

Summer Organ Recitals 2018

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

Thursday 26 July at 13.05

TERENCE CHARLSTON *Professor of Harpsichord, Royal College of Music*
ROGERS COVEY-CRUMP *Tenor*

'Messe pour les Paroisses' – François Couperin (1668–1733)
Messe à l'usage ordinaire des Paroisses, pour le Festes Solemnelles, 1690

GLORIA

1. Plein Jeu. Et in terra pax (organ)

Laudamus te

2. Little Fugue on the Cromorne (organ)

Adoramus te

3. Duet on the Tierces (organ)

Gratias agimus tibi

4. Dialogue between the Trompettes, Clairon and Tierces of the Grand Clavier
and the Bourdon with the Larigot of the Positif (organ)

Domine Fili unigenite

5. Trio for Two Manuals on the Cromorne and the Basse de Tierce (organ)

Qui tollis ... miserere

6. Tierce en Taille (organ)

Qui sedes ad dexteram Patris

7. Dialogue on the Voix Humaine (organ)

Tu solus Dominus

8. Trio Dialogue of the Cornet and the Tierce (organ)

Cum sancto Spiritu

9. Dialogue on the Grands Jeux (organ)

OFFERTORY

on the Grands Jeux (organ)

SANCTUS

Sanctus I Canon Plein jeu (organ)

Sanctus

Récit de Cornet (organ)

Pleni sunt coeli ... Hosanna

BENEDICTUS

Cromorne en Taille (organ)

AGNUS DEI

Agnus Dei I Plainchant of the Agnus alternately en Basse and en Taille (organ)

Agnus Dei II

Agnus Dei III Dialogue on the Grands Jeux (organ)

DISMISSAL

Ite Missa est

Deo gratias Petit Plein Jeu (organ)

– all welcome, retiring collection –



TERENCE CHARLSTON is an internationally acknowledged specialist performer on early keyboard instruments. His large repertoire and numerous commercial recordings span the Middle Ages to the present day. Terence is an important advocate of European keyboard music of the 17th and 18th centuries and is co-editor of a six-volume facsimile series, *English Keyboard Music c.1650–c.1700*.

He teaches harpsichord at the Royal College of Music in London where he was appointed Professor of Harpsichord in 2007 and Chair of Historical Keyboard Instruments in 2016. Over the last five years, he has helped to guide the exciting young vocal ensemble *Amici Voices* and has guest directed most of their concerts and recording projects.
www.charlston.co.uk

ROGERS COVEY-CRUMP was for three decades a core member of the Hilliard Ensemble, known globally not only for its concerts and recordings of Early Music but also commissioned works from living composers and, in particular, acclaimed first recordings of the vocal works of Arvo Pärt.

For fifty-one years Rogers has appeared as a soloist in cathedrals, at the BBC Proms and venues around Britain, Europe and North America, notably as Evangelist in the Bach Passions. His solo recordings cover repertoire from the 13th through to the 20th centuries, via the Bach Passions.

Next Organ Recital:
Tuesday 4 September at 13.05
Alexander Pott
Assistant Organist,
Magdalen College, Oxford

Discover more about the church of St Mary-le-Bow, its work and its organ here: www.stmarylebow.co.uk.

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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 ² / ₃
18	Open Flute	2
19	Tierce	1 ³ / ₅
20	Larigot	1 ¹ / ₃
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.