Estampie

Anon; Robertsbridge Codex (c.1325) The oldest pieces for keyboard instruments date from about 1300, from a manuscript containing references to Robertsbridge Abbey, Sussex. The subtly different sections of the estampie were said by one writer (Johannes de Grocheo) to lead the minds of youth away from evil thoughts! Such secular works were probably performed domestically, on a portative organ or a regal, as opposed to the large Blockwerk organs found in the more affluent churches.

Ballo del Granduca

Jan Pieterszoon Sweelinck (1562-1621) Sweelinck was the father of the North German organ school carried forward by such luminaries as Scheidt, Tunder, Buxtehude and J S Bach. As organist of the Oude Kerk in Calvinist Amsterdam

his compositions would never have been performed liturgically. Sets of variations on secular tunes, such as the merry Ballo del Granduca, may well have originated as entertainment for the citizens in popular organ concerts, or even as a prelude or postlude to a service. As the organs were owned by the city, the Calvinist church was able to justify such excess. Typically the variations become increasingly involved and virtuosic, ending with a grander, figuratively slower variation.

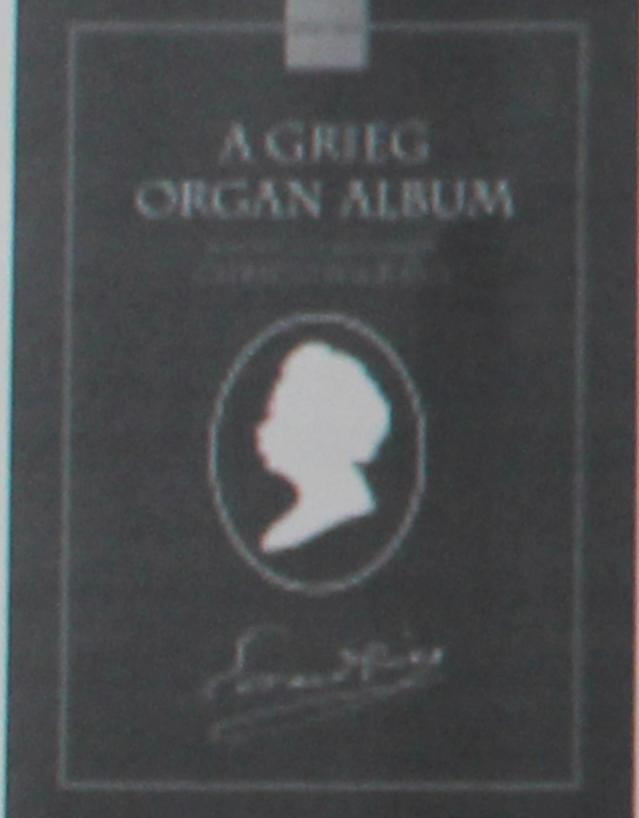
Giles Farnaby's Dreame

Giles Farnaby (1563-1640) William Byrd (1543-1623) Fantasia

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Giles Farnaby was a joiner by profession. His Dreame is typical of the many charming character pieces in the book, whose titles are often as beguiling as the music itself. William Byrd's Fantasia, the most colourful of his four fantasias in the collection, is a fascinating amalgam of motetstyle strict counterpoint and freer, dance-inspired sections.

Erbarm' dich mein, O Herre Gott

J S Bach (1685-1750)

This hypnotic piece may have served as a prelude or even as an accompaniment (bearing in mind the very slow tempi often adopted for chorale singing, a tradition which seems to have existed right through to the early twentieth century). The style, with its simple repetitive figuration and abundance of seventh and ninth chords, is unique amongst Bach's organ works. This befits the penitential text (often sung on Sundays after Trinity): 'Be merciful to me, O Lord God...'

Sonata in G minor (Wq 70/6)

CPE Bach (1714-1788)

C P E Bach's Sonata for Princess Amalia typifies the best keyboard music of the time. The jovial and gentle thematic material belies a more turbulent interior, as the music throws up unexpected silences and harmonic twists. Although this sonata was intended for the organ, many of Bach's keyboard works were written for the clavichord, an expressive and private instrument befitting such a sensitive style.

Praeludium & Fuga in D minor (BWV 539)

J S Bach's Prelude and Fugue in D minor illustrates a typically eclectic range of influences. The original manualiter Prelude suggests a French model, whereas the Italianate Fugue is a reworking of a violin sonata movement. Such transcriptions were commonplace throughout the era, although the lack of an autograph manuscript means that we cannot be sure that Bach was the arranger. The coupling of the slighter Prelude is only found in nineteenthcentury sources, so the pairing of the movements may be a copyist's whim.

Andante für ein Orgeluhr (K616)

W A Mozart (1756-1791)

Mozart's Andante was commissioned by Count Joseph Deym-Müller as background music for his rather mawkish 'cabinet of curiosities' in Vienna. It was played by an automatic mechanical organ.

Such instruments could be fairly lavish, with up to ten ranks (complete with 16' for the bass), but in the case of this Andante Mozart was frustrated by the organ clock's small compass and lightweight tone. He wrote on three staves for the cylinder maker, and solo piano editions of the work appeared in the decade after the composer's death.

Daniel Moult

Daniel Moult was a pupil and school organist at Manchester Grammar School, organ scholar of St John's College Oxford, an FRCO prizewinner and a postgraduate student at the Sweelinck Conservatorium, Amsterdam. His teachers have included Jacques van Oortmerssen, Gordon Stewart and Nicolas Kynaston. Currently Organist and Assistant Director of Music at Coventry Cathedral, Daniel is a regular contributor to Choir

& Organ Organists' Review. He is in much demand both as a teacher and recitalist, and in September 1997 joined the staff of Chetham's School of



Music as visiting organ tutor.

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Specification of the Festival organ at St Rumbald's Church, Stoke Doyle

Made by Nigel Church in 1976 for All Saints Church, Bearsden, Glasgow; purchased in 1997 by the Festival and placed in Fotheringhay Church; relocated in 2001 to Stoke Doyle Church, with regulation by Bower and Company.

Manual		Pedal	
Gedeckt	8'	Sordun	16'
Flute	4'		
Principal	2'		
Twentysecond	1'		
formerly			
Larigot 11/3')			

Manual to Pedal coupler; mechanical action