

Organ studies at the Royal College of Music

The College has a fine 34 stop three-manual instrument by J W Walker, as well as several practice organs, all with mechanical-action. Occasional classes are held on instruments of note outside the College, and there are masterclasses several times a year given by distinguished British and foreign visitors. Students are prepared for all aspects of the diplomas of the Royal College of Organists, and are eligible to apply for various organ scholarships in and near London. Recent students have held scholarships at Westminster Abbey, St George's Chapel, Windsor, St Martin-in-the-Fields and the Temple Church.

Margaret Phillips FRCO, GRSM, ARCM *Professor in charge of organ*

Thomas Trotter *Visiting Professor of Organ*

Ian Curror FRCO(CHM), GRSM, ARCM

Richard Popplewell MVO, FRCO, FRCM

Timothy Bond BMus, FRCO, ARCM *20th century repertoire*

David Graham BMus, ARCM, ARCO *improvisation*

ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD LONDON SW7 2BS

Tel: (+44)171 589 3643 Fax: (+44)171 589 7740



Thomas Trotter



The RCO lecture Peter Williams

Oundle School Chapel - 10am

Playing and studying Bach - where next?



Peter Williams has held major academic posts, both in the UK and, until last year, at Duke University, North Carolina. A former music scholar at St John's College, Cambridge, he later studied harpsichord in Amsterdam with Gustav Leonhardt.

He is well known for his extensive writing on organs, including the organist's bible, 'The Organ Music of J S Bach'. As a performer, Peter Williams concentrates on the harpsichord, giving recitals all over the world. In the year 2000 he will serve on the jury of the special anniversary Bach Competition in Leipzig.

Sponsored by The Royal College of Organists



Please join us for coffee at the Festival Club opposite the Chapel before the recital.

Thomas Trotter

Oundle School Chapel - 11.30am

The Programme

Fantasia and Fugue in G

C H H Parry (1848-1918)

Hubert Parry, principal of the Royal College of Music, Heather Professor of Music at Oxford, and a composer whose works were greatly in demand, was perhaps the most important English musician of his day, and as such played a major role in the revitalisation of this country's music at the turn of the 20th century. He was also a distinguished writer on music, and his output includes a ground-breaking textbook on Bach, published in 1909. Parry held the baroque composer in the highest esteem, and during his last years composed 14 chorale preludes on English hymn tunes, 3 chorale fantasies, a toccata and fugue and, in 1913, the Fantasia and Fugue in G. He was not, however, without his detractors: Elgar, with whom he had a difficult relationship, "could not stand" his orchestration, describing it as "never more than an organ part arranged", and posterity has remembered him less for his best compositions than for Bernard Shaw's opinion that the oratorio, 'Job' was "the most utter failure ever achieved by a thoroughly respectable musician."

Voluntary in D, Op 5 no 5

John Stanley (1713-1786)

The three sets of organ voluntaries which the blind organist, John Stanley, published between 1748 and 1754 are rather late examples of a style which had been popular in England earlier in the century, and were probably composed no later than the 1730s. Op 5 no 5 is from the first of the three sets, and adopts the characteristic two movement form which had been established by Stanley's teacher, Maurice Greene. The player is instructed to play the opening movement on the diapasons, while the Allegro uses the trumpet stop in imitation of the natural trumpets of the day.

Adagio and Allegro in F minor, K594

W A Mozart (1756-1791)

To Mozart, the clockwork organ or musical clock was a "childish" instrument for which he wrote only because he desperately needed the money which Count Josef Deym was prepared to pay for the works he commissioned. "If it were a large instrument, and the work sounded like an organ piece, I might get some fun out of it. But as it is the mechanism consists solely of little pipes which sound too high for my taste." Such compositions were clearly sheer drudgery, but nonetheless, all three of his works for the instrument are masterpieces, and the Adagio and

Saturday 18th July

Allegro, which dates from December 1790, includes a magnificent sonata form movement sandwiched between two statements of a sombre Adagio.

Partita sopra "Nun freut euch"

Lionel Rogg b. 1936

Choral; Bicinium; Canon; Presto; Recit; Passacaglia; Toccata

The Swiss organist Lionel Rogg has gained an international reputation as a Bach specialist, but has also composed much music for a wide range of voices and instruments. The Partita sopra 'Nun freut euch', which dates from 1995, is clearly influenced by the baroque - as professor of counterpoint at Geneva Conservatory, Rogg freely admits that he is greatly influenced by contrapuntal composers - and each movement is based on a particular baroque form while also quoting the chorale theme and retaining the individual voice of a 20th century composer.

Two Gospel Preludes

William Bolcom (b. 1938)

1 *Sweet Hour of Prayer*

2 *Fantasia on "O Zion, Haste" and "How firm a Foundation"*

Although William Bolcom was born in Seattle, his compositional training was much influenced by the French tradition, for he studied first with Milhaud in Oakland, California, and then with Messiaen in Paris. He then developed parallel careers as a pianist, musicologist and composer who is, perhaps, best known for the work he did to promote early American music, and particularly ragtime, in the early 70s. The two pieces which we are to hear today come from the fourth of his four books of organ preludes on American gospel hymns, and were published in 1984. 'Sweet Hour of Prayer' is a quiet, introspective setting with the melody in the highest part, while in the Fantasia each of the two melodies is presented and developed before coming together at the end of the piece.

Toccata, Op 11

Prokofiev (1891-1953) arr. J.Guillou

Prokofiev wrote his first piano piece when he was five and from the age of 11 began composition lessons with Glière. The success of his first piano concerto, which he wrote in 1911, proved double-edged, however, for despite his new popular fame, the critics took the view that the score was a "coarse, primitive cacophony." Prokofiev reacted in 1912 by demonstrating his own love of pianistic display in the Toccata, Op 11, a virtuoso showpiece which he admitted was modelled on Schumann's work of the same name. His friend, Myaskovsky, who was "absolutely mad about it," declared the score "clever, brisk, biting, and Prokofiev to the life", and the composer too held it in high esteem, programming it regularly for years to come, referring to it as one of his "party pieces".

The Performer

Appointed Birmingham City Organist in 1983 in succession to Sir George

Thalben-Ball, Thomas

Trotter also holds the

post of organist at St

Margaret's,

Westminster. A

student at the Royal

College of Music, and

subsequently organ

scholar at King's

College, Cambridge,

he continued his

studies with Marie-

Claire Alain in Paris,

winning the Prix de

Virtuosité in her class.

In 1979 he was first

prizewinner at the St

Albans International

Organ Competition.

Thomas Trotter tours

throughout the world

and performs with many leading orchestras, including the Vienna and

the Berlin Philharmonic. He is also an active recording artist, and his

Messiaen and Mozart releases were named Gramophone Magazine's

Critic's Choice.



Sponsored by Price Waterhouse

Price Waterhouse

The Festival Club is open today 10am to 6pm
Bar Hours: 12.30pm to 2pm

- Gavin Bryars
- John Casken
- Alexander Goehr
- Steve Martland
- Peter Maxwell Davies
- Michael Tippett
- Mark-Anthony Turnage

Works by these and many other composers in the Schott list may be purchased from your local dealer. Orchestral material is available from our Hire Library. In case of difficulty or for a catalogue please contact the publisher.

MUSIC OF OUR TIME



48 Great Marlborough Street, London W1V 2BN.
Tel: 0171 437 1246 Fax: 0171 437 0263

Contemporary Music Department:
Tel: 0171 494 1487 Fax: 0171 287 1529

MDS Hire Library:
38 Eldon Way, Paddock Wood, Kent TN12 6BE.
Tel: 01892 838083 Fax: 01892 836038

<http://www.schott-music.com>