

COMMERCIAL & CORPORATE LAW • EC & COMPETITION LAW • COMMERCIAL DISPUTE RESOLUTION
EMPLOYMENT • COMMERCIAL & RESIDENTIAL PROPERTY LAW • CONSTRUCTION LAW
INTELLECTUAL PROPERTY • PENSION LAW • FAMILY LAW • PRIVATE CLIENT

Greenwoods Solicitors 30 Priestgate Peterborough PE1 1JE. MDX No 12306 Peterborough. Telephone: 01733 555244

CAMBRIDGE

The History of the English Organ

Stephen Bicknell

This highly readable and lavishly illustrated work describes the history of organs built in England from 900 AD to the present day.

'It is unlikely that a finer book on the subject could yet be written in our century... it is now *the* standard book.' *Church Times*

'... essential reading and a thoroughly useful, stimulating and intelligent work. It is eminently worthy of purchase by all interested in playing and studying the organ.' *Organist's Review*

£45.00 HB 0 521 55026 2 432 pp.

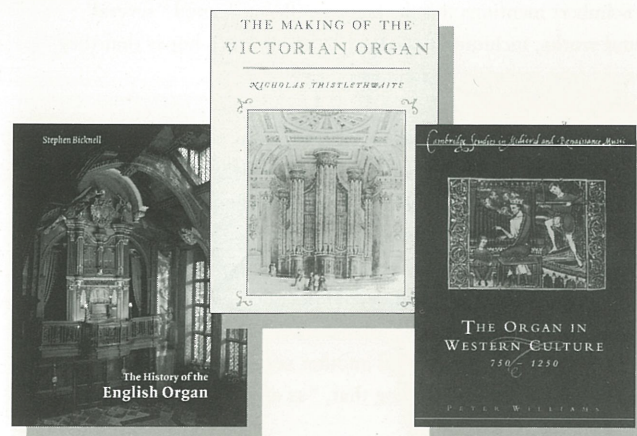
The Organ in Western Culture

Peter Williams

How did the organ become a church instrument? In this fascinating investigation Peter Williams speculates on this question and suggests some likely answers.

£50.00 HB 0 521 41843 7 416 pp.

Cambridge Studies in Medieval and Renaissance Music




The Making of the Victorian Organ

Nicholas Thistlethwaite

A comprehensive survey of English organ-building during the most innovative fifty years in its history.

£60.00 HB 0 521 34345 3 608 pp.

Cambridge Musical Texts and Monographs

 **CAMBRIDGE**
UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU

Kings College Chapel, Cambridge - 8pm

Celebrity Organ Recital Jane Parker-Smith

The Programme

Concerto for 4 harpsichords in A minor, BWV 1065 JS Bach (1685-1750)
tr. Daniel Maurer

[Allegro] - Largo - Allegro

Vivaldi's 12 concertos known as *L'Estro Armonico* were first published in Holland in 1711 but were soon reprinted in London and Paris. By 1714, when Quantz described them as "musical pieces of a kind that was then entirely new", they had also reached Germany, and it was at about this



time that Bach arranged the A minor double violin concerto for organ. He was later to transcribe a further five works from the collection for keyboard, and his arrangement for four harpsichords and strings of Vivaldi's Concerto Op 3 No 10 (originally for 4 violins and strings) dates from the early 1730s.

Daniel Maurer, whose transcription we hear, is professor of organ at the Conservatoire of Mulhouse in France, the town of his birth in 1957. He attended the Conservatoire as a young man, winning the

Premier Prix at the age of seventeen. He later studied at the Paris Conservatoire and won the *Premier Prix* for organ in 1982. His studies continued with Maire-Claire Alain and Jean Langlais, who dedicated one of his pieces to him.

Symphonie No 6 in G minor, Op 42 No 2

Charles-Marie Widor (1844-1937)

Allegro - Adagio - Intermezzo - Cantabile - Final (vivace)

As organist at St Sulpice, Paris, Widor had at his disposal a magnificent instrument by Cavaillé-Coll, and as a brilliant improviser enjoyed stretching it to its limits. He then gathered together the best of his improvisations for publication as a set of four *Symphonies* for organ in 1872. These rise in pitch from C to F, and when, fifteen years later, he published a second set of four, these were organised so that they rose from F to B major in a kind of homage to Bach's *Well-Tempered Clavier*.

Together the *Symphonies* demonstrate an extraordinarily eclectic range of styles, but the sixth in particular reflects Widor's devotion to Bach. The famous opening *Allegro* contrasts chorale-like writing with passages which recall the earlier composer's fantasias, and while the *Adagio* suggests the influence of Gounod, it is the spirit of Bach which shines through the *Cantabile* and *Final*.

St Francis of Paola walking on the waves

Franz Liszt (1811-1886)

St Francis of Paola is the second of *Two Legends* which Liszt composed in Weimar in 1862-3, and is only one of many works from the early 1860s to reflect his increasing preoccupation with Catholicism. Although it was for many years known as a piano piece, the première in 1982 of an orchestral version vindicated Max Reger's transcription for the organ. The work tells the legend of the saint who wanted to cross the Straits of Messina but was refused by a ferryman saying: "If he is a saint, let him walk on water". St Francis did so, and in Liszt's depiction we hear both a chorale taken from his earlier *Prayer to St Francis of Paola* and chromatic writing to represent the roar of the sea.

Prière, Op 20

César Franck (1822-1890)

César Franck was appointed organist at the newly built Basilica of Saint Clotilde in Paris in 1858, and on 19th December 1859 gave the inaugural recital on its Cavaillé-Coll organ. *Prière* is one of *Six Pièces* for organ which he wrote during the next two years on the basis of his popular after-service improvisations. With its sobriety, intellectual rigour and intensity, it must have seemed quite extraordinary when compared with the extrovert works by Lefébure-Wély which were taking Paris by storm. The particular characteristics of the Cavaillé-Coll are fully exploited. The registration is unusually sombre, and the *quasi recitativo* section was written to demonstrate its particularly fine trumpet stop, but its dense counterpoint, nearly impossible stretches and fiendish cross-rhythms make it a *tour-de-force* to play.

Toccata Delectatione Op 5 No 35

Wolf-G. Leidel (b.1949)

Leidel was born in 1949 in Königsee, Eastern Germany, studying music from the age of three and composing when he was only four.

Toccata Delectatione was composed in 1972. It combines jazz/rock music with so-called 'serious' music. Structurally it falls into three sections, the first two of which are short. The first section is an earth shattering introduction, giving way to the second (*Exposito*), which presents the main theme of the piece as a solo against quiet chordal accompaniment. Section three, the *Toccata* itself, is a long crescendo beginning *pppp* and gradually building up to full organ. The *Toccata* contains several exciting attractions, including extravagant glissandi and a virtuoso pedal part. The work ends with a huge discord, including all twelve notes of the chromatic scale. A crazy cadenza descends into total chaos in the innermost recesses of the swell box and is then silenced by a glissando on full organ and a massive final chord.

The Performer

Jane Parker-Smith's first appearance as a solo artist was in the BBC Promenade concerts at the age of twenty two; she has since performed in numerous concert halls throughout the world. Following her studies at the Royal College of Music, and later with Nicolas Kynaston, she was awarded a French Government scholarship to complete her studies in Paris with the legendary blind organist Jean Langlais. There she perfected her knowledge and understanding of 20th century French organ music, for which she is today internationally renowned.

Co-promotion with Cambridge Summer Recitals

The Festival Club is open today 10am to midnight
Bar Hours: 12.30pm to 2pm; 10pm to 11.30pm