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Saturday 20th July

The RCO Lecture  
**The Organist's Grand Tour –**  
**Views on why an organist should travel**  
**Andrew McCrea**

10am  
Oundle School Music  
Department,  
Gascoigne Building



Andrew McCrea studied organ at the Royal College of Music and at the Sweelinck Conservatorium, Amsterdam. He is now a tutor in Academic Studies at the Royal College of Music, and Academic Co-ordinator of the Royal College of Organists.

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**Performer of the Year 2002**  
**Competition and Festival**  
16–21 September, Birmingham

Monday 16 September  
**Quarter final** St Chad's Cathedral, 9.00 - 19.30

Wednesday 18 September  
**Semi final** Symphony Hall, 9.45 - 18.00

Saturday 21 September  
**Final – with BBC Philharmonic** Symphony Hall, 19.30

*plus*  
Friday 20 September  
**Bach masterclass**  
**with Peter Hurford** St Chad's Cathedral, 14.30 - 17.00  
**Todd Wilson organ concert** Symphony Hall, 19.30

Further details from The Royal College of Organists, 7 St Andrew Street, London, EC4A 3LQ  
Tel 020 7936 3606 ext 2, fax 020 7353 8244, email admin@rco.org.uk,  
www.rco.org.uk

Saturday 20th July

Coffee Concert  
**Kimberly Marshall, organ**  
11.30am

Oundle School Chapel  
**Homage to Greatness:**  
**Organ Music in Tribute to the Past**

Trois pièces **Jehan Alain** (1911-1940)  
*Variations sur un thème de Clément Jannequin*  
*Le jardin suspendu*  
*Litanies*

Excerpts from Fiori Musicali  
**Girolamo Frescobaldi** (1583-1643)  
*Canzona dopo l'Epistola (Messa della Madonna)*  
*Recercar Cromaticho dopo il Credo (Messa delli Apostoli)*

Hommage à Frescobaldi  
*Prélude au Kyrie* **Jean Langlais** (1907-1990)  
*Thème et Variations*

Concerto II in A minor, after Vivaldi (BWV593)  
**J S Bach** (1685-1750)  
*Allegro; Adagio; Allegro*

Prélude et Fugue sur le nom d'A L A I N, Op 7  
**Maurice Duruflé** (1902-1986)

Today's programme comprises tributes by organ composers to those who made important innovations in writing music for the instrument.

Jehan Alain wrote his Variations on what he believed to be a chanson theme by Jannequin, (since shown to be the work of an anonymous Renaissance composer.) Alain exploits the characteristic reed and cornet timbres of the French classical instrument in his treatment of this tender theme. The Suspended Garden evokes the 'artist's refuge' in a piece of quiet calm and beauty. Litanies repeats a short theme that gradually gains intensity, in the same way that the repetitions of the litany prayer create a sense of fervour, even desperation. This theme is cited in Duruflé's tribute to Alain at the end of the programme.

Frescobaldi was organist at St Peter's in Rome. His chromatic Recercar demonstrates his contrapuntal skill, including augmentation of the subject about halfway through the piece.

Jean Langlais' tribute to Frescobaldi evokes some of the textures and themes of the Baroque composer, though the sounds and harmonies are typically French. The Kyrie chant is heard on high

flutes in the pedal, while the Variations feature characteristic French reeds (voix humaine, cromorne and oboe) and cornet.

Bach was greatly influenced by Italian writing; he owned a copy of Fiori Musicali by Frescobaldi, but his study of Italian music did not end there, for he was fascinated by the concerto style being developed in the early 18th century by Antonio Vivaldi. Bach arranged three of Vivaldi's concertos for the organ, and the A minor is a great favourite among organists. The main division of the organ is used to play the sections for full orchestra, while the Rückpositiv is used for the solo strings.



Duruflé's tribute to Jehan Alain is almost tangible, for not only does he quote from Alain's Litanies heard earlier, but he also derives a musical theme (A-D-A-A-F) from the letters A-L-A-I-N. This theme is clearly heard as the subject of the Fugue, and it is amply exploited in the figuration of the Prélude. The ever-increasing intensity of the Fugue creates a moving memorial to Alain, killed by the Nazis while on a mission for the French Resistance.

**Kimberly Marshall**

Kimberly Marshall maintains an international career as a scholar and organist, performing regularly in the USA and Europe. Winner of the St Albans Competition in 1985, she is currently Associate Professor of Music at Arizona State University; she has previously held teaching positions at the Royal Academy of Music and Stanford University, California. Kimberly received D.Phil in Music from Oxford University. She has written many articles and essays on a wide range of subjects, including an edited collection of essays about female musical traditions, and has striven to bring to an international audience the organ music of Florence Price and Margaret Sandresky.

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