

Autumn Organ Recitals 2018

*on the 2010 organ by Kenneth Tickell & Company
– celebrating the organ music of J.S. Bach (1685–1750) –*

Tuesday 4 September at 13.05

ALEXANDER POTT

Assistant Organist, Magdalen College, Oxford

J.S. Bach: An Overview of *Clavier-Übung III*

Praeludium in E-flat BWV 552.i

Kyrie, Gott Vater BWV 672

Christe, aller Welt Trost BWV 673

Kyrie, Gott heiliger Geist BWV 674

Trio super Allein Gott in der Höh' sei Ehr BWV 676

Fughetta super Dies sind die heil'gen zehn Gebot' BWV 679

Wir Glauben all an einen Gott (Organo pleno) BWV 680

Vater unser im Himmelreich (alio modo) BWV 683

Christ unser Herr zum Jordan kam BWV 684

Aus tiefer Noth schrei ich zu dir (alio modo) BWV 687

Jesus Christus, unser Heiland BWV 688

Fuga à 5 pro Organo pleno, 'St Anne' BWV 552.ii

– all welcome, retiring collection –

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Next Organ Recital:

Tuesday 11 September at 13.05

Terence Charlston

Professor of Harpsichord, Royal College of Music

ALEXANDER POTT's musical training began when he became a chorister at Westminster Abbey, where he sang daily services and many special services, often in the presence of royalty, as well as learning the piano, violin and bassoon. On moving to Merchant Taylors' School, Northwood, at the age of 13, he also took up the organ with Richard Hobson, and held organ scholarships at St Mary's Church, Harrow-on-the-Hill, and later at St Mary's Church, Primrose Hill. On leaving school, he was appointed organ scholar at Chelmsford Cathedral, during which he studied with Margaret Phillips.

He moved to Oxford to read music at the University, and to be organ scholar at Christ Church Cathedral, where he studied with Thomas Trotter. During his time he toured the USA, Canada and China with the choir, took part in many high-profile services including the Royal Maundy service in 2012, and broadcast evensong live on BBC Radio 3. In his second year he also gained a Fellowship of the Royal College of Organists. Having graduated from Oxford University in 2015, Alexander moved on to be the organ scholar of Westminster Cathedral. As a recitalist he has played at many cathedrals and festivals, including the London Handel Festival, Lichfield festival and Buxton festival.

Published in 1739, *Clavier-Übung III* presents two settings of a number of chorales for use in the German Lutheran Mass, book-ended by a Prelude and Fugue (and a few duets). The music however is more than merely an accompaniment to the liturgy: across the collection Bach demonstrates every conceivable texture and style available to him, both ancient and contemporary. The contrapuntal construction of the music shows Bach at his most virtuosic, and demands the same virtuosity from the player.

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