

Celebrity Organ Recital

Carole Terry

7.30pm

St Mary's Church, Fotheringhay
Mendelssohn and his WorldFantasia et Fuga a 5 voci **Gustav Merkel** (1827-1885)
I. Allegro Maestoso II. Andante III. Fuga a 5 vociKonzert-Stück **August Wilhelm Bach**
(Trio in A Major) (1796-1869)Fantasie in E minor **Johann Georg Herzog**
I. Con moto II. Andante con moto (1822-1909)
III. Fugue (Allegro moderato)Canon in B minor, Op 56/5 **Robert Schumann**
Studien für den Pedal Flügel (1810-1856)Variations on *God Save the King* **C H Rinck**
from *Der Praktische Orgelschule* (1770-1846)Schmücke dich, o liebe Seele, BWV 654 **J S Bach**
(1685-1750)Sonata No 4 in B flat Major **F Mendelssohn**
Allegro con brio; Andante religioso; Allegretto; (1809-1847)
Allegro maestoso e vivace

Tonight's programme features music from various schools of German romantic organ composition. Many of the composers represented were either colleagues, mentors or contemporaries of Felix Mendelssohn. As a pivotal figure in the history of Romantic organ music, it is interesting to view Mendelssohn in the context of other schools of organ composition and pedagogy, from the early to mid-nineteenth century. The Berlin, Dresden, Weimar and Munich schools arose as a reaction to the decline of the organ and the societal influence of the church in the fifty year period after the death of J S Bach.

One of the earliest and most famous pedagogues was Christian Heinrich Rinck, who stands as an important link in the organ world between late 18th century triviality and 19th century substance. A prolific composer of church music, Rinck also wrote a method book entitled *Der Praktische Orgelschule*, which was widely disseminated throughout Europe. Rinck's variations on *God Save the King* are written in the form of a baroque partita, with the theme placed in parts throughout the variations and some of the variations cast in the minor mode.

The figurehead of the Berlin School was August Wilhelm Bach, (not of the Thuringian Bach line), who held the positions of organist at the Marienkirche and director of The Royal Academic Institute. A W Bach wanted to restore integrity to the organ as a musical instrument,

and published five volumes of organ music in which he composed old forms, such as the trio, prelude and fugue, and toccata. The young Mendelssohn studied organ in Berlin with A W Bach, the only formal teaching he received during his life. The *Trio in A major* is baroque in its writing style but romantic in its melodic fluidity.

Mendelssohn was one of the great organists of his day, although he never held a position as a church organist, had no organ students, and only rarely performed in public. His *Six Sonatas for the Organ, Op 65*, were commissioned by the English publisher Charles Coventry and were originally intended to be modelled on English voluntaries in the style of composers such as Samuel Wesley, Thomas Attwood, and others. However, Mendelssohn himself expressed uncertainty about the term Voluntary and instead suggested the term Sonata. The first movement has an arpeggiated opening theme which then gives way to a more stately homophonic theme. The religious mood of the second movement contrasts with the 'spinning song' *Allegretto*. The last movement is splendid: stately, fugal and virtuosic.

Mendelssohn was known to be a proponent of J S Bach's music. He is said to have stated that the chorale on *Schmücke dich, o liebe Seele* was one of the most beautiful pieces of music ever.

Johann Georg Herzog was one of the main figures in the Bavarian organ school centred in Munich. He was a Professor at the Munich Conservatory and went to the University of Erlangen, where he served as Professor of Music, Organist of the University Church, and Director of the Singakademie. Herzog was a prolific composer and wrote numerous treatises about the organ and organ playing. In addition, Herzog taught Rheinberger, one of the most important musical figures in mid to late-romantic German composition. Herzog sought and won endorsements from both Mendelssohn and Schumann. Although the title *Fantasie in E minor* suggests a rather free-form piece, it is in fact quite structured: the opening theme in octaves returns as a brief transitional passage at the end of the Andante, which leads to a brilliant double fugue.

Schumann's *Studien für den Pedal-Flügel* (subtitled Six Pieces in Canonic Form) were written for the pedal piano but can also be played on the organ. These beguiling pieces, as well as the sketches and fugues on Bach written by Schumann, show his knowledge of Bach's counterpoint.

Schumann acted as mentor to Gustav Adolf Merkel, who from 1858 until his death worked in Dresden as an organist at various churches and also taught at the Dresden Conservatory. The writing style of Merkel's *Fantasia et Fuga a 5 voci* is somewhat reminiscent of Mendelssohn's organ sonatas. The chordal opening of the Fantasia frames a central fugue. The flowing Andante is similar to Mendelssohn's religious adagio movements, and the piece ends majestically with a five voiced fugue as weighty and grand as Mendelssohn's from his second Sonata.

Carole Terry

Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. Her travels as a performer and teacher of the organ and harpsichord have taken her to major cities and universities throughout the United States, as well as to Europe and the Far East. As the recently appointed resident organist and curator for the Seattle Symphony, she took part in the inauguration of the new Fisk organ housed in Seattle's acclaimed Benaroya Hall. Carole Terry has recorded music of many kinds and centuries; her most recent recording is of German romantic organ music, played on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany.

Sponsor **Cleghorn Waring Pumps****CLEGHORN
WARING
PUMPS**

with support from

Embassy of the United States of America

Carole Terry's flights to and from the UK have been generously provided by Virgin Atlantic



The organ in Fotheringhay Church

Built by Vincent Woodstock in 2000.

Great

Open Diapason	8'
Stopped Diapason	8'
Dulciana	8'
Principal	4'
Fifteenth	2'
Mixture IV	1 1/3'
Trumpet	8'

Swell

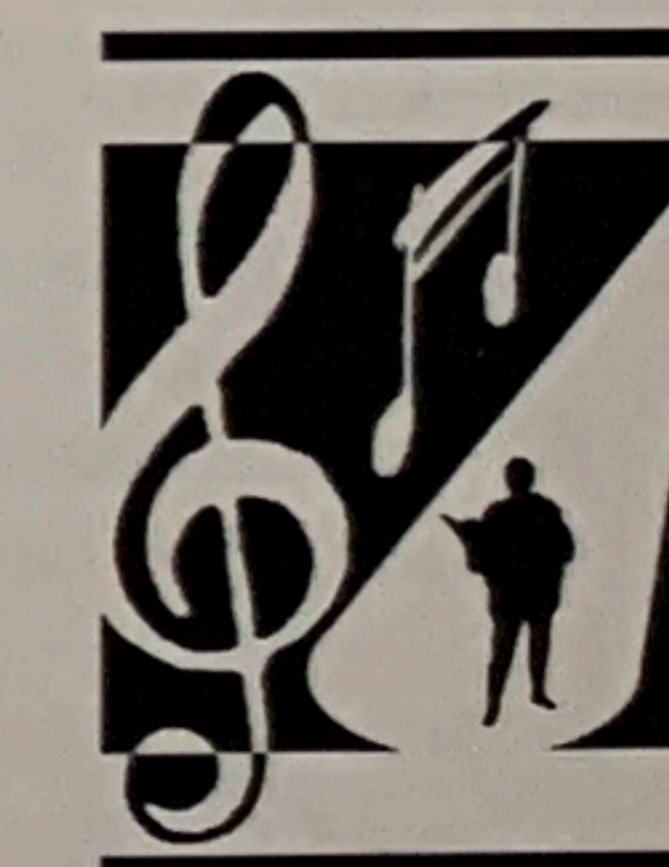
Chimney Flute	8'
Flute	4'
Nazard	2 2/3'
Gemshorn	2'
Tierce	1 3/5'

Pedal

Bourdon	16'
Bass Flute	8'
Bassoon	16'

Compass of keys cc-g 56 notes
Compass of pedals cc-f 30 notes
Pedalboard. Straight/concave

Mechanical action



Oundle Festival of Music & Drama

Registered Charity No. 1013625

2002**17th- 20th APRIL**

Closing date for entries Friday 18th January

Schedule & Details from:-

Mrs S.P.Burchell, 7 Mildmay Close,
Oundle, Peterborough PE8 4HB
Tel. 01832 272738