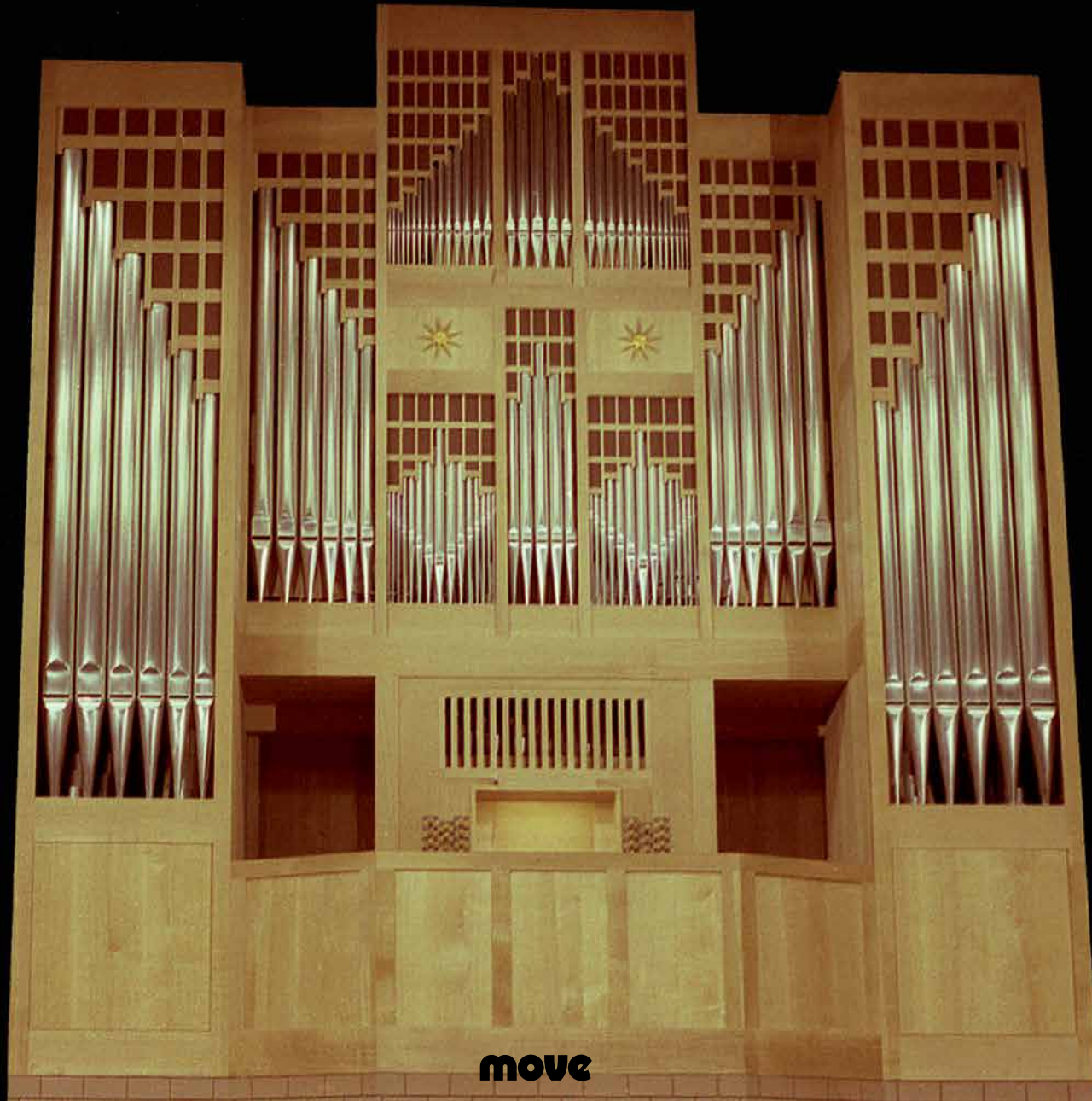


**DOUGLAS LAWRENCE** plays the **Ahrend Organ** in **Robert Blackwood Hall**, Monash University, Melbourne

# A BAROQUE COLLECTION



**move**

*Domenico Zipoli (1688-1726)*

**Offertorio**

*Abraham van den Kerckhoven (1627-1702)*

**Fantasia**

*Jan Pieterzoon Sweelinck (1562-1621)*

**Puer nobis nascitur**

*Johann Pachelbel (1653-1706)*

**“Was Gott tutt, das ist wohlgetan”**

*Louis Claude d'Aquin ( 1694-1772 )*

**Nöel no VI**

*Vincent Lübeck (1654-1740)*

**Prelude and Fugue in f minor**

*Johann Ludwig Krebs (1713-1780)*

**“Ach Gott, erhöre mein Seufzen”**

*George Frederick Handel (1685-1759)*

**Voluntary in D major: Spiritoso -Allegro (fugue)**

*Georg Böhm (1661-1733)*

**“Vater unser im Himmelreich”**

*Dietrich Buxtehude (1637-1707)*

**Passacaglia in d minor**



Douglas Lawrence was born in Melbourne, Australia. Educated at Melbourne University and at the Akademie für Musik und darstellende Kunst in Vienna, he now divides his time between teaching, conducting and playing in Australia, and regular concert tours throughout the Western World. He has appeared as soloist with leading orchestras and made numerous recordings for radio and television. He is often called upon to inaugurate new organs and included amongst those have been instruments for Melbourne University and for the Sydney Opera House.

*Domenico Zipoli*, renowned organist and composer was born at Prato and died in Argentina. He was a student of Pasquini and like his teacher wrote in a light, immediately attractive manner.

Very few compositions survive from the pen of *Abraham van der Kerckhoven*. He held, among his appointments, that of organist to the royal chapel of Archduke Leopold Wilhelm of Austria. The beautiful fantasia on this recording has something of the feeling of the elevation toccatas so loved by early Italian composers.

*Jan Pieterzoon Sweelinck* is regarded as one of the finest composers for the Keyboard of the early Netherlands school. This set of variations on "A noble child is born" shows Sweelinck's craftsmanship and lyricism.

*Johann Pachelbel* composed in many styles. Toccatas, fugues, chaconnes, fantasias, preludes, chorale preludes and sets of variations are all to be found. This set of variations on "What God does is done well" is one of the finest compositions in this style from the Baroque.

Noel no. VI by *Louis Claude d'Aquin* is typical of the style of him and of his contemporaries. Writing in a frivolous manner they delighted concertgoers with these pieces designed to show both the versatility of the organ and the virtuosity of the player.

*Vincent Lübeck's* organ works, virtuosic and imaginative offer to the player and listener alike the essence of German seventeenth century organ composition. Brilliant preludes employing wide ranging figurations and long, intricate pedal solos introduce balanced, carefully worked out fugues and leave a satisfying impression of power and unity.

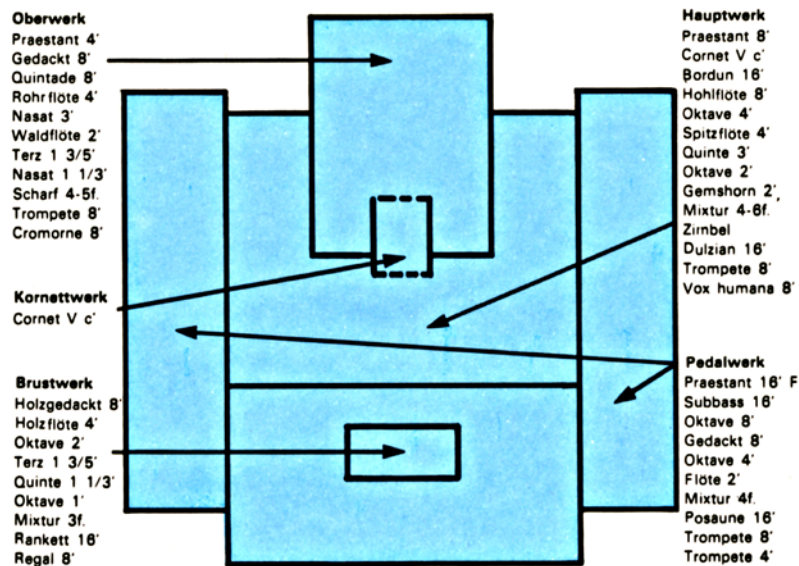
*Johann Ludwig Krebs* was reputedly the favourite pupil of J.S. Bach. Bach said that Krebs was the best crab (Krebs) in the brook (bach). Certainly the work presented on this recording is marvellously beautiful and rivals even the chorale preludes of the great master. "Ah God hear my sighing" belies the impression of unromanticism so often falsely alluded to when people speak about Baroque music.

The best known of the organ works of *Handel* are the sixteen fine organ concertos. On this recording however we have Handel writing in an idiomatic English style. The "voluntary" played here is typical of the style of the time - a slow majestic introduction followed by an allegro in fugal style.

*Georg Böhm* was a contemporary of J.S. Bach. Whilst overshadowed by the works of his great contemporary, Böhm nevertheless has left us a large body of fine music. This particular chorale prelude "Our Father in Heaven" is certainly exquisitely beautiful.

It can hardly be denied that the one figure to rival J.S. Bach's pre-eminent position in Northern German organ composition is *Dietrich Buxtehude*. This great composer understood the capabilities of the organ perfectly and wrote for it with flair and imagination. The *Passacaglia* is one of the finest of his works - stately, poised and completely convincing.

The organ built by Jurgen Ahrend of Leer and named after Sir Louis Matheson, first Vice Chancellor of Monash University is the first of its kind to come to Australia. This instrument brings together the sounds of the French and German organs of the seventeenth century. With its purity of tone and subtle brilliance it is a fine vehicle for the present day interpretation of the several quite different styles of composition presented on this recording.



Manual compass: 54 notes (C - f''')  
 Pedal compass: 30 notes (C - f')  
 Manual coupler (Oberwerk/Hauptwerk)  
 2 Pedal couplers (Hauptwerk/Pedalwerk, Oberwerk/Pedalwerk)  
 Tremulant to entire organ  
 2 Zimbelstern  
 Shutters to Brustwerk  
 a' = 440 Hz at 20°C  
 Pressure 79 mm WS  
 Temperament: Werckmeister II revised by Ahrend



Other recordings by Douglas Lawrence on Move Records:  
 Reverberations (1973)  
 The Best of Pachelbel (1976)  
 Festival of Organ Masterpieces (1978)  
 Reverberations Two (1979)  
 Buxtehude (1980)

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