

OUNDLE SCHOOL - THE CHAPEL ORGAN

Builder: Th. Frobenius & Sønner, Lyngby, Denmark. Consultant: Dr Donald Wright. Constructed in 1984

SWELL (C-g ^{'''})		POSITIVE (C-g ^{'''})		COUPLERS	
Flute	8'	Gedackt	8'	Swell to Great	
Salicional	8'	Principal	4'	Positive to Great	
Celeste (from Tenor C)	8'	Flute	4'	Swell to Pedal	
Spitzflute	4'	Gemshorn	2'	Great to Pedal	
Nazard	2 ² / ₃ '	Larigot	1 ¹ / ₃ '	Positive to Pedal	
Principal	2'	Mixture	III		
Tierce	1 ³ / ₅ '	Cromorne	8'		
Mixture	IV	Tremulant			
Bassoon	16'				
Oboe	8'	GREAT (C-g ^{'''})			
Tremulant		Bourdon	16'		
		Principal	8'		
PEDAL (C-f')		Flute	8'		
Principal	16'	Octave	4'		
Subbass	16'	Rohrflute	4'		
Octave	8'	Quint	2 ² / ₃ '		
Flute	8'	Principal	2'		
Fifteenth	4'	Terz	1 ³ / ₅ '		
Mixture	III	Mixture	IV		
Posaune	16'	Trumpet	8'		
Schalmei	4'				

mechanical key and draw-stop action
4 mechanical combination pedals to GREAT, to SWELL and to PEDAL
straight, concave pedal board cases in oak

The Festival Organ in the Jesus Church, Oundle Built in 1994 by R A J Bower & Company

Great (56 notes)	
Stopped Diapason	8'
Principal	4'
Fifteenth	2'
Cornet (12.17)	II
Mixture	II/III

Swell (56 notes)	
Chimney Flue	8'
Salicional	8'
Rohr Flute	4'
Nazard	2 ² / ₃ '
Tierce	1 ³ / ₅ '
Twentysecond	1'
Bassoon	8'

Pedal (30 notes)	
Bass	16'

Couplers
Great to Pedal
Swell to Pedal
Swell to Great

Mechanical action
Tremulant to whole organ



Friday 20th July

Lunchtime Organ Recital

Christopher Stembridge

1.05pm

Magdalene College, Cambridge

Voluntary for a Double Organ **Anon. English**
(c.1690)

Voluntary in G **Henry Purcell** (1659-1695)

Seconde Stravaganze **Giovanni de Macque**
(c1549-1614)

Ricercar vii et viii toni **Giovanni Gabrieli**
(c1555-1612)

Toccata Undecima (Toccate e partite...Rome 1615)
Recercar Quinto (Recercari, et canzoni francese...
Rome 1615) **Girolamo Frescobaldi** (1583-1643)

Vers **John Blow** (1649-1708)
[The first 9 bars are borrowed from Frescobaldi's
Toccata Duodecima of 1615 and embellished]

Toccata Ottava (Toccate e partite...Rome 1615)
Girolamo Frescobaldi

Sonata (Allegro) **Anon Venetian** (18th C.)

Canzona BWV588 **J S Bach** (1685-1750)
[Fantasia] sopra il Magnificat BWV 733

Voluntary for double organ **Henry Purcell**

To salute the refreshing appearance of the new
Magdalene College organ, the programme opens and
closes with two major compositions conceived for rather
similar English instruments of the Restoration period.
The central section of Italian music consists of works
written in two contrasting styles:

1. The free-style pieces, most of which here use the *durezze e ligature* (dissonances and ties) which Purcell also used in the first part of his G major Voluntary.
2. The strict counterpoint already perfected by Frescobaldi in his fifth Ricercar, comparable in its ingenuity to the fugues of Bach.

Bach's *Fantasia on the Magnificat* (tonus peregrinus) will illustrate how Goetze and Gwynn have adapted the basically English 18th century concept to provide an organ capable of playing a wide variety of music.

The strange '*durezze e ligature*' style - a series of sustained dissonances played slowly - seems to have been developed in late 16th-century Italy by composers otherwise noted for their rigorous approach to counterpoint. Its earliest extended use is found in pieces by Ercole Pasquini, Frescobaldi's predecessor as organist at S.Peter's, Rome. Like Frescobaldi, Pasquini was also simultaneously organist at the church of St Spirito in Sassia, close to St Peter's. St Spirito was famous for its hospital

in which there was a large organ in a ward that contained 400 beds. (Pasquini seems also to have been a patient there at one stage.) The organ was regularly played for the recreation of the patients.



A 17th century document from Legnano near Milan, where there was a famous organ by Antegnati, also appears to connect organs with providing consolation to the sick: it reports that a priest there, too crippled to move, was carried to the church in order to be able to see and hear the organ.

The *durezze e ligature* style was deemed particularly appropriate for music to express Christ's suffering and many toccatas written to be played during the consecration at mass (Elevation of the Host) employ this style. We hear it in today's programme in the *Stravaganze* of Giovanni de Macque, a Flemish composer who became maestro di capella at the viceregal court in Naples. Both Frescobaldi's *Toccata Undecima* - perhaps intended as an 'Elevation' toccata - and his *Toccata Duodecima*, borrowed in part by Blow for his *Vers* - use the *durezze e ligature*. The style is disguised by embellishment in his *Toccata Ottava*, a piece that is full of contrasting 'affetti'. The style is used too by Purcell (Blow's pupil) in his *Voluntary in G*.

Christopher Stembridge

Christopher Stembridge studied languages at Cambridge and musicology at Oxford. His special field of interest is Italian keyboard music of the renaissance and early baroque. He has published various papers and is currently co-editing the new Bärenreiter edition of Frescobaldi's keyboard works. He also plays the clavichord and the cembalo cromatico, a harpsichord with 19 notes to the octave, a reconstruction of an instrument widely used in late 16th century Italy. Christopher Stembridge spends most of his time in Italy teaching organ and harpsichord at the School of Church Music in Brescia; he also travels regularly, teaching courses and seminars in Europe and the USA.

Sponsor **Sodor Enterprises (CV and DW Awdry)**

The new organ at Magdalene College

New English classical organ made by Martin Goetze and Dominic Gwynn (2000), in the tradition of Father Smith, with Main and Chair cases; 24 stops over 2 manuals (C-g³) and pedals (C-f¹); temperament Kellner; mechanical action throughout. The organ at Great St Mary's in Cambridge, just up the street from Magdalene College, has many virtually unaltered Smith pipes from 1698 and these have been influential in designing the new instrument.