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For further details please contact:
The Master of the Choristers & Organist
Bristol Cathedral, College Green
Bristol BS1 5TJ
Tel: 0117 926 4879
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ST. GEORGE'S CHAPEL, WINDSOR CASTLE ORGAN SCHOLARSHIP

available from September 2001

Details from: Mrs. T. Cannon,
The Chapter Office,
Windsor Castle, SL4 1NJ



NORWICH CATHEDRAL

ORGAN SCHOLARSHIP (£2000pa)
CHORAL SCHOLARSHIPS (£1500pa)

These awards are open to those wishing to read
a three year degree course at the University of East
Anglia or possibly for someone taking a gap year.

For more details
Please contact David Dunnet
01603 626589
The Cathedral Office
12 The Close
Norwich NR1 4EG

NEWCASTLE CATHEDRAL CHORAL SCHOLARSHIPS

Up to six Choral Scholarships
are available from October 2000 or 2001.
These awards are normally offered
to registered students at the
University of Newcastle upon Tyne.

For more details contact: **Timothy Hone**
Cathedral Church of St Nicholas
Newcastle upon Tyne NE1 1PF
Phone: (0191) 261 4505



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For further details please contact:-
Nigel Kerry
Director of Music
St. Catharine's College
Cambridge CB2 1RL

SOUTHWARK CATHEDRAL

Required for September 2001

ORGAN SCHOLAR

The Cathedral is offering an organ scholarship,
valued at £2,000 for the academic year 2001/2002

Applicants should be in sympathy with the aims and
objectives of the Christian Church and the Anglican
tradition. Southwark Cathedral aims to be an equal
opportunities employer.

Further details and application form:
Peter Wright, Director of Music
Southwark Cathedral, Montague Close, London SE1 9DA
Tel: 020 7367 6703 Fax: 020 7367 6725
E-mail: peter.wright@dswark.org.uk

friday 21st july

lunchtime organ recital john butt

...von verschiedener Art
a celebration of j s bach's organ music
1.15pm
trinity college chapel, cambridge



J S Bach

'Dorian' Toccata and Fugue in D minor, BWV 538

Here is a work of superb craftsmanship and inspiration, 'a masterpiece of homogeneity and compactness' to quote Hermann Keller. As in the case of the Passacaglia which concludes today's programme, a small work by André Raison seems to have provided Bach with his musical ideas. Indeed the opening torrent of semiquavers, resembling in their shape Raison's piece, energise the Toccata with monothematic impetus.

The Toccata is one of the very few works of Bach in which he himself specified manual changes. The Oberwerk (Great) and Positiv divisions of the organ provide contrast but remain in balance as the musical argument is tossed back and forth. The Fugue is a sumptuous composition whose expansive principal subject is derived from the contour of the Toccata's material.

Sonata no 3 in D minor, BWV 527
Andante; Adagio e dolce; Vivace

From about 1711, when he discovered Vivaldi's concertos, Bach was captivated by the new forms and sunny style of Italian instrumental music. His six trio sonatas, BWV 525-530, each of them titled 'Sonata a 2 clav. et Pedal', represent an attempt to transfer the texture of the Italian trio sonata to the organ. Bach compiled them from previously composed material around 1727.

Today's programme features two of these celebrated works, each presenting three elegant movements, works about whose beauty, in Forkel's words, 'one cannot say enough'. They exploit the capacity for each hand to enter into an equal dialogue, the ability of the feet to support and steer the musical argument, and the opportunity for one player to simulate an instrumental ensemble.

Chorale Partita 'Christ, der du bist der helle Tag', BWV 766

In sharp contrast to the secular Italianate manner of the Sonatas, here is music from the soul of Bach's Lutheran heartland. The practice of writing variations on a given chorale, each reflecting the nuances of the text, verse by verse, was long established by Bach's forbears, such as Böhm, Lübeck and Tunder; it seems then that Bach's own contributions to this form derive from his early professional years, perhaps at Arnstadt (1703-1707).

Christ der du bist ... ('O Christ, Thou art the light of day') presents the chorale in a 'full-fisted' opening harmonisation and proceeds with a further six stanzas, imbued with musical figures perhaps illustrative of the wily Satan, penitential prayer, hovering angels, and the praise of the Trinity!



Sonata no 6 in G, BWV 530
Vivace; Lente; Allegro

Another chance to enjoy the sublime counterpoint and witty repartee of Bach's Trio Sonatas.

Passacaglia in C minor, BWV 582

Passacaglias had been a stock in trade for composers of organ music long before Bach. A passacaglia, originally a Spanish dance in triple time, is a set of variations over a constantly repeated musical phrase, usually in three-time and found most often in the bass.

Bach borrowed a ground bass melody used by André Raison as the start for his own Passacaglia's theme. However this Passacaglia, a monumental classic of the organ repertory, far surpasses the achievements of his colleagues in this genre. Twenty two variations on the theme, announced solo at the start, lead without break into a magnificent double, replete with fine concluding rhetorical gestures.

John Butt

A former organ scholar at King's College, Cambridge, John Butt continued as a graduate student to study the music of Bach, receiving his PhD in 1987. After spending several years at the University of Berkeley in the USA, he returned to Cambridge in 1997 as university lecturer and fellow of King's College. He has published several books and is currently working on a study of philosophy and criticism of historical performance practice as a 20th century phenomenon. John Butt continues to be active as a performer and has made several recordings on organ, harpsichord and clavichord. He also has a busy career as a conductor, and since returning to Cambridge has founded the new mixed choir, King's Voices, which sings in the world famous chapel at least once each week.

Sponsored by **Howard and Sue Phillips**