

Autumn Organ Recitals 2018

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

Tuesday 11 September at 13.05

TERENCE CHARLSTON

Professor of Harpsichord, Royal College of Music



Trio Sonata no. 1 in E flat major BWV 525

[Vivace] – Adagio – Allegro

'Aria Variata in the Italian manner' in A minor BWV 989

Passacaglia [and fugue] in C minor BWV 582

– all welcome, retiring collection –

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www.organrecitals.com

Next Organ Recital:

Tuesday 18 September at 13.05

James Johnstone

*(Professor of early keyboards at the Guildhall School of Music & Drama,
and Trinity Laban Conservatoire of Music & Dance)*

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

The six 'trio' sonatas are thought to have been compiled by Bach not earlier than 1727 possibly to extend the organ playing technique of his eldest son, Wilhelm Friedemann, who was then in his late teens and preparing to audition for church organist posts in Germany. The sonatas break new ground in organ composition and technique requiring virtuoso independence of both hands and feet. The first sonata is inventively high spirited, harmonically straightforward and charmingly rococo in the outer fast movements, and elegantly mournful in the predominantly minor-mode adagio.

Apart from the chorale partitas, the *Aria variata* (in an Italian manner) is the only authenticated variation set to survive from Bach's early career. It is rarely played on the organ although it appears to require pedals in the 4-part theme and concluding variation. The meaning of the title is uncertain and may refer to an Italian keyboard compass rather than the style of playing or composition. The harmony of the opening theme, especially the modulation to D minor in its third quarter, defines the underlying structure of the 10 variations which follow, but not their melodic contours or rhythms. Bach's systematic use of a different figuration in each variation (often in only two parts) is reminiscent of Sweelinck and Scheidt, and the set forms part of a long tradition which can be traced through the *Ciacconas* of Bach's uncle, Johann Christoph, and Pachelbel's *Hexachordum Apollonis* to Bach's own *Goldberg Variations*, and beyond to Beethoven and Brahms.

The *Passacaglia* in C minor is also an early work and was probably composed when Bach was in his late teens or early twenties. It consists of 20 short variations on the opening 8-bar ground bass first heard in the pedals followed by a long permutation fugue à 4 voci (the 21st variation) based on the ground bass theme and two regular countersubjects which are heard 12 times distributed differently among the 4 parts or voices. Like BWV 989 it was copied into the *Andreas-Bach-Buch* during the first two decades of the 18th century. This monumental work is seamless and defies reductive analysis. The French organist Marie-Claire Alain finds every third variation contains a quotation from a different Lutheran chorale moving successively through the liturgical year from Advent to Easter. The unprecedented compositional command and cumulative musical power of this remarkable early work, however, are undeniable.

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.