Tuesday 16th July

Lunchtime Organ Recital

Catherine Ennis

1.15pm

Oundle School Chapel

Band of angels David Matthews (b.1943)
This work was commissioned by the Guild Church of St Lawrence Jewry to celebrate the installation of the new Klais organ in October 2001 and, according to the hymn Solothurn for St Michael and all Angels, on which the piece is based, celebrating is just what the Band of Angels around God's throne is doing: 'Bright things they see, sweet harps they hold, and on their heads are crowns of gold'. There are copious allusions in the musical language to rich colours, flight, and wings; a short coda pays tribute to the most famous angel-music composer for the organ, Messiaen.

Canzona: La Spiritata

Giovanni Gabrieli (1557-1612)

Giovanni Gabrieli, sometime court organist at Munich, successor to Merulo at St. Mark's, Venice and nephew to Andrea Gabrieli, was as famous for his vocal and instrumental music as his works for keyboard. This lively Canzona (a piece in short sections, derived from vocal traditions) was printed by Diruta in Il Transilvano (1597). Interestingly, Diruta instructs the performer in his Preface not to disfigure the work with divisions, but only tremoli and groppetti. A new compositional style, respecting more closely the written notes, was beginning to emerge.

Trio Sonata No 6 in G J S Bach (1685-1750)

Vivace - Lento - Allegro

Trio Sonata No 6 is written in Bach's most joyous key, G major, the key of BWV 541, the Goldbergs, and Vor deinen Tron, amongst others. The two outer movements romp in concerto style, while the central movement weaves its sinuous counterpoint with alluring grace.

Four Gigues:

Fuga in C

D Buxtehude (1637-1707)

Fuga alla Gigue BWV 577

J S Bach

John Gardner (b.1917)
(from Five Dances for organ, 1988, composed

for Catherine Ennis)

Tuba Tune

C S Lang (1881-1971)

Which country can claim the origin of the lig. or

Which country can claim the origin of the Jig, or Gigue, or Giga? Those of Irish extraction can be up there amongst the claimants, for sure. The many adaptations of the characteristically lively dance-

rhythm all over Europe during most of the last millennium attest to its huge popularity. Here are four examples: Buxtehude's Fuga in C and Bach's Fugue alla Gigue are workings of fugal themes in Gigue time; Gardner's and Lang's are sectional, Lang's a simple ternary structure, while Gardner's witty confection is an ingenious rondo. This one is, incidentally, closer than the others to Celtic origins, inspired by the music of Catherine Ennis's father, a celebrated player of the Irish Uilleann pipes.

Introduction, Air and Variations on 'Barney, leave the girls alone'

Thomas Adams (1785-1858)

More English music follows, written by one of the most popular early nineteenth century organ demonstrators. Thomas Adams was in demand to show off organs by Gray, Jordan and other innovative builders in their workshops before delivery and installation, and was much admired by Vincent Novello, in whose autograph this work survives. Footnotes by Novello sing Adams's praises: 'This is a most admirable specimen of the mock-heroic, or burlesque style in music; my highly-esteemed freind(sic) and accomplished brother-professor, Thos. Adams, is evidently gifted in a very remarkable degree with the perception of the ludicrous, and the power of representing by musical sounds his perceptions in the most humorous manner'. In this piece, the Andante variation, which Adams has designated 'in the cracked clarionet style, is one of the very drollest of exquisitely ludicrous strains I ever met with'. Today's listener will recognise the tune as belonging to a less provocative lyric: 'Polly put the kettle on'.

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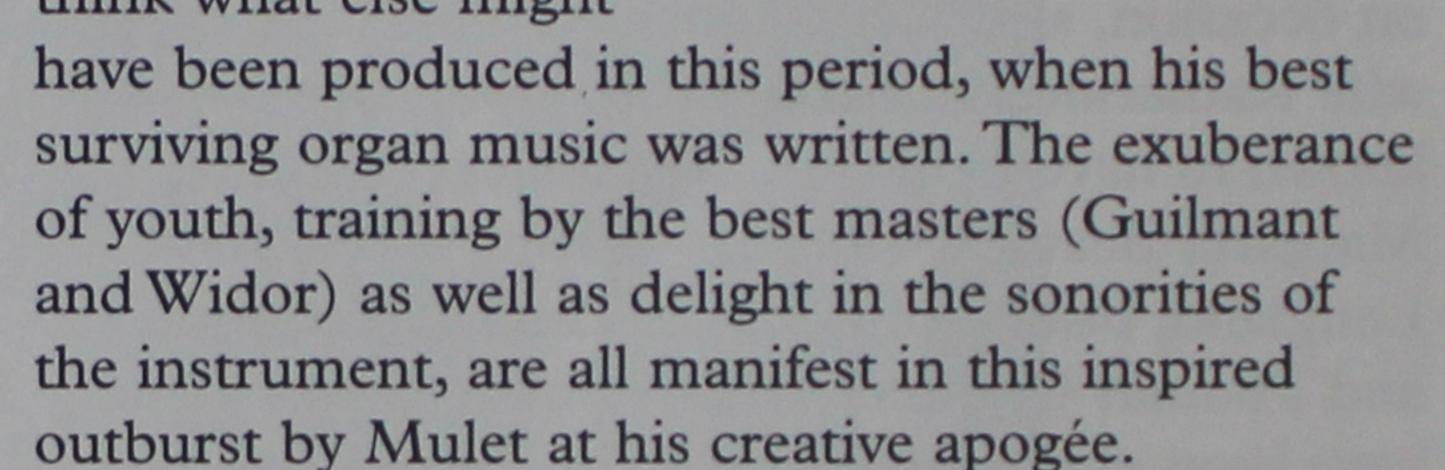
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Scherzo, Op 2 Maurice Duruflé (1902-1986)
Its title suggests playfulness, and in Duruflé's
Scherzo this takes the form of interplay between a
rich chordal texture and a fast-moving theme of
some agility. Fast-flowing quavers and staccato
melody question tonality and metre increasingly at
each statement, only to be resolved by a final
appearance of the rich chords on the shimmering

Carillon-Sortie Henri Mulet (1878-1947)
Of all the carillon-inspired organ pieces, this

Mulet is possibly the most deservedly popular. Written in 1911, it was followed by a compilation published in 1920 as Esquisses Byzantines. However, Mulet burned most of his other early compositions in 1933, so it is tantalising to think what else might

quiet stops of the organ.



Catherine Ennis is Organist and Director of Music at the church of St. Lawrence Jewry. Her regular Tuesday lunchtime recitals continue a century-long tradition of organ music as part of the City churches' outreach of midday respite and sanctuary for all, whether City workers, tourists, or music-lovers from further afield. Last summer Catherine's schedule included recitals in the UK, touring in Europe and playing at the Proms.

A keen evangelist for the organ as a concert instrument, Catherine Ennis publishes the London Organ Concerts Guide, which seeks to persuade a wider audience that the organ can be of more than minority interest.

Catherine Ennis is the only organist to have instigated the provision of two recent major instruments in London, at St. Marylebone in 1987 and at St Lawrence in 2000-1, and is currently involved in several other organ-building projects. She is a Trustee of the Nicholas Danby Trust.

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Specification of the Frobenius organ is on page 51.

Film

Tous les matins du monde (12) (subtitles)

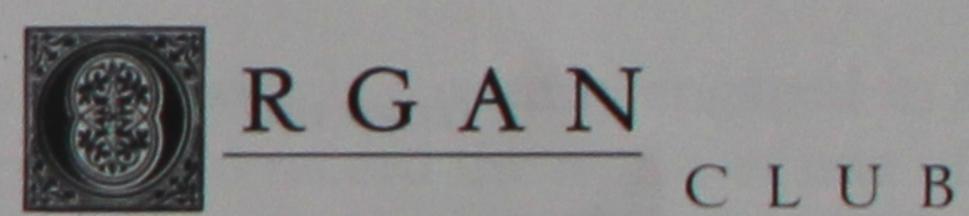
10pm Stahl Theatre

In this charming film about the life of Marin Marais (1656-1728), Gérard Depardieu plays the court composer at Versailles whose sense of artistic emptiness causes him to reflect upon his old music

teacher, a man who taught him more than music but whom he ultimately betrays. The spectacular soundtrack features Jordi Savall on the viola da gamba.

Programme notes for this evening's concert by The Cardinall's Musick are on the following page.

THE



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