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GLENALMOND COLLEGE CHAPEL, PERTSHIRE 2007



Membership

Membership of the Royal College of Organists is open to anyone who takes an interest in organ and choral music and the related arts, whether they play the organ, direct a choir, or just enjoy the music. Student Membership, at a reduced rate, is available to those in full time education.

Qualifications

Our qualifications are renowned worldwide as setting the highest standards for organists and choral directors.

Education & Outreach

The College organises a wide range of educational events across the UK for all ages and standards of players and directors and works closely with Oundle in the provision of training for young organists.

For further details look up www.rco.org.uk or contact

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THURSDAY 17TH JULY

Lunchtime Celebrity Organ Recital

DAVID SANGER

1.05pm St Mary and All Saints' Church, Fotheringhay



from Bach to B.A.C.H.

Tiento de Batalla (on the 5th tone) Juan Cabanilles (1644-1712)

Cabanilles became priest and organist at Valencia Cathedral at the age of 21. Organ composers at that time often wrote pieces to celebrate success in battle, and this one, unlike some other battle pieces, which contain repeated, exuberant chords, uses fanfare motifs. Cabanilles never knew of the batteries of horizontal reeds which were to become the hallmark of the Spanish organ, although he was used to vertical trumpets within the case.

Prelude and Fugue in C, BWV 545 J S Bach (1685-1750)

For nearly forty years, Bach was occupied with writing and revising 'free' works for organ variously titled 'Präludium', 'Präludium et/con Fuga', 'Toccata con Fuga' ... and more! This C major example, registered boldly on the composer's instructions *pro organo pleno*, survives in four versions. The falling sighs of the Prelude's pedal broken chords at the opening are offset by the rising, aspirational contour of the Fugue subject.

Tierce en taille – Dialogue François Couperin (1668-1733)
(from *Messe pour les Paroisses*)

French organ composers of the seventeenth and eighteenth centuries reserved for their most lyrical outpourings the unique timbre of the 'Tierce en taille', where the 'Tierce' – shorthand for a pungent tone known as 'Cornet' – is heard in the left hand. For contrast, 'Dialogue' exchanges in a jaunty manner contrasted tones of different manuals. Church music!

Passacaglia Finn Viderø (1906-1987)

Viderø was probably the best-known Danish organist of the twentieth century. His clean playing of Buxtehude, especially, won him world renown through his recordings made on neo-baroque organs, and he was a sought-after teacher. His 'Passacaglia' is unusual in that he subtly adapts the pulse and key of the theme to suit the changing moods – with interesting effect. He also makes use of imitation between the manuals and between the hands.

Duo per organo Stig Gustav Schøenberg (b. 1933)

This humorous miniature from a relatively industrious, if not particularly well-known, composer is intended for a single-manual



positive organ. Schøenberg studied with Flor Peeters and was organist at the church of St Göran in Stockholm.

Nine Variations and Finale on 'Ah, vous dirai-je, Maman'
C H Rinck (1770-1846)

Rinck was noted for his 'Organ School', which comprised six volumes in all. He was a pupil of J C Kittel, who in turn was a student of J S Bach. The theme of these variations may prove to be familiar!

Rhosymedre Ralph Vaughan Williams (1872-1958)
Vaughan Williams' 'Three Preludes on Welsh Hymn Tunes' date from 1920. 'Rhosymedre' (or 'Lovely') is the second and best known of the set. The charming simplicity of the hymn melody, given twice over, matches the perfect tenderness of Vaughan Williams' pastoral setting.

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