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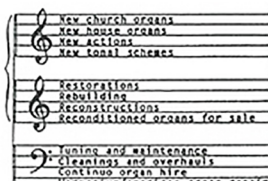
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CHESTER MUSIC

Jesus Church, Oundle - 8.00pm

Kimberly Marshall

The Programme

Fantasy in G (BWV 572)

J S Bach
(1685-1750)

Known also as *Pièce d'orgue*, this work has three sections. The first is a sparkling passage for manuals, the second a broader chordal section. Due to doubt as to whether the marking for this should be *grave* or *gay*, this movement is sometimes played with majestic grandeur, and sometimes in a lively, vigorous French manner. Some scholars suggest that the three sections depict the faces of the Holy Trinity.

Voluntary in G

Henry Purcell
(1659-1695)

This voluntary is the last of only four organ voluntaries accredited to Purcell. The first section shows the *durezza e ligature* (dissonance and suspension) style that was one of the innovations of the early Baroque composers on the continent. The section is brief and fugal in form.

Voluntary for Double Organ in D

Henry Purcell

This work is adventurous in its use of both right and left hand solos in the manner of the French dialogue pieces for *basse et dessus* and is also flamboyant in its solo writing.

A Voluntary for the Cornett Stop

John Blow
(1649-1708)

The idea of using the Cornett and Sesquialtera as solo stops in double organ voluntaries had been used for some time before Blow's day, but the origins of the cornett voluntary proper were independent from those of the double organ voluntary. Cornett signifies a pungent solo combination of stops at five distinct pitches. The earliest English cornett voluntaries, by Blow, appear to have been conceived for a single-manual organ with the cornett sounding in the upper-half of the keyboard. However, in both surviving sources of this cornett voluntary it appears as a two-manual arrangement.

Fantasy and Fugue in C minor (BWV 537)

J S Bach

The Fantasy, in an unusual meter of 6/4, is a contrast to the majority of Bach's Fantasies and Preludes. The mood is that of calm, the falling quaver patterns creating a mood reminiscent of Bach's St John and Matthew Passions. The Fugue, however, has a spirited subject and is in three parts. This work was later transcribed for full orchestra by Edward Elgar.

Two Minuets in A minor (Z.649, 650)

Henry Purcell

Voluntary in C major (Z.717)
Trumpet Tune, called the Cibell (Z.767)

Purcell's complete organ works comprise four Voluntaries, a Voluntary on the 100th psalm and a Verse in F major. The C major Voluntary is the first in the set of four. The two minuets were originally harpsichord pieces and reflect the civilised Restoration style.

The Trumpet Tune also originates from Purcell's harpsichord music, but can effectively be played on the organ.

Ciaccona in E minor

Dietrich Buxtehude
(1637-1707)

This work belongs to a set of three ostinato pieces (the pedal line is repeated throughout) which can clearly be seen to have exerted

their influence on Bach and Brahms. Buxtehude's characterful idiom has many romantic moments.

Tierce en taille from Premier Livre d'Orgue

Nicolas de Grigny
(1672-1703)

Nicolas de Grigny, organist of Reims, was the most distinguished of all the French classical organ composers. His *Premier Livre d'Orgue* is systematically arranged to contain a Mass based on the *Cunctipontens* Gregorian chant and variants of four hymns. The *Recit de Tierce en Taille* is one of the versets for the Gloria; it features the cornet effect, heard previously in Blow's piece, in the left hand.

Praeludium in E minor

Nicolaus Bruhns
(1665-1697)

Nicolaus Bruhns was taught by Buxtehude and the opening pedal flourish is probably one of a number of techniques he learned from his teacher. Though this work contains only a single fugal section, traces of the variation canzona are evident both in the multi-sectional structure and also in the thematic link between the Fugue and Allegro. The Fugal subject is strikingly similar to the Corelli theme used by J.S.Bach in his Fugue in B minor. *Stilus Fantasticus!* This says it all.

The Performer

Kimberly Marshall has recently been appointed Dean of Postgraduate Studies at the Royal Academy of Music.

Formerly University Organist and Assistant Professor of Music at Stanford University in her native America, she now maintains an active career as an organist/scholar, performing regularly in the United States and Europe, and publishing in academic journals.

Kimberly Marshall has a particular interest in female traditions of musicmaking, and her edition of articles *Rediscovering the Muses* was published in 1993. She has also recently released a recording of works for organ by female composers including music by Fanny Mendelssohn Hensel, Elfrida Andrée and Ethel Smyth.

The new Festival organ, donated to the Festival by the Douglas May Bequest and built in 1994 by Richard Bower, stands in the Jesus Church by kind permission of Father Tony Whitfield and his parishioners.

Specification of the organ can be found on page 33.
This concert has been sponsored by an anonymous donation

The Festival Club today
10am to midnight
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