

# Summer Organ Recitals 2018

– on the 2010 organ by Kenneth Tickell & Company –  
celebrating the 350th anniversary of the birth of François Couperin

Thursday 12 July at 13.05

**RONALD LEITH**

*Organist, St Mary's Cathedral, Aberdeen*

Toccatà Septima

*Georg Muffat (1653–1704)*

Two Voluntaries

1. Introduction and (Recit de) Cornet
  2. Introduction and Basse de Trompette/Grand Jeu for Full Organ
- William Croft (1678–1727)*

From the Messe pour les Couvents

Plein Jeu (Gloria 1st) – Petite fugue sur le chromhorne (Gloria 2nd)  
Trio (Gloria 7th) – Recit de Tierce (Gloria 8th) – Offertoire sur les grands jeux  
*François Couperin (1668–1733)*

– all welcome, retiring collection –

**Next Organ Recital: 19 July at 13.05**

David Newsholme (Assistant Organist, Canterbury Cathedral)

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**RONALD LEITH** studied organ and harpsichord with Ralph Downes, Nicholas Danby and Ruth Dyson at the Royal College of Music in London from 1967-70. In 1972, he won the National Organ Competition in Southport, which led to a number of recitals throughout the country, most notably including the then new organ of the Royal Festival Hall. He played at the RFH again in 1985 and has broadcast several recitals on Radio 3. Since 1973, he has been organist and musical director at St Mary's Cathedral, Aberdeen and was recently awarded a Papal medal for 40 years' service to the Diocese. In addition to his work as an organist, Ronald has been Aberdeen's City Carillonneur since 1978, presiding over the 48 bell carillon at St Nicholas Kirk in the centre of the city.

### Notes

Although born in Germany, George Muffat (in fact of Scottish extraction) was sent to Paris at the age of 10 to study the style of Lully, although evidently not with Lully himself. He stayed there until 1669 when he returned to Passau. After some time there, he was granted leave to study with Pasquini in Rome and there encountered the music of Corelli. His aims from then on were to fuse together the Italian and French styles of both composition and performance. His Toccatas for organ date from the year 1690 and this one is particularly striking; beginning with a grand French overture, followed by light ballet style sections. The finale is thoroughly Germanic in conception, a veritable tour de force of a fugue on no fewer than four subjects.

Couperin, too, sought a unification of the French and Italian manners in his chamber sonatas. The organ masses (his only pieces for the organ) were printed in 1690. In many ways the pieces hark back to an earlier style of writing, with severe contrapuntal sections contrasting with movements in dance rhythms.

William Croft, a pupil of John Blow, would also have encountered the French manner of writing at the Chapel Royal. Pelham Humphrey, his contemporary, as well as many others, was sent by Charles II to France and Italy to study the national styles. Of his 13 organ voluntaries the tenth and eleventh have a great affinity with the manner of the Parisian organists. Both Couperin and Croft were in charge of their respective Royal Establishments at the same time, but it is not known whether they ever met or knew of each other's music.

St Mary-le-Bow, Cheapside, City of London EC2  
*Organ by Kenneth Tickell & Company 2010*

	GREAT	
1	Bourdon	16
2	Open Diapason	8
3	Stopped Diapason	8
4	Gamba	8
5	Principal	4
6	Spitz Flute	4
7	Fifteenth	2
8	Cornet	III
9	Furniture	IV
10	Trumpet	8
11	Cromorne	8
i	<i>Tremulant</i>	
ii	<i>Swell to Great</i>	
	SWELL	
12	Chimney Flute	8
13	Viola	8
14	Voix Celeste	8
15	Principal	4
16	Traverse Flute	4
17	Nazard	2 <sup>2</sup> / <sub>3</sub>
18	Open Flute	2
19	Tierce	1 <sup>3</sup> / <sub>5</sub>
20	Larigot	1 <sup>1</sup> / <sub>3</sub>
21	Mixture	III-IV
22	Bassoon	16
23	Trumpet	8
24	Hautboy	8
iii	<i>Tremulant</i>	
iv	<i>Bow Bells (cymbelstern)</i>	
	PEDAL	
25	Sub Bass	16
26	Violone	16
27	Principal	8
28	Open Flute	8
29	Octave	4
30	Trombone	16
31	Trumpet (from Gt)	8
v	<i>Swell to Pedal</i>	
vi	<i>Great to Pedal</i>	

*Tracker key action: slider soundboards*  
*Electric stop and combination actions*

The organ uses the casework designed by John Hayward and made by Dove Brothers following the rebuilding of the church after its destruction by enemy action in 1941. The case seems to be loosely based on the work of the Alsace Silbermanns and this French influence has been carried into the stolist.