

Organ Specification

1991 Wells-Kennedy Partnership, Lisburn, N. Ireland

GREAT		SWELL	
Tremulant		Tremulant	
Trumpet	8	Trumpet	8
Sharp Mixture (33:36)	II	Fagotto	16 **
Mixture (19:22:26)	III-IV	Mixture (22:26:29:33)	IV
Sesquialtera (12:17)	II	Tierce	1 ³ / ₅
Fifteenth	2	Gemshorn	2 (tapered)
Spitz Flute	4 (tapered)	Nazard	2 ² / ₃
Principal	4	Wald Flute	4 (wood) *
Chimney Flute	8 (1-12 wood)	Principal	4
Open Diapason	8 (bass 70% tin)	Voix Celeste	8 *
Bourdon	16 (wood) *	Gamba	8 *
		Stopped Diapason	8 (wood) *
PEDAL		Swell to Great	
Trumpet	8 (from 16')	Swell to Pedal	
Posaune	16 **	Great to Pedal	
Mixture (19:22:26:29)	IV	8 thumb pistons to Great	
Octave	4	8 thumb pistons to Swell	
Stopped Flute	8 (wood) *	8 general thumb pistons	
Principal	8 (from OD)	4 reversible thumb pistons to couplers (S-G in both keyslips)	
Subbass	16 (wood) *	General Cancel thumb piston	
Open Diapason	16 (9-22 70% tin)	Setter thumb piston	
Manuals – C to a3		8 toe pistons to Pedal	
Pedals – C to f1		8 toe pistons to Swell/Generals	
Mechanical key action		3 reversible toe pistons to couplers	
Electropneumatic stop action		Reversible toe piston to Posaune	
		Gt & Ped combs. coupled (drawstop)	
		Generals on Swell toe pistons (drawstop)	
		8 piston memories	

* 1902 Norman & Beard pipework

** 1962 Willis IV pipework

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Music for Advent and Christmas

Organ Recital by Andrew Caskie



Saturday 8 December 2007
Palmerston Place Church

with Rebecca Caskie,
Fiona Chapman and Harry Andrews

PROGRAMME

Three Chorale Preludes

Johann Sebastian Bach
(1685 – 1750)

- Nun komm der Heiden Heiland BWV 659
- Wachet auf, ruft uns die Stimme BWV 645
- Der Tag, der ist so freudenreich BWV 605

The great JS Bach perfected the art of the chorale prelude: a short piece used in the Lutheran church to introduce the congregational chorales (hymns). The expectant and penitent mood of Advent is reflected in the sombre preludes on Nun komm der Heiden Heiland "Come now, Saviour of the Gentiles" and Wachet auf, ruft uns die Stimme "Wake, awake, for night is flying!" The prelude on the Christmas Day chorale Der Tag, der ist so freudenreich "O hail this brightest best of days" radiates the joy of Christ's birth.

Fantasia: Wie schön leuchtet der Morgenstern
BuxWV 223

Dietrich Buxtehude
(1637 – 1707)

Buxtehude was famed as organist of the parish church in Lübeck (where a condition of his appointment was that he marry his predecessor's daughter!); a teenage JS Bach walked 200 miles to hear Buxtehude play. The inventive fantasia on Wie schön leuchtet der Morgenstern, "How brightly shines the morning star" presents the melody first in the bass and then in the top part, before a flourish and two fugal sections.

Three French Noels

- Noel: Si c'est pour ôter la vie Jean-Francois Dandrieu (1682 – 1738)
- Noel Étranger Louis-Claude Daquin (1694 – 1772)
- Noel (from Esquisses Byzantines) Henri Mulet (1878 – 1967)

Dandrieu and Daquin were both leading figures in the French Classical organ school. In the early 18th century liturgical relaxations gave rise to a tradition of French organists showing off their keyboard prowess and compositional dare at packed Christmas masses. These two Noels are typical works, featuring colourful and vivid use of the reed and mutation stops.

Mulet is best remembered for his set of organ pieces (published in 1920) based on the Romano-Byzantine architecture of the Sacre-Coeur in Paris. The charming Noel from the set is in complete contrast to the feisty pieces penned by Dandrieu and Daquin.

Postlude on an old Irish church melody
(from Six Short Preludes and Postludes, Set 1, Op. 101)

Charles Villiers Stanford
(1842 – 1912)

The Irish-born composer Charles Villiers Stanford was a noted professor of composition at the Royal Academy of Music for many years. This simple Postlude

comes from the first (published in 1907) of his two sets of Six Short Preludes and Postludes for organ and presents the tune Gartan, usually associated with the carol Love came down at Christmas.

Shepherd's Cradle Song
(transc. unknown)

Arthur Somervell
(1863 – 1937)

Arthur Somervell was born in Windermere, the son of the founder of K Shoes, and studied music with Stanford. He later became Inspector of Music for the Board of Education, making a lasting contribution to English music education. As a composer, Somervell produced choral works and song cycles, including a famous setting of Tennyson's poem Come into the garden, Maud. The understated Shepherd's Cradle Song was conceived for baritone and piano; this organ arrangement is unattributed.

Variations on Adeste Fideles
(transc. J. Filsell)

Pierre Cochereau
(1924 – 1984)

The legendary Pierre Cochereau was organist of Notre-Dame in Paris from 1955 until his death. Described by his teacher Marcel Dupré as "a phenomenon without equal in the history of the contemporary organ", Cochereau became famous for his outstanding ability in improvisation. His unique harmonic language, rhythmic drive and technique were captured on many recordings, some of which have been transcribed to paper. This set of variations on O come, all ye faithful was improvised by Cochereau in Notre-Dame at midnight on Christmas Eve 1970.

Berceuse Paraphrase

George Baker
(b. 1951)

The American organist George Baker studied organ with Cochereau in the 1970s; his compositions are much influenced by Cochereau's harmonic palette. Baker wrote this tender Berceuse Paraphrase in 1991 in memory of his daughter who died in infancy. The piece explores the possibilities inherent in the American tune for Away in a manger; near the end the British tune appears and the two are combined wistfully.

Toccata on Veni Emmanuel

Andrew Carter
(b. 1939)

We return to Advent, with a piece based on the great hymn O come, o come Emmanuel. Based in Yorkshire, Andrew Carter is an English composer who has written much attractive choral, orchestral and organ music. This stirring Toccata is in typical French organ toccata form with the theme heard on the pedals below jangling manual figurations. The work was first performed in York Minster in 1995.

Seasonal refreshments will be served after the recital in the church hall, accessed up the stairs from the church vestibule.