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Gordon Stewart
– Organ Recital

Oundle School Chapel, 7.30pm
Pastorales and Passacaglias

- Passacaglia in D minor Diderik Buxtehude 1637-1707
- Pastorale (S590) J. S. Bach 1685-1750
- Sonata in D minor Gustav Merkel 1827-1885
- Pastorale César Franck 1822-1890
- Rhapsody on a Ground Heathcote Statham 1898-1973
- Pastorale Jean Roger-Ducasse 1873-1954
- Passacaglia and Fugue in C minor (S582) J. S. Bach 1685-1750

The main part of this recital is devoted to two special types of organ music – the pastorale and the passacaglia. As its name implies, the former is suggestive of the peace and serenity of the countryside. Certain conventions came to be associated with pastoral movements; time signatures in 12/8 or 6/8; melodies harmonised predominantly in 3rds and 6ths; long drone basses, reminiscent of bagpipes, and flutes and oboes in pairs are all characteristic of the pastorale. Bach's Pastorale S590 is typical of the genre in the Baroque period, and has four movements. Given the wealth of timbral possibilities in the Romantic organ it is hardly surprising composers were frequently drawn to use the pastorale as a vehicle to exploit the softer tonal hues available. Franck's Pastorale is in three parts: the outer sections share common thematic material; the middle section contrasts with the serenity of these, being uncertain and uneasy, full of inner doubt and perplexity.

In much the same style as the Bach example, the Pastorale of Roger-Ducasse starts in F major in imitation over a tonic pedal in 12/8 time. It soon develops a more rhapsodic style and a scherzo toccata-like section leads to a thrilling peroration. A brief coda recalls the delicate tone colours of the opening.

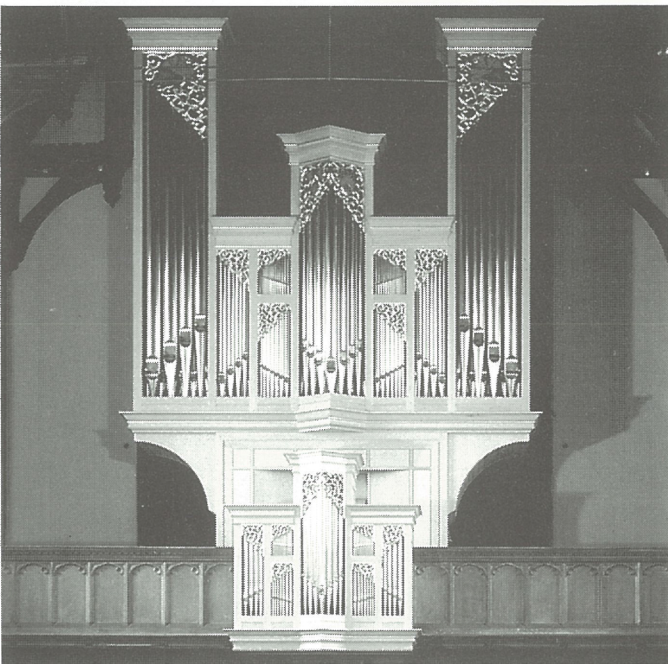
Passacaglias have been a stock in trade for composers of organ music for many centuries. Originally a Spanish dance in triple time, the distinctions between passacaglias, chaconnes and ground-bass have long become blurred. All three exhibit a common feature; a set of variations over an endlessly repeated musical phrase – usually in 3/4 time – and found most often in the bass. The theme frequently migrates to the upper parts of the texture. Buxtehude's Passacaglia has its theme remain in the bass throughout, gaining contrast by having it appear in D minor, F major and A minor. Rhapsody on a Ground by Heathcote Statham, the little-known English composer, is improvisatory in character though the ground bass is never really lost in the stormy rhetoric. The piece by Bach is perhaps the finest and best-known example of this genre. Twenty-two variations of the theme, announced unaccompanied at the start, lead without a break into a monumental double fugue, which again utilises the theme as one of the subjects. Seemingly inexhaustable opportunities for developing these two ideas are cut short by an arresting use of a Neapolitan sixth, after which the fugue is brought to a magisterial ending.

Lying outside the scope of both pastorales and passacaglias, Merkel's Sonata is an unusual work, being the result of a composing competition for a Sonata for Four Hands written in 1857. Following Reubke's example in his 94th Psalm, Merkel heads each movement with an inscription from Psalms 23 and 42 ; these acting as a programme for the work.

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Tonight's Twilight Recital
David Mattinson, bass-baritone Yarrow Art Gallery, 9.55pm
See pages 22 and 23 for programme details.

Gordon Stewart has established himself as one of this country's leading recitalists, playing throughout Britain, the USA and Germany. His repertoire covers all periods of organ composition and he is a meticulous and exciting performer. Organist of Manchester Cathedral, he took up his first church organist post at 14. Later he studied with Flor Peeters, Gillian Weir and Lionel Rogg. Gordon Stewart is also organ tutor at Manchester University, the Royal Northern College of Music and Chetham's School of Music.



THE FROBENIUS ORGAN, OUNDLE SCHOOL CHAPEL

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Constructed in 1984

Since its installation in the Chapel in 1984, the Frobenius organ has increased the musical reputation of Oundle School and was the inspiration for the International Organ Festival. It is one of the largest of these Danish-made organs in Britain.

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The organ is built on classical lines with mechanical action. This feature is now accepted as the best for teaching and correct musical interpretation.

SWELL (C-g''')		POSITIVE (C-g''')	
Flute	8'	Gedackt	8'
Salicional	8'	Principal	4'
Celeste	8'	Flute	4'
(from Tenor C)		Gemshorn	2'
Spitzflute	4'	Larigot	1 1/2'
Nazard	2 3/4'	Mixture	III
Principal	2'	Cromorne	8'
Tierce	1 3/4'	Tremulant	
Mixture	IV		
Bassoon	16'	GREAT (C-g''')	
Oboe	8'	Bourdon	16'
Tremulant		Principal	8'
		Flute	8'
		Octave	4'
PEDAL (C-f')		Rohrflute	4'
Principal	16'	Quint	2 3/4'
Subbass	16'	Principal	2'
Octave	8'	Terz	1 3/4'
Flute	8'	Mixture	IV
Fifteenth	4'	Trumpet	8'
Mixture	III		
Posaune	16'		
Schalmei	4'		

COUPLERS
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Positive to Great
Swell to Pedal
Great to Pedal
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