SPECIAL ORGAN RECITALS 2016

350th Anniversary Celebration Series

Wednesdays at 7:30pm
# The Organ of Gloucester Cathedral

Thomas Harris 1666; Henry Willis 1847; Harrison & Harrison 1920

## CHOIR
- Stopped Diapason 8
- Principal 4
- Chimney Flute 4
- Fifteenth 2
- Nazard 1 1/3
- Sesquialtera 11
- Mixture 11/3
- Cremona 8
- Trompette Harmonique 8
- *Great Reeds on Choir*
- **Tremulant**

## SWELL
- Céleste 8
- Salicional 8
- Chimney Flute 8
- Principal 4
- Open Flute 4
- Nazard 2 2/3
- Gemshorn 2
- Tierce 1 3/5
- Mixture IV
- Cimbel III
- Fagotto 16
- Trumpet 8
- Hautboy 8
- Vox Humana 8
- *Sub-Octave coupler*

## PEDAL
- Flute 16
- Principal 16
- Sub Bass 16
- Quint 10 2/3
- Octave 8
- Stopped Flute 8
- Tierce 6 2/5
- Septième 4 6/7
- Choral Bass 4
- Open Flute 2
- Mixture IV
- Bombarde 32
- Bombarde 16
- Trumpet 8
- Shawm 4

## GREAT (* speaking west*)
- Gedeckttonner 16
- Open Diapason 8
- *Open Diapason*
- Bourdon 8
- Spitz Flute* 8
- Octave 4
- Prestant* 4
- Stopped Flute 4
- Flageolet 2
- Quartane* II
- Mixture IV-VI
- Cornet IV
- *Posaune* 16
- *Trumpet* 8
- Clarion* 4
- *West Great Flues Sub-Octave*

## WEST POSITIVE (Manual IV)
- Gedecktnner 8
- Spitz Flute 4
- Nazard 2 2/3
- Doublette 2
- Tierce 1 3/5
- Septième 1 1/7
- Cimbel III
- Trompette Harmonique 8
- *Tremulant*
- *West Great Flues on IV*
- *Great Reeds on IV*

## COUPLERS
- Swell to Great**
- *Choir to Great*
- *West Positive to Great*
- Swell to Choir
- *West Positive to Choir*
- *Great to Pedal**
- Swell to Pedal*
- *Choir to Pedal*
- *Manual IV to Pedal*
- *Combination Couplers:
- *Great and Pedal combined*
- *Generals on Swell toe pistons*

## COMPASS
- Manuals C-A = 58 notes
- Pedals CC-G = 32 notes
- Two mechanical swell pedals to East and West Swell shutters
- 16 levels of divisional pistons
- 384 levels of general pistons

## ACCESSORIES
- Reversible thumb pistons to stops marked*
- Reversible thumb and toe pistons to stops marked**
- Four stepper pistons (2+ and 2-)
- Four thumb pistons to W. Positive
- Eight thumb pistons to Swell
- Eight thumb pistons to Great
- Six thumb pistons to Choir
- Eight toe pistons to Pedal
- Eight toe pistons to Swell
- Eight General thumb pistons
- General Cancel
- Setter

## PEDAL DIVIDE FACILITY
*Below adjustable dividing point: All pedal stops and couplers*
*Above adjustable dividing point: Four illuminated controls:*

(Choir/Great/Swell/W. Pos)

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*Compressed in Contra-Version (95.5%)*
Welcome

On behalf of the Dean & Chapter, I warmly welcome you to Gloucester Cathedral, and to this year’s very special series of evening organ recitals. 2016 marks two poignant anniversaries - that of the building of the main organ case by Thomas Harris in 1666, and of the death in 1916 of Max Reger, one of the most important and prolific composers of organ music. It seems fitting, therefore, that this series be given by Gloucester Cathedral organists (past and present), and that each recitalist should pay homage to Reger by playing one of his famous chorale-fantasias.

I’m delighted to welcome back our Organist Emeritus, David Briggs, to kick off the series. David’s name is synonymous with the cathedral’s grand organ, and he has chosen an incredibly exciting programme, including his transcription of the Adagietto from Mahler’s 5th Symphony - a famous recording of which David made here during his time as Director of Music (1994-2002).

Closing the series, it is wonderful to have back my predecessor-but-one, Ashley Grote (Assistant Director of Music, 2008-2012). Ashley is now having great success as Master of Music at Norwich Cathedral, and he has chosen a varied programme, including works by Dupré, Elgar, Mozart and Wagner which I have no doubt you will love.

Between those two, Adrian, William and I (the current ‘home team’) each hope to entertain you with our own respective contributions in May, June and September. Highlights to watch out for: Dupré’s Variations on a Noël, Dukas’ The Sorcerer’s Apprentice, Leo Sowerby’s pedal showpiece Pageant, and an excerpt from Saint-Saëns’ Organ Symphony.

I gratefully acknowledge the generosity of our recital sponsors - without your help, our organ recitals would not be as successful as they are - so thank you all for your continued support.

I hope you all really enjoy the Series.

Jonathan Hope
Assistant Director of Music
Gloucester Cathedral’s famous organ was originally constructed in 1666 by Thomas Harris. It is the only complete 17th century cathedral organ case surviving in this country, and the pipes displayed on the front of the case still speak to this day.

Over the next three centuries the organ was extended and modified by nearly all of the established organ builders, notably ‘Father’ Henry Willis. The then young Henry Willis described his work on the organ in 1847 as “my stepping stone to fame”, and he returned to rebuild the organ in 1888-9. Harrison & Harrison rebuilt it again in 1920, and this organ served the Cathedral for over 50 years.

In 1971 Hill, Norman and Beard carried out a total redesign of the organ, under the instruction of Dr. John Sanders as Cathedral Organist and Ralph Downes as consultant. In 1999 Nicholson & Co. overhauled the organ, renovating the soundboards, pipework and wind supply and updating the computer system. A Swell sub-octave was installed, and a French-style cornet-separé and a Bombarde 32’ were added to the pedal division, as well as a pedal divide facility. In 2010, Nicholson also added a solo reed, the Trompette Harmonique, playable from both the Choir and West Positive manuals.

The organ comprises four manuals and pedals and is designed particularly to play from its position on the Quire screen to both East and West. This stipulation has brought about some unique design features. The Swell, situated in the centre of the case at console level, is controlled by two swell pedals, one for each side of the case. The Great organ, directly above the Swell, is split into East and West divisions, comprising two separate principal choruses. And the fourth manual is a West Positive, mirroring the Choir organ in function for the West side of the Cathedral. The organ’s position underneath the eastern part of the Nave roof takes full advantage of the unparalleled acoustics of the Cathedral, projecting into both sides of the building with the utmost clarity. The organ is essentially “neo-classical” in its approach, with balancing choruses in each division based on the Werkprinzip ideal.
Born in Brand, Bavaria, Max Reger studied music in Munich and Wiesbaden with Hugo Riemann. From September 1901 he settled in Munich, where he obtained concert offers and where his rapid rise to fame began. During his first Munich season, Reger appeared in ten concerts as an organist, chamber pianist and accompanist. He continued to compose without interruption. From 1907 he worked in Leipzig, where he was music director of the university until 1908 and professor of composition at the conservatory until his death. In 1911 he moved to Meiningen where he got the position of Hofkapellmeister to Georg II, Duke of Saxe-Meiningen. In 1915 he moved to Jena, commuting once a week to teach in Leipzig. He died in May 1916 on one of these trips of a heart attack at the age of just 43.

Reger produced an enormous output over little more than 25 years, nearly always in abstract forms. Few of his compositions are well known in the 21st century. Many of his works are fugues or in variation form, including what is probably his best known orchestral work, the Variations and Fugue on a Theme by Mozart based on the opening theme of Mozart's Piano Sonata in A major, K. 331.

Reger was particularly attracted to the fugal form and created music in almost every genre, save for opera and the symphony. A similarly firm supporter of absolute music, he saw himself as being part of the tradition of Beethoven and Brahms. His work often combines the classical structures of these composers with the extended harmonies of Liszt and Wagner, to which he added the complex counterpoint of Bach. His organ music, though also influenced by Liszt, was provoked by that tradition.

He had an acrimonious relationship with Rudolf Louis, a music critic, who usually had negative opinions of his compositions. After the first performance of the Sinfonietta in A major, in February 1906, Louis wrote a typically negative review. Reger wrote back to him: "I am sitting in the smallest room of my house. I have your review before me. In a moment it will be behind me".
**Wednesday 20th April 2016, 7:30pm**

**DAVID BRIGGS**

Organist Emeritus, Gloucester Cathedral *(Director of Music, 1994-2002)*
Artist-in-Residence, St. James’ Cathedral, Toronto

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**Sinfonia (from Cantata 29)**

Johann Sebastian Bach (1685-1750)
arr. Arthur Wills (b. 1926)

**Prelude and Fugue in F minor, op. 7 no. 2**

Marcel Dupré (1886-1971)

**Cantem toto la Gloria (Collioure, 1969)**

Pierre Cochereau (1924-1984)
arr. David Briggs (transcribed in 1991)

**Chorale-Fantasia:**

*Straf’ mich nicht in deinem Zorn*, op. 40 no. 2

Max Reger (1873-1916)

**Adagietto (from Symphony No. 5)**

Gustav Mahler (1860-1911)
arr. David Briggs (transcribed in 1998)

**Disneyrama (2009)**

David Briggs (b. 1962)

*David Briggs* is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to excite and engage audiences of all ages. With an extensive repertoire spanning five centuries, he is known across the globe for his brilliant organ transcriptions of symphonic music by composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. Fascinated by the art of improvisation since a child, David also frequently performs improvisations to silent films such as *Phantom of the Opera, Hunchback of Notre-Dame, Nosferatu, Jeanne d’Arc, Metropolis*, as well as a variety of Charlie Chaplin films.

At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was the Organ Scholar at King’s College, Cambridge.
University, during which time he studied organ with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals. He is currently Artist-in-Residence at St James Cathedral, Toronto.

David's schedule includes more than 60 concerts a year, spanning several continents. Deeply committed to making organ music vibrant for future generations, he enjoys giving pre-concert lectures designed to make organ music more accessible to audiences. In addition, he teaches at Cambridge, frequently serves on international organ competition juries, and gives masterclasses at colleges and conservatories across the US and Europe.

David Briggs is also a prolific composer and his works range from full scale oratorios to works for solo instruments. He has recorded a DVD, and 30 CDs, many of which include his own compositions and transcriptions.

For more information, please visit www.david-briggs.org

"The playing is unquestionably marvellous: shapely, virtuosic, and poetic in turns...stupendous technical brilliance, musical imagination of the first order and breathless inspiration."

The Organists' Review, UK

"No doubt those who attended David Briggs' recital at Sydney Town Hall and had not heard this artist before came along expecting to hear just the usual high standard of performance that one associates with the incumbent of a major British cathedral. Few would have expected an hour of such stunning virtuosity, technical competence and musical excellence, the like of which has been heard only on a handful of occasions at this venue over the last decade or so... a consummate artist..."

Sydney Organ Journal, Australia
Pageant (1931)  Leo Sowerby (1895-1968)

Andante espressivo (from Organ Sonata)  Edward Elgar (1857-1934)

The Sorcerer’s Apprentice  Paul Dukas (1865-1935)
arr. Jonathan Hope (transcribed in 2015)

Benedictus, op. 59 no. 9  Max Reger (1873-1916)

Chorale-Fantasia:  Max Reger

Hallelujah! Gott zu loben, bleibe meine Seelenfreud’!
op. 52 no. 3

Jonathan Hope is quickly gaining a reputation at home and abroad as one of the most dynamic young organists of his generation. Educated at George Abbot School in his hometown of Guildford, he studied initially with Stephen Lacey, John Belcher and David Sanger, and then at the Royal College of Music, London with Margaret Phillips and Sophie-Véronique Cauchefer-Choplin.

Jonathan became Assistant Director of Music at Gloucester Cathedral in March 2014, where he is the principal organist for the cathedral services, accompanist to the Gloucester Choral Society, Musical Director of the Saint Cecilia Singers, and Accompanist to the Gloucester Three Choirs Festival Chorus. Choir tours in 2015 included visits to Canada and Sweden with the Cathedral Choirs, and Bavaria with the Gloucester Choral Society. Recently Jonathan accompanied the choirs of Worcester, Hereford and Gloucester Cathedrals and the Three Choirs Festival Chorus in an anniversary concert at Buckingham Palace, in the presence of HRH The Prince of Wales. The 2016 Three Choirs Festival (held at Gloucester) will be Jonathan’s first time as Festival Organist - involving performances of Elgar’s The Kingdom, the Enigma Variations and Mahler’s...
8th Symphony (Symphony of a Thousand) amongst others. In the same festival, Jonathan will conduct the Saint Cecilia Singers in a performance of Howells' Requiem and the world première of Philip Lancaster's War Passion.

Increasingly in demand as a recitalist, Jonathan’s career to date has taken him throughout the UK, as well as France, Germany, Italy, the USA and Australia. Recently, he has performed solo recitals at Westminster Cathedral, St. Paul’s Cathedral, Westminster Abbey and Saint-Sulpice, Paris. In summer 2015, Jonathan undertook recital tours to Germany and the USA. Further recitals in the 2016/2017 season are being planned in Sweden and Rome. In May 2015 he released his first solo disc, Gloucester Experience (Willowhayne Records), featuring a new work, Homage à Paris, by the organist John Hosking, works by former Gloucester Cathedral organist John Sanders and Reubke’s mighty Sonata on the 94th Psalm. In the summer of 2016 he will be releasing a DVD, The Grand Organ of Gloucester Cathedral with Priory Records (featuring his own transcription of Dukas’ The Sorcerer’s Apprentice) and will be recording Gloucester Experience (Vol. 2) with Willowhayne, featuring his own transcription of Elgar’s In the South, and Liszt’s great Fantasia and Fugue on ‘Ad nos, ad salutarem undam’.

Before coming to Gloucester, Jonathan was Organ Scholar of Winchester Cathedral (under Andrew Lumsden). At Winchester, Jonathan played for the funeral of the composer Sir John Tavener. Previously, Jonathan was Organ Scholar of Southwark Cathedral (under Peter Wright), serving as Acting Sub-Organist & Director of the Girls’ Choir in his final term, a term which included prestigious services for the 2012 London Olympics and HM The Queen’s Diamond Jubilee.

He has played with the Philharmonia Orchestra and worked with soloists including Roderick Williams, John Mark Ainsley and Brindley Sherratt. Recently, he has played in performances of Bach’s St. John Passion, Elgar’s The Apostles, Duruflé’s Requiem and Bernstein's Chichester Psalms, and regularly accompanies the BBC National Chorus of Wales at Cardiff. He often broadcasts live as a performer on both BBC Radio 3 and 4 and BBC Radio Gloucestershire. Jonathan’s website can be found at jonathanhope.org

“Jonathan Hope truly comes into his own with Parry’s Toccata and Fugue: The Wanderer. Hope gives a very fine performance of this work and uses it to show off the full resources of the cathedral organ. Jonathan Hope brings the work to an imperious conclusion, the might of the Gloucester reeds making a telling impact.” (MusicWebInternational.com)

“Jonathan Hope shows in his concerts, especially with his own transcriptions, a clearly unique musicianship, and so it is no wonder that he is increasingly one of the most distinguished organists of his generation, even outside his homeland.” (Eifel-Zeitung, Germany)
Wednesday 22nd June 2016, 7:30pm

WILLIAM PEART
Organ Scholar, Gloucester Cathedral

Prelude and Fugue in E flat ‘St. Anne’ (BWV 552)  
Johann Sebastian Bach (1685-1750)

Chorale Preludes from The Eighteen:
Nun komm’, der Heiden Heiland (BWV 659)  
Komm, Gott Schöpfer, heiliger Geist (BWV 667)  
Johann Sebastian Bach

Fantasia and Toccata, op. 57  
Charles Villiers Stanford (1852-1924)

Adagio (from Symphony No. 3 ‘Organ Symphony’)  
Camille Saint-Saëns (1835-1921)  
arr. Émile Bernard (1843-1902)

Chorale-Fantasia:  
Wie schön leuchtet uns der Morgenstern, op. 40 no. 1  
Max Reger (1873-1916)

SILENT FILM - The Hunchback of Notre-Dame (1923)

improvised soundtrack by Jonathan Hope (Assistant Director of Music, Gloucester Cathedral)

Wednesday 27th July 2016, 10:15pm - Gloucester Cathedral  
(tickets from www.3choirs.org)
William Peart, born in 1996, hails from Stourbridge and is active as an organist, pianist, baritone and choral conductor. Educated at Redhill School, Stourbridge and Old Swinford Hospital, he took an active role in assisting the music departments of both establishments. At Old Swinford Hospital, William accompanied the school choir for its programme of concerts and school services, directed the school’s Chamber Choir for one year and became the recipient of the Matthew Worsnop Salver for ‘longstanding choral achievement’, as well as the Melvyn Roffe Performing Arts Award for his ‘outstanding contribution to music within the school’.

He joined the choir of St. Mary’s Church, Old Swinford as a treble under Richard Hall in 2004, where he received his early musical training, and subsequently took up organ lessons with Richard’s successor, Robin Walker. In September 2012, he was awarded a place to study the organ with Thomas Corns, voice with Anne Dawson and choral conducting with David Wynne at Birmingham Junior Conservatoire. During his time there, he attained Grade 8 with distinction in examinations for the organ, piano and voice, conducted the Junior Conservatoire Chamber Choir for many concert performances, as well as competed for, and in 2015, became the recipient of, the Peter Vernon Vocal Prize.

Currently the Organ Scholar at Gloucester Cathedral, William’s duties comprise accompanying or directing the Cathedral Choirs whenever necessary, training the choristers and probationers regularly, and assisting the Singing Development Leader by accompanying the Cathedral’s Junior Choir and its programme of outreach to local primary schools. In addition to his Cathedral duties, William is also the accompanist to Wycliffe Choral Society. William will return to Birmingham Conservatoire in September, to continue his studies at undergraduate level and to, eventually, build a career in church music.

Coffee Concerts Series 2016 (Saturdays at 11am, Chapter House)

21st May - Robert Dean conducts a masterclass with the Cathedral Lay Clerks and Choral Scholars
18th June - Adam Parrish piano
2nd July - The Temple Ensemble (Royal Academy of Music, London)
17th September - Kapsetakis piano duo
15th October - Claire Deniz cello
19th November - Geoffrey Poole violin • Ben Dry piano
3rd December - Gloucester Cathedral Choristers and Junior Choir

Tickets £6 (unreserved) on the door
Wednesday 21st September 2016, 7:30pm
ADRIAN PARTINGTON
Director of Music, Gloucester Cathedral

Prelude and Fugue in B minor (BWV 544)  Johann Sebastian Bach (1685-1750)

Fantasia  Orlando Gibbons (1583-1625)

Prelude and Fugue in G, op. 109 no. 2  Camille Saint-Saëns (1835-1921)

Chorale-Fantasia:  Max Reger (1873-1916)
  Wachet auf, ruft uns die Stimme, op. 52 no. 2

Cathedral Prelude No. 1: ‘Gloucester’  Basil Harwood (1859-1949)

Variations sur un Noël, op. 20  Marcel Dupré (1886-1971)
Adrian Partington is Director of Music at Gloucester Cathedral, Artistic Director of the Gloucester Three Choirs Festival, Artistic Director of the BBC National Chorus of Wales, and Conductor of Gloucester Choral Society.

He has been Director of Music at Gloucester Cathedral since January 2008, and since then he has taken the choir on concert tours to the U.S.A., South Africa, Sweden, and in 2015, to Canada. The choir has performed many times on BBC Radio 3 - including the Easter Day Evensong in 2011, and the Ash Wednesday Evensong in 2014 - and the choir has made critically-acclaimed CDs of the sacred music of John Joubert and of music associated with World War I, including the first recording of a substantial motet by the Gloucester war poet, Ivor Gurney.

Adrian has been Director of the BBC National Chorus of Wales since 1999, and has prepared the chorus for well over 100 concerts, including many BBC Proms. He conducts the Chorus in several concerts each year, for example, in 2015, concerts of the works of Thierry Eschaich, and William Mathias. Before that, he was Associate Chorus Master of the CBSO Chorus, and joint-founder and conductor of the CBSO Youth Chorus. He has worked closely with many leading international conductors, including Gergiev, Rattle, Abbado, and Haitink. In 2015, he made his debut with the Dutch Radio Choir.

As well as enjoying his several permanent posts, Adrian pursues a varied career as a conductor, a pianist and an organist. He conducts each year the Philharmonia Orchestra, the BBC National Orchestra of Wales, the Bournemouth Symphony Orchestra and many other professional ensembles. He has conducted the Orchestra of Welsh National Opera in several new concert works, and the Royal Philharmonic Orchestra in Opera galas and symphonic concerts across the U.K. In September 2014, he conducted the Philharmonia at St. John’s Smith Square. In April, 2015, he made his debut with the Royal Flanders Philharmonic Orchestra, conducting “The Kingdom“ at the Concertgebouw, Bruges.

He studied at the Royal College of Music – with Herbert Howells amongst other fine teachers – and at King’s College, Cambridge, where he was both the Organ Scholar and an Academic Scholar.
Wednesday 19th October 2016, 7:30pm
ASHLEY GROTE
Master of Music, Norwich Cathedral
Assistant Director of Music, Gloucester Cathedral, 2008-2012

Chorale-Fantasia:                      Max Reger (1873-1916)
Ein feste Burg ist unser Gott, op. 27

Concerto in A minor, after Vivaldi (BWV 593) Johann Sebastian Bach (1685-1750)
   i) [Allegro]
   ii) Adagio
   iii) Allegro

Fantasia in F minor (K. 608) Wolfgang Amadeus Mozart (1756-1791)

Cortège et Litanie, op. 19 no. 2 Marcel Dupré (1886-1971)

Prelude on ‘Cross of Jesus’ Ashley Grote (b. 1982)

Pomp and Circumstance March No. 4 in G Edward Elgar (1857-1934)
   arr. G. R. Sinclair (1863-1917)

Chanson de Matin Edward Elgar

Overture to ‘Die Meistersinger’ Richard Wagner (1813-1883)
   arr. Edwin Lemare (1866-1934)
Ashley Grote was Assistant Director of Music at Gloucester from 2008-2012, and is delighted to have been invited back to play this recital on the Cathedral's magnificent organ. During his time in Gloucester, as well as assisting Adrian Partington, Ashley directed the Cathedral Youth Choir and the St Cecilia Singers, and looks back on this time with great affection.

Ashley has held the post of Master of the Music at Norwich Cathedral since September 2012. He is responsible for the day-to-day running of the Cathedral music department, directing the boys’ and girls’ choirs in their busy programme of choral services, concerts, broadcasts and recordings.

Ashley was a chorister at King’s College, Cambridge 1990-95 and returned as organ scholar 2001-04. As organ scholar at King’s, he performed internationally with the world-famous choir and accompanied numerous recordings, radio and television broadcasts including the annual ‘Festival of Nine Lessons and Carols’. He has subsequently held posts as Organist-in-residence at Tonbridge School (2004-05), Assistant Organist of Westminster Abbey (2005-08) before becoming Assistant Director of Music at Gloucester Cathedral (2008-2012). Ashley has also been involved in the Edington Music Festival of Music within the Liturgy, first as Organist (2007-09) and then Festival Director (2010-12).

Ashley studied the organ with David Goode and Nicolas Kynaston. Much in demand as a recitalist, he has performed throughout the UK, USA and Europe with recent concerts in Italy, Germany and Sweden. His first solo disc, of organ symphonies by Louis Vierne, was described by Gramophone magazine as a ‘top-notch recording’, and a new recording of popular organ works played on the organ of Norwich Cathedral was released by Priory records in the spring of 2016. As a composer and arranger of organ and choral works, he has been published by Oxford University Press, Stainer & Bell, and Encore publications.

Away from music, and thanks to the generosity of many friends and supporters, Ashley has raised a considerable sum by running both the 2015 and 2016 London Marathon for Great Ormond Street Hospital Children’s Charity, following his daughter’s treatment there.
2016 Lunchtime Organ Recitals

Bank Holiday Monday 2nd May, 1:00pm
*Michael James Trust Recital*  
William Peart  
*Organ Scholar, Gloucester Cathedral*

Thursday 12th May, 12:30pm  
**Messiaen** *L’Ascension*  
Jonathan Hope  
*Assistant Director of Music, Gloucester Cathedral*

Thursday 16th June, 12:30pm  
George Castle  
*Assistant Director of Music, Winchester Cathedral*

Thursday 30th June, 12:30pm  
Benjamin Chewter  
*Assistant Director of Music, Chester Cathedral*

Bank Holiday Monday 29th August, 1:00pm  
Marco Lo Muscio  
*Rome*

Thursday 13th October, 12:30pm  
Molly Patrick Buttars  
*Oundle Award Winner*

Thursday 24th November, 12:30pm  
Peter Dyke  
*Assistant Director of Music, Hereford Cathedral*

Sunday 18th December, 6:00pm  
**Messiaen** *La Nativité du Seigneur*  
Jonathan Hope  
*Assistant Director of Music, Gloucester Cathedral*

For UK organ recital listings, please see  
[www.organrecitals.com](http://www.organrecitals.com)

Admission to all our organ concerts is free.

A retiring collection will be taken in support of the music of this Cathedral.

Please give generously using the Gift Aid envelopes provided, which increases the value of your generous gift to us by 25%.

[www.gloucestercathedral.org.uk](http://www.gloucestercathedral.org.uk)  
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