



Peter Racine FRICKER

ORGAN MUSIC

RECITATIVE, IMPROMPTU AND PROCESSION, OP. 92

TOCCATA GLADIUS DOMINI, OP. 55

FIVE SHORT PIECES, OP. 83

PRÆLUDIUM, OP. 60

RICERCARE, OP. 40

INTRADA, OP. 64

PASTORALE

CHORAL

TRIO

Tom Winpenny

INCLUDES FIRST RECORDINGS

PETER RACINE FRICKER AND THE ORGAN

by Tom Winpenny

The music of Peter Racine Fricker has experienced a ‘cruel reversal of fortune’.¹ His large corpus of work spans all the main genres with the exception of staged opera,² and his works are deftly constructed models of musical form. Fêted in Britain in the 1950s and early 1960s, he composed in a well-wrought, largely contrapuntal style, which often employed a modified serial technique. Fricker’s precision as a composer reflects his fastidious character. The elegant penmanship of his manuscripts highlights his textural clarity: though seemingly spare, in performance the writing conveys considerable musical integrity. But his music was soon eclipsed by the provocative experiments of a younger generation of composers, and his disenchantment prompted him to accept a teaching post in Santa Barbara, California. He was held in high regard by colleagues and students, and his congenial life in the USA inspired a rich array of compositions, which, regrettably, have been largely neglected since his death in 1990.

Fricker, a descendant of the French playwright Jean Racine, was born in London on 5 September 1920. From 1933 to 1937 he attended St Paul’s School, Barnes, where a fellow pupil, the future horn virtuoso Dennis Brain, became a lifelong friend. Poor eyesight had put paid to Fricker’s predetermined career in the merchant navy, but his musical abilities flourished under his organ teachers, Henry Wilson and Ralph Downes. Continuing to the Royal College of Music in 1937, Fricker studied piano under Wilson, theory and composition under R. O. Morris and organ under Ernest

¹ Francis Routh, *Contemporary British Music: The First Twenty-Five Years from 1945 to 1970*, Macdonald & Co. London, 1972, p. 245. Routh’s chapter on Fricker is available online at <<http://www.musicweb-international.com/fricker/>>, accessed 22 December 2018.

² Fricker composed two radio operas in the 1950s. An opera planned for the 1962 Coventry Festival was abandoned when the promised libretto failed to appear.

Bullock (then organist of Westminster Abbey). Although the conservative outlook of the College did not necessarily sit well with Fricker's progressive tastes, he nevertheless received a rigorous grounding, especially in counterpoint – a fundamental feature of his music. Fricker's studies were interrupted by the outbreak of the Second World War, and from 1941 to 1946 he served in the RAF as a radio operator before subsequently serving in India as an intelligence officer. During this period he was able to compose some piano music and movements for a projected string quartet.

In the late 1930s Fricker had attended adult-education classes at Morley College, London, where he had come into contact with Michael Tippett. On demobilisation he was refused re-admission to the Royal College of Music on the grounds of the four years he had already spent there; instead, he returned to Morley College, where Tippett, by now Director of Music, recommended composition tuition from Mátyás Seiber, the Hungarian émigré who had lived and worked in Britain since 1935 and was now lecturing at Morley. Through Seiber, the influence of composers such as Bartók, Hindemith, Schoenberg and Stravinsky came to the fore in Fricker's music. He became assistant conductor to Seiber's choir (the Dorian Singers) and collaborated on his film scores until the elder composer's untimely death (in a car accident in South Africa) in 1960.

Within a year of embarking on his studies with Seiber, Fricker's works began to achieve critical acclaim. The Wind Quintet, Op. 5 – a work championed by Dennis Brain, who was by then already widely admired – gained the Clements Prize in 1947, the same year in which Fricker composed his first organ work, the Sonata, Op. 3. His String Quartet No. 1, Op. 8 (completed in 1948), was first heard in a performance presented by the Committee for the Promotion of New Music; Fricker's reputation was enhanced when one of its movements was selected for the Brussels Festival of the International Society for Contemporary Music in 1950. Perhaps the crowning successes of Fricker's burgeoning career were the conferring of the Koussevitzky Award in 1949 for his First Symphony, Op. 9 (1948–49) – premiered at the Cheltenham Festival the following year by the Hallé Orchestra under Sir John Barbirolli – and winning the Arts Council Festival of Britain Competition for Young Composers in 1951 with the First Violin Concerto, Op. 11 (1949–50).

Fricker had passed the examination for Fellowship of the Royal College of Organists in 1941 and he considered a career as a concert organist until the late 1940s.³ The standing he gained as a result of the success of his early compositions undoubtedly helped him to succeed Tippett as Director of Music at Morley College in 1952. Three years later he also began teaching at his alma mater, the Royal College of Music, as a Professor of Composition. His reputation was consolidated in the 1950s with works such as the Symphony No. 2, Op. 14 (1950–51, a commission for the Liverpool Festival), the Concerto for Viola and Orchestra, Op. 18 (1952–53), and a steady stream of performances of works at the BBC Proms, including *Litany*, Op. 26, for double string orchestra (1955) and the First Piano Concerto, Op. 19 (1954). A cycle of songs for soprano and orchestra, *O longs désirs*, Op. 39, was a commission for the 1963 season; the composer conducted the BBC Symphony Orchestra at its premiere, alongside works by Bach, Brahms and Dvořák directed by Malcolm Sargent.

In spite of an expanding crop of well-received works, the burden of administrative duties at Morley College and the Royal College of Music, combined with his private teaching, left Fricker with little time to devote to commissions and concomitant promotional matters. In 1964 he began a year-long post as visiting professor of music at the University of California, Santa Barbara, and accepted a permanent position there the following year. Fricker found the supportive environment of an academic community highly conducive to his creative work: his teaching was all in one place, he had time to compose, and the desire and inspiration to compose pieces for the many excellent musicians – both among the students and staff – to perform.⁴

His life in California with his wife Helen, a fellow student from the Royal College of Music whom he had married in 1943, was musically fulfilling and wide-ranging. He travelled extensively and returned regularly to Britain. But after emigrating, performances of his music in his homeland became less frequent – a fact he undeniably resented. Yet

³ Stated by Fricker in an unpublished essay (information provided by Christopher Husted in an e-mail to the author, dated 18 January 2019).

⁴ Fricker gives an overview for British musicians of the music programme of the University in 'Learning to compose at an American university', *Composer – Magazine of the British Music Information Centre*, No. 71 (Winter 1980–81), pp. 9–10.

he maintained a close relationship with the Cheltenham Festival (he served as president of the Festival from 1984 to 1986) and major British commissions included *Whispers at these curtains*, Op. 88 (1984), for the Worcester Three Choirs Festival. In the last few months of his life, throat cancer rendered him unable to speak; he continued to teach by written notes, and manuscript paper was always by his hospital bed. The composer and organist Emma Lou Diemer, whom Fricker had recruited for the Santa Barbara professorial staff in 1971, recalls him in his last months as ‘a courageous, fine gentleman, dignified, still with humour, a privilege to know’.⁵

Fricker composed for the organ throughout his life: its contrapuntal possibilities appealed to him, and he had a deep affinity for the instrument as a performer. His earliest organ work, the Sonata, Op. 3 (1947), is a substantial piece, skilfully integrating twelve-tone technique⁶ with lyrical melodic writing, shrewd thematic development and imaginative rhythmic energy.⁷ The premiere was given on 9 June 1951 at All Souls, Langham Place, by Philip Dore and was received with interest;⁸ although Dore later broadcast the work, the score was not published and was lost until 2015.

Fricker’s *Choral* (1956) [9], built as a theme and variations, was his first published organ work. He used serial procedures as a means rather than as a strict method, and this work is constructed around two eight-note rows and one nine-note row, which – ignoring changes of octave – move by tones or semitones. These rows are incorporated into every variation with the addition of newly composed material. Curiously, the theme of this almost entirely atonal work closes on a C major chord – a fact which is not

⁵ E-mail to the author, 17 December 2018.

⁶ Peter Hardwick asserts that this piece appears to be have been the first British serial organ work: *British Organ Music of the Twentieth Century*, Scarecrow Press, Lanham, Maryland, and Oxford, 2003, p. 216.

⁷ For an analysis of this work cf. Richard Moore, ‘A cruel reversal of fortune? Peter Racine Fricker and the perils of pan-Atlanticism’, *Journal of the Royal College of Organists*, Vol. 9 (2015), pp. 61–77.

⁸ For a review, cf. Archibald Farmer, ‘Organ Recital Notes’, *The Musical Times*, Vol. 92 (October 1951), p. 460. cf. also Peter Racine Fricker *Chronological Catalog of Works*, University of California Santa Barbara Library <<https://www.library.ucsb.edu/special-collections/performing-arts/pamss17/>>, accessed 27 December 2018.

unusual among Fricker's organ works.⁹ The ten variations which follow the opening *Adagio* theme encompass a range of tempi and textures. The fifth and tenth variations, also marked *Adagio*, mirror the initial theme, giving symmetry to this somewhat cerebral work, and demonstrating Fricker's concern for structural cohesion.

The beguiling *Pastorale* (1959) [7] is the single piece by Fricker which has entered the repertory of a number of organists. It was premiered by Richard Popplewell in a concert, given by The Elizabethan Singers, of anthems by Purcell and Gibbons and new works by Bernard Naylor and John Joubert.¹⁰ The familiar bucolic tropes are present: a bass drone, solo reed melodies redolent of rustic instruments, and a rippling accompaniment. The work is cast in ternary form and conjures up a dreamy atmosphere through the contrast between the simple texture with the piquant dissonances and gentle syncopation in the counterpoint.

The bright and bold tone-colours of the eighteenth-century organ by Johann & Franz Schnitger – which Fricker once spent a day discovering – in St Michaelskerk, Zwolle, Holland, defined the composition of *Ricercare*, Op. 40 (1965) [13]. Commissioned by Albert de Klerk, the piece is structured by Fricker so that the registration can be changed by the performer alone at suitable moments: the stop-knobs of this historic organ, inaccessibly placed by modern standards, dictate the terraced dynamic markings. The work is not a *ricercare* in the traditional, contrapuntal sense: rather it is a series of transformations – through an assortment of textures – of the opening motifs. The piece concludes with monumental chords heard above the pedal bottom C which from the start has moored a tonal basis to the piece in spite of its freely atonal harmonies.

A similar procedure is found in another Neo-Baroque work, the *Praeludium*, Op. 60 (1969) [10]: the opening low pedal D establishes the tonal structure, and it returns in the concluding section. Commissioned for Anton Heiller by the Anglo-Austrian Society of London, the piece was given its first performance by David Sanger in the Royal Festival Hall on 25 November 1970. The fluency of the keyboard writing attests to Fricker's talent and experience as an organist; the title alludes to the Germanic organ tradition

⁹ Hardwick, *op. cit.*, p. 230.

¹⁰ 'London Music', *The Musical Times*, Vol. 101 (February 1960), p. 100.

on which Fricker's music draws (the name and sectional nature of the piece reflects the form of pieces of the eighteenth-century North German School of such composers as Buxtehude, Bruhns and Böhm). The conception of the landmark 1954 Harrison & Harrison organ in the Royal Festival Hall in London was itself inspired by the continental Organ Reform Movement (*Orgelbewegung*) of the preceding decades, which emphasised the importance of clear, balanced choruses in the manner of 'Classical' instruments, in reaction to the increasing excess of the Romantic 'symphonic organ'. Fricker had a fondness for the Festival Hall instrument, having been one of the first to play the newly installed organ (for a performance of the National Anthem to introduce a Morley College concert). His two *concertante* organ works – Symphony No. 5, Op. 74 (1976), and *Laudi concertati*, Op. 80 (1979) – were also premiered on the instrument.¹¹

The *Toccata Gladius Domini*, Op. 55 (1968–69) [8], is a programmatic work inspired by words of Girolamo Savonarola (1452–98), the Florentine Dominican friar who prophesied civic glory and the destruction of secular art and culture. Savonarola's apocalyptic prophecy 'Gladius Domini super terram cito et velociter' ('the sword of the Lord will descend quickly and suddenly upon the earth') is evoked in a dramatic and flamboyant creation. Composed for Alec Wyton, who presided over the gargantuan organ of the Cathedral of St John the Divine in New York City, the work exploits that instrument's famous high-pressure State Trumpet rank (positioned above the west door of the Nave) in a free multi-section structure centred on the six-note motif heard at the outset. The interval of an augmented fourth defines much of the harmonic language; combined with the virtuosic manual figurations, the work is reminiscent of Messiaen's *Combat de la Mort et de la Vie* (1939) and prefigures Langlais' *La cinquième Trompette* (1974), both of which dwell on similarly visionary – though explicitly scriptural – themes. The premiere of the *Toccata Gladius Domini* was given by Gillian Weir at the Royal Festival Hall on 19 January 1970; its US premiere was given by Wyton at St John the Divine later that year. This fiery, extravert work is a radical departure from Fricker's

¹¹ For further information on these works, cf. Gillian Weir, 'Peter Racine Fricker: Recollections of his Works for Organ and Orchestra', *Journal of the Royal College of Organists*, Vol. 11 (2017), pp. 82–84.

generally restrained writing but it exemplifies Dame Gillian's assertion that Fricker 'loved the organ, with its power and capacity to thrill'.¹²

In 1972, Weir gave the first performance, at the University of Wales in Cardiff, of *Intrada*, Op. 64 (1971) [1], which is dedicated to the composer Alun Hoddinott. The conventional title belies the imagery inspiring the work, since the score is prefaced with words from the opening of Exodus, chapter 3, describing Moses approaching Mount Sinai: 'and came unto the mountain of God, even to Horeb. And the angel of the Lord appeared unto him in a flame of fire out of the midst of the bush'. The piece is a *moto perpetuo* cast in rondo form, and the opening eight-note melody – heard above constant semiquaver movement – is either restated or transformed in each successive, long-breathed phrase. The tonal basis of the work is irrefutably D major, but skilfully Fricker slowly increases the harmonic tension as the piece progresses, leading to a blazing conclusion on full organ.

The short *Trio* (1968) [11] was composed around the same time as *Six Short Pieces*, Op. 53 (1968) – a set of studies for organ. Subtitled *Canon/Ostinato*, it testifies to Fricker's contrapuntal ingenuity: the manual parts are a canon, heard in inversion a beat apart, and at the seventh below. The pedal part presents the repeated pitches (in alternating octaves), moving by step – this *ostinato* figure combining with the canonic procedure to create a short, captivating work.

The *Five Short Pieces*, Op. 83 (1980), like the *Trio* and *Six Short Pieces*, are essentially didactic works, each focusing on a different aspect of organ technique. These charming and varied works are of only modest difficulty and represent a break from the severity of the serial procedures encountered in much of Fricker's earlier music. The set was premiered in Santa Barbara on 2 November 1980 by Gillian Weir, as part of a recital in celebration of the composer's 60th birthday. Each of the five movements is a model of beautifully crafted keyboard writing: 'Little Toccata' [2] (for manuals only, composed in 1976) requires nimble fingerwork; 'Meditation' [3] entails a careful *legato* touch; 'Scherzino' [4] needs crisp, rhythmic *staccato* and controlled pedal-work;

¹² E-mail to the author, dated 2 January 2019.

‘Varied Ostinato’ [5] tests *legato* and *staccato* in opposing hands; and ‘Ceremony’ [6] demands rhythmic tautness and precise attack and release of its vivid chords. In their year of composition, Fricker expressed interest in writing instructive organ works ‘the equivalent of [Bartók’s] *Mikrokosmos*’;¹³ these works, along with the short works from 1968 and his *Invention* (1976), can be viewed as examples for this proposed collection. Fricker had been a driving force behind the installation of an organ for the University of California, and all of these pieces were particularly apt for study on its mechanical-action Dutch-built Flentrop organ, installed in 1972.

The *Recitative, Impromptu and Procession*, Op. 92 (1985) [12], was Fricker’s final organ work. It was commissioned by Royston Havard and premiered by him at St David’s Cathedral, Pembrokeshire, on 13 September 1988. In spite of its title, the work is through-composed and does not obviously fall into three distinct sections. The opening *Recitative* melody unfolds on an oboe stop before moving to the pedals. Rippling chords frame these free passages, and the work demonstrates a new tranquillity and transparency in Fricker’s writing. The *Impromptu* spans many passages: its principal material is a descending and rising semiquaver figure, answered by descending staccato scales, which are developed extensively in a prolonged *fantasia* occasionally recalling the opening *Recitative* material. After a restrained climax, the mood cools gradually, leading into the *Procession* – a coda of twenty bars in which a snaking pedal melody is set against the gentle, richly voiced spread chords which characterise the opening *Recitative*.

¹³ Hardwick, *op. cit.*, p. 235.

Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the acclaimed Abbey Girls Choir. Previously, he was Sub-Organist at St Paul's Cathedral, and during this time he performed with the Cathedral Choir at the American Guild of Organists National Convention, performed in Mahler's Symphony No. 8 with Valery Gergiev and the London Symphony Orchestra, and played for many major state occasions. He has also broadcast regularly on BBC Radio and been featured on American Public Media's *Pipedreams*.

He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition. Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist for recordings on EMI Classics.

His many solo organ recordings include works by Malcolm Williamson and John Joubert (on Toccata Classics) and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (on Resonus Classics). For Naxos he has recorded music by Judith Bingham and four volumes of the organ works of Olivier Messiaen, including *Les Corps Glorieux* – awarded five stars by the French magazine *Diapason* – and *Livre d'Orgue*, which achieved an editorial 'star review' from the magazine *Choir & Organ*. He directs the St Albans Abbey Girls Choir in recordings of choral works by Mendelssohn and William Mathias, also on Naxos.

He has taken part in the first performance of works by Judith Bingham, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Alec Roth, Carl Rüttli and Judith Weir. Recent engagements include recitals in Hildesheim Cathedral, Chichester Cathedral and Trinity Cathedral, Phoenix. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall, and is a member of the Trustee Council of the Royal College of Organists.



Photograph: Colin Innes-Hopkins

THE ORGAN OF BRIDLINGTON PRIORY

by Tom Winpenny

Bridlington Priory (formally, the Priory Church of St Mary) is one of the largest parish churches in England. It is part of a former Augustinian priory founded in the twelfth century and dissolved by King Henry VIII. The present church occupies the nave of the vast former Priory Church. It was refurbished in the nineteenth century by Sir George Gilbert Scott, who added the asymmetric west towers, reflecting the contrasting Early English and Perpendicular architectural styles displayed in the west front.

The organ was built by the Belgian firm Anneessens and occupies two bays in the north-east corner of the church, including the triforium level. Completed in 1889, it replaced a modest, unreliable instrument in the west end gallery, deemed to be out of keeping with Gilbert Scott's church restoration.

The new three-manual instrument of 41 stops was inaugurated by the Belgian organist August Wiegand. The instrument is in the grand orchestral style of the period, with a multitude of delicate solo stops and powerful reed choruses. Wiegand's concert programme (which he gave on three successive nights to a full church) included his own dramatic composition *Fantasie-Storm*, which imitated an approaching storm, giving him licence to demonstrate the colossal pedal 32' Contra Tuba – reputed to be the largest-scale pedal reed in Europe.

The instrument was rebuilt in 1909 after fumes from the organ's gas engine caused considerable damage to its mechanism; further rebuilds took place in 1922 and – by the Compton company (renowned for experience with large church and cinema organs) – in 1949. Deterioration over the next two decades necessitated another thorough rebuild, which was undertaken in 1968 by Laycock and Bannister, when the instrument was enlarged to four manuals. At a time when large Romantic

instruments were out of fashion, the Priory Organist Raymond Sutherland had succeeded in defying challenges to replace the instrument with a smaller, newly built instrument on Neo-Classical principles.

The organ was most recently refurbished in 2005–6 by Nicholson of Malvern: it was rebuilt within a new frame, and a number of judicious tonal modifications were made.



Photograph: John Hughes

Great

Double Open Diapason	16'
Bourdon	16'
Open Diapason I	8'
Open Diapason II	8'
Open Diapason III	8'
Violon	8'
Flûte Harmonique	8'
Bourdon	8'
Octave	4'
Principal	4'
Ocarina	4'
Octave Quint	2 $\frac{2}{3}$ '
Twelfth	2 $\frac{2}{3}$ '
Super Octave	2'
Piccolo	2'
Cornet 1.8.12.15.17 m.c.	V
Fourniture 19.22.26	III
Sharp Mixture 26.29.33	II
Bombarde	16'
Trompette	8'
Clairon	4'
<i>Tremulant</i>	
<i>Solo to Great</i>	
<i>Swell to Great</i>	
<i>Positive to Great</i>	

Swell

Lieblich Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Viola de Gamba	8'
Voix Celeste (T.C.)	8'
Geigen Principal	4'
Flûte Harmonique	4'
Fifteenth	2'
Sesquialtera 12.17	II
Mixture 15.19.22	III
Plein Jeu 19.22.26.29	IV
Double Basson	16'
Trompette	8'
Basson	8'
Hautbois	8'
Clairon	4'
<i>Tremulant</i>	
<i>Swell Octave</i>	
<i>Swell Suboctave</i>	
<i>Swell Unison Off</i>	
<i>Solo to Swell</i>	

Positive

Open Diapason	8'
Gedackt	8'
Principal	4'
Koppelflöte	4'
Nazard	2 $\frac{2}{3}$ '
Fifteenth	2' $\frac{1}{3}$
Blockflöte	2'
Tierce	1 $\frac{3}{5}$ '
Larigot	1 $\frac{1}{5}$ '
Mixture 22.26.29.33	IV
Cromorne	8'
Tromba	8'
Tromba Clarion	4'
<i>Tremulant</i>	
<i>Solo to Positive</i>	
<i>Swell to Positive</i>	

Solo (Enclosed)

Viole d'Orchestre	8'
Viole Celeste (T.C.)	8'
Flûte Harmonique	4'
Clarinete	8'
Cor Anglais	8'
Voix Humaine	8'
<i>Tremulant</i>	

Solo (Unenclosed)

Tromba (from Pos.)	8'
Tuba Mirabilis	8'
<i>Solo Octave</i>	
<i>Solo Suboctave</i>	
<i>Solo Unison Off</i>	

Pedal

Double Grosse Flöte	32'
Double Soubasse	32'
Grosse Flöte	16'
Open Diapason	16'
Soubasse	16'
Bourdon	16'
Flöte	8'
Principal	8'
Flûte basse	8'
Fifteenth	4'
Flûte	4'
Mixture 19.22.26.29	IV
Contra Tuba	32'
Tubasson	16'
Trombone	16'
Tromba	8'
Schalmei	4'
<i>Solo to Pedal</i>	
<i>Swell to Pedal</i>	
<i>Great to Pedal</i>	
<i>Positive to Pedal</i>	

The manual compass is CC–c 61 notes, and the pedalboard compass is CCC–G 32 notes.



Recorded on 8 and 9 August 2018 in the Priory Church of St Mary,
Bridlington, East Riding of Yorkshire
Producer, engineer and editor: Adrian Lucas (Acclaim Productions,
www.acclaimproductions.co.uk).
Production assistant: Michael Bishop

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PETER RACINE FRICKER Organ Music

[1] <i>Intrada</i> , Op. 64 (1971)	5:32
<i>Five Short Pieces</i> , Op. 83 (1980)	9:44
[2] No. 1 Little Toccata	1:46
[3] No. 2 Meditation	2:30
[4] No. 3 Scherzino	2:04
[5] No. 4 Varied Ostinato	1:57
[6] No. 5 Ceremony	1:27
[7] <i>Pastorale</i> (1959)*	5:17
[8] <i>Toccata Gladius Domini</i> , Op. 55 (1968, rev. 1969)	11:37
[9] <i>Choral</i> (1956)	10:18
[10] <i>Praeludium</i> , Op. 60 (1969)	10:40
[11] <i>Trio</i> (1968)	1:33
[12] <i>Recitative, Impromptu and Procession</i> , Op. 92 (1985)	11:29
[13] <i>Ricercare</i> , Op. 40 (1965)	9:19

TT 75:29

Tom Winpenny, organ of Bridlington Priory

ALL EXCEPT * FIRST RECORDINGS