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Great St Mary's Church, Cambridge - 1.30pm

Martin Baker and Ann Elise Smoot Organs in Dialogue

The Programme

Sonata Fort'e piano

David Sanger (b.1947)

This piece was written as the opening piece for David Sanger's Grand Organ Festival recital at Westminster Cathedral in 1994. David Sanger writes: "the idea behind this piece at Westminster was to contrast the large west end organ with the small apse organ, and it was from the apse console that the piece was played. In antiphonal writing the cadence inevitably takes on its strongest role in completing passages of dialogue, and this piece is something of a play on early cadence forms, culminating in a frenzied and dissonant trilling of chords over a strong bass line. The language of the early Venetian School pervades; hence the Italian title.

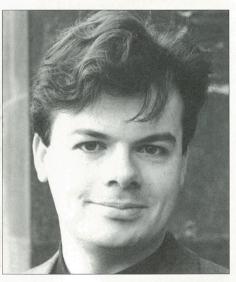
Fantasia on Nun Komm der Heiden Heiland Nicolaus Bruhns (1665-1697) The Bruhns Nun Komm fantasia is unique in the baroque repertoire. It is a remarkable example of the stilus fantasticus unlike any other. Bruhns treats each line of the choral imitatively in separate sections, producing a quirky but beautiful piece of considerable length, both improvisatory and virtuosic.

Veni Creator with improvised versets

Nicolas de Grigny (1672-1703)

Many consider the music of de Grigny to be the pinnacle of the French classical repertoire. Bach certainly thought highly of his music as he

copied out the Livre d'orgue in full. The hymn on Veni Creator begins with the traditional elegant Plein Jeu, with the plainsong on reed stops in the pedal. A fugue in five voices on the cromhorne and cornet follows, and then a sprightly duo. A majestic Récit de Cromhorne and the fiery dialogue on the reed stops ends the hymn. In de Grigny's day plainsong would have been sung between the organ versets, but today this will be replaced with organ improvisations by Martin Baker.



Victimae paschali laudes

Charles A Tournemire (1870-1939)

Tournemire succeeded Franck as organist of St Clotilde in Paris, although he spent much of his time composing on the bleak and windswept Ile d'Ouessant, off the coast of Brittany. It was on Ouessant that he wrote most of his cycle of organ music for each Sunday of the liturgical year, entitled l'Orgue Mystique. During his lifetime Tournemire was best known for his ability as an improviser; he recorded five improvisations at St Clotilde which were later transcribed from the recordings by Maurice Duruflé, a pupil of Tournemire's. Victimae paschali laudes, one of these five transcribed improvisations, is based upon the Easter sequence, a text which proclaims Christ risen from the dead on Easter morning.

Fantaisie sur Adeste Fideles

Naii Hakim (b.1955)

This is a piece for two organs, written in Hakim's exciting, eclectic style The theme, O Come all ye Faithful, is treated in many novel ways, the two organ parts frequently imitating each other before drawing to a grand

The Performers

Martin Baker is one of Britain's most prominent young organists. As suborganist of Westminster Abbey he plays the organ for all major occasions

there, and performs regularly with the choir on broadcasts and recordings. He gives recitals all over Europe and the USA, and is renowned for his skill in improvisation. Martin Baker's performances of the music of Messiaen have received particular critical acclaim. In 1995 he performed the six organ symphonies of Vierne in consecutive recitals at the

Ann Elise Smoot is assistant organist at St Giles Cripplegate, and tutor at the St Giles International Organ School, which provides instruction to well over 100



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