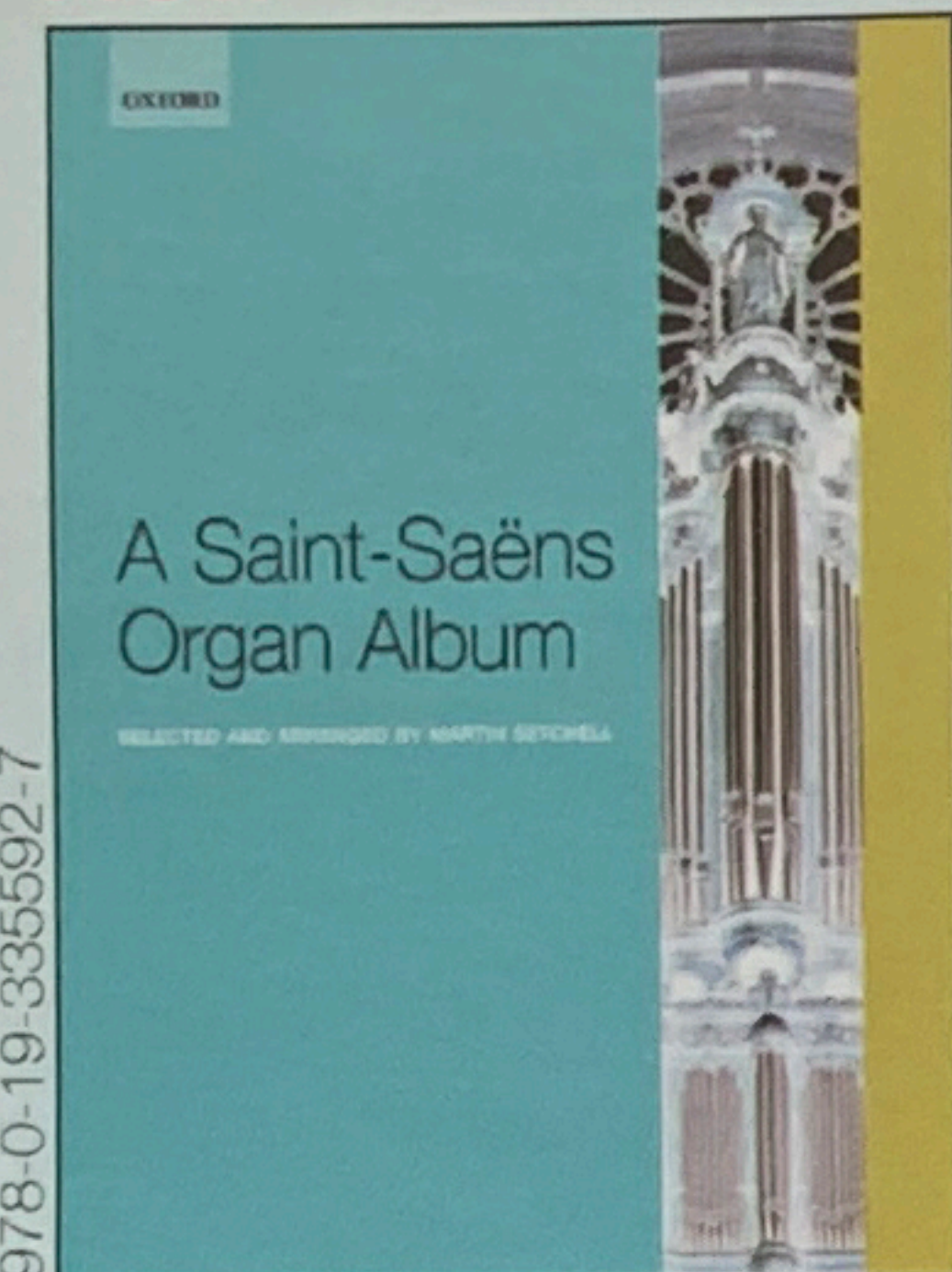


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Sunday 15th July

### Organ Recital

COLIN ANDREWS

5pm Oundle School Chapel

*Variations de Concert, Op. 1*

Joseph Bonnet (1884-1944)

Joseph Bonnet was born in Lyon, studied at the Paris Conservatoire under Guilmant, and was organist at the church of St Eustache. Bonnet travelled widely as a soloist and he composed *Variations de Concert* as a display piece for his first concert tour of the United States. Following a dramatic opening, the theme is presented on the foundational tone of the organ, and is followed by four variations in contrasted styles (scherzo, rhapsody, cantabile, and an exciting finale which revels in pedal and manual cadenzas).

*Prelude and Fugue in G, BWV 550*

J S Bach (1685-1750)

Bach's admiration for his Danish colleague Diderik Buxtehude is well documented and very much in evidence in this work. The opening dialogues and lengthy pedal solo are all typical of the North German Toccata, as is the brief free passage prior to the Fugue. The Fugue is ingenious; its marking *alla breve* suggests a particular harmonic and rhythmic formula common to Italian string works, yet we see an almost seamless melding of this style with typical North German repeated note and arpeggio figurations.

*O Mensch, beweine deine Sünde gross, BWV 622*

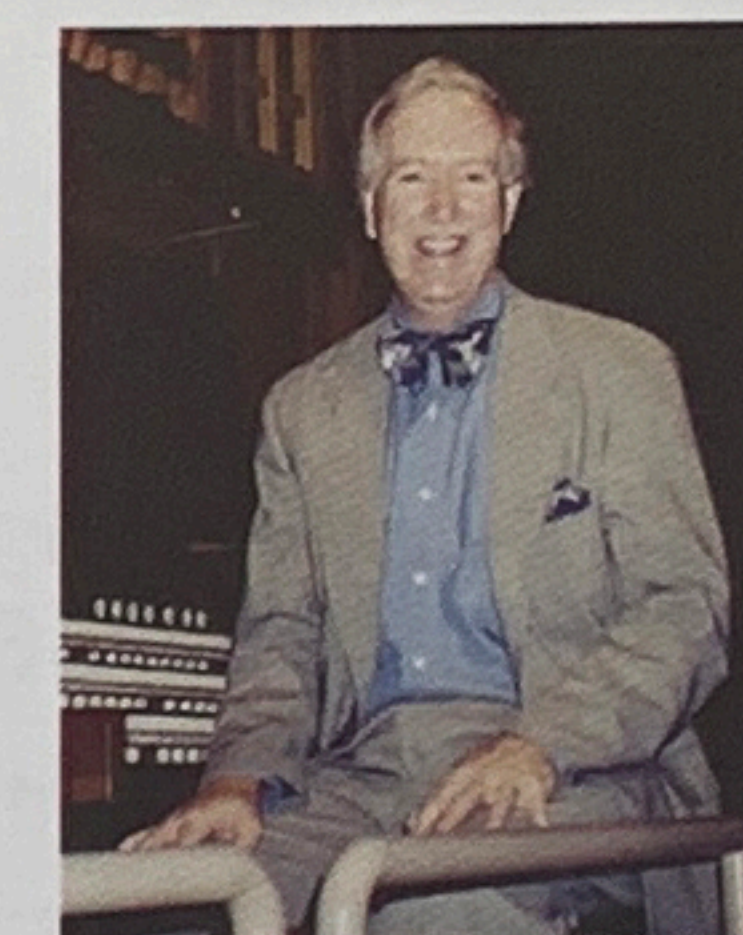
J S Bach

It could be conjectured that this Passiontide chorale was a forerunner for the lengthier essays of the *Clavierübung* and Leipzig cycles, by virtue of its uniqueness within the *Orgelbüchlein*, a series of succinct miniatures. The chorale melody 'O man, thy grievous sin bemoan' is transformed into a coloratura aria of extraordinary beauty underpinned by striking chromaticism, conveying very movingly the intensity embedded in the text.

*Prelude and Fugue in D, BWV 532*

J S Bach

Here again Bach's music speaks bilingually. The opening and closing sections of the prelude are purely North German in character with much declamation, drama, harmonic migrations



and virtuosic outbursts in the *stilus fantasticus*. But the central *alla breve* is pure string writing of the Italian variety, displaying the customary hallmarks of this style: formulaic harmonic tensions and releases amidst a contrapuntal texture in 2/2 time.

Two movements from:

Olivier Messiaen

'*La Nativité du Seigneur*'

(1908-1992)

*La Vierge et l'enfant (The Virgin and Child)*

*Dieu Parmi Nous (God amongst us)*

Messiaen's sound world is indeed unique and draws upon a wide palette of influences: Norwegian folk song, the impressionistic devices of his fellow countrymen Debussy and Ravel, Gregorian chant, birdsong, Hindu rhythms, and his own deeply held Roman Catholic faith. Messiaen also sought to create a new musical language using new scales and harmonies of his own invention called 'modes of limited transposition'. '*La Nativité du Seigneur*', a cycle of nine pieces for Christmas, was the first of his works to explore fully these innovative musical devices. In '*La Vierge et l'enfant*' Messiaen portrays a dimly-lit manger scene and the atmosphere of awe and mystery surrounding the Virgin birth. The final movement, '*Dieu Parmi Nous*', conveys a sense of elation and God's omnipresence with its use of modes in various transpositions, slow and static moments and truly thrilling toccata patterns.

Colin Andrews is Lecturer in Applied Organ and Organ Literature at East Carolina University and an international recitalist, teacher and juror of universally acknowledged distinction. Born in Bristol, he studied at the Royal Academy of Music before moving to Geneva as a student of Lionel Rogg. Following his return to Britain he studied with Dame Gillian Weir. Colin Andrews has been the recipient of many awards: notably, he was a prizewinner at both the 1980 and 1982 Dublin International Organ Competitions, and in 1993 became an Associate of The Royal Academy of Music. He tours worldwide both as a solo recitalist and in ensemble/duet organ concerts with his wife, American organist Janette Fishell. He appears regularly at some of the world's most prestigious venues and numerous international conventions.

Over the years, Colin and Janette have both contributed richly to the Oundle for Organists programme as recitalists and generous, inspirational faculty members.