

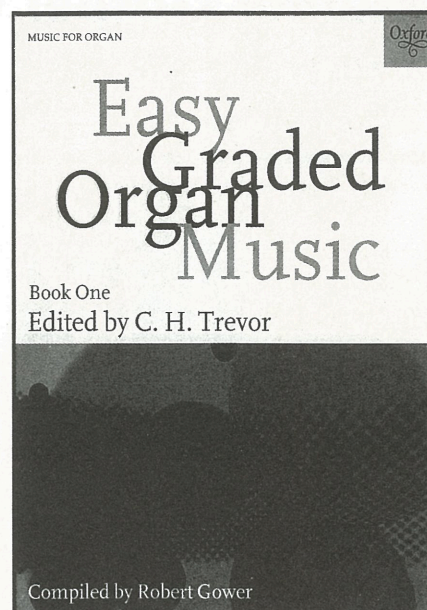
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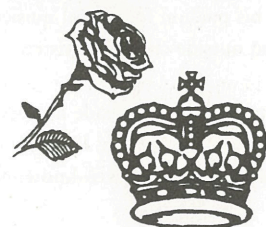
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The Programme

A Set of Voluntaries

John Stanley (1713-1787)
arr. Crispian Steele-Perkins

The three sets of ten voluntaries which John Stanley published between 1748 and 1754 include a number of works in which the organ imitates the natural trumpet of the day. As such, they are rather late examples of a style which had been popular in England earlier in the century, and whose effectiveness derived in part from the use of the organ's trumpet stop and in part from a melodic line which was restricted to the notes of the harmonic series. These arrangements for natural trumpet with organ accompaniment are therefore but a small step away from Stanley's originals.

Segundo tiento de medio registro de tiple de septimo tono

Francisco Correa de Arauxo (ca 1575-1663)

The 1620s was a golden decade for organ music. Composers Frescobaldi, Scheidt and Titelouze published major works, and in 1626 the Andalusian priest Francisco Correa de Arauxo published his *Libro de tientos y discursos de musica practica, y theorica de organo intitulado Facultad Organica*. This is a magnificent book of music and treatise on performance and composition at the same time. Detailed instructions on playing and theory are mixed with 69 pieces of extraordinary music, particularly the pieces which exploit the relatively new technique of divided stops.

The *Segundo tiento de septimo tono* of this recital is one of these pieces and the three lower voices give a balanced, Renaissance-like background to the flamboyant soprano line.

Trumpet Sonata in D

Daniel Purcell (1662-1717)

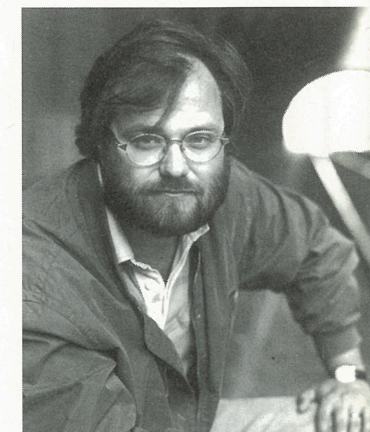
The revitalisation of the arts which came with the Restoration of the English monarchy in 1660 relied heavily on the introduction of vibrant new continental styles. Music for trumpet and strings was popular in Italy, and Hawkins wrote that in London the Sergeant-trumpeter, John Shore, "extended the power of that noble instrument beyond the reach of the imagination, for he produced from it a tone as sweet as that of a hautboy." The most highly esteemed of three trumpeters from the same family, Shore attracted a number of composers to write for him and his repertoire included works by Henry Purcell, Jeremiah Clarke, Paisible and Eccles. This sonata is one of three which Purcell's younger brother wrote for trumpet, and was originally written in 1700 for Congreve's masque, *The Judgement of Paris*.

The Famous Water Piece

G F Handel (1685-1759)

There is some doubt about the provenance of *The Famous Water Piece*. Published by Daniel Wright in 1733, when the leading London trumpeter was Valentine Snow, the first movement comes from *The Water Music* and the last from *Partenope* but the remaining three are unique to this composition and in the first edition are full of misprints. As Wright, according to Hawkins, "never published anything that he did not steal" it is possible that Handel neither wrote nor authorised the work.

Toccata, Adagio and Fugue in C major (BWV 564) J S Bach (1685-1750)
In about 1712, when Bach was working at Weimar, the court orchestra acquired a number of concertos by Vivaldi. Their three-movement structure and use of ritornello form were quite new to Bach and in the *Toccata, Adagio and Fugue* he seems to be trying to synthesise this fashionable Italian idiom with the established organ style of North Germany. The first movement, for example, contrasts the runs of the traditional keyboard toccata with two concerto-like ideas, and the flowing Adagio could almost be by Vivaldi himself. In closing with a fugue Bach combines both the old and the new, for the form was both central to the North German tradition and a device commonly used by Vivaldi to close his concertos.



Medieval Fragments

Anon; arranged Crispian Steele-Perkins

The cornett was at its peak in the first half of the 17th century, but its long history starts much earlier: illustrations survive from the 11th century, and in Lincoln Cathedral a carving from 1260 shows an angel apparently playing two at once. The earliest music for the instrument is lost, but we can get an idea of its repertoire from Crispian Steele-Perkins's arrangements of three mediaeval fragments: a Crusader Song, a *Hymnus* which probably came from France, and a Dutch *Round-O*.

Cadenza per Organo grande (1988)

Bengt Hambraeus (b.1928)

Bengt Hambraeus himself writes: "In the fall of 1988 I had to spend two months in hospital, as a therapy between two major surgical operations, and as a convalescent I composed a few works. One of them is *Cadenza for large organ*, a virtuoso piece which is a reminder of all the flamboyant solo cadences in the classical repertoire, where artists excel in sonic fireworks; there is also a clear reference to the customary trigger point in traditional repertoire where a cadenza is to be expected, ie the second inversion chord in an orchestral *tutti* which signals the soloist to begin his dramatic impromptu."

Three Pieces for Trumpet & Organ Dance - Nocturne - Flourish

Christopher Steel (1939-91)

A pupil of John Gardner and Harald Genzmer, Christopher Steel combined composition with a career as director of music at Bradfield College, Reading. His work is characterised by an accessible style which, in his own words, always has "recognisable melody, harmony and rhythm". This set of pieces for organ was published in 1974 and arranged with the composer's agreement for trumpet and organ by Crispian Steele-Perkins.

The Performers

Crispian Steele-Perkins follows an English school of solo performance founded in the late seventeenth century, and is one of the world's foremost brass soloists. He also collects and restores both literature and instruments of the past. Since 1980 Crispian has restored to playing condition more than 70 natural and early mechanical trumpets, and with these has performed with many leading ensembles such as the Academy of Ancient Music, The Taverner Players and the King's Consort.

Hans Hellsten has, since 1992, held the first chair of organ at Lund University in Malmö, Sweden. He has taken several initiatives to develop organ culture and church music, one of them being the creation of a new festival in 1994, *Kyrkans Musikfestival i Malmö*. Hans specialises in baroque and avant-garde repertoire.

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