

N.P. MANDER LTD

This year's festival features recitals on two very different Mander instruments.

The new instrument in the Chapel of St. John's College Cambridge is another example of our interest in developing the musical potential of the romantic organ of the nineteenth century. It has its roots in the earlier organ built for the Chapel by Hill, and its versatility complements the extensive choral repertoire in addition to being a recital and teaching instrument.

The organ in the chapel of Pembroke College is an attempt to reconstruct an English church organ of the late seventeenth century, of which no original examples remain. It is based around the cases and five remaining ranks of an instrument provided by Charles Quarles in 1708 and was the first serious attempt undertaken in England to reconstruct an organ from this interesting period in English organbuilding.

We hope you enjoy the whole festival, but these two concerts in particular.

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St. John's College Chapel, Cambridge - 8 pm

Wednesday 20 July

Thomas Trotter - Celebrity Organ Recital

The Programme

Allegro from Symphonie No 6

Charles-Marie Widor
(1844-1937)

Like the fifth symphony, Widor's sixth opens with a large-scale movement which is essentially a set of variations on a massive imposing theme. Here Widor announces the subject fortissimo. A single line recitative then takes over, but continues to be punctuated by fragments of the dominant theme. Presently, running octaves introduce us to a shorn version of the main subject which builds gradually in intensity. A change to a minor key heralds a legato statement of the subject over staccato pedal notes, followed by a tremendous climax and a return to a huge restatement of the theme.

L'Ascension

Olivier Messiaen (1908-1992)

Majesté du Christ demandant sa gloire à son Père - Alleluias sereins d'une âme qui désire le ciel - Transports de joie d'une âme devant la gloire du Christ qui est la sienne - Prière du Christ montant vers son Père

The composer's ground-breaking work is, in its version for organ, a four movement meditation on aspects of Christ's Ascension. It stands as one of the major works of Messiaen's early period. The first movement has something of the mysticism of Tournemire. The second begins with a single, clear flute line. Movement 3 is a powerful virtuoso piece commencing with a startling motif of three descending chords. As if mirroring the Incarnation and the Ascension, it closes with the same motif transformed into ascending chords. The final section, bathed in sweet sonority, rises to a softly shimmering heavenly plateau.

Andantino
Naïades

Louis Vierne (1870-1937)

These two impressionistic pieces from *Pièces de Fantaisie* are well contrasted. *Andantino* is contemplative, whilst *Naïades* is a rapid scherzo, depicting the delicate dalliance of the water nymphs in Greek mythology.

Symphonie No 2

Marcel Dupré (1886-1971)

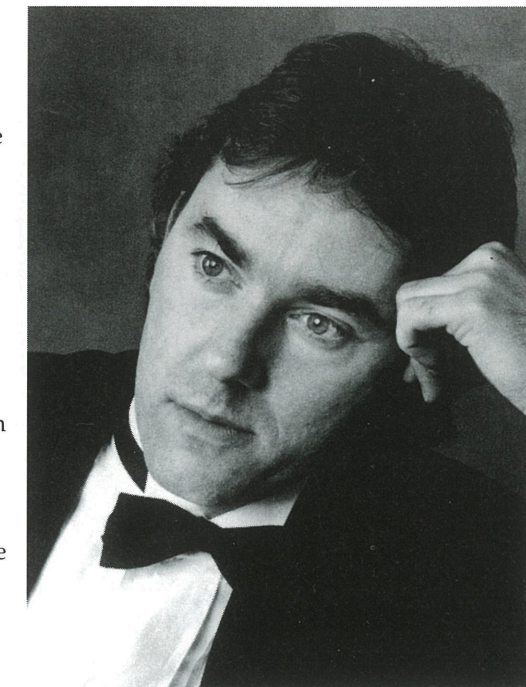
Allegro agitato - Intermezzo - Toccata

Dupré succeeded Widor as Organist of St Sulpice in 1934 and remained there until his death. A pupil of Widor, Guilmant and Vierne, he was himself teacher of Alain and Messiaen. His *Symphonie No 2*, one of the few works which the composer did not himself record, was given its first performance in New York in 1929. It is a formidable work, challenging for performer and listener alike, involving multi-layered textures and piercing dissonance.

The Performer

Thomas Trotter was appointed Birmingham City Organist in 1983 in succession to Sir George Thalben-Ball. He is also Organist of St Margaret's, Westminster.

Following study at the RCM, he won the organ scholarship to King's College, Cambridge, and completed his training with Marie-Claire Alain in Paris, winning the Prix de Virtuosité in her class. In 1979 he won first prize and the Bach prize at St Albans, and in 1980 made his debut at the Royal Festival Hall. In addition to his weekly concerts at Birmingham Town Hall, he maintains a packed schedule of concerts at prestigious festivals here and abroad. He has performed with leading orchestras, including the RPO and Berlin Philharmonic and made a number of CD's. Since 1989 he has recorded exclusively for Decca.



St John's College was founded in 1511 by Lady Margaret Beaufort, mother of Henry VII, on the site of St John's Hospital, an institution suppressed at the beginning of the 13th century. For the rebuilding of its chapel between 1863 and 1869, the architect Sir George Gilbert Scott chose a style of gothic architecture resonant with the 13th century. If you have a moment, note the 13th century piscina to the right of the altar and the early 16th century choir stalls.

In addition to this week's featured organ recitalists, the following have contributed very significantly to the students' summer school programme:

David Saint, Head of Organ Studies, Birmingham Conservatoire, and Organist of St Chad's Cathedral, Birmingham

Anne Page, Director of Cambridge Summer Recitals

James Thomas, Director of Music, Shrewsbury Girls' High School



The Festival Club
Today
10 am to 4 pm
Bar Hours
12.30 to 2 pm
10 pm to 11.30 pm