

Peterborough Cathedral - 1.10pm

# David Sanger

## The Programme

*Marche Européenne* David Sanger (b.1947)  
This piece was inspired by a Cochereau improvisation, clearly with the Cavaillé-Coll style of organ in mind. The first somewhat relentless theme, reminiscent of a theme from Dupré's *Deuxième Symphonie*, is heard on the *Grand Choeur*, and later in combination with the chorale-like secondary material for the *Fonds*.

*Elegiac Romance* John Ireland (1879-1962)  
Ireland was a student of Stanford, and under his influence composed his first work for organ, the *Elegiac Romance*, in 1902. Its gentle, wistful, Brahms-like harmonies are typical of his style at the time, and 56 years later he still thought sufficiently highly of the work to publish it with only minor alterations.

*Divertimento from Four Extemporisations* Percy Whitlock (1903-1946)  
Percy Whitlock also studied with Stanford, and Vaughan Williams. In 1932 his imagination was caught by his appointment as organist to Bournemouth Pavilion, where the four-manual Compton organ could "perform music of the most severe type or the latest foxtrot with equal facility". The skittish *Divertimento* we are to hear today is the second of *Four Extemporisations* published in 1933, and was probably written with this instrument in mind.

*Symphonie Romane, Op 73* Charles-Marie Widor (1844-1937)  
*Moderato - Choral - Cantilène - Final*  
Charles-Marie Widor's tenth and final symphony for organ reflects both its composer's fascination with plainchant and the contemporary French interest in cyclic form. Dedicated to the Church of St Sernin, Toulouse, it opens with a free statement of the Easter chant, *Haec dies*, which Widor described as "a vocalise as elusive as a bird's song". He uses this as a basis for much of its subsequent melodic material before restating the opening in the *Final*. The result is a work whose Lisztian brilliance is balanced by sensitivity and grace derived from its slowly changing harmonies and ostinato patterns. As such it was entirely appropriate for Marcel Dupré to include it among the music which was played at Widor's funeral at Saint Sulpice, Paris, where the composer had worked for 64 years.

*Marche in E flat* L J A Lefébure-Wély (1817-1869)  
In 19th century Paris the loftiest and grandest artistic aims rubbed shoulders with the sentimental and unashamedly vulgar. These conflicting facets of contemporary cultural life made the unlikely transition to the organ loft in the hands of Lefébure-Wély, who was equally happy playing a Requiem Mass in "a solemn, appropriate manner" and working up "a tremendously jolly mood" at Mass on Sunday. This gloriously robust March is probably based on motifs which he improvised during services at Saint Sulpice, where he was organist from 1863 until his death.

## The Performer

David Sanger began his recital career when he won first prize in two international organ competitions: St Albans in 1969, and Kiel, Germany in 1972. Since then he has toured extensively in many countries as solo recitalist, broadcaster and concerto player. David Sanger is also one of the most influential organ teachers in Britain today. His tutor *Play the Organ* is now the most widely used training method in this country, designed to enable students to learn the organ without previous keyboard experience.

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Exeter College Chapel, Oxford - 1.10pm

# Annette Richards

## The Programme

*Trois Pièces pour Grand Orgue* César Franck (1822-1890)  
*Fantaisie in A* *Cantabile* *Pièce Héroïque*



The great organs of Aristide Cavaillé-Coll (1811-1899) were catalysts for a new style of organ composition and performance in 19th century France. Franck became organist at St Clotilde in Paris in 1859, the year in which he inaugurated a fine new instrument by Cavaillé-Coll. "My new organ? It's an orchestra!", he remarked.

In his *Trois Pièces*, Franck's lush harmonies take on a restless, heroic cast, relieved by rare, chorale-like passages for the trembling *voix humaine*. The first performance of the *Trois Pièces* was well received, with only the *Pièce Héroïque*, since admired as perhaps the best known of Franck's organ works, being treated coolly. Franck never again performed the *Pièce Héroïque* in public.

*Andante sostenuto* Charles-Marie Widor (1844-1937)  
*(from Symphonie Gothique, Op 70)*  
Widor became well known in Paris when, in 1870, he succeeded Lefébure-Wély at St Sulpice. In 1890 he was appointed Franck's successor as professor of organ at the Paris Conservatoire. Although Widor's ten organ *Symphonies* were written for performance in St Sulpice, slow movements such as the *Andante sostenuto* from the *Symphonie Gothique* perhaps owe much to the world of the Paris opera.

*Boléro de Concert* L J A Lefébure-Wély (1817-1869)  
Franck's contemporary, Lefébure-Wély, organist at La Madeleine from 1847 to 1857 and later at St Sulpice, had achieved great fame by mid-century; his depictions of nature's power and his sentimental evocations of tearful romance were very popular. Perhaps over-indulgent of popular taste (as the *Boléro* on this programme may confirm), he was a close friend of Cavaillé-Coll, many of whose organs he inaugurated.

## The Performer

*Organbook III (1977-78)* William Albright (b.1944)  
*4. Jig for the feet (Totentanz)* *5. Nocturne* *6. Finale - The Offering*  
French influence on the 20th century American organ scene has been considerable. The French virtuoso tradition was advertised by the numerous concert tours to the USA made by Vierne, Gigout and Dupré, among others; in return American organists flocked to Paris. William Albright, who teaches at the University of Michigan, studied composition with Olivier Messiaen. Today's pieces represent elements of bravura technical skill and darkly comic vision, from the virtuoso pedal exercise of *Totentanz*, through the somnambulant *Nocturne*, to the brazen *Finale*, which breaks into a danse sauvage marked 'syncopated and delirious', 'barking, violent', and perhaps most significantly, 'demonic'.

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The Festival Club is open today 10am to midnight  
Bar Hours 9pm to 11.30pm

# EXETER COLLEGE CHAPEL OXFORD



**GRAND ORGUE**  
Bourdon 16  
Montre 8  
Flûte harm: 8  
Salicional 8  
Bourdon 8  
Prestant 4  
Flûte douce 4  
Doublette 2  
Plein jeu IV-VI  
Bombarde 16  
Trompette 8  
Trémolo

**RÉCIT EXPRESSIF**  
Flûte trav: 8  
Viole de gambe 8  
Voix céleste 8  
Prestant 4  
Flûte octav: 4  
Octavin 2  
Cornet II  
Trompette harm: 8  
Basson hautbois 8  
Voix humaine 8  
Octaves graves  
Trémolo

**PÉDALE**  
Soubasse 16  
Bourdon 16  
Flûte 8  
Violoncelle 8  
Bourdon 8  
Octave 4  
Bombarde 16  
Trompette 8

Tirasse Récit  
Tirasse G.O.  
Copula des claviers  
Effet d'orage

This new mechanical action organ was installed in 1994, and is constructed behind the restored 1892 Hill facade. The instrument is after the late 19th century French style, and incorporates console layouts and controls typical of that period, thereby enabling the exploration and authentic registration of the French Romantic Masters. The console also sports a modern piston action to aid teaching, and to control the wealth of colour and dynamic expression available to the player. The tonal palette has been designed and voiced for flexibility, and provides the necessary ingredients both for the authentic performance of the later French repertoire, and for the successful accompaniment of Choral Evensong.



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