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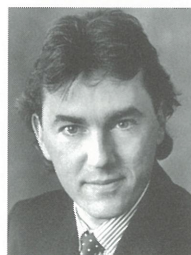
Organ studies at the Royal College of Music

The College has a fine 34-stop three-manual instrument by J W Walker, as well as several practice organs, all with mechanical actions. 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 St Albans Cathedral.

Dame Gillian Weir *Prince Consort Professor of Organ*
Margaret Phillips FRCO, GRSM, ARCM *Professor in charge of organ*

Thomas Trotter *Visiting Professor of Organ*
Ian Currer FRCO (CHM), GRSM, ARCM
Timothy Bond BMus, FRCO, ARCM, *20th century*
David Graham BMus, ARCM, *ARCO Improvisation*

Thomas Trotter



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Friday 23rd July

Lunchtime Organ and Harpsichord Recital Martin Souter

1.15pm
Clare College Chapel, Cambridge

Music from eighteenth century England

The Programme

Suite in E major G F Handel (1685-1759)
Prelude
Allemande
Courante
Air (The Harmonious Blacksmith)

Concerto in B flat major, Op 4, no 6
Andante Allegro
Larghetto
Allegro Moderato

Handel visited England several times in the early 1700s before making London his permanent home. The 1720 keyboard suites were amongst his earliest public offerings to what he described as 'a nation from which I received so generous protection'. It is apparent from a glance through the elegant pages of the 1720 print that the suites cover a wide range of styles and emotional expression and reflect the composer's eclectic world view: we can see music in an almost bewildering variety of forms - Italian, French, German and English.

The Suite in E major is the most famous. The opening prelude sets the mood for a suite of great beauty and finesse. The Allemande is gentle in character and its style reflects the best French models. The following dance is Italianate, while in the Air and Variations the regular sound of the blacksmith's hammer on the anvil is clearly audible, earning the piece its title.

Shortly after these suites appeared, Handel began composing two sets of organ concertos. These were often heard during the intervals of performances of Handel's oratorios. They were designed to entertain the public and to demonstrate the virtuoso Handel's prodigious keyboard skills. Nothing quite like them had been heard before, despite the crafty composer's frequent re-use of older material. Opus 4 no 6 is often heard played by the harp, but today the organ becomes both soloist and orchestra. The arrangement is taken from a contemporary publication by John Walsh, who produced vast swathes of Handel's music in a condensed keyboard format, thus allowing the public access to this wonderful music without the need for extensive musical resources.

Suite in D minor Thomas Chilcot (c.1700-1766)
Allemanda
Corrente: Allegro
Sarabande
Minuet
Jigg: Allegro

Thomas Chilcot was an important composer for the harpsichord in Georgian England. From 1728 he was

organist of Bath Abbey and spent his entire working life in the city, where he organised numerous concerts (particularly of Handel's oratorios), and ran a flourishing musical instrument business. His two collections of harpsichord concertos, published in 1756 and 1765, are of very high quality and display the clear influence of Scarlatti. But his Six Suites of Lessons for the harpsichord of 1734 take Handel's suites of 1720 as their model (and even attracted Handel himself as a subscriber). Each suite makes use of popular though stylised dances, and Chilcot explores their individual characters with flair. On the whole his keyboard writing is somewhat simpler than Handel's, and one of the great benefits for the listener (then and now), is a clear-cut tunefulness which is wholly English.

The Performer

Martin Souter's career has centred in recent years around his love of original keyboard instruments of all styles and periods. As organist or harpsichordist he has recorded on Handel's own harpsichord and on other antique English instruments, from one of the oldest surviving English organs, (in Knole House, Kent, home of the Sackville family), to a harpsichord that belonged to King George III. He has given concerts throughout Europe and the United States and is artistic director of Classical Communications and Mosaic Music, both of which aim to record historically interesting programmes using appropriate instruments.

Sponsor **David Mason**

