

Canterbury Cathedral Organ Scholarship

Applications for the year 2001-2002 should be sent in January 2001 to:

David Flood, 6 The Precincts,
Canterbury CT1 2EE
tel: 01227 865242, fax 01227 865222

Full details are available at any time.
For a suitable candidate, there is opportunity
for work at the King's School, Canterbury

SOUTHWELL MINSTER

CATHEDRAL ORGAN SCHOLARSHIP 2001-2002

Would you like to spend a year before
university playing the 95 stops of our two
new cathedral organs?

Accompanying and helping to train the
Cathedral Choir?

Living free in one of England's most beautiful
and ancient Cathedral environments?

Receiving a £900 grant towards organ
lessons, a termly allowance and a further
grant of £500 for music & books?

If so, write for details to Paul Hale, 4 Vicars'
Court, Southwell, Nottinghamshire NG25 0HP
(or give him a ring first on 01636 812228).
Please apply before February 12th.

Rochester Cathedral Organ Scholarship

September 2001 - 2002

Details available from
Roger Sayer
c/o The Cathedral Office
Garth House
Rochester
ME1 1SX



WINCHESTER COLLEGE ASSISTANT ORGANIST 2001 - 2002

The post is particularly suitable for a gap-year
student or a recent graduate. Salary £3300 plus
board and lodging.

For further information contact Christopher Tolley,
Director of Chapel Music, Winchester College Music
School, Culver Road, Winchester SO23 9JF
(Tel 01962-860299 Fax 01962-621123). An
appointment is normally made early in the New Year.

TRURO CATHEDRAL ORGAN SCHOLAR and CHORAL SCHOLARS



Organ Scholar required for one year from September 2001.
The persons appointed will have the opportunity to
accompany choral services each week, to enjoy one of the
country's finest organs, and to gain valuable experience in all
areas of Cathedral musical life.

Accommodation provided, plus £2,000 per year.

Choral Scholarships are also awarded annually. The Full
Choir sings six services each week.

Further details from:

Andrew Nethsingha, 14 St Mary's Street,
Truro, Cornwall TR1 2AF

Closing date for applications: 6 January 2001

The Nicholas Danby Scholarship

To be awarded by the Trustees biennially to an organ student of
outstanding promise for postgraduate conservatoire study outside
their home tradition. The scholarship is therefore open to students
from music colleges in the UK for study elsewhere in Europe, and
to conservatoire students from other European countries who
would like the opportunity to study in the UK. The Trust also aims
to help scholarship holders in their first steps towards establishing
concert careers.

Applications for next award by 31 May 2001 please

Enquiries and donations to: The Nicholas Danby Trust,
72 Wandsworth Common Westside,
LONDON SW18 2ED
Tel/Fax: 020 8874 2757



Charity Reg No. 1069434

thursday 20th july

celebrity organ recital martin baker

7.30pm

king's college chapel,
cambridge



Arvo Pärt

Phantasia über den Choral
'Ein feste Burg ist unser Gott'

Max Reger (1873-1916)

Reger's seven great Chorale Fantasias were all composed
between 1898 and 1900. They take the form of continuous
chorale variations. If the technique owes something to the
chorale preludes and partitas of Bach, the spirit - the grand
romantic sweep, the rich sonority and texture, the vivid
response to the poetic images of the text - is very much of
Reger's own time. Ein feste Burg ist unser Gott, is a dramatic
evocation of the eternal City of God as a shining beacon, a
solid rock secure against the wiles of the Prince of Darkness.
Reger wrote the whole work in just three days, and then
played it through on the piano with his former organ teacher,
who later recalled his emotion: 'These were sounds of an
indomitable power, of a lofty majesty, such as no human being
had conceived since the days of Bach'.

In music of relentless contrapuntal energy, the four verses of
the chorale are presented in turn with, as an addition, a colossal
chordal harmonisation punctuating the first two verses in seven
thunderous phrases, like massive supporting pillars. The first
verse is set in a lively trio texture, leading off with an energetic
pedal solo; the quieter second verse is played as a solo in the
tenor voice. The third begins in a tempestuous frenzy but
gradually calms down. The fourth is extended into a vigorous
contrapuntal fabric, with a brief moment of calm before the
final climax.

Pari Intervallo

Arvo Pärt (b.1935)

Composed in memory of a deceased friend, this serene
meditation from 1976 is written in Pärt's simplest and most
austere style; the alto and bass of a four-part texture play a slow
chant-like melody in parallel motion, always a third apart (the
'equal interval' of the title), while the soprano and tenor supply the
hypnotic, unchanging harmonic background, restricted to the
notes of the tonic triad (E flat minor). The composer has
described Pari Intervallo as a kind of chorale prelude, whose
motto could be the words from Romans 14.8: 'Whether we
live therefore, or die, we are the Lord's'.

Fantasia and Fugue on 'Ad nos, ad salutarem undam' (1850)
Franz Liszt (1811-1886)

'The most extraordinary organ piece that has ever been
written' in the words of Liszt's friend Saint-Saëns. This
monumental work opened up new horizons in organ
composition through its revolutionary use of virtuoso piano
techniques and its sheer grandeur of conception. The theme is
a chorale-like melody from Act 1 of Meyerbeer's opera Le
Prophète - a short tune of just twenty seven notes, which
provides all the material for thirty minutes of music! The work
falls into three main sections, encompassing a wide spectrum of



moods and colours, ranging from pages of breathtaking
virtuosity to passages of the utmost delicacy. There is a central
adagio in Liszt's favourite 'mystical' key of F sharp major, and it
is here that the whole chorale is clearly heard for the first time.
Enlivened by some jaunty dotted rhythms, it also provides the
subject for the fugue that begins the final section, building up
to a glorious final apotheosis in C major.

Le Prophète tells a colourful tale of love and revolution in 16th
century Holland. The Latin exhortation Ad nos... ('Come to us,
to the waters of salvation') is sung by three mysterious
Anabaptists who incite the peasants to assert their right to
liberty. For Liszt this theme was significant, not just for its
stirring music but also for its social and political implications.
For Liszt himself there was a deep personal significance in the
spiritual side of the invitation to the 'waters of salvation'; in later
life he was to take minor orders in the Roman Catholic Church.
Ad nos can be interpreted as a personal manifesto for the
future of humanity: its arresting opening as a passionate call to
arms, its adagio as a journey into the quiet depths of the soul,
and its radiant conclusion as a vision of a new and better world.

Improvisation

Martin Baker

Martin Baker

Martin Baker has recently been appointed Master of Music at
Westminster Cathedral, after a twenty-one month period as
Acting Organist and Master of the Choristers at Westminster
Abbey. His interest in organ improvisation has attracted much
critical acclaim, in particular when he improvised a voluntary
live on a BBC choral evensong broadcast in 1995, the first
organist to do so. In 1997 he was the winner of the
Tournemire prize for improvisation at the St Alban's
International Organ Festival, only the second British organist to
achieve this honour. He is at ease improvising in many different
styles, and still receives requests for transcriptions of an
improvisation he played immediately before the funeral of
Diana, Princess of Wales. Martin is especially interested in
developing languages for improvisation which are not derived
from the style of Pierre Cochereau.
Also in great demand as a soloist, Martin Baker frequently tours
in the UK, Europe and the United States.

Co-promotion with
Cambridge Summer Music Festival

The Festival Club is open today 10am to 3pm; 10pm to midnight
Bar hours: 12pm to 2pm; 10pm to 11pm