



ABERDEEN AND DISTRICT ORGANISTS' ASSOCIATION
In connection with CATHEDRAL at NOON

Cathedral Church of St Andrew King Street, Aberdeen
Saturday 22nd March 2025

MEMBERS' RECITAL

ALAN BUCHAN & ALLAN BICKET

PROGRAMME:

Alan Buchan:

Matthew Camidge (1764 – 1844)

Edited by Francis Jackson (1917 – 2022)

Concerto in g minor

Adagio/Allegro, Adagio, Gavotta

Allan Bicket:

Remo Giazotto (1910 – 1998) / Tomaso Albinoni (1671 – 1751)

Adagio in g minor (1958)

J. S. Bach (1685 – 1750)

Pièce d'orgue BWV 572 (Fantasia in G Major)

REVIEW:

This season's Member's Recital given by Alan Buchan currently residing in Cullen, and Allan Bicket formerly organist at Rubislaw Parish Church (now closed) was probably one of the best and certainly the most interesting that I can remember. Alan Buchan had chosen the *Concerto in g minor* by Matthew Camidge (1764 – 1844) edited by Francis Jackson (1917 – 2022). This was a piece for manuals only for which Alan Buchan had chosen to employ stops from the original St Andrew's Cathedral Organ dating back over 200 years to 1818. We were hearing pipes that were of that age

and there is no doubt that they sounded rich and rare. Alan Buchan used stop changes and different manuals to create an orchestral variety of sounds throughout the piece. The chords in the opening Adagio had a regal elegance while the following Allegro was busy and exciting. The middle Adagio movement had a sweet sounding melody above walking chords with variety from stop or manual changes. The final Gavotta was joyful, shaped by changes of dynamics. Buchan's performance was unremittingly colourful and entertaining, well fitted to his understanding of the history of this particular instrument. In other words an absolutely fascinating performance and a great choice of music for this short recital.

As Alan Buchan said, unlike his use of the organ, Allan Bicket was to employ the full reserves of the instrument including its several rebuilds over the years. Bicket had chosen two excellent pieces for his part of the recital. Both were of interest to organists in attendance but, particularly in the case of the first piece, Giazotto's recreation of the thematic ideas and figured bass culled from a German library and possibly by Albinoni, of considerable appeal to the general audience member.

Allan Bicket had chosen a soft rounded flute stop for the main melody of the piece, it sounded absolutely delicious. Kamil Mika helped with page turning and more importantly delicate stop variations. The rhythmic steadiness of the piece was played faultlessly and just as Alan Buchan had given us an orchestral performance in this piece, so did Alan Bicket and quite wonderfully too. It made absolutely delightful listening.

Bach's *Pièce d'orgue* opened on upper stops with fast and complex finger work, the very epitome of *Fantasia* which is the alternative title of the piece. The music had a splendid windswept quality to it. When the pedals came in, the music positively exploded in richness and regality. Harmony and counterpoint, the best of Bach were there, and the repeated sections near the end made me think of the sort of thing Anton Bruckner often did in his music.

This was indeed a first rate Members' Recital blending the entertaining with discovery and education. It does not get better than that.

ALAN COOPER