



St Giles without Cripplegate, London

GREAT ORGAN
Open Diapason 8
Stopped Diapason 8
Principal 4
Fifteenth 2
Mixture IV 1 1/3
Trumpet 8

SWELL ORGAN
Gedackt 8
Principal 4
Chimney Flute 4
Recorder 2
Sesquialtera II 2 2/3
Oboe 8
Tremulant

PEDAL ORGAN
Bourdon 16
Principal 8
Trumpet 8

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MANDER ORGANS



MARTIN GOETZE AND DOMINIC GWYNN

MAKERS AND RESTORERS OF CLASSICAL ENGLISH CHURCH, CHEST AND CHAMBER ORGANS

In October 2007 we completed the restoration of the 1766 Thomas Parker organ at Leatherhead Parish Church. Its survival was the result of a fire which destroyed the Victorian part of the organ but preserved the Georgian parts which had been incorporated within it, the wind chest and most of the pipes, and the keyboards. The organ was originally made for Watford parish church, and was moved in 1843, without alteration. Fortunately a sketch of the pipe front survives.

Thomas Parker was a fine organ builder. We are fortunate to have an intact example of his work, a small church organ made for Charles Jennens (librettist of Messiah), on the recommendation of Handel, which survives at Great Packington in Warwickshire. This organ has been used to provide models for the parts missing in the Leatherhead organ. There are eight stops on the Great and four on the short compass Swell. The restoration was paid for largely by the Heritage Lottery Fund and the Friends of Leatherhead Church. There is more information on our website, in the guide book published by the church, and in a report from the builders.

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SUNDAY 13TH JULY

EKATERINA MELNIKOVA

5pm Oundle School Chapel

Prelude and Fugue in D, BWV 532

J S Bach (1685-1750)

Here is one of Bach's most exuberant works, with dazzling pedal solos that remain some of the most challenging in the organ repertoire. Bach's admiration for his Danish mentor and contemporary, Dietrich Buxtehude, is well documented, and the bravura influence of the older master is here much in evidence: rhetorical scales and arpeggios, boldly juxtaposed contrasting sections, and sumptuous chromatic chordal sections in the Prelude, whilst the Fugue scampers with more predictable fluency all the way to its flashy and 'throw away' conclusion.

Choral Varié (1913)

Sergei Ivanovich Taneyev (1856-1915)

Taneyev, known in his maturity, with mixed affections, as 'the musical conscience of Moscow', exercised great influence in Moscow musical life. As a young man he had played the Moscow premiere of Tchaikovsky's First Piano Concerto; later he became Rector at Moscow State Conservatoire and his composition pupils included Rachmaninov, Scriabin and Glière. 'Choral Varié', Taneyev's only organ piece, was dedicated to Abbé Joseph Joubert, tutor to Russia's pre-revolutionary nobility, and demonstrates the composer's impressive command of counterpoint.

Pastorale - Reflections - Feast

Mikael Tariverdiev (1931-1996)

Tariverdiev, an Armenian born in Georgia, became a genuinely famous face as a film composer, with 132 films and a place in the Guinness Book of Records to his credit. In his autobiography 'I Simply Live' Tariverdiev admitted: "The organ always attracted me ... I learned to play it in my student years. Khachaturian [his teacher] had a small organ in his classroom and I used to stay alone there, composing, playing, improvising." Russia's most prestigious International Organ Competition, held every two years in Kaliningrad - won in 1999 by Ekaterina Melnikova - now bears his name.

Tariverdiev's prolific output includes, for organ, three Concertos, the 'Chernobyl Symphony', and chorale preludes. Today's three pieces show his Midas touch for lyrical inspiration.

Passacaglia (from 'Lady Macbeth of Mtsensk')

Dmitri Shostakovich (1906-1975)

The famous Passacaglia from his opera 'Lady Macbeth of Mtsensk' is Shostakovich's only solo organ piece. Passacaglia is the dramatic climax of the whole opera, a tragedy-satire in which the frustrated wife of a wealthy merchant risks all for a passionate affair and suffers horrifying consequences - as too did its composer who suffered humiliation from Stalin and his government following its first performances. The piece works well for organ: high emotion and an air of acid parody come together in a score of immense brilliance.

continued overleaf...

