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Wednesday 18th July

Celebrity Organ Recital

**David Sanger**

7.30pm

King's College Chapel, Cambridge



**Allegro Maestoso (Sonata in G)**

1st movt

**Edward Elgar (1857-1934)**

Elgar's Sonata is really an organ symphony; perhaps no other early work of his so clearly indicated that he had become an important symphonist. After a few preliminary sketches, the Sonata took just one week to write in the summer of 1895. Worcester Cathedral organist, Hugh Blair, had requested the work for a visit by a party of church musicians from America. Elgar left Blair just five days to learn the entire piece! The first movement opens with a stirring theme which returns to blaze away at the movement's conclusion.

**Psalm Prelude, Set 2 No 1 'De Profundis'**

**Herbert Howells (1892-1983)**

Four years after Elgar's death, Howells wrote his second set of psalm preludes. These show Howells to be very much in command of his now idiosyncratic style: long sweeping phrases, intricate sense of line, use of colour, and performed preferably in a vast building charged with a generous acoustic. This piece is based on Psalm 30 *Out of the depths have I called unto Thee, O Lord.* After a hushed, mysterious opening, the prelude unfolds, leading to a climax, loud, impassioned and intense, slowly retreating to the calm resignation of the opening bars.

**Fantasia and Toccata in D minor, Op 57**

**Charles Stanford (1852-1924)**

Stanford was much sought after as a teacher; his pupils included Vaughan Williams, Holst and Howells, and he had a profound effect on the course of English music. Stanford had studied in Germany; Brahms and Schumann were two stars in his personal pantheon, and echoes of their influence may be found here in the adventurous harmonies and sense of melody, making it a work full of ingenuity and vitality.

**Passacaglia (2001)**

**David Sanger (b.1947)**

David Sanger writes: 'This Passacaglia was written in 2001 as a present to my esteemed friend and colleague Hans Fagius, in celebration of his 50th birthday. The theme heard in the bass at the outset is played 14 times in all, and uses every note of the chromatic scale. At the 7th statement a second theme is heard in tandem with the first, and at the 8th statement the BACH motif appears, which is complemented by the addition of sighing pairs of notes reminiscent of the Crucifixus of Bach's *B minor Mass*.'

**Partita**

**Adrian Self (b.1952)**

*Carillon; Threnody; Dance*

A graduate of Southampton and Huddersfield Universities, Adrian Self is also a Fellow of the Royal College of Organists and Trinity College. He has

published many works for choirs and organ. His *Partita* won the International Society of Organ Builders' Composition Competition in 1993.

**Introduction, Passacaglia and Fugue in E flat minor**  
**Healey Willan (1880-1968)**

Healey Willan emigrated to Canada from Britain in 1913. He was appointed organist of the huge church of St. Paul in Toronto, which has a Casavant organ boasting no less than 107 stops. Willan loved the German romantics, and this work was inspired in part by Reger and Rheinberger. After the sinewy opening statement, the work unfolds into a set of 18 variations using a variety of tone colours (including, tonight, a blast from the famous King's Tuba!). Willan claimed that he wrote one variation for each journey he made from the city to his summer cottage. The fugue subject concludes with a triumphant restatement of the passacaglia theme, like a royal procession reaching its destination.



**'Ite, Missa Est' from the Missa de Gloria**  
**(Dublin Festival Mass) Op 82**  
**Kenneth Leighton (1929-1988)**

Most of Leighton's organ and choral music dates from the 1960s and is written for particular buildings, choirs and organs. Throughout his life he remained suspicious of any attempts to categorise or explain his music. However, like that of Howells, his style is unique and instantly recognisable: playful, dance-like rhythms, use of syncopation, and a blend of counterpoint and dissonance produce music which is full of energy and surprise. Based on the 12th century Sarum chant for Easter Day, the *Missa de Gloria* was commissioned by the Dublin Festival and given its first performance by Gerard Gillen in 1980. The last movement *The Mass is ended* is a rumbustious sortie.

**David Sanger**

David Sanger began his career as organ recitalist following two first prizes at major international organ competitions: St Albans in 1969, and Kiel, Germany in 1972. He himself now appears on the jury of many such competitions, combining this with his many other activities: composing, teaching at the Royal Academy, Royal Northern College of Music, Oxford and Cambridge universities, recording CDs, and acting as organ consultant. He has also written an organ tutor in two volumes for beginners; entitled *Play the Organ*, it has become the most widely used organ teaching resource in England in recent years.

In association with Cambridge Summer Music Festival