete works of César Franck and is presently recording the complete organ works of J. S. Bach.

Cantilène Improvisée and Choral-Improvisation sur le 'Victimae paschali' *Charles Tournemine*

Charles Tournemire 1870-1939

Renowned as an improviser without equal, Tournemire was one of César Franck's youngest pupils and for forty years organist of Ste Clotilde. Cantilène and Choral-Improvisation were recorded on 78rpm discs as Tournemire improvised. They were subsequently realised on paper for posterity by Maurice Duruflé.

INTERVAL

Grande Pièce Symphonique Opus 17 César Franck 1822-1890

The organ music of César Franck was conceived for the type of instrument built by Aristide Cavaillé-Coll (1811-1899) who inaugurated a new era in organ building in the middle of the 19th century. These organs were symphonic instruments which sought to reproduce the richness, power and variety of timbre and dynamic of the orchestra.

Grande Pièce Symphonique is dedicated to Alkan and the work emulates the pioneering work of that composer in thematic unification. Really a symphony in three movements, the Grande Pièce in F sharp minor displays all the characteristics of this form of composition. The first movement is built on two ideas in sonata form, preceded by an introduction which reappears in the course of the development. The andante takes the place of a scherzo, the second section being in much faster tempo. The finale is arrived at through a recapitulation of the previously heard themes. Its principal subject, identical with that of the first movement, is now given in F sharp major and developed by fugal devices until the conclusion is reached. It is not a monothematic work, the whole being unified by a new spirit of thematic integration and metamorphosis. In this sense it anticipates the orchestral D minor Symphony, not only in some details of construction, but in the shape of the main theme.

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The King's College Organ

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