

## organ recital david goode

5pm

**oundle school chapel**

Prelude, Fugue & Chaconne in C **Dietrich Buxtehude**  
(1637-1707)

With its frequent shifts from free, improvisatory passages to more rigorous contrapuntal writing, the multi-sectional prelude was the glory of the North German organ school of the late 17th century. The work is one of Buxtehude's most brilliant inspirations, maintaining a joyful mood throughout the arresting opening pedal solo, the short prelude that follows, the jolly fugue, and the final presto chaconne, with its emphatic repetitions of the theme in the pedals.

Commotio **Carl Nielsen** (1865-1931)

In the final years of his life the great Danish symphonist Carl Nielsen developed an absorbing interest in counterpoint and renaissance polyphony. These studies bore miraculous fruit in the form of some wonderful choral music and a monumental final masterpiece: a 7th symphony in all but name, written for the organ. The title Commotio (with movement) ties in with Nielsen's concept of music as a process of vital, organic growth: the movement of music is the rhythm of life itself, and can never be extinguished.

'None of my previous works have demanded such concentration as this', he wrote. 'The work is an attempt to revive the only true and vital style for the organ: polyphonic music, which is especially suited for this instrument, so long considered as a kind of orchestra, which it certainly is not'. He modelled the work on the preludia of his Danish compatriot Buxtehude, though on a vastly expanded scale: in his own words, 'The work is supported by two fugues, onto which all introduction linking movements and coda cling like creepers to the trunks of a forest...'

Commotio begins forcefully in G minor with an adagio of triplet semiquavers over long pedal points. After a climactic chordal passage, the music dissolves into the first 'fugue', which begins with a gentle pastoral movement of flowing counterpoint in F sharp minor, followed by a proper fugue on a new subject in G major. Its leaping detached semiquavers are later combined with the pastoral theme and worked up to a stormy climax.

Again the music dissolves, into a tranquil andante sostenuto in G major, after which a dramatic crescendo leads to the second fugue in the key of C. This has a swinging, confident subject in 12-8 time; it grows to an expansive climax, and then dissolves into a retrospective coda. For a moment all is calm and reflective, but an abrupt crescendo leads to an enormously powerful fugal reprise, reaching its final resolution in a resounding, life-affirming chord of C major.

Estampies (from the Robertsbridge Codex) **Anon** (14th century)

Dating from the early 14th century, the six organ pieces in the

manuscript known as the Robertsbridge Codex appear to be the earliest surviving keyboard music in the world. Estampies were apparently designed to ward off evil influences on youths by focusing their minds on the complex structure of the works. What nobler ambition could a summer school have!



Arvo Pärt

Annum per Annum (1980) **Arvo Pärt** (b. 1935)  
Trivium (1998)

Six or seven centuries of musical history separate these pieces from the preceding Estampies, but the ritualistic repetitions and mediaeval influences in Arvo Pärt's music seem to suspend conventional notions of time, bringing us almost full circle. The first piece was written for the 900th anniversary of the Cathedral of Speyer in Germany ('annum per annum, year by year, day by day, the worship of the church continues throughout the centuries...') A tiny introduction and coda frame five short movements corresponding to the Ordinary of the Mass, all based on permutations of a cantus firmus accompanied by a variety of colourful dancing motifs in a persistent iambic rhythm. The whole work is perfectly symmetrical: it changes from minor to major at the mid-point of the Credo, and the weird diminuendo of the throbbing opening chord (created by switching off the wind supply of the organ!) is balanced by an equally dramatic crescendo at the end.

Exploiting the sustaining power of the organ to telling effect, Trivium presents a chant-like melody in three successive expositions, firstly shared between the hands in the middle voices above a held tonic pedal, then in the alto voice of a dense chordal texture, and finally as a tenor solo in a lighter trio texture. The chant is restricted to the seven notes of the Aeolian mode on D, and its rhythmic structure is based on symmetrical patterns of contracting and expanding crotchet durations, combining to create the profound impression of timeless music from another world.

Diptyque **Olivier Messiaen** (1908-1992)

Dating from 1930 when he was just 21, Messiaen's Diptyque (as the title implies) falls into two contrasting parts, and is subtitled 'Essay on earthly life and eternal happiness'. With dense chromatic harmonies and moto perpetuo rhythms (very much in the style of Messiaen's teacher Dupré, to whom the work is dedicated), the restless opening section depicts 'life on earth, with its futile agitation'. But the second part is ecstatic and serene; here the agitated theme is miraculously transformed, evoking the endless bliss of eternal life and 'the calm of the heavenly city...an unchanging light of joy and repose'. Ten years later the last page was rewritten for violin and piano as the final movement of Messiaen's Quartet for the End of Time.

Fête **Jean Langlais** (1907-1991)

Successor to Franck and Tournemire as Organist of the Basilica of Sainte-Clotilde in Paris from 1945 until his retirement in 1987, the blind organist Jean Langlais was one of the most distinguished 20th century representatives of the great French organ tradition. Fête was commissioned by an American publisher in 1949; with bouncing, rhythmic chordal patterns and dancing melodic motifs tumbling over one another in colourful profusion, it is a brilliant display of musical fireworks.

David Goode

A former organ scholar of King's College, Cambridge, David Goode graduated with a first in 1994; he studied organ with David Sanger and Jacques van Oortmerssen. In 1996 he was appointed Sub-Organist of Christ Church, Oxford, subsequently touring worldwide with the choir. He established an international reputation with top prizes awarded at the 1997 St Alban's Interpretation Competition, and the Recital Gold Medal and Encore Prize at the 1998 Calgary International Competition.

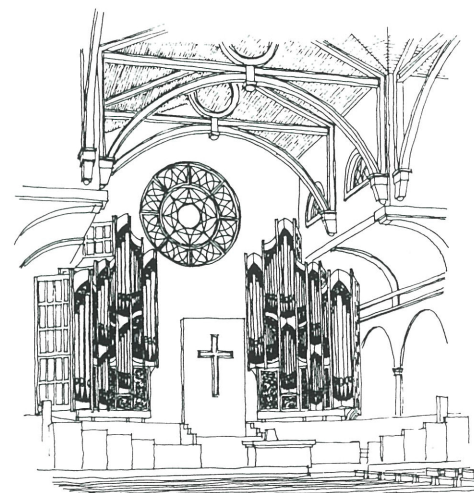
David has made many recordings, both as a solo performer and with King's and Christ Church choirs. Recent CDs include the six Bach Trio Sonatas, a live recital from Christ Church, and a disc of Reger, of whose music he is a noted exponent. He is also known for his performances of contemporary music, having recorded or broadcast works by Goehr, Holloway, Swayne and Adès.



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