

The Tuition

- A distinguished tutorial staff includes **Darius Battiwalla, Kevin Bowyer** and **Jeffrey Makinson**. Regular classes are given by **Colin Walsh, David Briggs, David Sanger** and **Matthew Owens**.
- Masterclasses are a regular feature and have been given by **Ludgar Lohmann, Nicholas Kynaston, Thomas Trotter, David Titterton** and **Gillian Weir**, among others.
- Organists have regular access to the RNCM's magnificent 3-manual Hradetsky organ. A new 17-stop Walker organ has recently been installed in the Organ Room, and two smaller organs are available for practice.
- Students also have regular access for classes on the Renn organ at St Philip's Church, Salford and the Cavaille-Coll organ at Parr Hall, Warrington.
- Annual trips to gain first-hand experience of other organs have included visits to Oxford, Paris (including masterclasses with **Naji Hakim** at La Trinité) and the Netherlands (including classes with **Jacques van Oortmerssen** in Amsterdam).

The Courses

The RNCM offers a full range of undergraduate studies (BMus), and postgraduate courses leading to the PG Diploma, M Mus and M Phil.

The Scholarships

- Several RNCM students hold organ scholarships locally (Manchester and Chester Cathedrals, St Ann's Church, Manchester and UMIST).
- A generous award for advanced study in Europe is available for graduates of the RNCM through the generosity of the Pilling Trust.

The Successes

- RNCM graduates currently hold scholarships and posts in cathedrals all over the country including Edinburgh, Manchester and St. Asaph.
- Recent competition successes by RNCM trained organists have included Neil Cockburn's achievement in winning the Lili Boulanger Memorial Fund 2000 Award and Jonathan Scott's as runner-up in the RCO Performer of the Year Competition.

For more details about studying at the Royal Northern College of Music, contact the **Admissions Administrator, RNCM, 124 Oxford Road, Manchester M13 9RD**, or come to our next Open Day on **29 September 2004**.

Tel.: **0161 907 5260**; Fax: **0161 273 7611**; Email: **info@rncm.ac.uk**

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Sunday 11th July

Organ Recital

Neil Cockburn

5pm

Oundle School Chapel

Overture to the Occasional Oratorio HWV 62

George Frideric Handel (1685-1759)
(transcribed by **Noel Rawsthorne**)

Andante Maestoso; Allegro; Adagio; Allegro alla marcia
Handel's *Occasional Oratorio* was first performed in 1746. It contained some newly-composed music as well as borrowings from Handel's earlier works (notably 'Israel in Egypt'). The multi-movement overture played today was transcribed from the orchestral version by organist Noel Rawsthorne, organist of Liverpool Anglican Cathedral from 1955-1980.

from Messe pour les Couvents

François Couperin (1668-1733)

Chromhorne sur la Taille; Trio; Récit de tierce
François Couperin was a pupil of both his father, Charles, and his uncle, Louis. In 1685 he became organist of the church of St Gervais in Paris, and of the royal chapel at Versailles in 1693. Among his compositions are two organ masses: a mass for use in Parishes and one for use in Convents. The movements of the masses would have been performed in *alternatim* fashion: the organ would play in alternation with a singer or singers, dividing the text of the mass movements between them. For those sections of the mass which the organ played, the corresponding text was not actually heard. The movements performed today come from the *Gloria* of the mass.

Prelude and Fugue in G, BWV 541 J S Bach (1685-1750)

Of all of Bach's preludes and fugues for organ, the *G major, BWV 541*, is surely one of the most vivacious. The *Prelude* opens in a somewhat 'old' style with a virtuosic *passagio* - a passage including quick runs, often changing between the hands - which quickly gives way to a more modern *ritornello*-type movement, reminiscent of a string concerto. The repeated notes in the subject of the *Fugue* give it a vocal quality; indeed, it almost sounds like a choral fugue with the words omitted.

Gospel Prelude on 'Jesus Loves Me'

William Bolcom (b.1938)

American-born William Bolcom was a pupil of Darius Milhaud. He has received numerous awards for his compositions, including a Pulitzer Prize, and three Rockefeller Foundation grants.

There are four volumes of *Gospel Preludes; 'Jesus Loves Me'* is in the second. Though the preludes are all clearly written in a contemporary harmonic language, the styles of the various preludes range from the simple to the *avant garde*. Common to all of the preludes are jazz influences, as can be heard clearly in the easy, swinging rhythms of 'Jesus Loves Me'.

Second Sonata (1957) Raymond Daveluy (b.1929)

Allegro non troppo; Largo; Allegro e molto energico

Raymond Daveluy was born and educated in Quebec. He was organist of St Joseph's Oratory in Montreal from 1960-1992, where he presided over the renowned 4-manual Rudolf von Beckerath organ. He was a professor of composition, later director, at the Conservatory of Montreal, and was also professor of organ and improvisation at the Conservatories in Trois-Rivières and Montreal.

The *Second Sonata* was commissioned by the Canadian organists Bernard and Mireille Lagacé in 1957. It was intended for a small-sized organ of two manuals and pedal, and displays a distinctly neo-classical language, reminiscent at times of the organ sonatas of Paul Hindemith.

from Pièces de fantaisie pour Grand Orgue, 2me suite

Louis Vierne (1870-1937)

Clair de lune; Toccata
Louis Vierne was a pupil of César Franck and Charles Marie Widor. He became assistant organist to Widor at the church of St Sulpice in Paris in 1892, and was assistant to Widor and Alexandre Guilmant at the Conservatoire in Paris from 1900-1937. Among his pupils were Marcel Dupré and Joseph Bonnet.

The twenty-four *Pièces de fantaisie*, which includes pieces in each of the major and minor keys, were written between 1925 and 1927. The works are grouped in four suites of six movements; *Clair de lune* and *Toccata* are the final two movements of the second suite. *Clair de lune* is one of the most lyrically beautiful in all of Vierne's works, while *Toccata* is one of the most dark and sinister of the French repertoire.

Neil Cockburn

Neil Cockburn is Head of Organ Studies at Mount Royal College Organ Academy, Canada, Curator of the Carthy Organ at the Jack Singer Concert Hall and a solo concert artist. Since winning First Prize in the Dublin International Organ Competition in 1996 at the age of 24, he has performed in the UK, Ireland, France, Sweden, United States, Canada and South Africa.

His musical training began as an Organ Scholar at Keble College, Oxford. He later became a Fellow of the Royal College of Organists and was awarded the Limpus Prize for the highest national marks in organ playing. Neil later studied at the Royal Northern College of Music, and on

graduating was awarded the W T Best Memorial Organ Scholarship. This enabled him to undertake further organ study with Dame Gillian Weir and Jean Boyer. In 2000 he was awarded the annual Lili Boulanger Memorial Fund Prize by an international panel of judges.

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