

whilst 'Das alte Jahr ...' has chromaticism akin to that found in the 'Elevation Toccata' of Frescobaldi. 'In Dir ist Freude' exudes the sheer joy of Bergamasca.

From a Lutheran viewpoint, 'O Mensch, ...' remains one of the most poignant of musical utterances expressing the price of man's Redemption, whilst 'Wer nun ...' alludes to the simple wisdom of building one's house upon the Rock, with an angular dive to bottom C of the pedal board.

The 'Jig' Fugue: well, if it is by JSB, it is clearly influenced by Buxtehude, and it is unashamedly a Jig! It is a remarkable touch piece and exhilarating to play, if a little scary!

David Sanger

Though some of David's remarks assume a degree of acquaintance with Bach's organ music, they make fascinating reading for anyone. Some of the pieces played tonight will be explored by students in this week's Oundle for Organists masterclasses; tell a steward at tonight's recital if you would like to listen in. In any case, just relax – at twilight – and bask in this wonderful music.

David Sanger is President of the Royal College of Organists. Born in 1947, he studied at the RAM and then with Susi Jeans, Marie-Claire

Alain and Anton Heiller. His many recordings include the Organ Symphonies of Louis Vierne, the complete organ works of Franck, and a selection of trifles by Lefébure-Wély, recorded on the new Cavaillé-Coll style organ at Exeter College, Oxford. He has made eight CDs of J S Bach, the most recent of which was recorded on the new, historic-style organ in Copenhagen's Garnisons Kirke.

As consultant David worked on the restoration of Edinburgh's Usher Hall organ, and in that same city on the organ in St Cuthbert's. Another current project is the provision of a Bach-style organ for Strathclyde University, and already completed is the new organ by Carsten Lund for Trinity Hall, Cambridge.

David has been Professor of Organ at the Royal Academy of Music, Visiting Tutor at the Royal Northern College of Music, and teacher of organ at Oxford and Cambridge Universities for over twenty-five years. His tutor, 'Play the Organ', has become the most widely used in England.

The recital ends at 10.45pm.

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WINCHESTER COLLEGE 2005



GLENALMOND COLLEGE CHAPEL, PERTSHIRE 2007

Lunchtime Organ Recital GERARD BROOKS

Oundle
FOR ORGANISTS

1.15pm St Mary and All Saints' Church, Fotheringhay

Handelabra

Arrival of the Queen of Sheba George Frideric Handel (1685-1759)
from Act III of the Oratorio 'Solomon' (1748)

Concerto in D minor, Op.7, No.4 (1761)
Adagio - Allegro cosi cosi - Adagio - Allegro



Contemporary accounts describe Handel playing organ concertos as interludes between the acts of his oratorios. Although the Op.4 set is probably better known, Dr. Peter Williams suggests that the Op.7 set 'offers the inventive performer more scope, particularly in the opportunity for solo improvisation of short sections and of whole movements.' None of the manuscript sources for the last three concertos of Op. 7 are complete, and the many 'ad lib' signs throughout mean that no edition can show every note that should be played. The composer and music historian Charles Burney painted a revealing picture of Handel's performance style:

"At last, however, he rather chose to trust to his inventive powers, than those of reminiscence: for, giving the band only the skeleton, or ritornels of each movement, he played all the solo parts extempore, while the other instruments left him, ad libitum; waiting for the signal of a shake, before they played such fragments of symphony as they found in their books."

The style of the first movement is well-described by John Hawkins, writing in 1853:

"When Handel gave a concerto, his method in general was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed; the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal."

The second movement is based on a theme from Telemann's 'Musique de Table' (1733), and the Finale is virtually identical with the Finale to Handel's 'Concerto Grosso' Op. 3, No. 6, both of which are derived from the Finale of the Overture to his 'Il Pastor Fido' (1712). The third movement played today is the opening Adagio from 'Suite No. 2'.

Pieces for a Musical Clock (c.1738)

A Voluntary on a Flight of Angels - Allegro - Minuet and Variation - Sixth Air - Gigue

George Frideric Handel

The clocks for which Handel wrote twenty or more pieces were made by the celebrated London clockmaker Charles Clay, and the music was played using cylinders. The clocks had a range of about two octaves from middle C.