

the Organ

Volume 92 No 365

August – October 2013

12 Robert Munns 80th birthday
Recital and the Bloomsbury
Central Baptist Church Organ
Robert Matthew-Walker

14 History of the Bloomsbury
Organ
Robert Matthew-Walker

17 Arranging Orchestral Music for
the King of Instruments:
Part III
Jens Korndoerfer

23 Recording the Organ
Neil Collier

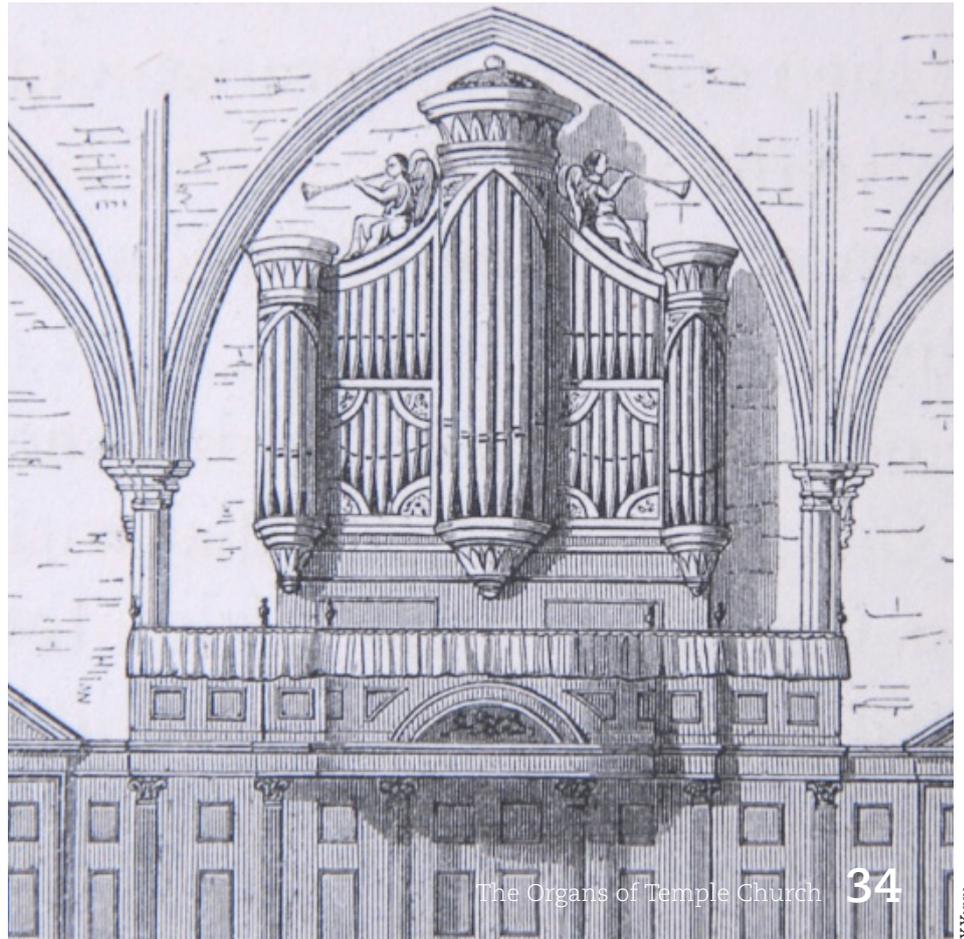
30 My Music for Organ
Geoffrey Hanson

34 The Organs of Temple Church,
London
Greg Morris

40 The Organ Music of Alun
Hoddinott - III
Jane Watts

42 Our Lady of Lourdes, Wanstead
Roderick Sime

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REGULARS

- 2 Editorial
- 4 UK Performance Calendar
- 8 Editorial Notes
- 10 UK News
- 48 CD Reviews
- 53 Music Reviews
- 60 Book Reviews
- 62 Recital Reviews

Cover: Organ Xx
p34

XXXX

Editorial

Past, Present, Future

As the centenary of the outbreak of World War I looms into sight next year, which coincidentally marks the 75th anniversary of the outbreak of World War II, those climatic events will, inevitably in time, pass from human memory into the pages of the history books. For musicians, the adage that music tends to lag behind the other arts may well be shown to be false as a result of the 20th-century's two World Wars, for no European artist – still less their family – could have remained untouched by either conflict, and it is through their artistic legacies – when suddenly confronted with warfare on a hitherto undreamed-of scale – that we are left with what the World War I English poet Wilfred Owen wrote: 'All an artist can do is warn', quoted by Benjamin Britten on the title page of his *War Requiem*.

Perhaps so, but two things surely arise from that: the first is that the artist can only warn of what he or she perceives to be the threat, possibly experienced at first-hand; and the second is that artists can propose alternatives, or solutions, to the perceived threat. In other words, when confronted by destruction on an industrial scale, the act of creation itself, and what the resultant work of art conveys, can offer more than a warning: it can offer a positive solution.

Or should, we might think, perhaps agreeing with Daniel Barenboim when he said: 'Every great work of art has two faces, one towards its own time and one towards the future, towards eternity.' Yet for those who never experienced it at first hand, the final six months of World War II in Germany itself must

have seemed horrendous to the indigent civilian population. We have only to see those astonishing aerial pieces of black-and-white newsreel of the bombardment of German cities by the Allies to wonder how any society, let alone a defeated people, could have recovered and rebuilt itself almost literally from the ashes.

Those old news films help us to understand vividly what it must have been like. For a young artist – a young composer, to relate it more closely to our subject – the sight of a great country which had been the personification of the essence of one of the greatest achievements in the history of mankind – its art music – being reduced to rubble, must have resonated in the innermost depths of their being.



Daniel Barenboim 2008

Not only felt, but experienced on a daily basis. Opera houses, concert halls, cathedrals, churches, colleges of music, music publishers, shops, musical instrument manufacturers, composers, professional musicians, record companies and broadcasting organizations – so many of them blown to smithereens during the closing months of aerial bombardment and street fighting.

The Danish composer Carl Nielsen expressed in his Fourth Symphony, 'The Inextinguishable', a belief that the human life-force was capable of overcoming any

catastrophe, and whilst that great symphony was written in 1916 in Denmark (which country was not a combatant in World War I), its essential positive outlook, following an opening movement of fierce conflict, was not something he confined to the one work. He followed it with what many believe to be a mightier statement of forward-looking affirmation, his Fifth Symphony of 1922, and in his final great masterpiece, the powerful *Commotio* for organ of 1931 (his last major work – he died later that same year), he united the twin elements of 'movement' and what one might call 'spirituality': as he himself explained:-

"The Latin word *Commotio* really applies to all music, but the word is used more specifically here as an expression of self-objectification. In a major work for the mighty instrument that is called the organ, whose sound is determined by the natural element we call air, the composer must attempt to suppress all personal, lyrical feelings. The expression becomes great and rigorous and demands a kind of dryness instead of the emotional, and must rather be gazed at with the ear than embraced by the heart. The work is borne up by two fugues, to which an introduction, interweaving movements and coda cling like climbing plants to the tree-trunks of the forest; however, the composer thinks that further analysis is superfluous."

In the eighty-odd years since Nielsen's death we may not entirely agree with organ music which 'must rather be gazed at with the ear than embraced by the heart' – is not music also emotional through that which it expresses? Perhaps Nielsen was thinking, as he often did, of his great forebear Buxtehude, whom Bach walked 200 miles to Lübeck and back to hear, or found himself in agreement with his very different great contemporary Stravinsky, who claimed that 'music is incapable of expressing anything but itself.'

Our reactions to music must remain personal – if music is to mean anything at all – but we surely can be helped in our understanding by a grasp of the historical context in which it was written. A young German composer in 1945, having

grown up in Nazi Germany, and having been conscripted into the now-defeated Wehrmacht, would have viewed the destruction of his homeland and almost all of the means by which he hoped to study his subject with an attitude not so far removed from the youthful anger of the Frenchman Pierre Boulez, who wrote, soon after 1945: 'It is not enough to deface the Mona Lisa because that does not kill the Mona Lisa. All the art of the past must be destroyed.'

Well, Boulez knows better now, but it remains a remarkable fact that whereas future historians might well consider the 'total serialisation' of much avant-garde European music in the decade following World War II – the rigorous 'kind of dryness instead of the emotional' (as Nielsen said of *Commotio*) – to be the musical equivalent of 'starting from scratch' in rebuilding post-War Germany, the sweeping away of all elements which could possibly be said to have played a part, no matter how small, in permitting the rise of Nazi Germany and the virtual destruction of a once-great culture. Boulez and Stockhausen – and their fellow-travellers – saw their artistic task as one which in turn swept away the past, but only one has lived long enough to confirm Constant Lambert's opening observation in his 1934 book, 'Music Ho!', which is that 'Revolutionaries themselves are the last people to realize when, through force of time and circumstance, they have gradually become conservatives.'

That is Boulez today, surely, who at the age of 86 told a Guardian reporter some time ago that he wanted his music to express 'coherence' – an impossible concept in a work such as his *Pli selon pli*, where large stretches are improvised on the spot and no two performances can ever be the same, or therefore cohere from a compositional point of view. And Stockhausen, forever disconnected from reality, saw fit to describe the 9/11 attack on the Twin Towers in New York as a 'great work of art': one wonders what he thought of the Buchenwald concentration camp, liberated by the Americans in 1945. Perhaps he considered sleeping in Tracy Emin's unmade *My bed*, should he have got permission from Charles

Saatchi.

The problem here is the juvenile assumption on the part of many young composers (and others not so young) that 'their world' is the 'whole world'. In a television interview, reported by John Borstlap in his recent book 'The Classical Revolution', a modern composer exemplified this view by saying 'he wholeheartedly disliked old things: antiques, old buildings or an old church, for instance. "That is not my world, these things are hostile toward me, they say to me that I do not belong to them. I am of my own world, the world of now, and that is what I want to express."' We might praise and confirm Borstlap's comments by saying that the young man did not say he was intimidated, which would indicate an awareness of quality, but that he experienced hostility, which can only be explained as a projection of his own hostility towards a world that could, in all artistic respects, be considered superior to his own. To allow this awareness to sink in would not stimulate development and learning, but would destroy a vulnerable ego that wanted to protect itself against challenges too great to cope with. Such a man should never be considered a creative artist. He may want to 'reflect life' as he sees it, but there is no life in a mirror.

But there is life in 'movement', as Nielsen explained: musical life, too, in self-objectification, as the concept of '*Commotio*' shows. From destruction can indeed come regeneration and rebirth – looking outwards, embracing life and not destroying art, the demolition of which Boulez once called for. It must surely be our belief that the great organ works of the 20th-century, and those of the 21st-century thus far – notably the Finn Kalevi Aho's *Alles Vergänglich* (All that is perishable – a 52-minute organ symphony) – are the product of composers whose sense of creativity achieves transcendence of time and place, events which shape our lives, to send positive messages as did Carl Nielsen in his final masterpiece, for as Mozart said: 'There is nothing that music cannot do, as long as it remains music.'

Features, New Music, Books, letters, CDs/DVDs, News, Calendar, Performance reviews:

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UK: £24 per annum
Overseas: £34 / \$70 US pa
Payable to Musical Opinion Ltd

Design and Production

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UK Performance Calendar

Readers are advised to check with venues before travelling

August

Thursday 1st

- Bury Park United Reformed Church
Jack Spencer
12.15pm, 0158 260 6178
- York Central Methodist Church
Matthew Atherton
12.30pm, 0190 461 2171
- Kelvingrove Art Gallery, Glasgow
Paul Carroll
1pm, 0141 276 9599
- St Mary's, Shrewsbury
Sarah Boutwood
1pm, 0174 335 7006

Friday 2nd

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Lichfield Cathedral
Laurence Lyndon-Jones
1pm, 0154 330 6100
- Truro Cathedral
Charles Maxtone-Smith
1.10pm, 0187 227 6782
- St Swithun's, Worcester
Andrew McCrea
1.10pm, 0168 457 5676
- Liverpool Metropolitan Cathedral
Paul Derrett
2.15pm, 01517 087 283

Saturday 3rd

- Gloucester Cathedral
Wayne Marshall
11am, 0156 252 9819
- Kelvingrove Art Gallery, Glasgow
William Hutcheson
1pm, 0141 276 9599
- Richmond Hill
St Andrew's URC, Bournemouth
Robert Fielding
3pm, 0120 255 6239

Sunday 4th

- Kelvingrove Art Gallery, Glasgow
Christopher Nickol
3pm, 0141 276 9599

Monday 5th

- Ayr Town Hall
Archie Thom
12pm, 0129 226 9793
- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Coventry Cathedral
James Scott
1pm, 0247 652 1212

Tuesday 6th

- King's Lynn Minster
Robin Jackson
12.30pm, 0155 377 2858
- Kelvingrove Art Gallery, Glasgow
Fraser Pearce
1pm, 0141 276 9599
- Lichfield Cathedral
Peter Morris
1pm, 0154 330 6100

Wednesday 7th

- Kelvingrove Art Gallery, Glasgow
Alan Kitchen
1pm, 0141 276 9599

Thursday 8th

- Bury Park United Reformed Church
Sam Austin
12.15pm, 0158 260 6178
- Kelvingrove Art Gallery
John Walker
1pm, 0141 276 9599
- St Mary's, Shrewsbury
Paul Carr
1pm, 0174 335 7006

Friday 9th

- Kelvingrove Art Gallery
John Walker
1pm, 0141 276 9599

Friday 9th

- Lichfield Cathedral
Peter Gould
1pm, 0154 330 6100
- Truro Cathedral
Edward Symington
1.10pm, 0187 227 6782
- St Swithun's, Worcester
Gerdi Troskie
1.10pm, 0168 457 5676

Saturday 10th

- Kelvingrove Art Gallery, Glasgow
Iain McGlinchey
1pm, 0141 276 9599

Sunday 11th

- Kelvingrove Art Gallery, Glasgow
Gordon Cree
3pm, 0141 276 9599

Monday 12th

- Ayr Town Hall
John Turner
12pm, 0129 226 9793
- Coventry Cathedral
Richard Moore
1pm, 0247 652 1212

Tuesday 13th

- King's Lynn Minster
Stephen Hogger
12.30pm, 0155 377 2858
- Kelvingrove Art Gallery, Glasgow
Duncan Sinclair
1pm, 0141 276 9599

Wednesday 14th

- Kelvingrove Art Gallery, Glasgow
Christopher Nickol
1pm, 0141 276 9599

Thursday 15th

- York Central Methodist Church
Philip Paul
12.30pm, 0190 461 2171

Thursday 15th

- Kelvingrove Art Gallery, Glasgow
Alan Gillon
1pm, 0141 276 9599
- St Mary's, Shrewsbury
Michael Neville
1pm, 0174 335 7006

Friday 16th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- St Swithun's, Worcester
Peter Bassett
1.10pm, 0168 457 5676
- Truro Cathedral
Georgina Sherriff
1.10pm, 0187 227 6782

Saturday 17th

- Kelvingrove Art Gallery
Christopher Nickol
1pm, 0141 276 9599
- Liverpool Metropolitan Cathedral
Colin Porter
2.15pm, 01517 087 283
- Richmond Hill
St Andrew's URC, Bournemouth
Stephen Binnington
3pm, 0120 255 6239

Monday 19th

- Ayr Town Hall
Christopher Nickol
12pm, 0129 226 9793
- Kelvingrove Art Gallery, Glasgow
Matt Edwards
1pm, 0141 276 9599
- Coventry Cathedral
Paul Wright
1pm, 0247 652 1212

Tuesday 20th

- King's Lynn Minster
Gerald Gifford
12.30pm, 0155 377 2858

Tuesday 20th

- Kelvingrove Art Gallery, Glasgow
Duncan Sinclair
1pm, 0141 276 9599
- Lichfield Cathedral
Michael Rhodes
1pm, 0154 330 6100

Wednesday 21st

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599

Thursday 22nd

- Bury Park United Reformed Church
John Wearmouth
12.15pm, 0158 260 6178
- Kelvingrove Art Gallery, Glasgow
Gordon Cree
1pm, 0141 276 9599
- St Mary's, Shrewsbury
Richard Walker
1pm, 0174 335 7006

Friday 23rd

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Lichfield Cathedral
Alex Jones
1pm, 0154 330 6100
- Truro Cathedral
John Keys
1.10pm, 0187 227 6782
- St Swithun's, Worcester
David Brookshaw
1.10pm, 0168 457 5676

Saturday 24th

- Kelvingrove Art Gallery, Glasgow
Paul Carroll
1pm, 0141 276 9599
- Liverpool Metropolitan Cathedral
Carol Wareing
2.15pm, 01517 087 283

Sunday 25th

- Kelvingrove Art Gallery, Glasgow
Andrew Caskie
3pm, 0141 276 9599

Monday 26th

- Ayr Town Hall
Calum Robertson
12pm, 0129 226 9793
- Gloucester Cathedral
Christopher Brayne
12.30pm, 0156 252 9819
- Kelvingrove Art Gallery, Glasgow
Matt Edwards
1pm, 0141 276 9599
- Coventry Cathedral
Charles Wooler
1pm, 0247 652 1212

Tuesday 27th

- King's Lynn Minster
Richard Pilliner
12.30pm, 0155 377 2858
- Kelvingrove Art Gallery, Glasgow
Duncan Sinclair
1pm, 0141 276 9599

Wednesday 28th

- Kelvingrove Art Gallery, Glasgow
William Hutcheson
1pm, 0141 276 9599

Thursday 29th

- Bury Park United Reformed Church
Colin Porter
12.15pm, 0158 260 6178
- York Central Methodist Church
t.b.c
12.30pm, 0190 461 2171
- Kelvingrove Art Gallery, Glasgow
Gordon Cree
1pm, 0141 276 9599
- St Mary's, Shrewsbury
Alistair Auld
1pm, 0174 335 7006

Friday 30th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- St Swithun's, Worcester
James Perkins
1.10pm, 0168 457 5676
- Lichfield Cathedral
Christopher Johns
1pm, 0154 330 6100

Friday 30th

- Truro Cathedral
James Luxton
1.10pm, 0187 227 6782
- Liverpool Metropolitan Cathedral
Joshua Stephens
2.15pm, 01517 087 283

Saturday 31st

- Truro Cathedral
Raul Prieto Ramirez
7.30pm, 0187 227 6782

September

Sunday 1st

- Kelvingrove Art Gallery, Glasgow
Matthew Beetschen
3pm, 0141 276 9599

Monday 2nd

- Ayr Town Hall
Matthew Hynes
12pm, 0129 226 9793

Monday 2nd

- Kelvingrove Art Gallery, Glasgow
Allan McPhee
1pm, 0141 276 9599
- Coventry Cathedral
Geoffrey Woollatt
1pm, 0247 652 1212

Tuesday 3rd

- Kelvingrove Art Gallery, Glasgow
David Murray
1pm, 0141 276 9599

Wednesday 4th

- Kelvingrove Art Gallery, Glasgow
Christopher Nickol
1pm, 0141 276 9599

Thursday 5th

- Bury Park United Reformed Church
Terence Atkins
12.15pm, 0158 260 6178

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Thursday 5th

- Kelvingrove Art Gallery, Glasgow
Robin Erskine
1pm, 0141 276 9599
- St Mary's, Shrewsbury
William Smallman
1pm, 0174 335 7006

Friday 6th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Truro Cathedral
Ian Ball
1.10pm, 0187 227 6782

Saturday 7th

- Kelvingrove Art Gallery, Glasgow
Duncan Sinclair
1pm, 0141 276 9599
- Liverpool Metropolitan Cathedral
Paul Delaney
2.15pm, 01517 087 283
- Richmond Hill
St Andrew's URC,
Bournemouth
Joseph Wicks
3pm, 0120 255 6239

Sunday 8th

- Kelvingrove Art Gallery, Glasgow
Matt Edwards
3pm, 0141 276 9599

Monday 9th

- Ayr Town Hall
David Hamilton
12pm, 0129 226 9793
- Kelvingrove Art Gallery, Glasgow
Allan McPhee
1pm, 0141 276 9599
- Coventry Cathedral
Anthony Hammond
1pm, 0247 652 1212

Tuesday 10th

- King's Lynn Minster
James Laird
12.30pm, 0155 377 2858
- Kelvingrove Art Gallery, Glasgow
Ralph Dransfield
1pm, 0141 276 9599

Wednesday 11th

- Kelvingrove Art Gallery, Glasgow
Ralph Dransfield
1pm, 0141 276 9599

Thursday 12th

- Bury Park United Reformed Church
Victor Patterson
12.15pm, 0158 260 6178
- York Central Methodist Church
Nicholas Page
12.30pm, 0190 461 2171
- Kelvingrove Art Gallery, Glasgow
Colin Mackay
1pm, 0141 276 9599

Friday 13th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Truro Cathedral
Nicholas Sutton
1.10pm, 0187 227 6782

Saturday 14th

- Kelvingrove Art Gallery, Glasgow
Iain McGlinchey
1pm, 0141 276 9599

Sunday 15th

- Kelvingrove Art Gallery, Glasgow
Gordon Frier
3pm, 0141 276 9599

Monday 16th

- Ayr Town Hall
Andrew Caskie
12pm, 0129 226 9793
- Kelvingrove Art Gallery
Archie Shearer
1pm, 0141 276 9599
- Coventry Cathedral
Freddie James
1pm, 0247 652 1212

Tuesday 17th

- King's Lynn Minster
Hans-Juergen Wulf
12.30pm, 0155 377 2858
- Kelvingrove Art Gallery
David Murray
1pm, 0141 276 9599

Wednesday 18th

- Kelvingrove Art Gallery
Christopher Nickol
1pm, 0141 276 9599

Thursday 19th

- Bury Park United Reformed Church
Lee Burgess
12.15pm, 0158 260 6178
- Kelvingrove Art Gallery, Glasgow
Simon Nieminski
1pm, 0141 276 9599

Friday 20th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Truro Cathedral
Philip Davey
1.10pm, 0187 227 6782
- Truro Cathedral
Luke Bond
7.30pm, 0187 227 6782

Saturday 21st

- Kelvingrove Art Gallery, Glasgow
Peter Howard
1pm, 0141 276 9599
- York Central Methodist Church
John Scott Whiteley
2.30pm, 0190 461 2171
- Richmond Hill
St Andrew's URC,
Bournemouth
Jonathan Hope
3pm, 0120 255 6239
- Gloucester Cathedral
Adrian Partington
5.30pm, 0156 252 9819

Sunday 22nd

- Kelvingrove Art Gallery
Andrew Caskie
3pm, 0141 276 9599

Monday 23rd

- Kelvingrove Art Gallery, Glasgow
Alan Gillon
1pm, 0141 276 9599
- Coventry Cathedral
Laurence Jones
1pm, 0247 652 1212

Tuesday 24th

- King's Lynn Minster
Henry Macey
12.30pm, 0155 377 2858

Tuesday 24th

- Kelvingrove Art Gallery, Glasgow
Gordon Cree
1pm, 0141 276 9599
- Lichfield Cathedral
Cathy Lamb
7.30pm, 0154 330 6100

Wednesday 25th

- Kelvingrove Art Gallery
William Hutcheson
1pm, 0141 276 9599

Thursday 26th

- Bury Park United Reformed Church
Thomas Keogh
12.15pm, 0158 260 6178
- Gloucester Cathedral
Tom Bell
12.30pm, 0156 252 9819
- York Central Methodist Church
Edmund Aldhouse
12.30pm, 0190 461 2171
- Kelvingrove Art Gallery
Simon Nieminski
1pm, 0141 276 9599

Friday 27th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599
- Truro Cathedral
Michael Edwards
1.10pm, 0187 227 6782

Saturday 28th

- Kelvingrove Art Gallery, Glasgow
James Hunter
1pm, 0141 276 9599

Sunday 29th

- Kelvingrove Art Gallery, Glasgow
Christopher Nickol
3pm, 0141 276 9599

Monday 30th

- Ayr Town Hall
Jim Colvin
12pm, 0129 226 9793
- Kelvingrove Art Gallery
James Hunter
1pm, 0141 276 9599

Monday 30th

- Coventry Cathedral
Kerry Beaumont
1pm, 0247 652 1212

October**Tuesday 1st**

- King's Lynn Minster
Michael Whitehall
12.30pm, 0155 377 2858

Wednesday 2nd

- Gloucester Cathedral
Anthony Gowling
9pm, 0156 252 9819

Thursday 3rd

- Bury Park United Reformed Church
James Perkins
12.15pm, 0158 260 6178

Friday 4th

- Truro Cathedral
Neil Kelley
1.10pm, 0187 227 6782

Monday 7th

- Ayr Town Hall
Gordon Cree
12pm, 0129 226 9793

Tuesday 8th

- King's Lynn Minster
Jennifer Chou
12.30pm, 0155 377 2858

Thursday 10th

- Bury Park United Reformed Church
Edward Dean
12.15pm, 0158 260 6178

Friday 11th

- Truro Cathedral
Colin Andrews
1.10pm, 0187 227 6782

Saturday 12th

- Richmond Hill
St Andrew's URC,
Bournemouth
Daniel Campbell
3pm, 0120 255 6239
- Gloucester Cathedral
Adrian Partington
6.30pm, 0156 252 9819

Monday 14th

- Ayr Town Hall
John Kitchen
12pm, 0129 226 9793

Tuesday 15th

- King's Lynn Minster
Adrian Richards
12.30pm, 0155 377 2858
- Lichfield Cathedral
Andrew Lumsden
7.30pm, 0154 330 6100

Thursday 17th

- Bury Park United Reformed Church
Laurence Caldecote
12.15pm, 0158 260 6178

Friday 18th

- Leeds Minster
Simon Lindley
12.30pm, 0113 245 4012
- Morpeth Methodist Church
Kieran Fitzsimons
12.30pm, 0167 051 1078

Friday 18th

- Truro Cathedral
Christopher Gray
1.10pm, 0187 227 6782

Monday 21st

- Ayr Town Hall
Simon Nieminski
12pm, 0129 226 9793

Friday 25th

- Leeds Minster
Simon Lindley
12.30pm, 0113 245 4012

Monday 28th

- Ayr Town Hall
Iain McGlinchey
12pm, 0129 226 9793

Thursday 31st

- Gloucester Cathedral
Peter Holder
12.30pm, 0156 252 9819
- Christchurch Priory
Stephen Moore
12.30pm, 0145 252 8095



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20th November - Richard Moore

Additional Recitals:
Thursday 19th September
Hans-Jürgen Wulf (Germany)

Wednesday 27th November (6.30pm)
Choral Vespers followed by Organ
Recital by Stephen King
for Britten Centenary

Wednesday 2nd April 2014
Mark Brafield, Concert Organist,
Guildford (marking the 150th
Anniversary of the
Royal College of Organists).

Brentwood Cathedral
Ingrave Road
Brentwood
Essex
CM15 8AT

For further details:
Music Office 01277 265288
music@dioceseofbrentwood.org

www.dioceseofbrentwood.org

Winners of St Albans International Organ Competitions announced

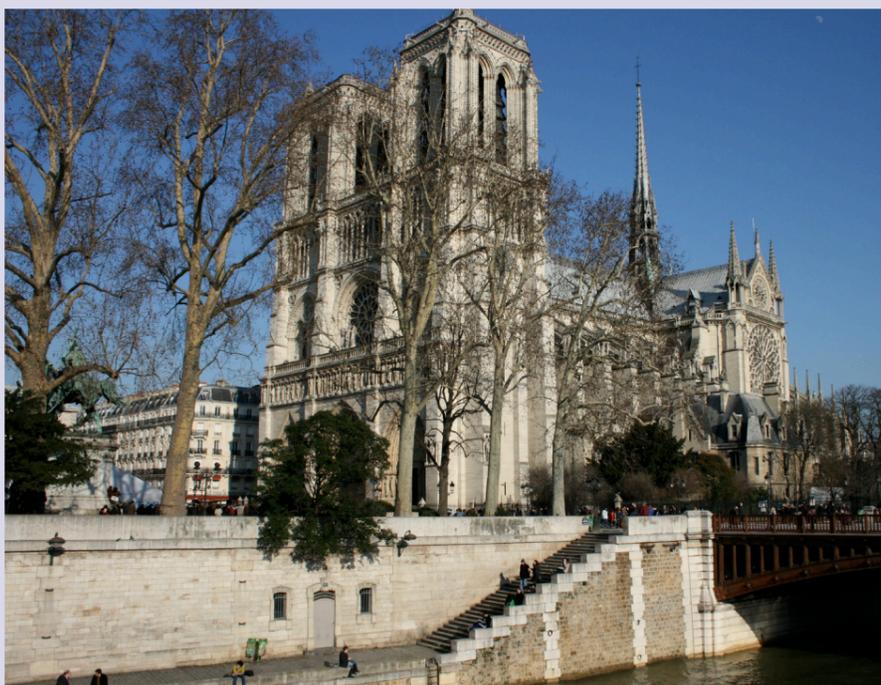
The final of the 50th Anniversary International Organ Festival competitions were held on Friday 19th July in St Albans Cathedral. Nineteen young organists from across the globe took part in this most prestigious of contests for players of the instrument, with quarter and semi-finals being held at the Cathedral and other churches around St Albans. David Titterington, Artistic Director commented: "The quality and standard of playing in the competitions this year has been quite remarkable and the jury have been hugely impressed by the competitors across all rounds".



The two first prize winners were as follows. The Interpretation Prize winner is Simon Thomas Jacobs from the UK, who read music as Organ Scholar at Clare College, Cambridge and is now Fellow in Sacred Music at Christ Church Cathedral, Indianapolis.

The Tournemire Prize winner for Improvisation was awarded to Martin Sturm from Germany who is an organist, pianist, conductor and composer. He is currently studying at the University of Music, Würzburg.

The prize for each competition is £6,000. The Interpretation winner also receives a gold medal and a host of recital en-



gagements as well as representation in the USA for a season and a recording on Priory Records. The recital venues offered to the Improvisation winner include Notre Dame in Paris, King's College, Cambridge and the International Performing Arts Centre in Moscow.

Other prize winners at the Competition are:

Second Prize, £2,500, shared by Anna-Victoria Baltrusch (Germany) and Benjamin Sheen (UK).

Jihoon Song (South Korea) : Peter Hurford Bach Prize of £1,000, awarded for the best performance of J S Bach in any round of the competition.

Simon Thomas Jacobs: Audience Prize of £500, awarded to the competitor who in the Interpretation Final, in the opinion of the audience, gave the most enjoyable performance.

Benjamin Sheen: Jon Laukvik Prize of £500, donated by Dr Daniel von Allmen and awarded for the best performance

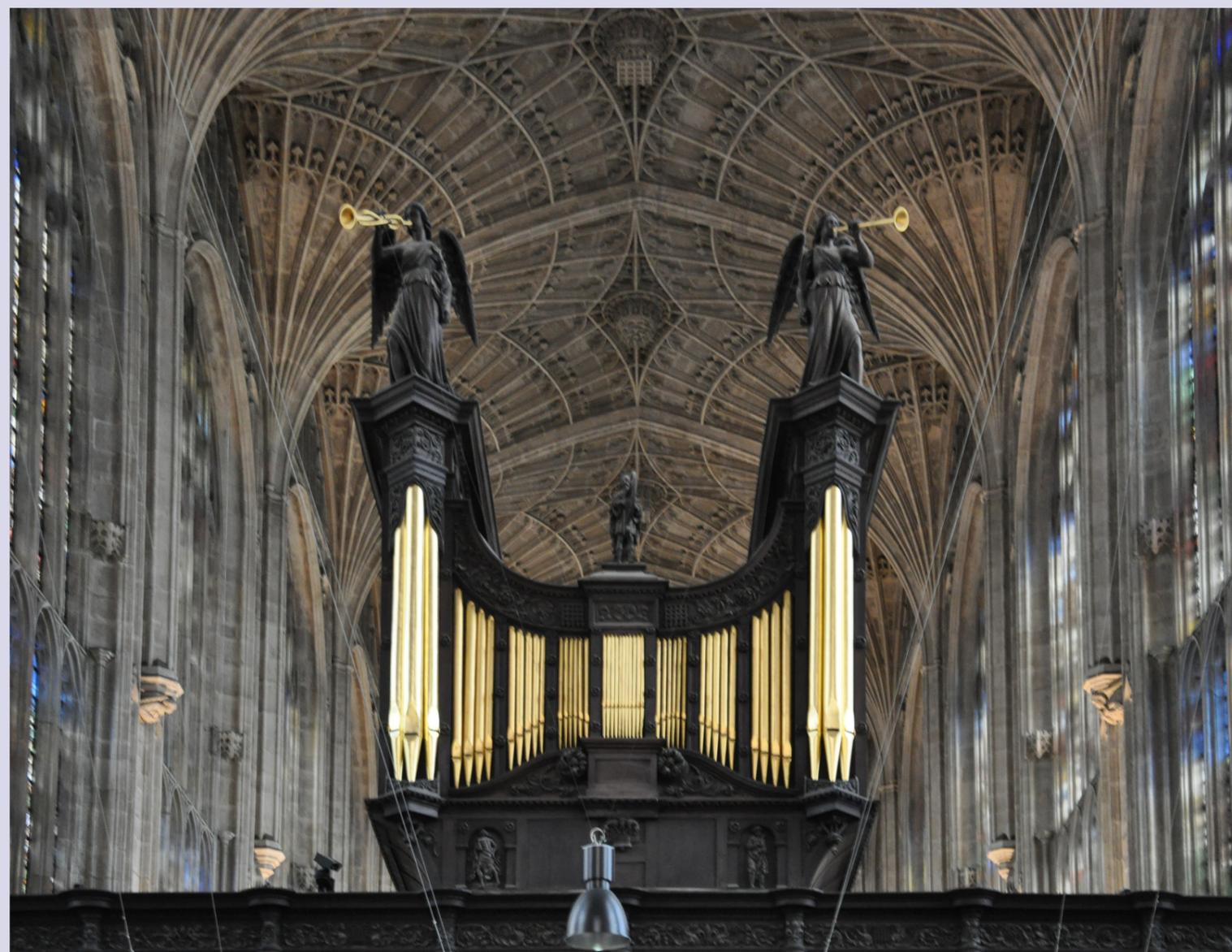
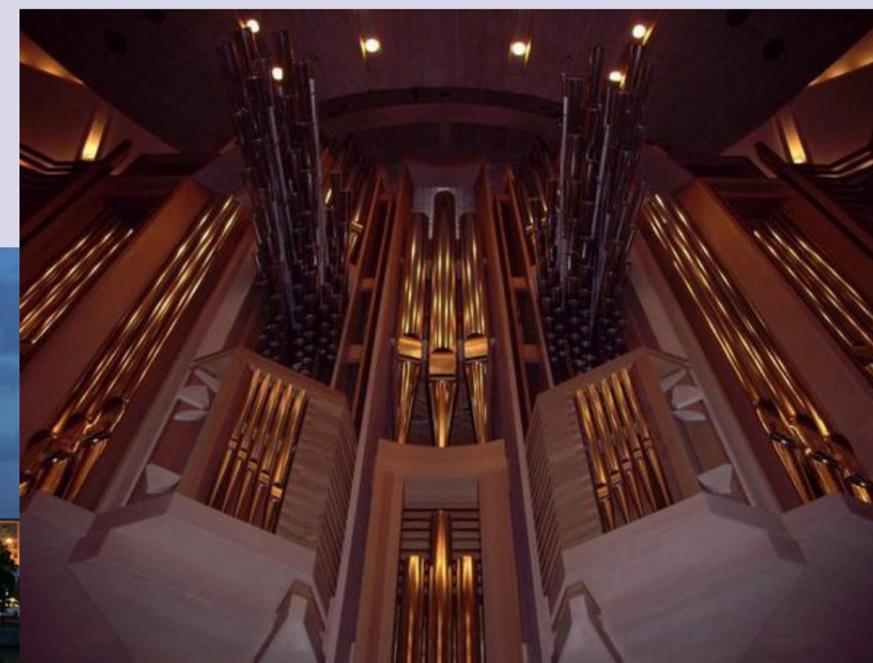
Editorial Notes

of the commissioned work composed by Jon Laukvik.

David Cassan: The Douglas May Award of £800, awarded for the best performance of a competition work in either the Quarter or Semi-final rounds of either competition.

Finalists in the Interpretation Competition were required to play a 45' recital which included a free choice of work by JS Bach, and American composer William Bolcom's Free Fantasia on "O Zion, haste" and "How firm a foundation".

The Improvisation finalists played Tournemire's Petite rhapsodie improvisée, a delicately impressionistic tone poem, and three symphonic movements on themes, which were given to competitors just 40 minutes before their allotted performance. The distinguished, international, jury of seven included first ever winner of the Interpretation Prize in 1963, Susan Landale, as well as representatives from Finland, Japan, the USA, Italy, France and Germany.



UK News

Cambridge Academy of Organ Studies: International Summer Course

100 years of organ music in England 1713-1813



1713 marks the birth of John Stanley, and the period during which Handel established himself in London. By 1813 (the

year of William Russell's death) organ music in England was 'some of the most significant of that time in Europe' (Robin Langle). This repertoire is rarely heard on the type of instrument for which it was created. The course will work with important historic instruments in Cambridge, Norfolk and London.

Course tutors: John Wellingham, Terence Charlston, Anne Page

A full programme of the events is available on application for tickets which can be bought in advance from Andrew Johnson : andrew@cambridgeorganacademy.org

Another British Organ Concerto

Arising from an Editorial Comment in a recent issue, concerning Organ Concertos by British composers, we have come across an addition to the list, following the composer Geoffrey Hanson's article on his organ music which we are pleased to publish in this issue. His own Concerto for Organ and Orchestra was composed in 1999.

Further additions welcome!

18th Century Royal Chapel organ receives Heritage Lottery Fund support

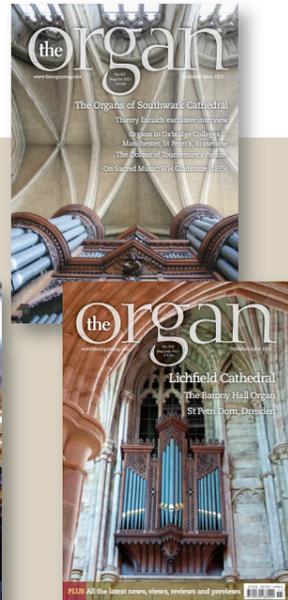
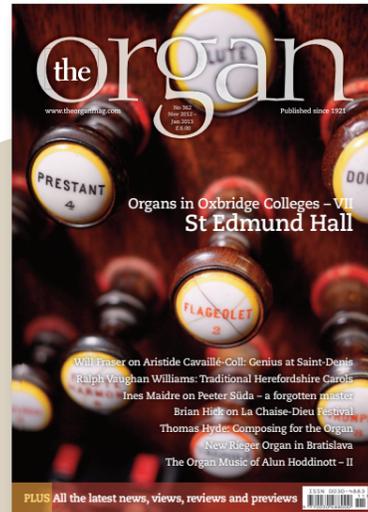
A 300 year old organ built for the Private Royal Chapel and court of Queen Anne around 1705 has received timely intervention to ensure its condition. The organ, at the Church of St Mary the Virgin, Finedon, said to be 'of the highest historical importance,' is in need urgent attention; recommended by professional restorers and noted historians who will monitor and evaluate the work.

Vanessa Harbar, Acting Head of the Heritage Lottery Fund East Midlands, commented on the £43,200 grant: "This organ is very rare and important as most of its interior works and external case work remain unaltered, including the Queen Anne coat of arms on the front pipes. We are delighted to play our part in ensuring its future and longevity for generations to come."

Manuscripts of music first written and

performed on the organ will be scribed into 'modern' clefs, notably two pieces of 18th century English by William Croft – organist of the Royal Chapel – which will be played at a launch event during in 2014, a date for mid-2014 to be confirmed.

Works to and around the organ will include; thorough cleaning and retuning, comprehensive collection of community and school activities including school visits, demonstrations, recitals and lessons, a film of the 'restoration journey' and opportunities for volunteers to be trained as guides on various aspects of the organ.



Back Issues

Readers interested in acquiring back numbers of *The Organ* should, in the first instance, contact Shirley Hawke, 453 Battle Road, St.Leonards-on-Sea, East Sussex TN37 7BB; Tel: +44 (0)1424-855544; Fax: +44 (0)1424-863686

Email: subscriptions@theorganmag.com with details of the issue(s) required. Please note that postage of back numbers will be an additional payment. We are not able to guarantee supplies of back numbers for every issue.

Robert Munns 80th birthday Recital and the Bloomsbury Central Baptist Church Organ

Robert Matthew-Walker

The scarcely-believable fact that Robert Munns celebrates his 80th birthday in July of this year was marked in suitable style by a Buffet Recital at Bloomsbury Central Baptist Church on June 29th, a recital that featured contributions from no fewer than four distinguished organists, including of course Robert Munns himself.

The organ itself, details of which we append to this report, is in truly excellent condition, and is clearly capable of doing justice to a very wide range of music, as we heard throughout this recital. The programme opened with no fewer than five works played by Robert Munns, but such is the legendary generosity of spirit of this outstanding musician that three of the pieces he played were organ duets, in which he was partnered by the talented Brian Newman. These duets included a contemplative 'Hymne' (1993) by the French-Canadian composer and organist Denis Bédard, which suited this

sensitive and responsive instrument admirably – as, indeed, did each item in the remainder of the programme, individually selected by the various organists.

Munns himself had been heard in the opening item, another work by Denis Bédard, his 'Suite du Premier Ton' from 1994 – a fascinating and relatively wide-ranging triptych, the central movement of which – 'Dialogue' – was particularly attractive, especially in the light and airy registration Munns chose. For the third item (and second duet), Munns and Newman moved to 19th-century

Germany, the music of Franz Lachner (1803-1890), with his 'Introduction and Fugue', an impressive piece very much centred upon the contrapuntal textures the composer was able to extract from what initially appeared to be a simple four-note motif, first heard in the 'Introduction': this later formed the basis of the Fugue subject itself, far more extended of course, which truly examined the possibilities of the subject, the Fugue (with two organists) reaching involved and impressive counterpoint, the more so over the long stretto dominant pedal, and in the process creating a truly magnificent structure.

This was splendidly played, as was Schubert's very rarely-heard Fugue in E minor for two organists, dating from

March 1826. If truth be told, Schubert's organ music always appears to benefit from a little help from the organist, especially in his Masses – it rarely flows with the naturalness of his lieder, piano or chamber music – and this somewhat scholastic Fugue is not in the same class as the great F minor Fantasie for piano duet. But it was certainly very well played, and suitably registered – as we might expect – and certainly well worth hearing in context.

Robert Munns's last solo contribution to the festivities was a brand-new work by Geoffrey Hanson (born 1939), a distinguished musician perhaps best known for founding the London Ripieno Society, which recently celebrated its 50th birthday: Hanson's new 'Soliloquy' is an effective study in slow motion, with a particularly notable melodic content and an impressive coda, largely chordal in texture, succeeded by a truly delightful codetta to bring the work to a very effective conclusion. Hanson himself was present to witness a splendid performance of his notable piece and

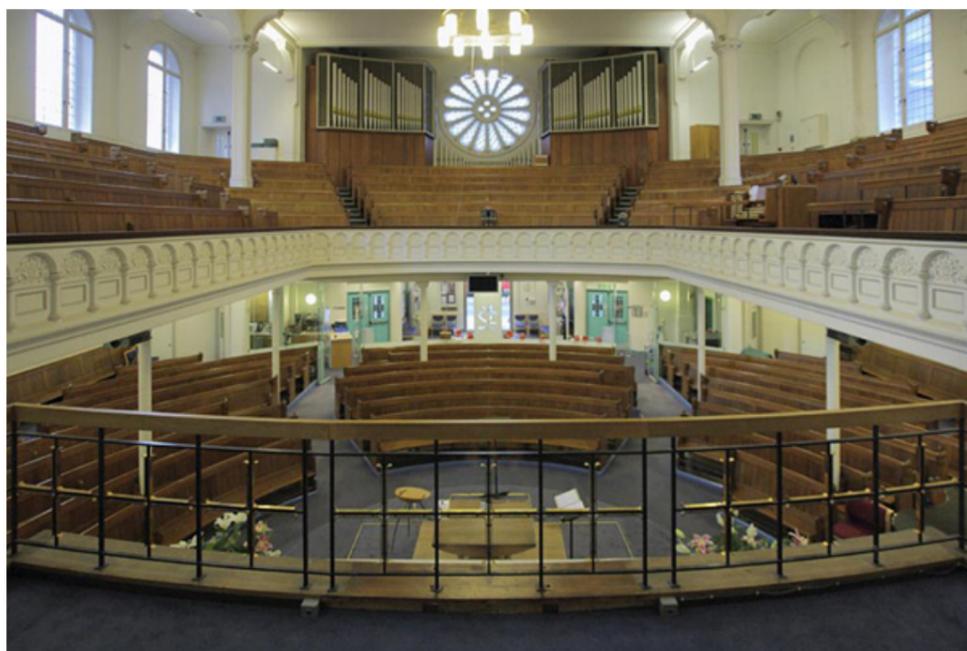
acknowledge the generous applause.

David Aprahamian Liddle was the next organist in this birthday celebration. He is, quite frankly, a remarkable musician, and would be so considered without taking his visual disability into account. He began with a magnificent performance of Bach's G minor Prelude and Fugue (BWV 535), splendidly registered and brilliantly played, as was Louis Vierne's Toccata from his 'Pièces de Fantasie' Opus 53 – enormously effective in this context – and in between we heard one of Liddle's own compositions, the somewhat whimsically entitled 'Polyphony in T' (sic), or 'Earl Grey's Fancy' (Earl Grey = tea = T!), the composer-organist's Opus 19. We were not informed as to the blend of the beverage Robert Munns himself prefers, but we would not be surprised to learn that it is, in fact, Earl Grey – no matter, for this was an effective work in relatively lighter vein, an excellent foil between the works of Bach and Vierne.

The last organist was the youngest –

Stephen Farr – who opened with the contemplative set of pieces which comprise 'La Nativité' (1932) by the French master Jean Langlais, beautifully and sensitively registered and played. He concluded with the relatively modern brilliance of Kenneth Leighton's 'Paeon' of 1967, one of the very few modern British organ works which appears to have entered the repertory of many musicians. The brilliance and positivity of this music brought the celebratory nature of this event to a fine conclusion, save for the post-concert birthday buffet, at which Robert cut the specially-made chocolate cake in the shape of a three-manual organ console to general applause and the singing of a well-known song.

A little while ago, Robert Munns announced that he would be scaling-back his numerous recital appearances in the 2012-13 season, since when he might claim that he has rarely been busier! We trust that he will continue his splendid career for many years to come, even if understandably limiting the number of his engagements.



History of the Bloomsbury Organ

Robert Matthew-Walker

Bloomsbury Central Baptist Church in central London's Shaftesbury Avenue was opened in 1848, having been paid for by Sir Samuel Morton Peto, MP. The church's first organ was inaugurated that year, having been built by an unknown builder, but the instrument must have been found wanting in some respects for as soon as 1850 it was altered and improved by no less than Father Willis. In 1879, the organ underwent a major repair by TC Lewis.

In 1914, a completely new organ was built by Brindley and Foster of Sheffield. This new instrument had tubular pneumatic action, with sliderless vent chests and around twenty speaking stops. In 1964, the organ was rebuilt by Hill, Norman and Beard, who electrified the primary action of the Brindley chests, and did some tonal alterations, adding new pipework. They supplied a new detached drawstop console in the side gallery. At this time, the organ was moved from the front of the church, and was divided in the rear gallery, with the Pedal Principal stop arranged under the rose window in the centre. In 1968 they added a small new choir organ and the Pedal Trombone, making a total of 35 speaking stops.

BC Shepherd and Sons took over the maintenance of the organ for a period in the late 1980s. By this time, the Brindley and Foster internal pneumatic motors were perishing, and causing a lot of ciphering. In 1990, on the advice of the consultant Robert Munns, JH Males of Polegate, Sussex, rebuilt the organ, and fitted direct electric action to the manual soundboards. A number of tonal changes were also made at this time, including enlarging the Choir and Pedal departments, using secondhand pipework by Rushworth and Dreaper, and Brindley and Foster. The tonal work was undertaken by Michael Broom, and the result was an instrument with 44 speaking stops.

In recent years, BC Shepherd and Sons have been responsible for much of

the tuning and maintenance of the organ. After the church was reordered, it was realized that money would need to be spent on the organ as the piston capture system was unreliable. The church felt that the tonal scheme was not entirely satisfactory, as it then had pipes of various styles and periods, and Shepherds were asked to submit a scheme of tonal modification. It was suggested that most of the pipes should be replaced with Binns pipework from the late lamented organ of Beechen Grove Baptist Church, Watford, which had been kept in store for more than twenty years. Sample pipes from many ranks were tried, which were found to be very satisfactory.

A tonal scheme was drawn up in consultation with the organist Philip Luke, who has recently completed 25 years service at the church. Around that time, the church was told of the existence of another redundant Binns organ at St Augustine's Church, Tonge Moor, Bolton (which had been originally built for St Paul's, in North Shore, Blackpool in 1916). A number of ranks were obtained from this organ to augment the pipework from Watford, including a few pipes added later by others.

In 2007, JH Males rebuilt the console with new drawstop jambs and electrics, and a new solid state switching and piston capture system by Vic Hackworthy of Dedham Organ Systems, and between 2006-08 BC Shepherd replaced most of the existing pipes almost exclusively with pipes by JJ Binns of Bramlet, Leeds. The repairing, modifying and fitting of

the pipes has been carried out by Nicholas Hillman and John and Eric Shepherd, resulting in more than 2300 pipes being replaced or relocated. A small number of Brindley and Foster pipes have been retained, as have some Rushworth and Dreaper pipes added in 1990. The newly fitted pipes and the remaining pipes have been adjusted, regulated and tonally finished by John and Eric Shepherd. They have also voiced new pipes for the Swell, Great and Choir Mixtures for the additional ranks, and to modify the breaks to give more brightness, and a few new pipes where originals were missing. These pipes were made by Don Wherly, who also made new tuning slides.

Additions at this time included a Vox Humana on the Swell, a 16 foot octave to the Great Trumpet rank, a Tuba on the Choir, a 32 foot reed bottom octave, and an extension of the Pedal Principal rank to 2 foot pitch. The Vox Humana chest was made and fitted by John Males, who also fitted the Tuba chest and the chests for the 32 foot reed.

The 32 foot reed has been voiced by Keith Bance who made the boots and used half length resonators (formerly Ophicleide pipes) by Rushworth and Dreaper kindly furnished by St Paul's Church, Onslow Square, Kensington, from the redundant organ there. He has also gone through the voicing of other reed stops, especially the Tuba which had been vandalised at Watford. Kevin Rutterford repaired the damaged Tuba pipes and made several new pipes where some were missing. He also modified and repaired the pipes of the 32 foot reed.

Former pipes retained in this scheme include Pedal Open Diapason (metal) 16, Pedal Dulciana 16, Swell Clarion 4, Choir Sesquialtera 2 ranks, Choir Larigot 1.1/3

(formerly Swell Fifteenth 2), and Choir Trompette (formerly on Swell). In addition, a few top and bottom octaves of former stops have been retained to com-

plete certain ranks. There are now 52 speaking stops and 2679 speaking pipes in the organ.

The result is that the organ is now one of the largest and most complete in a Baptist Church in the British Isles, and the only one to have a 32 foot reed.

2008 Specification of the Organ

Great

Bourdon	A	16 *W
Open Diapason		8 *W
Flauto Traverso (Harmonic)		8 *W
Stopped Diapason	A	8 *W
Dolce		8 *W
Principal		4 *W
Harmonic Flute		4 *W
Octave Quint		2.2/3 *B
Fifteenth		2 *W
Mixture (15,19,22,26)		IV *W&N
Double Trumpet	B	16 *W&B
Trumpet	B	8 *W
Clarion	B	4 *W

Swell to Great
Choir to Great

Choir (enclosed)

Salicional		8 *W
Gedacht	8 *B	
Principal		4 *W
Wald Flute		4 *B
Piccolo	D	2 *B
Larigot		1.1/3 BL
Flageolet	D	1 *B
Sesquialtera (12,17)		II BL
Sharp Mixture (22,26,29)	III B &N	
Clarinet	E	8 *B

Tremulant
Unenclosed
Trompette 8 BL
Tuba 8 *W
Octave
Sub Octave
Unison off
Swell to Choir
Gt & Ped Combs coupled
Gens to Sw toe positions

Swell

XGeigen Principal		8 *W
Lieblich Gedacht		8 *W
Viol d'Orchestre		8 *W
Voix Celeste	(AA)	8 *W
Geigen Principal		4 *W
Lieblich Flute		4 *W
Fifteenth		2 *B
Mixture (15,19,22)		III *B&N
Bassoon	C	16 *W&BL
Horn		8 *B
Oboe	C	8 *W
Vox Humana		8 S/H
Clarion		4 BL

Tremulant
Octave
Sub Octave
Unison off

Pedal

Sub-Bass		32
Open Diapason (metal)	F	16 BL
Bourdon	G	16 *B
Dulciana		16 BL
Principal	F	8 *BL&B
Bass Flute	A	4 *W
Fifteenth	F	4 *B
Octave Flute	A	4 *W
Twenty Second	F	2 *B
Sackbut	H	32 S/H&BL
Trombone	H	16 BL
Bassoon	C	16 *BL&W
Trumpet	B	8 *W
Clarinet	E	4 *B

Swell to Pedal
Great to Pedal
Choir to Pedal

* = Indicates stops with Binns pipework

W = Binns pipes from Beechen Grove Baptist Church, Watford c.1910

B = Binns pipes from St Augustine's Church, Tonge Moore, Bolton 1916

Arranging Orchestral Music for the King of Instruments:

An Applied Analysis of Arrangements by Beethoven, Lemare and Liszt

Jens Korndoerfer

Part III

Adapting String Tremoli to Keyboard Instruments

One of the most common problems one faces when arranging an orchestral score for a keyboard instrument is the tremolo (and in general, fast repeated notes) of the strings (example no. 19). In his arrangement of the Second Sympho-

ny for Piano Trio, Beethoven displayed a very pragmatic approach to this problem. Whereas he had the tremoli of the second violins and the violas (mm. 110ff) played by string instruments in the trio version as well, Beethoven modified the

ascending figure of the first violin (m. 110, ascending chord with repeated sixteenth notes) into an arpeggio like figure on the piano (example no. 20) – a common feature in his piano sonatas and in piano music in general.

Example no. 19: Beethoven, Second Symphony (1st mvt.), mm. 106 – 113 (original)³⁴



Example no. 20: Beethoven, Second Symphony (1st mvt.), mm. 107 – 112 (arr. Beethoven)³⁵



BL = Pipes from existing Bloomsbury organ
[Brindley and Foster 1914; Rushworth and Dreaper 1955; Hill, Norman and Beard 1964, 1968]

N = New pipes supplied 2008

S/H = Secondhand pipes supplied 2008

Letters (A, B, etc) in the specifications indicate extensions

8 General Thumb pistons
8 thumb pistons to Swell
8 thumb pistons to Great

8 thumb pistons to Choir
Swell to Great Swell to Choir Choir to Great
Swell to Pedal Great to Pedal Choir to Pedal

3 > sequencer thumb pistons
1 < sequencer thumb piston
Setter thumb piston
General Cancel thumb piston

Balanced Swell pedal
Balanced Choir pedal

Wind pressures:

Great 3 1/2" Swell 4 3/4" Choir 3 3/8" Tuba 10" Pedal 3 5/8", 3 7/8" and 4 3/4"

Compositions of Mixtures:

Great Mixture

15,19,22,26 C(1) to b(24)
12,15,19,22 c(25) to c(37)
8,12,15,19 c#(38) to b(48)
5,8,12,15 c(49) to c(61)

Swell Mixture

15,19,22 C(1) to f(42)
12,15,19 f#(43) to f(54)
8,12,15 f#(55) to c(61)

Choir Sharp Mixture

22,26,29 C(1) to b(12)
19,22,26 c(13) to b(24)
15,19,22 c(25) to b(36)
12,15,19 c(37) to b(48)
8,12,15 c(49) to c(61)

Choir Sesquialtera
12,17 throughout

We are most grateful to John Shepherd and BC Shepherd and Sons for information supplied regarding the History of the Bloomsbury Organ and the Specification of the instrument, and to Philip Luke for his generous and courteous assistance in the preparation of this report.

Beethoven clearly differentiated between the instruments to which he would transfer an element: if a motive of the strings was to be performed by a string instrument in the arrangement as well, he left it unaltered; if it was per-

formed by a keyboard instrument, he would not hesitate to adapt it to the disposition of the new instrument.

Following Beethoven's example, I adapted the numerous string tremoli (i.e., repeated notes) in the Andante con

moto into keyboard tremoli (i.e., alternating notes or chords). The following excerpt (mm. 213ff, examples no. 21 and 22) provides just one example of this procedure, which can be found on many occasions throughout the movement.

Example no. 21: Beethoven V/2, mm. 209 – 216 (original)³⁶

Example no. 22: Beethoven V/2, mm. 214ff (arr. Korndoerfer)

Orchestration: Opposing Ensembles

The last – and maybe most surprising – liberty that Beethoven took in his arrangement of the Second Symphony concerns his own orchestration. Instead of assigning the string parts of the original to the two string instruments of the trio and have the piano play the remaining parts, he frequently did the opposite: the piano plays the strings, and the violin

and violoncello are assigned the parts of wind instruments. One striking example for this procedure can be found in mm. 34ff (example no. 23): in the original, the wind instruments come in only in m. 37 with a chord in whole notes, whereas the violins have a tremolo on the d (with a flourish in sixteenth notes in the first violin in m. 37) and the lower strings an

ascending motive.

In the version for piano trio, the entire string section of mm. 34ff (repeated notes, flourish of violin one and ascending motive) is assigned to the piano, the violin and the violoncello (example no. 24).

Example no. 23: Beethoven, Second Symphony (1st mvt.), mm. 33 – 38 (original)³⁷

34 Beethoven, "Zweite Symphonie. Op. 36. D-Dur." In Beethovens Werke (Leipzig: Breitkopf und Härtel, 1862).

http://petrucci.mus.auth.gr/imglnks/usimg/f/fc/IMSLP52551-PMLP02580-Beethoven_Werke_Breitkopf_Serie_1_No_2_Op_36.pdf (Accessed Oct. 26, 2012).

35 Beethoven, "Trio für Pianoforte, Violine und Violoncell nach der zweiten Symphonie. Op. 36." In Beethovens Werke (Leipzig: Breitkopf und Härtel, 1862-90).

http://conquest.imslp.info/files/imglnks/usimg/b/b5/IMSLP52532-PMLP02580-Beethoven_Werke_Breitkopf_Serie_11_No_90_Op_36.pdf (Accessed Oct. 26, 2012).

36 Beethoven, "Symphonie Nr. 5."

37 Beethoven, "Zweite Symphonie. Op. 36. D-Dur."

38 Beethoven, "Trio für Pianoforte, Violine und Violoncell nach der zweiten Symphonie. Op. 36."

39 Beethoven, "Symphonie Nr. 5."

40 Lemare, Organs I have met, 82f.

Example no. 24: Beethoven, Second Symphony (1st mvt.), mm. 34 – 37 (arr. Beethoven)³⁸

It would have been possible for Beethoven to stay much closer to the original orchestration by doing the opposite: have the two string instruments play the original parts of the strings, and the piano the wind instruments; another solution would have been to have the violin play the part of the first violin of the orchestra, the violoncello one wind instrument and the piano the remaining instruments.

In my opinion, Beethoven opted against either one of these solutions

for two reasons: first, he wanted instruments with a sustained sound for the cresc. on the whole notes in m. 37 (which is impossible for the piano with its quickly decaying sound) – ruling out the first alternative -, and second, he wanted to maintain opposing ensembles for the contrast between the strings and the winds of the original – which ruled out the second alternative.

The fact that ‘opposing ensembles’ are more important to Beethoven than his own orchestration can also be ascer-

tained from other examples, such as the previously mentioned mm. 107ff (examples no. 19 and 20 above). Once again, in the arrangement for trio, Beethoven has assigned the entire string section to the piano, while the violin plays the flute (mm. 107ff) and the violoncello the bassoon (mm. 110f).

This principle inspired the registration of my Beethoven arrangement in many instances, one being mm. 49ff (example no. 25 and 26).

Example no. 26: Beethoven V/2, mm. 44 – 57 (arr. Korndoerfer)

Instead of playing the part of the clarinet with a reed (which would be the stop family closest to the sound of a clarinet),

and using foundation stops for the three other parts, I decided to completely reassign the colors (see the chart below) in

order to create opposing ensembles that would highlight each individual element on the organ.

Example no. 25: Beethoven V/2, mm. 49-57 (original)³⁹

Table 1: Orchestration and Registration in mm. 49ff

Element	Original	Organ Arrangement
Long Sustained Notes	Clarinet	Flute
Pizzicati	Violin I and II	Oboe + Soft Foundation Stops 8'
Main Theme	Viola and Violoncello	Foundation Stops 8'
Bass Line	Double Bass	Foundation Stops 16' + 8'

The crisper attack and sound of the hautbois help to bring out the pizzicati of the violins without overpowering the main theme in the left hand (foundation stops). Whereas a reed stop would

be perfectly appropriate for a clarinet solo line in this range (see for example the Prélude, Fugue et Variation by César Franck), it would most likely be too dominating in the case of the Andante con

moto. The soft and round sound of the flute allows the sustained notes to ‘hover’ above the other voices without covering them or drawing too much attention to them.



The on-going series by Curtis Rogers on Organs in Oxbridge Colleges continues in the next issue

VI. Conclusions

The analysis of arrangements and writings by Beethoven, Lemare and Liszt provided a large amount of information into how to arrange orchestral compositions for keyboard instruments in an artistically satisfying way. The examples from my own arrangement are but one possibility of how to apply them, and the reader is encouraged to apply them him- or herself.

However, one fundamental question remains: What is the usage of performing organ arrangements of orchestral compositions like Wagner's overtures or of making new arrangements of Beethoven's symphonies in today's music scene?

Liszt justified his arrangements by asserting that they were necessary contributions to the knowledge and dissemination of the great masterworks, and Lemare pointed out the benefit of arrangements for the popularization of the organ. Today, one can hardly claim that organ or piano arrangements of a repertoire as famous and well known as Beethoven's symphonies or Wagner's overtures would be necessary as numerous recordings are easily available and the original scores can be found online (for free), etc. Therefore, Liszt's argumentation can hardly justify the performance and making of arrangements anymore.

However, Lemare's point of view might still be valid, and it can be argued

that the performance of arrangements might still be advantageous for the organ in several ways:

- In order to adapt the orchestral score as convincingly and with as many details as possible to the organ, one is sometimes forced to develop or expand new techniques – unless one wants to sacrifice important details: double and triple pedal (e.g., examples no. 11 and 17), playing on two manuals with one hand, etc., are not yet part of the mainstream organ repertoire and do present new challenges to performers;

- A colorful registration is of paramount importance for the convincing rendition of orchestral scores on the organ; in order to maintain the variety of the original score on the organ, the performer has to be creative in adapting it to the possibilities of the different instruments, forcing him or her into an in-depth research of the art of registration;

- More than one hundred years after Lemare's statement, one can still question whether the organ has obtained its rightful position among instruments; just as in 1903, the making and performance of organ arrangements might be one way to increase the public in organ concerts and improve the status of the 'king of instruments'.

In conclusion, one more quotation from Lemare - it clearly shows that Lemare was aware of arrangements being a two-edged sword that could be both beneficial and detrimental to his cause, depending on the quality of the arrangement and the performance:

[A] noted critic stated that he had [...] blessed the day when I was inspired to arrange orchestral scores for the organ, [which gave] him a great thrill. But one day being obliged to review a recital given on a comparatively small organ by an organist of ordinary attainments [...], he felt like cursing the day when I made possible the playing of orchestral scores on the organ... [The Journalist] continues, 'The Ride of the Valkyries, on an organ with the necessary orchestral coloring and given the proper rendition was one thing, but that same number on an organ inadequate in every way, and played as the general run of church organists would render it, was quite another story, and I left the church with murderous thoughts on my mind [...].'

I further contend that unless an organist has the right conception of an orchestral score, it is fatal [...] for him to attempt to render orchestral scores on the organ.

Recording the Organ

The driving force behind Priory Records outlines the background and individual ethos of the label, a company devoted to bringing the sound of organs across the world within the reach of all.

"You haven't got much equipment!" piped a voice as I wandered into a church recently, arms full and struggling to fit through narrow doors which always open the wrong way. In fact, come to think of it, this is a common phrase that we have been hearing since Priory was founded in 1980 as a hobby. In those days, the industry was in a state of flux – LP record sales were declining and the mood of the industry was downbeat. However, Paul Crichton (my soon-to-be business partner) and I decided, despite warnings that there was "no market for it", to start trading as a choral and organ label. It would start small, and Paul and I would combine our full time jobs by recording religious music LPs for church porch sale, and also to schools wishing to promote their musical abilities.

At this stage, I should remind you that there were a handful of well-known independent choral and organ labels. Abbey (Alpha Records) run by Harry Mudd MBE, from which Priory latterly bought some recordings, Cathedral Records run by the enterprising David Woodford, Vista Records run by Michael Smythe, and also Ryemuse Records. The majors – EMI, Philips and Decca – never really regarded this market seriously, which opened the door for the enterprising to record music that had rarely, if ever, been heard. EMI did however once put together a small series of 15 LPs called "Great Cathedral Organs" which the company has recently re-issued on CD. They were benchmark recordings which every serious record collector of this genre possessed.

Needless to say, in those days, music was only available on LP and cassette although, towards the end, Alpha did issue some material in CD format. My own personal favourite label was Vista. In fact Priory was very much modelled on the style and thinking behind their workings and recordings. They were in many ways ahead of their time, with a catalogue of enterprising ventures including all of the Rheinberger Sonatas. The actual sound was very fine for its time and I enjoyed collecting nearly all of their releases.

Recording techniques have in many ways developed at an alarming rate.

When Priory started, we were using a heavy and very bulky piece of equipment called a Revox B77 tape recorder. In the early days with recordings abroad, airlines were happy to accommodate this ungainly machine as cabin luggage. Those days are long gone... Today, we make recordings on a computer, but to all intents and purposes the sound is very similar to that achieved in the 1980s. Moving briefly away from church music for a moment, I cite the amazing recording technique of RCA in the 1950s, who used just three microphones to capture the Chicago Symphony Orchestra under Frinz Reiner in sound that is nearly the equal of anything today.

Back inside the church however, I am often amazed at how differently all engineers capture the sound of a choir or an organ. I recently heard about an organ in France where 18 microphones were used. No, the organ did not have pipes all over the building which might require this or a similar technique, but all in one case – this is not the Priory way. If a sound source balances, then a minimum of microphones is needed. Nor will the adoption of many microphones in a building enhance this or that division or rank of pipes. This is a more common method, but in our opinion hardly represents the best sound, nor does it, as we like to try to do at Priory, put the listener in 'the best seat in the house'! To illustrate this I recently heard a record-

Neil Collier

ing (the first I had ever heard from this label) where multi-miking had taken place. The sound was cold and detached, the whole sound picture was compartmentalised. No, this is not the Priory way either.

So how do we make our music, and what equipment do we use? Quite simply, and having made over 1,000 recordings, no two venues are ever the same. The misconception is that you hear more of an organ when the microphone is placed further away. Wrong. It is quite the reverse, in that if instruments are miked closer, then they all sound different, even to the extent that you can tell exactly which one is which.

Long gone is the Revox, as is the Sony FI Digital system using Betamax tape. This was superseded by DAT (Digital Audio Tape), and now we are using computers to set down the very different sounds of the organ. The main advantage of this progress is that everything has been downsized and is much smaller. This is an advantage when recording abroad, as much of the equipment can be packed as hand luggage and this avoids potential damage from being stored in an aircraft hold. However, it is still a huge hassle and for many years now I have driven to various European destinations – a tedious business but one that avoids the stress of airports, customs and yes... testing us for the import of drugs!

Sadly, it has always been the case that church musicians are impressed (as are the public) by flashing lights from masses of recording equipment. Big mixing desks are a huge hit, as are vast arrays of cables, microphones, red lights, big monitoring speakers and every other conceivable combination. We have often felt that, because we do not use unnecessary set-ups like this, it is has worked



This is the final part, in a three part series by Jens Korndoerfer, To view the following related appendices, please visit our website: www.TheOrganMag.com

VII. Appendix I:

Ludwig van Beethoven's Andante con moto (Fifth Symphony) arranged for the Organ by Jens Korndoerfer

VIII. Appendix II:

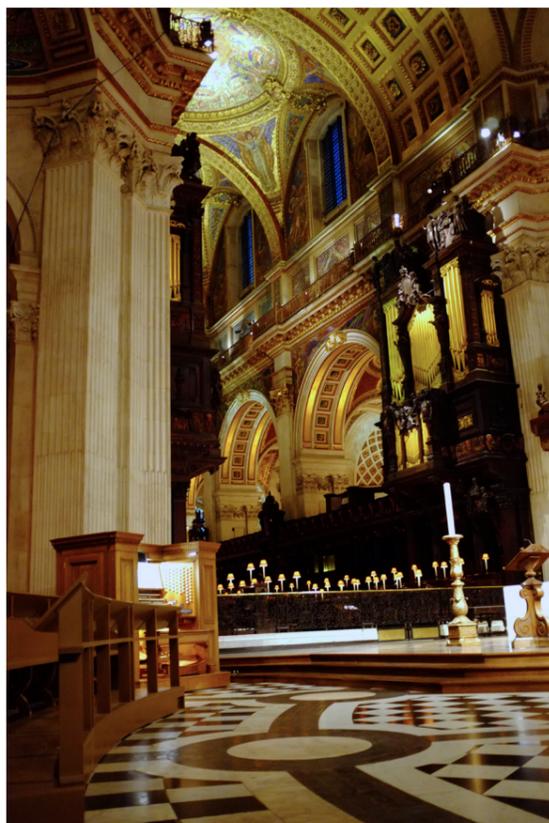
Ludwig van Beethoven's Andante con moto (Fifth Symphony) arranged for the Organ by Julius André

IX. Appendix III:

Bibliography
Music
Books and Articles

against us at times. A sad fact but a true one. In fact, however, Priory is actually ahead of the game – the hub of its success being the simplicity that creates an “organic” sound which is truthful both to the venue and to our listeners.

I shall now explain the Priory way of recording an organ, bearing in mind that no two venues are the same – and some organs are easier to record than others. We use a Calrec Soundfield microphone. This is a single point microphone with four microphones within that point into four different areas of the building. We use this as a stereo microphone, although we also use it to create 5.1 surround sound on our DVDs. Essentially, two microphones point towards the choir or organ and two behind to capture the ambience of the building. This creates a warm sound and one for which we have received many awards, as well as meaning that our CDs are often used for sound demonstration purposes in top-of-the-range hi-fi shops. As a very general rule, if an organ or choir



and organ balance, then there is no better way of capturing sound than using this technique.

So what sort of distance are we away from the sound source? Again this will vary considerably due to the acoustics of the building. I generally have a walk around before we start to commit anything to disc, and just listen to the sounds in the building. Larger acoustics might mean we would be closer to the organ or choir, for example at St. Paul's and Liverpool Anglican Cathedral. I remember quite clearly when in the late 1980s we recorded in Ingolstadt Minster in Germany with Graham Barber. The acoustic was enormous. In fact it is the biggest I know, and would time out at about 16 seconds after the organist has finished playing on full organ. It was mind blowing!

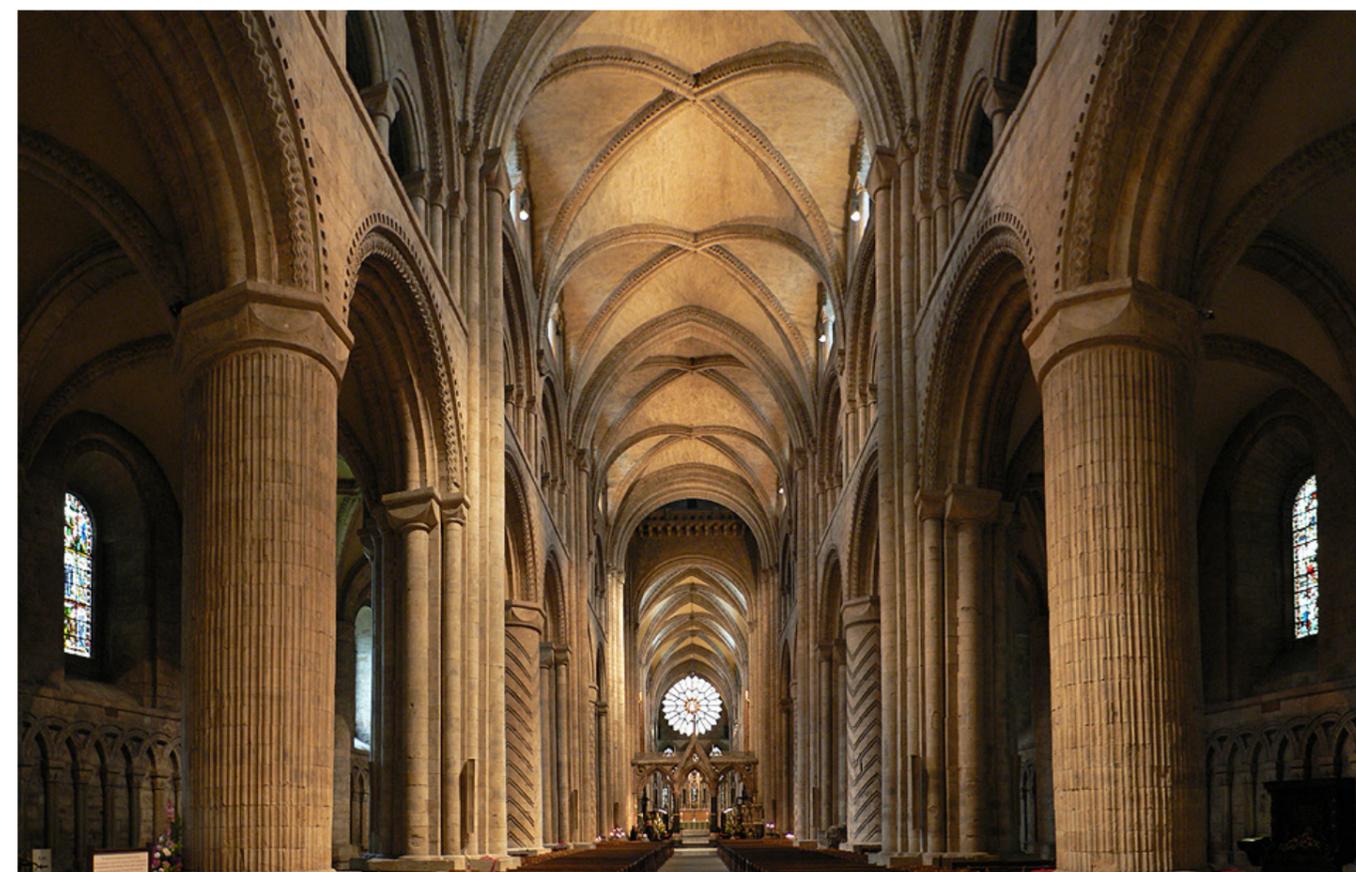
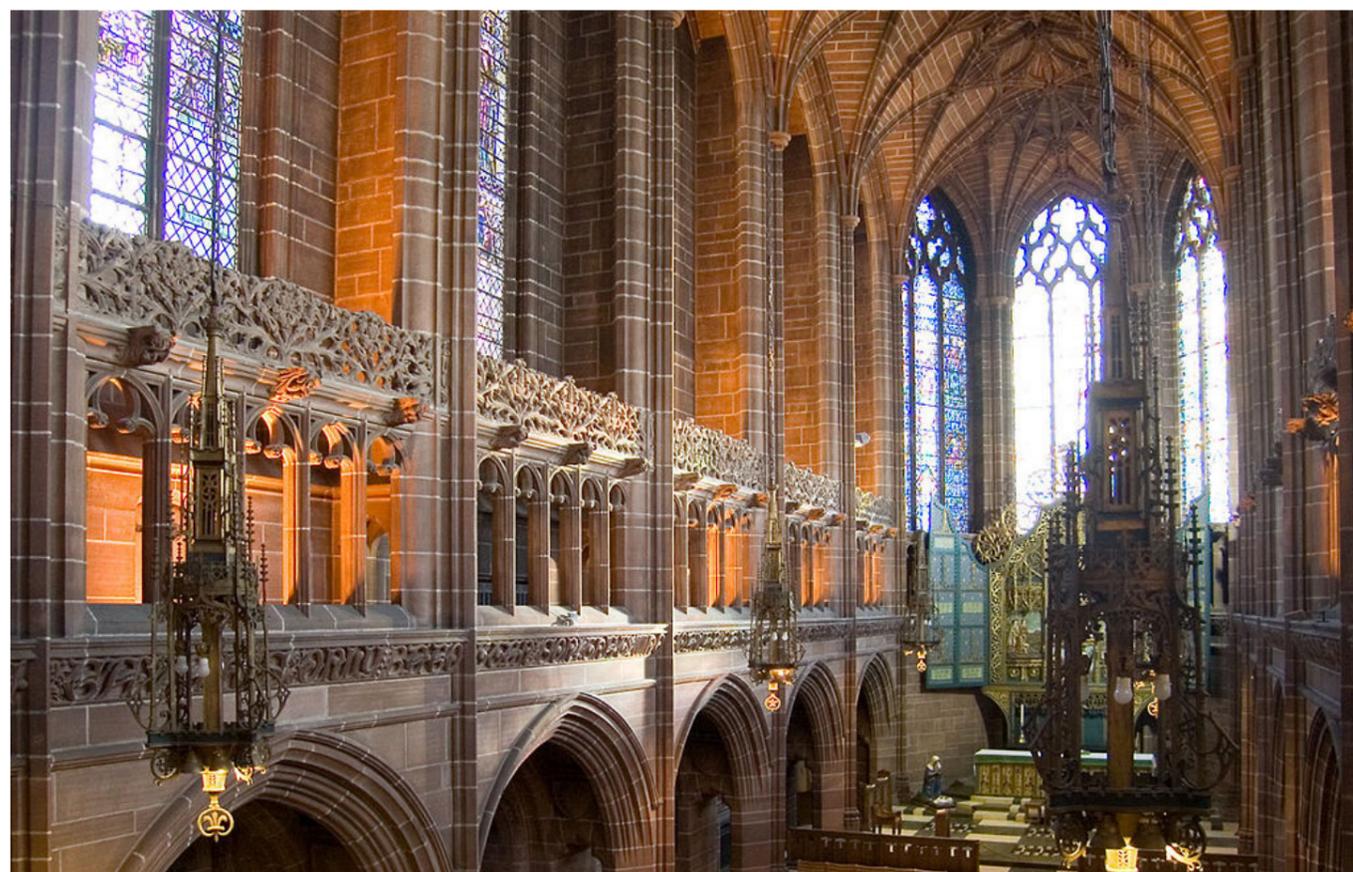
The height of the microphone is also important with a Calrec, as are movements backwards and forwards by several inches. Again generally speaking, we like to get to the height of the base of the organ

pipes (when recording the organ). Sometimes this is not true – at Durham where we have made recordings since the 1980s, our stand is only seven feet off the ground. It varies with a choir but is generally eight to sixteen feet off the ground. This means that we have an array of stands to suit every possibility. Our largest is a pump-up unit which is heavy and ideal for those organs on the Continent that are “swirling around in the mists of incense”. Three large legs support a central pole which is pumped up on a vacuum to the prescribed height. Sometimes this is not even going to get us high enough, and it has been known for me to have to go onto the roof of the building to let the microphone in via a small hole. Or to walk precariously around a small ledge, the floor littered with dead pigeons, as happened in St. Eustache in Paris where we were recording Dame Gillian Weir. Ropes were let down from either side of the chancel and fixed to a pole con-



taining the microphone. With three people it was then possible to haul it up to the prescribed height, although my heart was in my mouth as the operation proceeded, as both ropes need to be pulled at the same speed and then tied off.

In 1991, whilst recording in Villingen Minster, again with Graham Barber, for our Great European Organs series, I was presented with a problem. The positive case was well forward of the main Sandtner organ, and the only way to make this recording was another trip into the roof space of the church. As you can imagine this was concerning me as it always did, especially as I dislike heights (not ideal for this job), and my mind was elsewhere when a verger, or the equivalent in a German church, approached me. As we would be finishing very late in the evenings, he wanted to show me where I should switch the bells on so that they chimed correctly at 7am the following morning. My mind was only half or perhaps less on what he tried to tell me, due to



my concerns regarding where that microphone was to be placed. Following him down a side isle, he led me to a large door, behind which was an equally large control panel with what seemed like hundreds of switches. Only half listening to him, he said "ven you av vanished tonite, you must press ziss svitch, ziss vun and zat vun. OK?" "Yes, fine", I said. The recording started, and finished as predicted in the early hours. We were all tired and as we trooped towards the exit, I remembered that the bells had to be switched on for the morning. Finding the large control box I set the three switches as they were to be positioned, or had I? Warily we made our way back to the hotel and to bed. I fell asleep but was suddenly awakened at 2.30am by a full peal of bells echoing over the town. This continued every quarter of an hour until they stopped at 7am! After breakfast, and rather sheepishly, I made my way to the church via a long straight road. The clock on Villingen Minster showed 10am and as I got closer, it then showed 9.55. Not only had I pressed the wrong buttons for the bells, but I must have also engaged the clock to run backwards. Needless to say, the fountain outside at the west end of the church was out of action and despite my profuse apologies, I was never asked to operate the system again. Strange that! I am currently writing a book about the history and story of Priory, where this and many other tales will be told...

After a recording has been made, the time then comes for me to pass it on to my colleague Paul Crichton to edit. Instead of tapes, he receives a flashcard smaller and thinner than a matchbox. The computer on which the recording has been made also carries a hard drive and is in essence a back up, should there be anything missing from the flashcard. It is at the editing stage that Paul works his wonders. He is a legend in this sector of the market and his talents know no bounds. In addition to that he is the most charming person you could ever wish to meet and has on numerous occasions got me out of technical scrapes and problems.

The object is obviously to prepare an edit for the artist, so that any changes

can be made before the master is compiled. Paul sifts through all the 'takes' and miraculously compiles a recording. There are other problems that face him. Traffic and organ blower noise as well as other extraneous sounds have to be eradicated, including, once, a brick being thrown through a vestry window late at night in Chesterfield many years ago! Paul possesses an amazing array of programmes to help eliminate this type of unwanted sound and therefore most of these problems can be made to disappear as if by magic.

To complete a CD release, the booklet needs to be produced and copyright cleared. Again this is quite an intensive operation, with many proofs going backwards and forwards. When proofs are finalised, everything is sent to the pressing plant for replication. Nowadays we also have to make sure that each release is available for download on iTunes, Amazon and a whole host of other sites. Personally I am a great fan of the CD and whilst I am not at all against the download format, I still prefer to be able to see my collection on my shelves, read the booklets etc - all very easy to access whenever I want.

It is now that I get on my high horse and express some views regarding our beloved reviewers. By reviewers, I am not going to name anybody in particular, and I am certainly not referring to any of the reviewers on this magazine. The problem is that, after over 33 years of reading some reviewers' comments, what particularly annoys me is their ignorance of the instrument itself, of the players and of what we are trying to achieve. Please do not misinterpret this - many are very knowledgeable and I really do not mind being criticised for things that are wrong: proof reading, interpretations, anything that is incorrect. However, I do mind when these people get things factually wrong. Once something is in print, it can create a slur on an artist or choir, and of course on us as the label, for all of which Priory has no recourse, no ability to answer back! It never affects the reviewers, but it can so damage our sales and the reputation of an artist. Recently, we were incorrectly 'slagged off' on one of our DVD

releases by some nobody from an Internet Review site. He was obviously biased, perhaps not liking us, but what was so evident by his remarks was that he had not watched the DVD properly or indeed seen some of the parts he was criticising! I have to say, though, that several years ago my blood did boil when I heard that one of my CDs had been 'reviewed' on a jumbo jet bound for Hong Kong. Our 'reviewer' was sitting on a noisy plane and trying to listen through headphones! How can anybody hear what is going on in that situation! It is plainly ridiculous and very unfair.

Here is another important example. We have since 2007 been producing DVDs recorded in stereo, 5.1 surround sound and latterly in High Definition. Our latest release is even in Blu-ray format - a first, we believe, for organ music. We include bonus tracks with an organ tour and other special features. Too often we know that they are only being watched through a mono TV, and also bonus features are not being watched, even though these are often the most popular part of the product according to our customers. Reviewers are certainly not watching through a TV wired with their hi-fi, and very few possess 5.1 surround sound. How can they therefore be reviewed properly and fairly if given to these amateurs? I rest my case, but you can see that when a DVD production which costs us little short of £20,000 is not given a fair crack of the whip, we are entitled to be concerned.

We are often asked what the future of recorded music will be. Will the CD live on or will all formats go over solely to downloads? I think the one thing that we acknowledge at Priory is that the majority of our customers are older and therefore either do not have computers or do not wish to download. I personally think, therefore, that there is a future for the silver disc for the foreseeable future, even though our sales are indicating a big swing towards downloads.

More concerning, I think, is the modern trend regarding quality. It seems that a younger generation are thinking music should be free, cheap and easy. After all, that is what they have been brought up

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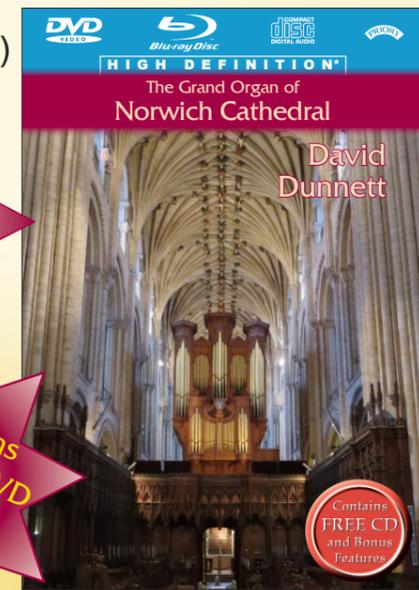
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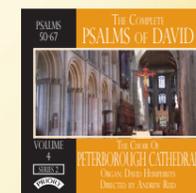
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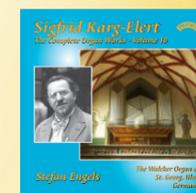
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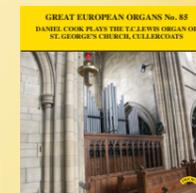
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with and how they believe things should be. When I was a boy, quality of music reproduction was of paramount importance. I wanted the best stylus, amplifier and speakers, as did my friends. We would compare LPs and the sound that each speaker could reproduce. It seems that today this counts for nothing. Children download, many times for free,

and then listen back through an iPod with 'tinny' little headphones and compressed sound. The actual reproduction matters not. I think this is a sad state of affairs, but of course it does not just apply to music but to many other walks of life.

Long live CDs and the wonderful array

of recorded organ music that lies before the general public. Never have things been so good for our customers in such a niche market as ours. What we have to do now is try and get you listening to our DVDs through your hi-fi and hearing just what you are missing when listening via your small mono TV. Ideally this should be coupled with a Blu-ray player, cost under £100 (and they also play ordinary DVDs), as all our issues will now be in this superior High Definition format. Coupled into your hi-fi, our HD pictures will open up a whole new listening and visual experience.

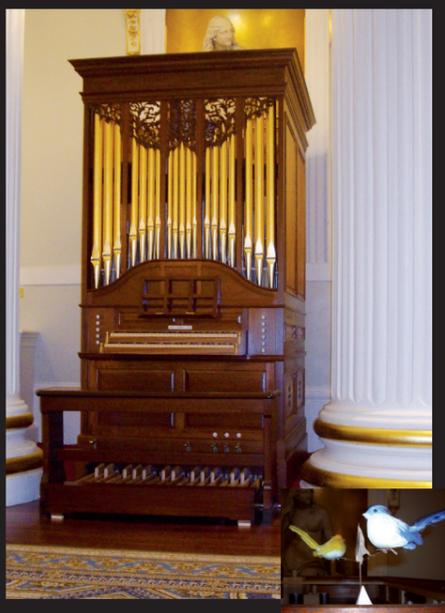
In conclusion, no, we do not have the flashing lights and numerous microphones of others, but with the dawn of the latest technology in pictures and sound, Priory is at the forefront - as always the leading company in its field, with a catalogue which far surpasses and outpaces, in terms of quality and content, anything else available today worldwide.



AN ORGAN FOR HM THE QUEEN

The two manual and pedal organ, which the Lord Mayor and Corporation of London is presenting to HM The Queen, in celebration of her Diamond Jubilee is now residing in the Mansion House, where it is receiving regular use at various functions as well as for the Signature Series of concerts to raise money for the Lord Mayor's Appeal. In October, it will be moved from the Mansion House to the Lady Chapel at Westminster Abbey, where it will be used for services and weddings on a regular basis.

With an interesting specification and quite some character, the organ is well suited to leading singing and the performance of a surprisingly wide repertoire. It also contains two unusual features. A foot pedal on the extreme left plays the lowest six notes of the Pedal Bourdon, adding them progressively, making a sound resembling a drum or thunder. A second pedal in the middle brings a nightingale into play and when sounding, two birds rise out of the top of the case and revolve around each other. It is thought that this may be the first organ to have these features in England for some 300 years.



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My Music for Organ

Geoffrey Hanson

The distinguished composer and conductor writes on his works for the organ, as a solo instrument and in combination with voices and other instruments. The author's recent 'Soliloquy' for organ was given its world premiere at the 80th birthday recital by Robert Munns at Bloomsbury Central Baptist Church in London on June 29th this year, reported elsewhere in this issue. We would particularly draw the reader's attention to the first performance of Geoffrey Hanson's Accordion Concerto, to be given as part of this year's East Finchley Arts Festival on September 28th, played by its dedicatee Milos Milivojevic – a work that may transcribe very well for the organ, as a companion to Geoffrey Hanson's earlier Organ Concerto.

It was love at first hearing when I came across the organ for the first time. It was at a Methodist church in Eastbourne that my heart felt 'strangely warmed' and the organ was to become my life long companion. Yet my relationship with the instrument is one of ambivalence. I early fell for its power and majesty of expression, but soon became frustrated

at its lack of expressive qualities as compared with orchestral instruments. It was Stravinsky who once asked of the organist at a rehearsal 'Does the monster breathe?' Yet the organ has been a constant companion throughout my career, and as a composer I have attempted to explore its overwhelming virtues and resolve its anomalies. I realize that I have been playing the organ in various churches for more than fifty years, most of that

time in the London Diocese. My list of compositions for the instrument is not very long, since I have devoted my time to writing orchestral, choral and vocal music, in the main. I have always written for a specific event, so that apart from one opera, - there are three - nothing remains unperformed. In order to do this I early formed my own performing group the London Ripieno Society, a choir and orchestra,



which has recently celebrated its Golden Jubilee. Sixteen years ago I founded the East Finchley Arts Festival, a week long



autumn event centred on All Saint's, East Finchley where I have directed the music for over 20 years. This has led to an association with the London Mozart Players who have premiered several of my works. I have at my disposal a 3 manual Hunter organ which, with the help of Maurice Merrill of Bishop & Son we rebuilt into the west gallery in 1993. I have a choir worth the name, a sympathetic vicar and we perform a decent repertoire embellishing the Anglo Catholic churchmanship of the church.

Prior to this I was Director of Music at St Mark's, Regents Park, and whilst there established a now continuing musical tradition with a professional quartet to sing the services, and regular concerts given by the London Ripieno Society, with a grant from the London Borough of Camden. There were performances in the Camden Festival, particularly the first UK performance of Telemann's St

Matthew Passion of 1732. This post gave me an opportunity to write a quantity of choral music, and, at the same time to write some music for the organ, and in 1970 I wrote the first of the Three Pieces for organ, a Toccata for the Patronal Festival of the church. Later, I added an Aria and Fugue. Kenneth Robertson who had founded Robertson Publications (now absorbed by Goodmusic) published them in 1975. They began a life of their own, and Hazel Davies, of Brecon Cathedral, made a recording of the Toccata for Decca and, later, broadcast it in a recital. The reviewers were generous. Gordon Reynolds wrote 'Wide brush strokes and bold harmonies characterise these pieces, which have both wit and pungency.' Of the Toccata Geoffrey Crankshaw wrote '...it is an excellent virtuoso piece, full of vitality.'

By this time I had, at the age of 25, been appointed a Professor of Organ at

Trinity College of Music and began a forty year long association with the college and its students, making many friends along the way. I have long felt that one of the best ways to learn is to teach. To understand a student's difficulties and solve them is the most rewarding aspect of teaching, and I learnt much from my students. At the same time I was continuing to compose and to incorporate organ music into my pieces. The organ plays a prominent part in my opera of 1987, *The Virgin Crown*, which tells the story of the haunting of an Abbey church by a young woman. The climax of the work is the re-enactment of her death, which is accompanied by a dramatic Passacaglia for the organ. All the while I was writing for the organ and attempting larger forms and the resolution of the difficulties of which I spoke earlier. There is a Sonata and an Introduction and Passacaglia which, with hindsight, I don't feel to be wholly

successful, and perhaps best kept under wraps. Although the creator of a work is not necessarily the best judge, I think it important to be self-critical and true to one's own instincts. Other composition work went on and there was a major work commissioned by Colin Stevens, a former student of mine, and conductor of the Tring Choral Society – War! Cry War! – in truth, despite its title, an anti-war work. Denby Richards wrote of it in the Musical Opinion as being 'a major British work.' (Choral Directors might consider it as the Great War and its battles are remembered over the next four years.) The first performance of my Concerto for Organ was given by Alistair Young with the London Ripieno Orchestra at St Cyprian's, Clarence Gate. A large scale work in four movements of 34 minutes duration, it explores the forms familiar to all organists – Toccata, Passacaglia & Fugue together with a Scherzo, and displayed the then recently restored Spurdin Rutt organ in St Cyprian's.

Alistair played the solo part in a later work for organ and orchestra with the London Mozart Players at the East Finchley Arts Festival of 2010 – 'Let the pealing Organ Blow' a more episodic work than the Organ Concerto. It ends with a Passacaglia, a form which I seem to return to. It is the most exacting of forms to write in, since it is difficult not to repeat one's self, both harmonically and rhythmically. Why do I do it I

wonder?

The Missa pro defunctis of 2002 for soprano soloist chorus and organ has four optional organ interludes – Cortege, Threnody, Elegy and Resurgam. As the years have progressed my musical language has altered somewhat, a slight softening of the edges. Three organ works all written in the last decade, I think, bear this out. The Fugue from the 1970 Three Pieces for Organ rejoices in its acerbity, 'a last page of L.H. scale and chromatic repeated passage that is sheer fun' as the U.S.A. Organ Music Review put it. It is worth remembering that in my student days at Trinity College of Music it was not considered good form to write tunes if you wished to be taken seriously as a composer. It was more desirable to be different and to have one's own language. Twelve tone music was much in vogue and, although I found a way of adapting the principle in my orchestral works I used discord in organ music which, I now see as a blind alley.

I refer, first, to the Rose Variations of 2005. A set of seven variations on the tune 'Es ist ein ros 'entsprungen,' which is sung to a variety of English words. This enchanting tune is, in reality, only two lines of music, the first line being repeated three times in total. I have cast it in various forms, each movement commenting on the tune. There is a March for the Pedal Organ, a Toccata

and, would you believe it, a Passacaglia in the form of a Trio, the tune lending itself admirably to this form. I have tried to evoke the sense of the mystic rose in the quiet movements, particularly in the Lullaby but the last Variation is a triumphant and joyful statement. Performed complete, the work is 17 minutes in length.

When setting up the East Finchley Arts Festival one of its aims was to create a platform for my music and over the years I have written several works for Festival performance. Two years ago I wrote a Sinfonia for Organ, which I performed at an early evening programme of organ music at the Festival. This 15 minute work has three movements and brings me close to feeling satisfied that I have resolved the difficulties of writing for the instrument. I allow myself quiet satisfaction with the vigour of the final Allegro Vivace and the quiet flow of the second movement, marked Aria.

It was in 2010 that I met Robert Munns again after a very long interval when he was giving a memorial recital at Southwark Cathedral for Harriet Gedge, daughter of David Gedge, who was organist at Brecon Cathedral for many years. Would he, I asked him be interested in looking at some of my music with a view to performance. He agreed, and took the Lullaby from the Rose Variations into his repertoire. He is celebrating his eightieth birthday this year and has undertaken a taxing round of recitals. Late last year he asked me to write something that he could play at these recitals. His brief was quite specific – something 'lush and soupy with audience appeal.' I reeled back. I don't do 'lush and soupy' but I understood the underlying meaning of his request. Further, Robert asked for something quiet and contemplative in nature, since he opines that there is a lack of such music in the repertoire. The result has been a 5 minute Soliloquy. It is quiet and contemplative, with occasional rising turbulence. I decided to fashion the opening melody on the letters of Robert's name and, using a device used before, I took middle C as one and 25 semitones thereafter as being the equivalent letter in the alphabet. Thus R (18) becomes F in

musical terms; O (15) becomes D and so on through the letters of Robert's name. I haven't necessarily stuck to the exact position that the notes occur on the keyboard, but have altered their position in the tune to create what I consider a convincing musical phrase.

There then comes the moment when one sends the finished piece to the dedicatee and waits anxiously for the reaction. Will it be an embarrassing E mail or 'phone call when the dedicatee tells one that the said work is entirely unsuitable? I didn't have to wait long before Robert's pleased reaction. He has since done the piece proud, playing it at recitals in Southwark Cathedral, Swaffham Parish Church, and Bloomsbury Central Baptist Church. He is to give other performances at Norwich Cathedral (August 26th) and Christ Church, Eastbourne (September 7th.) He gives a further performance at All Saints' East Finchley on October 5th. For my part, I have been

gratified at the audience reception to the piece and the warm remarks that people have made about it.

My composition desk has nothing for the organ on it at the moment. I have recently completed an Accordion Concerto for Milos Milivojevic, the brilliant young accordionist who already has an international reputation, and it will be premiered at this year's East Finchley Arts Festival on September 28th.

I have eschewed giving detailed analysis of my music since I think analysis should come after a hearing of the music rather than before. No amount of verbal explanation of a work will necessarily add to its effect on the listener. It is when we are curious to know how a composer has achieved his effect that we lift the lid and examine the works. After all, what is great music? We all know when we hear it. Is it brevity of expression? Hardly. Neither can it be

length. Is it a work's compliance with the Golden Section, either conscious or unconscious? For my part I think it could be that music which resonates with the collective unconscious and shared human experience provides the answer.

I have said nothing either, about my method of composition but fortunately, I have always been a competent extemporizer. Most of my ideas are worked out at the keyboard, and then allowing time for the subconscious mind to work on these ideas, things are brought to fruition. This process can be quick. The Soliloquy took me four days, on and off, to complete. After this there is revision and fine tuning, but the main work was done in those four days. None of it is easy, and like everything else in life there can be deal of hard graft – but then I suspect I am preaching to the converted.



Rusalka at Glyndebourne 2009. Photo Bill Cooper

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The Organs of the Temple Church

Greg Morris

The magnificent, 4-manual Harrison & Harrison organ of the Temple Church has recently undergone an exhaustive, 18-month long restoration. The instrument was recently re-dedicated in the presence of HM The Queen, when a new anthem by Gabriel Jackson, commissioned for the occasion, was performed by the Temple Church Choir under the direction of James Vivian. The triumphant conclusion of this major work provides an appropriate opportunity to look back at the rather colourful history of instruments in the church.

The first reference we have to organs in the church is in an Inventory of the Temple carried out by the Sheriffs of London in November 1308, when they noted "two pairs of organs" in the Great Church, along with various chant books and vestments. However, only a few years later the Templars were suppressed, and their lands between Fleet Street and the River Thames were gradually colonised by London's lawyers. In 1608, possession of the land by the two Inns of Inner and Middle Temple was formalised in a royal charter granted by King James I, on condition that "they will well and sufficiently maintain and keep up the aforesaid Church, Chancel and Belfry of the same...for the celebration of divine service". They have done so with pride and generosity ever since.

The church was refurbished in the 1680s in the classical style under Christopher Wren, and the newly adorned interior demanded an organ of comparable splendour and beauty. This the two Inns could agree on – but they could not agree on which of the leading organ builders of the day, Renatus Harris and Father Smith (described by Roger North as "the best artists in Europe"), was best suited to building such an instrument. Inner Temple favoured Renatus Harris, Middle Temple were more inclined to select his rival. And so in February 1683, each Treasurer commissioned a new organ for the church, and both were installed in the church. The builders employed eminent organists to show off their instrument – Harris called on the services of the



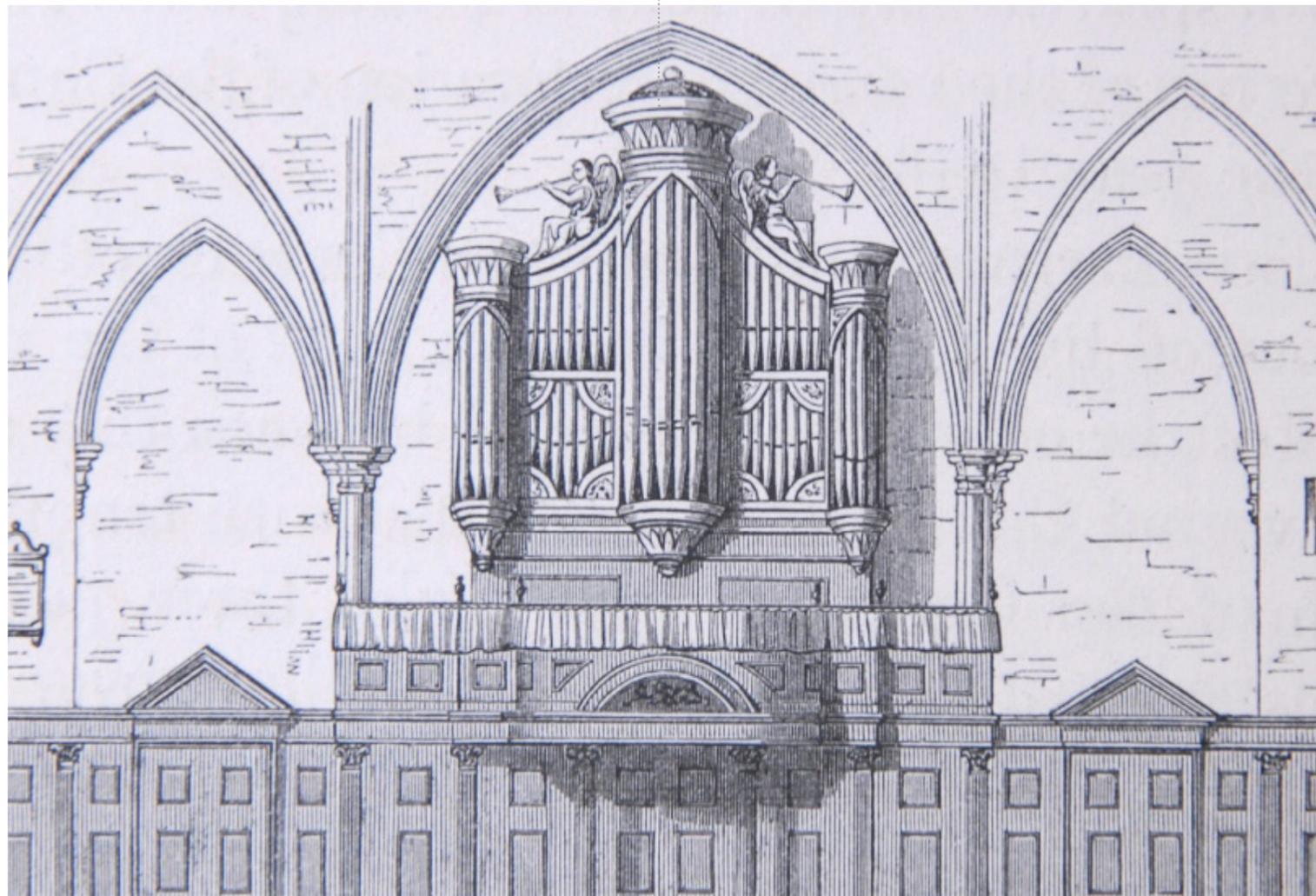
Italian G.B. Draghi, and John Blow and Henry Purcell performed for Smith. It was eventually Smith who prevailed, but not before a competition in which

"the partizans for each candidate in the fury of their zeal proceeded to the most mischievous and unwarrantable acts of hostility; ...in the night preceding the last trial of the reed stops, the friends of Harris cut the bellows of Smith's organ in such a manner that when the time came for playing upon it no wind could be conveyed into the wind-chest."

Specifications

Smith's instrument was a fine one, and the first known example of a three-manual organ in England. Its specification was as follows:

Chair	foot	pipes	Great	foot	pipes
Gedackt of wainescott	12	61	Prestand	12	61
Hohlflute of mettle	6	61	Hohlflute wood & mettle	12	61
A Sadt of mettle	6	61	Principall of mettle	6	61
Spitts flute of mettle	3	61	Quinta of mettle	4	61
Violl and Violin	12	61	Super Octavo	3	61
Voice humaine of mettle	12	61	Cornett of mettle	2	112
Ecchos			Sesquialtera of mettle	3	183
Gedackt of wood	6	61	Gedackt of wainescott	12	61
Sup. Octavo of mettle	3	61	Mixture of mettle	3	226
Gedackt of wood (from c1)	12	29	Trumpette of mettle	12	61
Flute of mettle (from c1)	6	29			
Cornett of mettle (from c1)	III	87			
Sesquialtera (F-b?)	III	105			
Trumpett (from c1)	12	29			



Portrait of Henry Purcell, engraved by R. White after Clostermann, from the second edition of Orpheus Britannicus, London: William Pearson 1706



The Echos was the first such division in the country. It was later changed into a “swelling” organ by Christopher Schrider, Smith’s son-in-law. This was the organ played by John Stanley, blinded at the age of two, but one of the most formidable organists of his age. He was appointed to the Temple at the age of 21, stayed in post for more than 50 years, and we are told that many eminent organists, including a certain George Frideric Handel, would regularly come to the church to hear him play.

Over the years, the instrument was developed further according to the prevailing tastes of the time. It was moved during the church’s next refurbishment in the 1840s from the screen dividing the Round and Chancel to its present position on the North side of the church. Some of the most major work was undertaken in 1910,

when Frederick Rothwell added new pipework, and rebuilt the console with his patented stop-key action, which replaced the stop knobs. In the words of Henry Walford Davies, they enabled the player to glide from stop-key to stop-key while still playing, without the slightest break in the musical thought and without the slightest turn of the head or any irrelevant muscular effort.

The organ was destroyed in an air raid during the last night of the blitz, 10 May 1941. Dr George Thalben-Ball, who was then less than 20 years through his near 60-year stint as organist of the church, wrote: “The damage to the dear place is quite heart-breaking. That organ can never be replaced, but I hope that something lovely will eventually come in its stead.” More than 10 years later, a hugely generous gift ensured that this did indeed happen. Thalben-Ball was

one of the most distinguished organists of his day, and before the war had been invited by Lord Glentanar to play at his baronial home in Scotland, which housed a 4-manual Harrison organ in its Ballroom. After the war, the pair met by chance in Cambridge, and Thalben-Ball asked in passing about the state of the organ. Lord Glentanar regretted that it was no longer very much in use, and that if Thalben-Ball could suggest a suitable home for the instrument he would gladly offer it, as a gift, to a new owner. Well, Thalben-Ball replied, as it happens I can think of such a home... and the rest, as they say, is history.

The instrument’s own story begins with a letter from Lord Glentanar to Messrs Harrison & Harrison, dated 28 April 1923:

“Dear Sirs,

I have for some time past been contemplating building an organ here and am considering certain structural alterations to my ballroom for this purpose. Before definitely deciding on this I would like to have the opinion of a practical organ-builder as to whether my proposals would give correct and sufficient space for the type of organ I wish to install.

I would therefore be glad if you could arrange to send a representative of your firm to meet me here at an early date. I shall be in residence here until 9th May.

Yours faithfully

Glentanar”

When Arthur Harrison went up to Scotland to meet Lord Glentanar a few days later, he was presented with a plan for an organ of 43 stops of four manuals and pedals. Over the coming months, the plan was modified and enlarged, gaining all the characteristics of a typical Harrison organ of the period, and all achieved with the maximum of goodwill – an eloquent testimony to Arthur Harrison’s famed tact and diplomacy. However, Lord Glentanar had one overriding concern:

“13 October 1923

Dear Mr Harrison,

I have been thinking a lot about the specification of my organ recently. As you know, the one thing I want to be sure about is above all things

a grand and majestic ensemble, and when you are considering the scale of the pipes, if you are ever in any doubt as to whether it should be a little smaller or a little larger in scale, please choose the latter. I would much sooner have you err on the big side than on the other.

Yours very faithfully

Glentanar”

By the summer of 1926, the necessary structural changes had been made to the Ballroom, and work began on installing the organ. It was interrupted for a two-week period after Christmas, when the Ballroom was used for a production of Mozart’s *Il Seraglio*, performed largely by employees on the estate, but by mid-April all was finished. At Lord Glentanar’s request, Arthur Harrison arranged for the inaugural recital to be given on 3 September 1927 by the renowned French organist, Marcel Dupré. The event was quite an occasion, as may be gleaned from the following newspaper report:

“Lord Glentanar invited his neighbours on Saturday to assist in the opening of the new organ which he has

installed in Glen Tanar House. Lord Glentanar’s devotion to music and his taste and liberality where it is concerned are matters of common knowledge, and his guests on Saturday were no doubt prepared for something quite different from the usual inauguration recital. Nor were they disappointed.

The new organ stands in a chamber which has been specially built for it at the end of the Ballroom of Glen Tanar House, a spacious apartment with a lofty, antler-studded roof. Together with a power, greater perhaps than may be fully used with comfort to the listener, the organ has a remarkable range and variety of effect disclosed to the best advantage by the masterful playing of M. Marcel Dupré.

Lord Glentanar conducted the choir and orchestra in a Purcell chorus and in Die Meistersinger overture and showed himself no less expert in this as in other executive branches of the Art. He has a vigorous and vivid style.”

When the time came for Lord Glentanar to make his generous gift to the Temple Church, he made two conditions – that the organ be installed by Harrison & Harrison, and that it would not be altered without his permission. The only change to the original specification was the addition of an extra octave of pipes to create the 32’ Double Ophicleide. Over the years, various minor changes were made in the positioning of, for example, the Great reed stops, and in 2000 the console was fully renovated and a modern capture system installed. However, no major work was carried out – even when the organ was brought to the Temple, it was installed in something





of a hurry, and no restoration work was possible - which makes it all the more remarkable that the instrument lasted until 2011, 84 years after that quirky opening recital, before any major work was required.

The acoustic of the Ballroom was, in the words of Arthur Harrison "as dead as it well could be...very disappointing". The Temple Church's acoustic is rather more generous, meaning that, despite the instrument's illustrious pedigree and beautiful craftsmanship, it never sat particularly easily in the building. The opportunity which this rebuild offered to recalibrate the instrument has been taken with great skill and alacrity by Harrisons, however, and the newly re-voiced organ now sounds as though it has always been intended for the space.

Diapasons no longer push too hard, mixture work has been taken back, the solo strings are less biting, while the full organ sound is no longer overwhelming but still viscerally thrilling.

There have also been four additions to the Great. The new 4' Principal and 2' Fifteenth are both smaller scale than their existing counterparts. A new Mixture completes a secondary Great chorus based on the existing Geigen, and a 1 3/5' Seventeenth can be used either to colour the mixtures, or to create a Cornet alongside the existing 2 2/3' Quint. The entire Secondary chorus can be transferred to the Choir, particularly useful in the performance of Baroque music and the French symphonic repertoire. As an accompanying instrument, the organ is a delight to play, with a huge variety

of colours at the player's disposal, and boxes which are supremely effective - meaning for example that you can bring on full swell behind the solo strings almost imperceptibly.

Full credit must go to James Vivian, Director of Music at the Temple Church, for his vision for the organ, and to Andrew Scott and everybody from Harrisons for realising such an impressive restoration; and a huge vote of thanks must go to the many generous donors, as well as the Inns of Inner and Middle Temple, for their committed support of the project. As a result of these people's skill and generosity, the organ will continue to lead and colour the liturgy of the Temple Church for decades to come, and regale its listeners with the full range of its power and subtlety.

Specifications

The Organ of the Temple Church

Harrison & Harrison - (1923 1954 2013)

PEDAL ORGAN

1.	Double Open Wood	(from 3)	32
2.	Sub Bourdon	(from 29)	32
3.	Open Wood		16
4.	Open Diapason	(from 30)	16
5.	Geigen	(from 28)	16
6.	Bourdon	(from 29)	16
7.	Violone	(from 58)	16
8.	Dulciana	(from 17)	16
9.	Octave Wood	(from 3)	8
10.	Flute	(from 29)	8
11.	Octave Flute	(from 29)	4
12.	Double Ophicleide	(from 13)	32
13.	Ophicleide		16
14.	Orchestral Trumpet	(from 64)	16
15.	Bassoon	(from 25)	16
16.	Posaune	(from 13)	8

I.	Choir to Pedal	II.	Great to Pedal
III.	Swell to Pedal	IV.	Solo to Pedal

CHOIR ORGAN

17.	Contra Dulciana	16
18.	Claribel Flute	8
19.	Lieblich Gedeckt	8
20.	Dulciana	8
21.	Salicet	4
22.	Flauto Traverso	4
23.	Harmonic Piccolo	2
24.	Dulciana Mixture	III
25.	Cor Anglais	16
26.	Clarinet	8
27.	Tuba	(from 66) 8
V.	Choir on Swell	VI. Octave
VII.	Sub Octave	VIII. Unison Off
IX.	Swell to Choir	X. Solo to Choir

GREAT ORGAN

28.	Double Geigen	16
29.	Bourdon †	16
30.	Large Open Diapason	8
31.	Small Open Diapason	8
32.	Geigen †	8
33.	Hohl Flute	8
34.	Stopped Diapason †	8
35.	Octave	4
36.	Principal †	4
37.	Wald Flute †	4
38.	Octave Quint †	22/3
39.	Super Octave	2
40.	Fifteenth †	2
41.	Seventeenth †	13/5
42.	Mixture	IV
43.	Mixture †	II-III
44.	Tromba	8
45.	Octave Tromba	4

XI.	Great Second Division on Choir †	XII.	Reeds on Choir
XIII.	Reeds on Solo	XIV.	Choir to Great
XV.	Swell to Great	XVI.	Solo to Great

SWELL ORGAN

46.	Quintatön	16
47.	Open Diapason	8
48.	Stopped Diapason	8
49.	Echo Salicional	8
50.	Vox Angelica (to FF)	8
51.	Principal	4
52.	Fifteenth	2
53.	Mixture	V
54.	Oboe	8

XVII. Tremulant

55.	Double Trumpet	16
56.	Trumpet	8
57.	Clarion	4

XVIII.	Octave	XIX.	Sub Octave
XX.	Unison Off	XXI.	Solo to Swell

SOLO ORGAN (58 - 65 enclosed)

58.	Contra Viola	16
59.	Viole d'Orchestre	8
60.	Viole Céleste	8
61.	Harmonic Flute	8
62.	Concert Flute	4
63.	Orchestral Hautboy	8

XXII. Tremulant

64.	Double Orchestral Trumpet	16
65.	Horn	8
66.	Tuba	8

XXIII.	Octave	XXIV.	Sub Octave
XXV.	Unison Off		

ACCESSORIES

Eight foot pistons to the Pedal Organ
 Eight pistons to the Choir Organ
 Eight pistons to the Great Organ
 Eight pistons to the Swell Organ
 (duplicated by foot pistons)
 Eight pistons to the Solo Organ
 Eight general pistons and general cancel

Two general pistons for couplers
 Sequencer, operating general pistons.

Reversible pistons: I - IV, IX, X, XIV-XVI, XXI
 Reversible foot pistons: II, XV

Combination couplers:
 Pedal to Great pistons,
 Great to Pedal pistons,
 Pedal to Swell pistons,
 Generals on Swell foot pistons.

The pistons are adjustable by setter piston with 256 general and 16 divisional memories

Balanced expression pedals to Choir, Swell and Solo Organs

The actions are electro-pneumatic
 The manual compass is 61 notes; the pedal 32 notes

* New stops 2013
 † Great Second Division 2013

The Organ Music of Alun Hoddinott - III

Symphony No 7, for organ and orchestra Opus 137 (1989)

Jane Watts

The distinguished organist writes on the major work for organ and orchestra by Alun Hoddinott (1929-2008) of which she gave the world premiere – the provenance, background and impact of the work in the circumstances surrounding its first performance under Richard Hickox.

Coming originally from West Wales, I have had the pleasure of performing many times in the Brangwyn Hall, Swansea. Early in my career the opportunities to do so were almost invariably due to one person who was always very supportive of my work, namely, John Fussell, at that time the City's Organist and Director of Music. I believe it was early in 1989 when he spoke to me about a new work for organ and orchestra by Alun Hoddinott which was being commissioned jointly by the Swansea Festival and the Welsh Arts Council for performance in that year's Festival, to mark Alun's 60th birthday. At one point John said "I hope you don't mind, but I've put your name forward for consideration as the soloist." I was

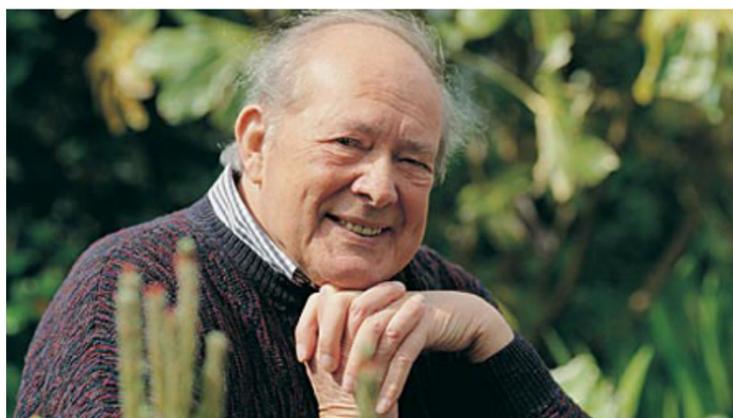
very flattered, despite the fact that I could not have known at the time what this would entail.

The Festival kindly took up John's suggestion, and so it was that I discovered that the work was to have its first performance on Tuesday 17th October 1989, and that I was to have the pleasure of working with the BBC Welsh Symphony Orchestra - (as it was then called) – conducted by Richard Hickox. Furthermore, the entire concert was to be broadcast live on BBC Radio 3. I noted that the work was to be a Symphony for Organ and Orchestra, not an organ concerto, so effectively the organ would be part of the orchestral texture: and the work was to be in three movements. With all these details confirmed well in advance, I knew I could do nothing more until the score arrived, so accordingly I waited.... and waited.... and waited.

It could be that my memory, almost twenty-four years after the event, is playing tricks on me, but I seem to remember that the first time I saw even a part of the full score – I never did

have a solo part - was approximately one month before the date of the performance. I stress 'a part', because what I received was just the first movement, on manuscript paper so tall that when it was placed on the music desk of my piano – (I did not have an organ in my home at that time) – it promptly folded over towards me, and then fell off completely.

From that day onwards further



production of a score slowed to something of a trickle, but the maddening thing about loveable Alun, now very sadly no longer with us, was that he was always so kind and endearing that I could never get cross with him. Time and again I vowed to myself that when I next spoke to him on the phone I was going to be very firm about needing the whole score now otherwise I would not be ready to perform, but time and again he gave me what seemed to be a completely cogent reason why the score was not quite finished, but soon would be: "I just can't stop writing", he would say. So I would come off the phone, cross with myself that, yet again, I had been soft with him.

At that time I was living in a part of north-west London which was about a twelve-minute drive from Paddington station, the London terminus from which you travel to go to South Wales. Proceedings with Alun's new work reached the stage that either I, or my husband, would go to the Red Star depot there to collect another few pages of what was becoming the third movement, which had been sent on a train from Cardiff: once we went three times on the same day. The first thing he and/or I would do the moment a package was handed over would be to look at the last page: 'still no double-barline' we would say to ourselves. I also wondered whether, as the days went by, these pages of full score appeared a touch 'sparser', in that they seemed to contain a little more work for the organ, and a little less for the rest of the orchestra.

No more than a week before the performance – still without a double-barline in my possession - I received a call from Richard Hickox: "I suggest we scrap the whole thing and do the Saint-Saëns Organ Symphony instead." I urged him not to, not least because I had spent a considerable amount of time preparing the work, (including the deciphering of numerous leger lines), and did not want it all wasted. But we agreed that we would keep the Saint-Saëns in reserve, just in case of an emergency.

Late in the afternoon of Friday 13th October – (ominous, you may think) – I finally became the proud temporary possessor of the complete full score. I was called for a rehearsal in Swansea on Sunday 15th, but I decided additionally to attend the first orchestral rehearsal the previous day in the BBC studios in Cardiff, where I could at least play the work through, albeit only on the piano.

As I drove into the car park I saw a friend of mine from our college days who was playing in the orchestra. "I don't know what you're doing here", he said, "we haven't got any orchestral parts yet." It turned out that copyists had been working throughout the previous night somewhere in Surrey, and that the parts were eventually being brought to Cardiff by motorcycle courier.

Writing this article has pressed me, for the first time in very many years, to listen again to the live BBC broadcast from 1989. These few comments on Alun Hoddinott's Symphony are based solely on re-hearing this recording, although I always feel that mere words convey barely a hint of how a work actually sounds.

From the very outset of the first movement I was reminded both of Alun's wonderful sense of orchestral colour, and his powerful use of rhythm. The work opens with his 'take' on an orchestral fanfare, though I feel that the overall mood of the movement is one of darkness, together with a hint of mystery and foreboding. There are a few 'soloistic' passages for the organ, usually quite sparse and fast-moving, scored against a light orchestration: but on the whole, as the title of the work implies, the organ is used to form part of the whole orchestral texture, with it therefore being essential both that ensemble is tight and the registration such that the instrument balances rather than overpowers.

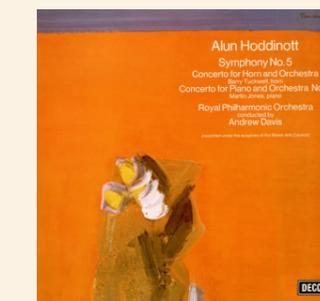
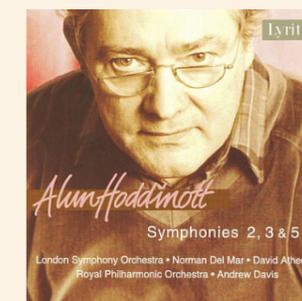
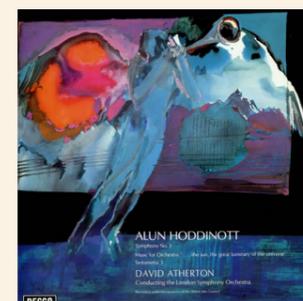
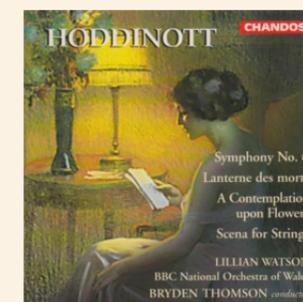
The organ sets the scene of the second movement with slow sustained chords, the mood a combination of bleakness with a sense of something 'simmering', something 'questioning'. Yet although the movement builds to a modest

dynamic level, I would not describe any particular passage as 'climactic'; towards the end the sound begins to die away which, to my mind at least, leaves any question the music might have suggested still quite unresolved.

Were one to be asked to give a title to the third movement, its opening implies the heading 'Moto perpetuo'. Of all the three movements I feel that this one contains the most dialogue between the organ and the orchestra – (perhaps this is why when waiting for the final pages of the score I began to sense the organ had more work to do!) The mood of this final movement is reminiscent of the first, although it ends on a more positive note with a nice 'cyclical' touch, in that it contains an echo of the opening 'fanfare-like' passage.

So, as is now obvious, in the end the performance in Swansea went ahead as scheduled: "Well done - you didn't drop a stitch!" Richard Hickox immediately said when it was all over. Alun was thrilled with the whole event. I continue greatly to value the friendship I had with him – despite the hair-tearing moments!

The music of Alun Hoddinott can be purchased through various record labels, those featured below are just some of the available discs.





Our Lady of Lourdes, Wanstead

The Robin Jennings Organ

Roderick Sime

In his introduction to the inaugural recital on the new organ at Our Lady of Lourdes in Wanstead in 2011, the Parish Priest, Father Patrick Sammon reminded us that the Church has long been an important supporter of the arts and recognises its power. Pope John Paul II wrote in his 1999 Letter to Artists,

In order to communicate the message entrusted to her by Christ, the Church needs art. Art has a unique capacity to take one or other facet of the message and translate it into colours, shapes and sounds which nourish the intuition of those who look or listen. It does so without emptying the message itself of its transcendent value and its aura of mystery

Father Sammon also quoted from one of the documents of the 2nd Vatican Council,

...the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

It was in the spirit of the above that the Catholic community in Wanstead decided to commission a new organ to replace an instrument which had reached the end of its useful life to both serve the liturgical needs of the parish and, at the same time help encourage others in the community now and into the future to develop their artistic skills to the utmost.

Back in 2008, initial discussions on a new organ were held between the Parish and the Brentwood Diocesan Director of Liturgical Music, Andrew Wright with Dr. David Frostick appointed as advisor. Clearly, any new instrument needed to be versatile enough to cope with the requirements of the repertoire and also be able to successfully accompany both a choir and lead the singing of the assembly which over the four Sunday Masses regularly total over 1,500 people. After due deliberation, an order was placed with Robin Jennings, an organ builder based in Dorset. It was also agreed that David Frostick in addition to acting as

advisor to the Church would work closely with the builder and be responsible for the scaling, voicing and finishing of the new organ.

David Frostick, Organs Advisor to the Diocese of Chelmsford and an independent reed & flue voicer writes:

"The specification for smaller instruments tends to follow a relatively predictable and conventional pattern. Attempts to increase the versatility by the introduction of too many compromises often have the reverse effect and were, therefore eschewed. The reasoning behind the specification is summarized in the following paragraphs.

The organ has to have sufficient dynamic range and colour to accompany anything from a single voice to a large congregation, so an efficient swell box was considered essential. The three flutes should be as varied as possible and include an Open Flute, the tone of which is highly desirable in much of the

repertoire. It was therefore decided that a large-scale open unison rank would replace the normal Gedact in the Swell where it would offer many colourful possibilities with the strings, reeds and upperwork; the wooden Stopped Diapason would occupy its traditional place on the Great. In order to introduce some solo colour the Swell has a principal-toned Sesquialtera instead of a quint mixture. In an attempt to add to the cohesion of the pedal line, and maximize its melodic use, it does not break from a 12th / 17th until treble A sharp, where the 17th becomes a 15th. It was felt that an uncompromisingly principal-toned stop would be preferable to the relatively common hybrid-toned type for two reasons: firstly, it blends well with principal choruses to impart a reedy edge without adding too much power, thereby avoiding over-use of the one unison reed. Secondly, the tone is more appropriate for the many choral preludes with ornamented solo lines. French music, which calls for wide-scale flute-toned mutations, is a small part of the organ repertoire which could not, therefore, be allowed to influence the stop and restrict its use. A compromise would have served neither school of music adequately.

There was a strong feeling that the organ needed to have weight and grandeur so a manual double was deemed necessary. Whilst a small Bourdon is an obvious choice on the Great, it would add little to the two-stop Pedal organ which, for the sake of economy re-used the Bourdon and Open Diapason from the previous organ. The obvious choice was to have double reed on the Swell and derive it, and the 8 Trumpet, to



be drawn independently on the Pedal. When considered in this way it was inevitable that the 16 should be a trumpet-toned Fagotto which would act both as a moderate-powered pedal stop and also form the basis of the full swell. Though it would have added colour, a bassoon or clarinet at 16 pitch would have added little to the pedal, compromised the swell chorus and, by virtue of its pitch, been restricted as a solo register.

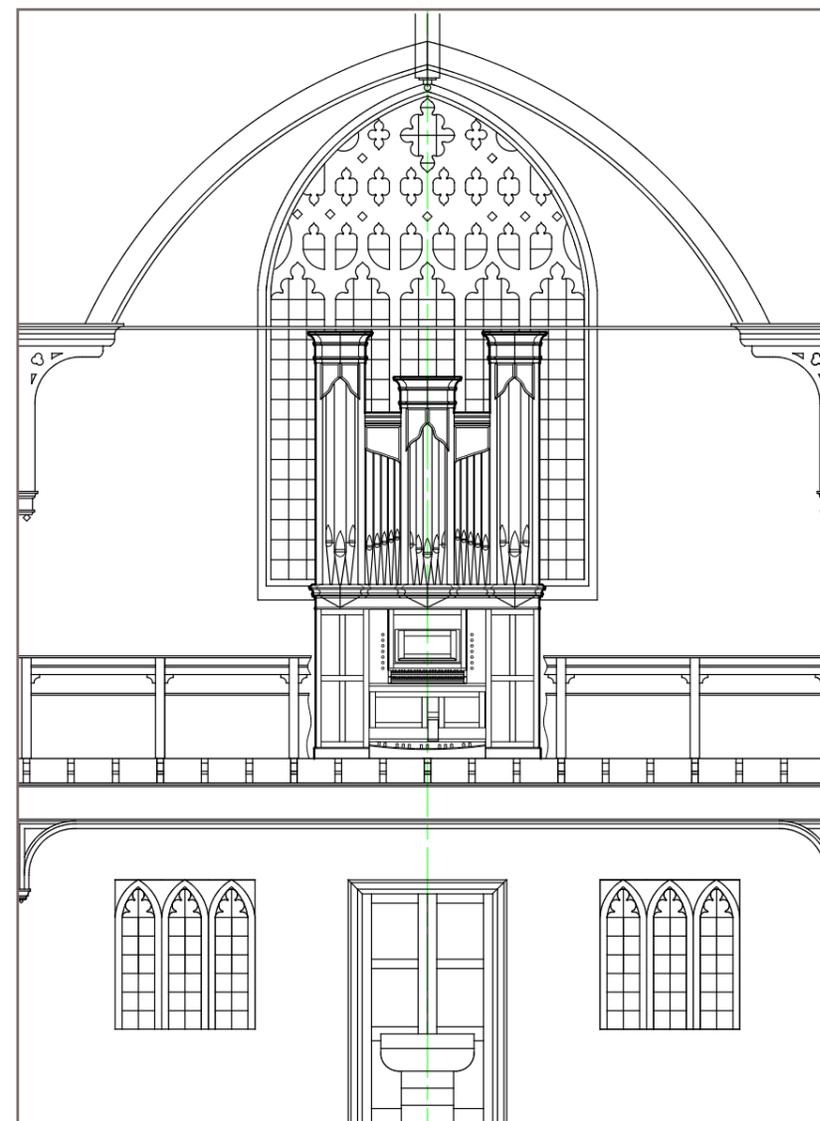
There is little scope for innovation in a Great of this size because the essential chorus ranks form the majority. The two remaining stops, the broad Stopped Diapason and lively Chimney Flute, serve as accompanimental registers and permit a variety of softer combination within the department."

Paul Hale, cathedral organist and Rector Chori at Southwell Minster (Notts.) and a noted recitalist, choir trainer and lecturer was invited to visit and review the organ from a player's perspective and writes:

"I consciously held back from reading David's text until I had seen and played Robin Jennings new organ at Wanstead, in case his views and enthusiasms coloured my impressions. I need not have feared, for within an hour much of the thinking behind this real *multum-in-parvo* instrument became apparent.

The elegant and natural oak three-tower case sits neatly and modestly in the spacious gallery, its front pipes being the bass and tenor of the Great Open

Diapason from bottom E. The lowest four notes are derived from the generously-scaled bass of the Stopped Diapason with the cleverly-voiced 4 open wood 'helpers' planted behind the case towers. In combination the break is almost undetectable. The carved oak pipe shades take their gothic motifs from the tracery of the west window, of plain glass with lightly-coloured outer border, much of which (though not the outer lights) is now obscured by the organ. Looking at it obliquely, the true depth of the organ becomes more apparent. Whilst not exactly Norwich cathedral-like, it is deeper than its front leads one to expect, because the layout is Great – Swell – Pedal, one behind the other, each section delineated by the beautifully constructed fielded oak paneling which encloses the



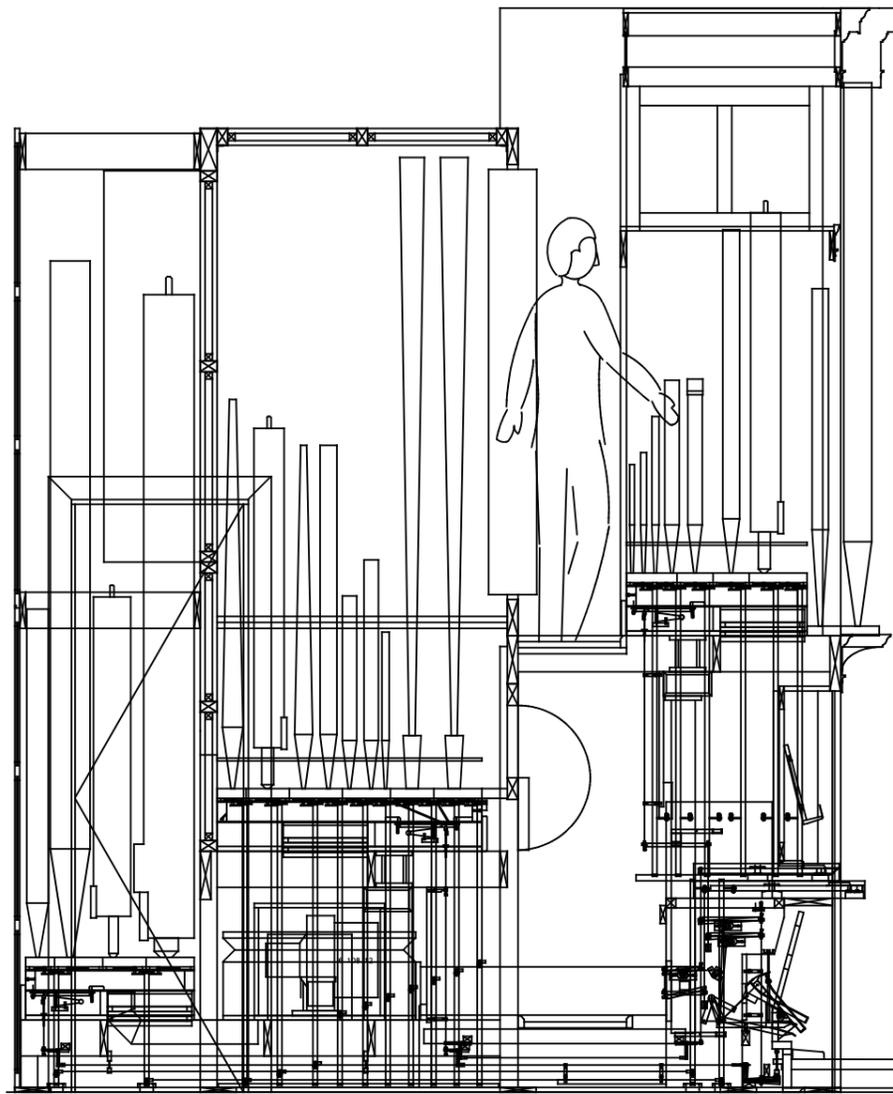
instrument.

The Great is exactly where one expects it to be in relation to the impost. The Swell soundboard is set behind and somewhat lower, so that the box, whose roof is as high as the central tower's cap, has sufficient height for flue basses and full-length reeds (only the bottom octave of the 16 is half-length, in the Hill tradition). It is an excellent box, diminishing the softest swell colours, the tapered strings, to a holy hush, and bottling up the dramatic full swell in a caged roar. Behind that, at a lower level still, is the Pedal soundboard, with a space between the C and C# sides for a tuner to access the short ladder which reaches to a convenient door in the centre of the rear of the well box. Thus all pipes can be readily tuned.

The action is balanced, with floating beams for the manual actions and a conventional moving lever beam for the Swell to Great. This leads to an agreeable and 'safe' touch to the Swell and a crisp responsive Great action, the coupled weight being perfectly manageable. To my mind, for a British organ a balanced action is the natural choice, suspended actions having a somewhat alien and often dangerously light or otherwise unpleasant touch and sluggish repetition. The pedal board is straight (though the sharps helpfully radiate) and concave; reasonably comfortable but to me somewhat anachronistic for a modern parish church organ.

Tonally the organ brims with delights – some unexpected.

The Great chorus is built on a lively but sonorous Open Diapason lifted by a perfectly matched Principal; the surprise comes then in a scintillating early Willis-type Fifteenth which zings down the resonant nave and is capped by an even more zesty Mixture (19.22.26.). This Mixture is a clever and rather brave stop as it has been kept louder than the chorus build-up might lead the listener to expect, coming into its own when the full Swell is coupled, crowning the tutti in a perfectly balanced pinnacle and leading a large congregation with confidence when their presence dampens down the



acoustic. The Great flutes work well together; a full-toned but harmonic-rich wooden Stopped Diapason matched with a perky metal Chimney Flute. This later stop charmed me least as it lacks

that lovely hollow quality that a Chimney Flute can possess, being rather dry and cold. I have a feeling the chimneys could do with a bit more scale – though who am I to speak, a mere organist!

Specifications

Great

Open Diapason	8
Stopped Diapason	8
Principal	4
Flute	4
Fifteenth	2
Mixture III	1

Swell

Open Flute	8
Gamba	8
Celeste	8
Principal	4
Sesquialtera II	2
Fifteenth	2
Contra Fagotto	16
Trumpet	8

The Swell is a most cunning design. The usual stopped 8ft flute is supplanted by a velvety Open Flute, which blends musically with a pair of tapered strings. Restful and silvery, they create a calming atmosphere, yet the Gamba together with the Open Flute suggest a refined 8ft Diapason. A warm but clear Principal and Fifteenth complete the essentials of the diapason chorus. The narrow-scaled boldly-projected Sesquialtera II sits neatly on top of 8 and 4 flues as the ideal crystalline sound for so many chorale preludes, turning into a bold Snetzler-like Cornet when the Fifteenth is drawn. The Sesquialtera helps bond the flues to the two reeds, which are wisely designed and voiced to have sonority and resonance, yet real fire. They are wonderfully exciting and fulfill all functions admirably; their drama is nicely tamed by the box, and to hear the full Swell emerge from under the Great to Fifteenth is to enjoy a St Paul's Cathedral-like moment.

The two Pedal flue stops are regulated to speak out pretty boldly and, given their position at the rear of the organ, this enables them not to sound like the poor relations (despite being old pipes), even though the quality of their tone and regularity is not quite that of the rest of the organ. The transmission of the Swell reeds to the Pedal (by employing two sets of pallets in the Swell soundboard) is a clever idea and enables the prompt Fagotto to work well as a bass to the Great 8,4,2,III in Bach.

The congregation of Our Lady of

Lourdes has every reason to be immensely proud of their fine new organ, as do its creator Robin Jennings and its voicer David Frostick."

Since the organ has been completed, the parish has enjoyed its presence enormously particularly in its primary task of accompanying the Mass and other liturgies of the Church and adding to the beauty of worship. In addition there have been recitals and other events which have also showcased it as a fine musical instrument. Maybe we should highlight just two events to conclude this review of the instrument.

The inaugural recital was performed by Geoffrey Morgan and the full range and versatility of the organ was wonderfully illustrated. The programme ranged from the Toccata and Fugue in D minor by Bach via Mozart's Fantasia in F minor; the Adagio in E by Frank Bridge and finishing with a grand rendition of Alfred Hollin's Concert Overture in C. This was a stunning opening for the new instrument and the large and appreciative audience particularly revelled in the seamless and at times almost kaleidoscopic registration changes.

Last year, in collaboration with Brentwood Cathedral Music and the RSCM Essex and East London Committee, acclaimed International Concert Organist and Teacher, Margaret Phillips gave a masterclass. Margaret spent the afternoon listening to, commenting on and helping a number of organ students of varying ages and levels of experience. This was a superb opportunity for local organists which was much appreciated by those who performed for Margaret and received the benefit of her experience. The organ and spacious gallery proved itself ideal for such events.

Margaret followed this afternoon of teaching by giving a recital on the instrument in the evening. Her programme embraced the music of five centuries and showcased every section of the instrument. Margaret Phillips was full of praise for the instrument: "It is a really splendid organ that I am sure will serve the parish well for many years to come", she told the audience as she introduced

the recital.

She was on top form for the recital. Her opening Bach Prelude and Fugue in C was a masterful combination of flamboyance and simple grandeur and set the tone for the evening which included a superb Mendelssohn Sonata in D as well as a delightful set of six musical portraits of an idiosyncratic group of French Carmelite nuns by the 20th century composer Jean Françaix

Robin Jennings has become one of the few makers in Europe specialising in custom built chamber organs. This organ for Our Lady of Lourdes in Wanstead is his largest instrument as yet. It is a much appreciated and worthy instrument.

This article has been compiled by Roderick Sime, Parish Organist at Our Lady of Lourdes in Wanstead with contributions from David Worsfield. The text from David Frostick and Paul Hale first appeared in Organ Building Volume 11, the Journal of the Institute of British Organ Building and is used with permission.

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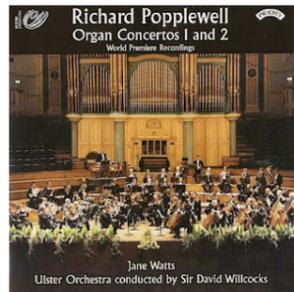
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CD Reviews



Richard Popplewell: Organ Concertos 1 & 2; Elegy; Suite for Organ

Jane Watts/Ulster Organ/Sir David Willcocks, conductor

****Priory
PRCD 874 [56']

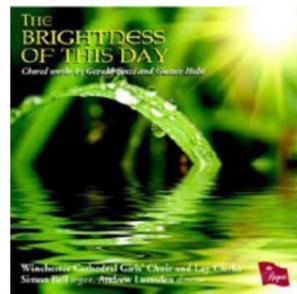
I must confess that these two eminently attractive and manifestly very well-written Concertos have come as a complete surprise to me, arising from our editorial comments in recent issues concerning British organ concertos. No sooner had our query appeared than we were informed of, and sent, this excellent CD. The music is highly appealing and does not pose any knotty problems for the attentive listener - neither is it predictable: it is invariably interesting and of a quality which holds the attention throughout, especially in such excellent performances and recordings as these. Nor does Popplewell overstay his welcome in any of the works' movements: the whimsical and joyous nature of much of the First Concerto is a delight -

the opening statement of the fugal section in the first movement and throughout the quicksilver finale, especially (an intriguing cadenza is another highlight) - and one is astonished that this work is not frequently heard: it certainly deserves to be.

The Second Concerto is in four movements and is a bigger work as a consequence: in many ways (but not all), it inhabits a more serious ethos, but what one might discern to be Popplewell's essentially positive and outward-looking view of life (sorely needed in these trying times - which infuses the gossamer-like 9/8(?) Scherzo) comes through in this work in perhaps a rather more consistent mode of expression. No-one can fail to remain unamused by the symphonic variations which end this Concerto - on the popular tune 'Dashing away with the smoothing iron' (the work was dedicated to Popplewell's wife - from a safe distance, one trusts! - and the fugal conclusion is very attractive). This is an equally finely-imagined score of great imagination and, like its companion, one can only remain astonished at its unaccountable neglect. Jane Watts plays the solo parts in both works to perfection, as she does the two shorter works for organ alone: the Mulholland organ in the Ulster Hall, Belfast, is eminently suitable for this

music, and the recording quality is fully up to Priory's customary high standard. Sir David Willcocks with the excellent Ulster Orchestra make perfect partners. One's only query is that the dates of composition of these works are omitted: from the music alone, one might guess post-1965 for both Concertos. Nonetheless, this is a truly delightful record all round which is strongly recommended.

Robert
Matthew-Walker



The Brightness of this Day - Choral Works by Finzi and Holst

Finzi - God is gone up; Let us now praise famous men; The brightness of this day; Lo, the full final sacrifice etc; Holst - Nunc Dimittis; The Evening-Watch; Sing me the men etc.

Winchester Cathedral Girls' Choir and Lay Clerks; Simon Bell (organ); Andrew Lumsden (director)

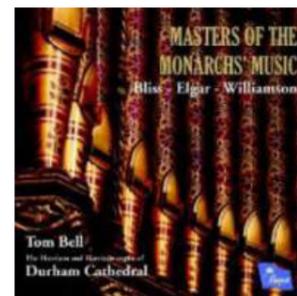
****Regent REGCD395
(74:03 mins)

Many of the works on this disc will already be familiar to devotees of church music, but some are rarer. The girls' voices (hardly distinguishable from those of boys, for those of a conservative mind in these matters) have a seamless purity that is apt for the wistful melodies often encountered in Finzi, such as in Welcome, Sweet and Sacred Feast and My lovely one. The choir knows how to work the vast acoustic of Winchester Cathedral and moulds the music in phrases that breathe and sigh accordingly, rather than letting the sound become overwhelmed by the space. In the slower works, such as the aforementioned and Holst's Nunc Dimittis, phrases drift by as though in a dream.

Some may find that the performances are all a little too fey or languid, but they are suitable to the meditative mood for which the music aims and a punchier, more dynamic sound would merely become smudged or lost in the resonant ambience. More dramatic moments, such as in Finzi's Magnificat and All this night, are achieved with a majestic, but sustained sonority. This is a fine recording by performers for whom such music is a part of their daily diet and which they sing therefore with innate

understanding and without making exaggerated, sensational gestures.

Curtis Rogers



Masters of the Monarchs' Music

Elgar - Three Vesper Voluntaries; Williamson - Symphony for Organ; transcriptions by Robert Gower of orchestral pieces by Bliss etc. Tom Bell (organ)

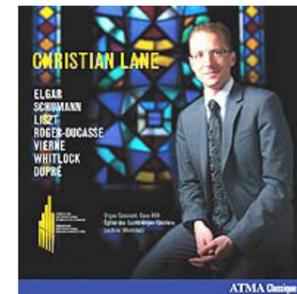
****Regent REGCD409
(74:33 mins)

Tom Bell plays the organ of Durham Cathedral, constructed by Henry Willis I in 1876 but substantially rebuilt and extended by Harrison and Harrison over the years. All the pieces on this disc, except for Bliss's Rout Trot, were originally conceived either for orchestra or in orchestral terms, and few organs can cope as well with such demands. Sixteen (orchestral) stops, for instance, constitute the Solo division alone, with 85 further stops on five other divisions. Bell plays as though commanding the different sections of an orchestra - juxtaposing them closely in the arrangement of the Tame Bear from Elgar's Wand of Youth Suite No.2, sculpting a monolithic symphonic edifice in Bliss's Overture to his discarded score for Caesar and

Cleopatra, or mimicking the brass fanfares of the latter's Fanfare for the Lord Mayor of London. A quieter tone, varying between flutes and reeds, is adopted for three of Elgar's Vesper Voluntaries and the Intermezzo from Bliss's ballet Miracle in the Gorbals.

The influence of Messiaen undoubtedly predominates in Williamson's Symphony, but Bell's performance rightly imbues it with just enough 'English' earthiness and vitality to make it distinctive. Moreover his overarching vision lends coherence to the 40-odd minutes of the work's six movements without sacrificing detail in any way.

Curtis Rogers



Christian Lane: Organ of Église des Saints-Anges Gardiens Montréal

Elgar/Schumann/Liszt/Roger-Ducasse/Vierne/Whitlock/Dupré

****(*)Atma
Classique ACD2 2674 [75']

This impressive recital came as a result of Lane winning First Prize in the 2011 Canadian Organ Competition, and it fully endorses the qualities he must have demonstrated on that occasion, for what strikes one immediately is the deep musicality he brings to each of the relatively short items that make up



REGENT New Releases

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ORGAN WORKS BY CHARLES HUBERT HASTINGS PARRY, 1848-1918
David Goode plays the Hill Organ of Eton College Chapel

The historic 19th-century William Hill organ in the Chapel of Eton College - the school where Parry was educated as a boy - is the ideal vehicle for his organ works.

REGCD365

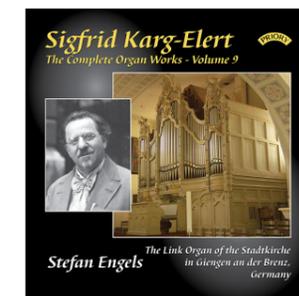
'A performer of tremendous resource, entrancing and captivating his audience with daunting programs executed with uncompromising skill' Musical Opinion

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this well-filled programme. The Elgar Imperial March is perfectly paced, and Schumann's A flat major canon is excellently voiced, making rare sense of a work which does not invariably reveal its qualities. Liszt's 'Weinen, Klagen' variations is the largest work here, and is most excellently played, with a full appreciation of this still-astounding music, which suits this restored Casavant instrument most admirably. Indeed, throughout this remarkably successful recital, one is consistently impressed, and although it may be thought that the overall sound could benefit from a shade more clarity, one is left in no doubt that this young organist is very definitely a name to watch and a musician to hear. Atma

are to be highly commended on this very successful disc.

Robert
Matthew-Walker

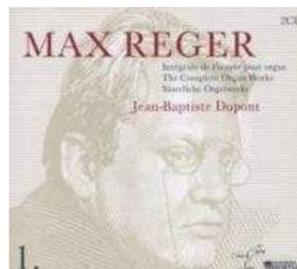


Stefan Engels - Karg-Elert: Complete Organ Works - Volume 9
22 Chorale Improvisations Op 65; Choralbearbeitung Aus meines Herzens Grunde W49 [Link Organ of Stadtkirche in Giengen an der Brenz, Germany]

****Priority PRCD 1073 [77 minutes]

A magnificent disc, fully up to the excellent standard of earlier releases in this highly valuable series. The most impressive aspect of this recording, amongst several, is the astonishing natural clarity of the recorded sound: one can well believe that this is, exactly, how this beautiful 1906 instrument sounds in this idyllic church – and how eminently suitable it is for this entralling music, so deeply musical throughout is the playing and registration of Stefan Engels, whose photograph bears a likeness to that of the composer. Those collecting this series will need no second bidding: an outstanding record, superbly recorded.

**Robert
Matthew-Walker**



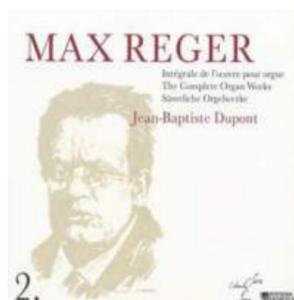
Jean-Baptiste Dupont - Reger: Complete Organ Music Vol 1

Six trios Op 47; Three Choral-fantasies Op 52; 30 Short Chorale-Preludes Op 135a; Fantasie and Fugue in D minor op 135b [organs of Magdeburg – Ulm St Georg, Germany; Kaliningrad, Dom, Russia].

****Hortus
086-087 [2xCD set; 2 hours, 29 minutes]

Vol 2 - Fantasie and Fugue in C minor Op 29; 12 Studies, Op 59 [St-Martin de Dudelange, Luxembourg]

****Hortus 097 [c.70 minutes]

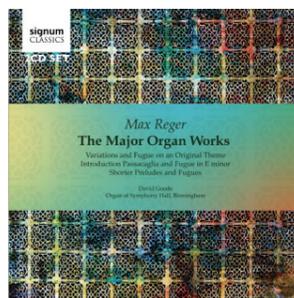


These two releases, comprising three CDs, mark an impressive start on an integral recording of Max Reger's complete organ music, clearly planned with considerable forethought, in the choice of (in these instances) of three highly suitable instruments from three countries, each eminently fitted to reveal Reger's very varied music, which is surely amongst the most important contributions to the organ repertoire between that of César Franck and Olivier Messiaen. Curiously, in the booklet notes for the Karg-Elert CD above, the point is made concerning the differences between Reger and Karg-Elert – almost exact contemporaries, from the same musical provenance, and often addressing similar factors, but doing so very differently. Yet one does not need to choose one composer above the other with regard to their organ works. Dupont is a most excellent player and intelligent musician, and also – considering the virtuoso demands that Reger often makes on the organist – a considerable technician. I was particularly struck by the beautiful registration he finds for

the twelve relatively brief Studies of Opus 59: these are wonderfully imaginative pieces, showing something of the considerable range of this great composer, who is so often wrongly accused of lengthy rodomontade.

As Reger himself said regarding his own music 'there is not one note in excess', and the success of these initial volumes, most finely recorded in their various venues, is much to be applauded: it may well transpire that this undertaking will prove to be one of the most significant recording projects in recent years. The excellent booklet notes are illustrated with fascinating facsimiles of pages from the composer's multi-coloured manuscripts.

**Robert
Matthew-Walker**



Reger: Introduction, Variations and Fugue on an Original Theme Op 73; Introduction, Passacaglia and Fugue Op 127; Five Easy Preludes and Fugues Op 56; Two JS Bach transcriptions.

David Goode, organ of Symphony Hall, Birmingham

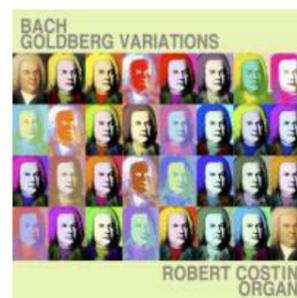
****Signum SIGCD 329 [2xCD] Recorded in 2003

No sooner had the above records arrived from Hortus than the postman brought

this new release from Signum, played on the 2001 Symphony Hall organ in Birmingham by the highly gifted David Goode. Thankfully, and as these things sometimes have a tendency to pan out, there is no duplication of repertoire anywhere on the five CDs from Hortus and Signum under discussion and one can highly recommend each issue without having to call upon the judgment of Solomon.

Goode's performances of the two major works on CD1 are quite outstanding: this is music of a range and complexity which would challenge the musicianship and technique of the finest players (and does) and it is a heartening experience to be able to recommend these accounts unreservedly. Goode's intellectual grasp of these major works (each plays for more than half-an-hour) is deeply impressive, and such is the power of his playing that the listener's attention is held throughout. The recording quality, also, is particularly fine – clear and excellently 'placed' within the acoustic, so that the myriad strands of Reger's contrapuntal writing are always clear – this is especially notable in the fugal finale to Opus 73. All in all, this is an important issue: collectors of Dumont's Reger series should feel no disloyalty by acquiring Goode's new discs – the music is of such quality as to demand more than one version in one's record library. We are indeed fortunate to have such fine records as these to aid our knowledge and appreciation of this magnificent music.

**Robert
Matthew-Walker**



JSBach: Goldberg Variations BWV 988

Robert Costin, organ of Pembroke College, Cambridge

****Stone Records
5060192780291 [77'39"]

This is a remarkably successful record. Bach's Goldberg Variations were composed for an instrument (unspecified) with two manuals, but is nowadays almost always heard played on a modern concert grand piano which of necessity means alterations to Bach keyboard layout. Not that Bach would have minded, but the organ – especially the delightful small instrument of Pembroke College, which one is sure had Bach been able to hear it as on this recording would have earned his enthusiastic endorsement. As with some of the '48', I am certain that Bach played some of those piece on the organ (the sus-

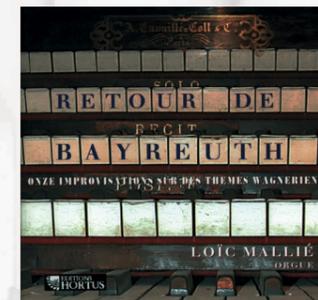
taining pedal in the strettos of certain fugues gives that particular game away) and I am equally certain that it is more than likely that either he or one of his sons would have played the Goldberg Variations on an instrument not a million miles removed in timbre from such as we have here. It is certainly more authentic than the modern grand piano, and one must also bear in mind the fact that the harpsichord was not a sacred instrument at all – in Lutheran churches, it was effectively banned, and only permitted on such occasions as when a failure of the organ would mean no accompaniment during services. So if you wish to play the Goldberg Variations in a church, only an organ approaches authenticity, so no-one need feel discomfited by hearing the music on an organ. What they might feel somewhat discomfited about is that their instrumentalist may not be as fine as Robert Costin, whose approach to this masterpiece is wholly admirable. The clarity of his playing is admirable, as is the recording quality. All in all, a fascinating and, in its way, important release.

**Robert
Matthew-Walker**

**EDITIONS
HORTUS**



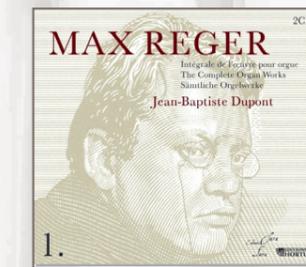
Loïc Mallié (1947)
Retour de Bayreuth Return from Bayreuth
11 improvisations on Wagnerian themes



LOGO Diapason d'Or
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Ref Hortus917

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Volume 1



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CD1 : Drei Choralfantasien op.52 - Sechs Trios op.57
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Organs : Magdebourg cathedral (DE), St.-Georges church in Ulm (DE) and Kaliningrad cathedral (RU)

Ref : Hortus086

<http://shop.editionshortus.com/>
Contact : editionshortus@wanadoo.fr



Die Orgel der Silbernen Kapelle

Peter Waldner TT 73:28.
Musikmuseum 11 CD 13010.
18 Euros.

Available from http://www.tiroler-landesmuseum.at/shop.php/de/cds_alle_/musikmuseum

The organ in the Silbernen Kapelle, Innsbruck is the oldest surviving wooden organ of Italian provenance, dating from ca 1570-80. There are but seven ranks, Principale, Ottava, Decimaquinta, Decimanona, Vigesimaesecunda, Flauto in Duodecima and Fiffara (sic). The manual range is 45 notes from C-A diatonic then chromatic to C3, with a 14-note pedal, permanently coupled. Dismantled in 1987 and assessed by Luigi Tagliavini and then restored by Paolo Donati in the 90s, further work on cleaning and tuning was undertaken by Jürgen Ahrend.

The CD contains 26 predominantly secular pieces covering a very wide range of genres and forms by 19 composers including “anon” ranging from the earliest printed and MS Italian sources through to pieces by Salvatore, Storace, and Pasquini – a timescale of almost 200 years from ca1517 – to late 17th century. Non-Italian composers included are Luython (Fuga Suavis-

sima), Hans Leo Hassler (a canzona) and Jusepe Ximenez from Zaragoza, whose Batalla sounds somewhat tame without the reeds usually associated with the later 17th century Spanish compositions. Genres include toccatas by Padovano and Frescobaldi (Elevation toccata from the Messa deklili Apostoli) in which the Fiffara is heard to excellent effect), canzonas by Marco Antonio Cavazzoni, Vicente Pellegrini, Hassler , Andrea Cima and Salvatore, although bars 23-26 of his Canzone Francese have been omitted, possibly because of the extreme modulations, variations by Valente, Frescobaldi, Storace and Pasquini, whose Bergamasca is introduced and concluded by just the bass line of this popular theme, contrapuntal pieces by Antegnati, Luython, dances and song-settings from Antico, Castell Arquato MS, Picchi, Rossi and Frescobaldi, whose Capriccio sopra il Cucco is one of two capricci, the other being by Merula. Only Frescobaldi’s Capriccio and Luython’s Fuga are lengthy pieces, the great majority of the selections being from 2 – 3 and a half minutes.

The playing is assured and intelligently articulated throughout, with stylishly applied added ornamentation where

appropriate. There is a wide variety of registration to suit the different genres, and display the transparent clarity of the pipework throughout the compass, and when chords are held in either hand against fast passaggi in the other. The CD includes a booklet in German and English and French which gives a detailed introduction to the instrument and its restoration , with numerous colour photos to augment the descriptions.. There is also an interview with Peter Waldner

on his approach to repertoire and performance, and brief notes on the composers and works played here. Overall this CD presents a generous selection of lesser-known pieces and shows what can be achieved with such limited resources. Hopefully it will stimulate exploration of the Italian Renaissance and Baroque schools, which are still under-represented in recitals.

John Collins



Music Reviews

Carson Cooman: Organ Music Vol VII – Berceuse; Prelude and Fugue; Suite Breve; Gloucester Estampie

Wayne Leopold Editions [WL 600274]
8510 Triad Drive Colfax, NC 27235 USA [001-336-996-8445]

The American composer Carson Cooman is an extraordinary phenomenon: still only 30 years old, the Prelude and Fugue in this collection (Vol VII, be it noted, of his organ music), from April 2011, is his Opus 913 (sic). No doubt he has passed the 1,000 marks in his list of work by the time this review appears in print, and whilst such fecundity presupposes a lot of mere note-spinning and lack of personal critical discipline – composing would appear to be a daily activity for Cooman (no harm in that, per se) – his music is often quite short in duration.

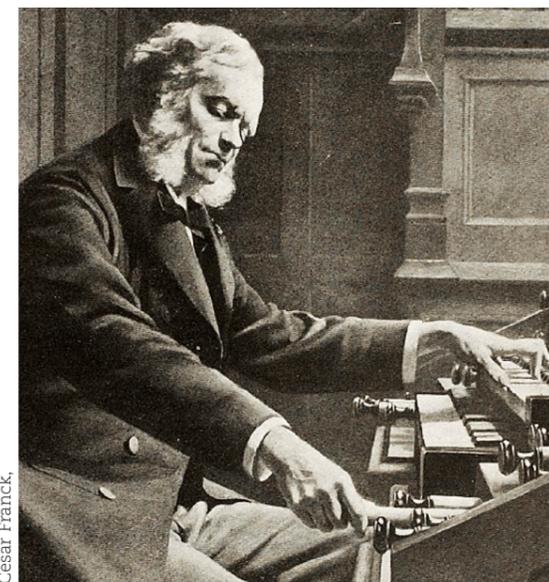
The longest work were, the Suite, admittedly Breve, plays for around 11 minutes – the shortest is the Berceuse (Opus 846) at three minutes – but all of this music is enormously effective, and very well written for the instrument. It is attractive, in a modern lingua franca style and although many would argue that he has written far too much, one cannot deny that this music is very effective, and would suit instruments of all sizes.

Robert Matthew-Walker



Fitzjohn Music Publications

Three French items



César Franck.

Two recent issues from Fitzjohn Music Publications are well worth investigation by organists interested in music from the period 1850-1914. They are both transcriptions by fine organist-composers of music by greater figures; in each case, the original composer and transcriber were colleagues. The first is a set of five pieces (Cinq Pièces) by César Franck, transcribed by Louis Vierne, who added a pedal part to the original (initially composed for harmonium). It is most interesting in that in this new edition the regis-

tration is taken directly from the original edition, the pieces coming from Franck’s Musée de l’organiste première année, originally published in 1865 – the music itself dates from 1858. The opening Offertoire is an important work in its own right, and in this new edition could well become a popular single concert item. The remaining four pieces are eminently suitable in their new guise for Sunday worship in those churches where music is fully appreciated. The price for the set is £8, plus postage and packing.

The second publication is the Berceuse Opus 105 by Camille Saint-Saëns, dating from 1897. The music was originally written for piano duet, and the transcription (also for two manuals and



pedals) was made by Alexandre Guilmant. Here is another none-too-technically demanding piece which would make a most suitable 'interludium' item in a recital. The presentation, as always with Fitzjohn Publications, is exemplary for clarity and registration. This music is just £4, plus postage and packing.

The final publication of the three is by a far less well-known composer than either Franck or Saint-Saëns – Fernand de la Tombelloe (1854-1928), who, as can be seen from his dates, was a contemporary of both. The work is a fluent and more than interesting Rapsodie Béarnaise, his

Opus 34, No 1, which apparently dates from 1900. It is dedicated to Tournemire, 'a mon ami', and is a fascinating – albeit clearly secular – concert item, somewhat forward-looking even for 1900. It is what one might term a genuine 'Rapsodie' – not entirely formless, but free-wheeling in impact and initially quite recitative-like in expression, yet all underpinned by a simple rising melodic minor third – a fascinating work, worthy of attention by serious concert organists. The price is £8, plus postage and packing. The editor of all three publications is David Patrick.

Robert Matthew-Walker

Pamela Decker: Fantasy on 'Ein Feste Burg' (2002)

Wayne Leopold Editions [WL 710011]
8510 Triad Drive Colfax, NC 27235 USA [001-336-996-8445]

Pamela Decker is a distinguished American organist-composer, and this work was written for the sesquicentenary of Wartburg College in Waverly, Iowa. It plays for around ten minutes, and is a magnificent composition, superbly written for the instrument (as

one might expect) and rich in variety and individuality, without exceeding practical considerations at all. It would make a deep impression, especially on a large instrument, nor is it at all an easy work, although its technical demands are by no means excessive. Very strongly

recommended – one hopes this piece will travel widely: it certainly deserves to.

Robert Matthew-Walker

Rachel Laurin; Twelve short pieces for organ [Opp 48, 53, 54, 58] – Volume 2

Wayne Leopold Editions [WL 600272]
8510 Triad Drive Colfax, NC 27235 USA [001-336-996-8445]

Rachel Laurin (born 1961) is an important French-Canadian composer and organist, and this selection of her work reveals her to be an accomplished composer of music which is remarkable for what one might term a consistency of inner life. These pieces (particularly the Hommage a Couperin Opus 48 – from four original pieces for harpsichord) are wonderfully laid out for the keyboard, and by way of contrast, the 'Royal Canadian' Fanfare Opus 53 would make a

thrilling impact in a big acoustic, especially for an event or a recital with a Canadian flavor – it would appear to be a most effective piece. Laurin's music is predominantly contrapuntal (hence my 'inner life' comment) and is well worth the serious attention of the enquiring organist.

Robert Matthew-Walker



Vincenzo Pellegrini: Canzoni de intavolatura d'organo fatte alla francese.

Edited by Luca Scandali
Published by Il Levante Libreria Editrice TA27. 25 Euros
Available from: www.lastanzadellamusica.com

Vincenzo Pellegrini was born ca 1562 in Pesaro where he became a canon at the cathedral, before moving to Milan where he became Maestro di capella at the Duomo. This volume, his only collection for the organ, was published in Venice in 1599 and dates from his time at Pesaro. It contains 13 Canzone, with clear affiliation to the vocal model of the Canzon Francese and the use of the dactylic long-short-short rhythm. Each piece bears a name and seems to have been dedicated to a member of the nobility or musical circle. The great majority are tripartite and imitative, a central triple time section being enclosed by two outer binary tempo sections, except for La Serpentina and La Barbarina which are in five alternating tempo sections.

This edition is clearly printed

in a generously sized font, with a comprehensive introduction which gives us full information on the composer, his works, and the sources; in addition to the printed edition, the MSS versions in the Turin Tablatures have been consulted and their variants noted carefully, which serve to show how performance practice changed between 1599 and ca 1630-40 when the MSS were compiled, especially in the adding of ornaments which can be used as a model. The Appendix contains not only three complete Canzone with many variants from the Turin MSS but also variants from further MSS in Vienna and Liège, as well as two Canzone from an anthology published in Milan by Lucino in 1617 including one variant of a Canzona from the 1599 print and one known only from Lucino's print. There are also the individual variants from 10 of the Canzone in the Turin MSS –

perhaps it would have been easier for comparison if these had been printed above the main text, so that the player had instant awareness. Also worthy of study are the comments about the similarities between the themes used in some of these pieces and pre-existent compositions set by other composers. Original notation and note groupings have been retained, which results in long bars, but this should not be a problem to players not used to them. A working knowledge of 16th and 17th century Italian performance practice will assist in making these delightful pieces sound exciting and fresh today – it is a great pity that this otherwise excellent edition does not include Antegnati's comments from his treatise of 1608 on registration of Canzone; Pellegrini's Canzone are worthy of inclusion in services and concerts, and will hopefully stimulate players to explore the riches of this genre by other Italian composers such as Merulo as well as the sets by Mortaro and Maschera which were intabulated for keyboard.

John Collins

Lasst uns das Kindelein wiegen

Edited by Luca Scandali
Published by Il Levante Libreria Editrice TA27. 25 Euros
Available from: www.lastanzadellamusica.com

This slim volume contains five pieces of Christmas music from South Germany and Austria, four of which come from MSS and one from a printed collection. The first item, by Anton Estendorffer (1670-1711) organist at various places in the Donau region, is a Cappriccio (sic) on Der Tag, der ist so freudenreich. After the opening setting of the chorale melody there follow five variations, the first four building in intensity from quaver to semiquaver passagework, with a chordal triple time variation to complete the set. This is followed by a Ricercar on the same subject by Alessandro Poglietti of Vienna (d1683); the 11th of a MS set of 12 it is quite archaic in character and also concludes with a triple time section. The third piece is a set of variations by Es-

tendorffer on Joseph lieber, Joseph mein, with seven variations after the statement of the melody. The first variation includes quaver runs in sixths in the rh, the second has a running quaver bass beneath crotchet and minim chords, the third has rh runs in thirds, the fourth has imitative figures which open in the lh, the fifth is simply harmonised with more rh runs in thirds, the sixth consists of the melody in single notes in rh over a drone bass and the final variation is another simple harmonisation of the melody.

Another Capritio (Sic) by Estendorffer follows, this being on Lasst uns das kindelein (sic) wiegen and consists of a simple harmonisation of the melody

followed by seven variations, of which the sixth is in 6/4 and the fifth and also the final one are in 3 time. Variations one and three have running quaver passagework, two and four have semiquavers and the fifth is another simple harmonisation. The collection closes with a set of six variations on the same melody taken from the Octi Tonium Novum Organicum of 1696 by Franz Xaver Anton Murschhauser (1663-1738), organist in Munich, in which the melody is set in 3/2 throughout and much use is made of the falling minor third to denote the "imitation of the cuckoo" – a far more approachable set based on the bird song than other examples by Poglietti, Kerll, Pasquini, Frescobaldi and Steigleder.

These pieces are not generally difficult and would make most attractive pieces for the Christmas period as a change from some of more frequently played fare.

John Collins

12 Pastoralen

Editor: Olaf Tetempel
Published by: Edition Baroque eba4038 12 Euros
Available through: www.edition-baroque.de

Autori Vari 9 Pastoral Italiane del sec. XVIII

Editor: Armando Carideo
Published by: Ut Orpheus Edizioni ES21 18.95 Euros
Available through www.utorpheus.com

The genre of Pastorales was very popular in Italy and southern Germany from the 17th century onwards with its representation of the bagpipes as played by shepherds (one thinks of keyboard examples by Frescobaldi, Storace, B.Pasquini and Zipoli as well as chamber pieces by Vivaldi and Corelli amongst others). They are most frequently in compound rhythms, either 6/8 or 12/8, with either equal quavers, crotchet-quaver or dotted rhythms in the style of the Siciliana; many have long held pedalpoints. These two volumes between them contain 21 examples of this genre.

The collection of 12 Pastorales published by Edition Baroque of Bremen is taken from an 18th century MS conserved in the National Central Library Vittore Emanuele II- Rome, and contains one by Sgr. Candiano, three by Signor Francesco, one ascribed enigmatically to Sig.R C, one by Zipoli with the remaining six being anonymous. The volume opens with an example in 12/8 by Candiano, in which the pedal point G is heard throughout the opening section, this being followed by a short repeated section headed "Piva", or bagpipes. The second piece, ascribed to Signor Francesco is similar but in even quavers in C time before a dotted triplet rhythm appears halfway through, the piece closing with chords. The third piece, also in C time, is built on a one-bar crotchet bass figure repeated for the first half of the piece before a short section headed Canzona after which the opening idea re-appears. The next piece is more chordal in concept, based on a dactylic figure. The fifth piece, ascribed to Sig.R C (possibly Candiano) is based on an even note 12/8, with some very interesting key progressions touched

on; it ends with a Canzona first marked largo, then Allegro. The sixth piece is quite extended and more rhythmically varied within a C time in the first section, with a held pedal G almost all the way through. The second section, in binary form, is headed Canzona and opens in 12/8, first Largo then Spiritoso before the piece concludes in the minor in C time and marked Piva.

The seventh piece is taken from Zipoli's print of 1716; those who do not know this piece will enjoy the highly chromatic ending over a pedal point. The eighth piece, anon, in 12/8, mixes equal and dotted rhythms with a sharp sign beneath all the As in the first section and other figured bass signs in the second section. The ninth piece is again in 12/8 in equal quavers over the same one-bar sequence in the bass as features in no. 2; it is repeated in every bar apart from the opening and close of the Canzona section. The tenth piece, in two sections moves away from the previous structures and in the opening section is akin to a 12/8 Gigue; the second section, headed Canzona, contains pedal points as well as repeated chords. The penultimate piece is in C time and also contains two-part writing, in various rhythms in the rh. The Canzona opens Adagio before moving into Allegretto at which point it presents a short passage in thirds in the rh over a static bass before concluding with a pedal point beneath a dotted rhythm rh over chords. The final example is very short, in binary form, with a dotted rhythm in the rh, with the lh having a sharp sign beneath the Ds; chordal infilling would be quite appropriate here in the somewhat static lh. The introduction (as usual with this publisher in German only) contains

brief comments on the genre but no information at all on the composers. The edition is clearly printed and carefully laid out to minimise pageturns.

The edition of nine Pastorale published by Ut Orpheus contains pieces covering the period 1705-68 taken from four MSS now in the Berlin State Library. The first piece is a Toccata and Pastorale headed G.D.M. 1705, which could be initials of the composer. The Toccata contains florid passagework over long held pedal notes and is similar to G.Martini's Toccatas. The Pastorale, headed Flauto, is in 3/2 with many minims carrying a tr; crotchet passagework in tenths forms a contrast to the mainly equal minim writing, all over long held pedal notes. The second piece, a sonatas in 12/8 for manuals only, is ascribed to Benedetto Santi, There are dotted rhythms, and written out slides. The third Pastorale is in 6/8 and similar in style. The fourth piece, ascribed to Filippo Serra in Roma, requires pedals for long held notes as well as the opening dotted crotchets; equal quavers are a feature. It is followed by nine Versetti in Pastorale presumably also by Serra. Most of the pieces in this sequence are in equal quavers, sometimes the rh is in one voice, sometimes in two. The sixth Pastorale is in 12/8 with dynamic indications of f and p, and also contains written out slides. Pastorales seven and eight are headed Andante, no. eight being in two movements, concluding with an Allegro 2/4. Number nine is an extended piece in three movements, opening with a 12/8 which includes lh and rh quaver passages in octaves, followed by an Allegro Assai in 6/8 which shows similarities to the legion of keyboard movements in this metre.

The concluding movement is headed Pastorale and contains equal and dotted quavers. Many of the pieces contain felicitous chromatic touches.

The edition contains an introduction in both Italian and English with a full description of the source and a critical commentary.

Neither volume contains information on possible registrations for this genre as laid out in contemporary sources, which would have been of great value in assisting the player who is new to this repertoire. The majority of these pieces are not over difficult, and the two volumes between them contain a sufficient variety of rhythms; they would

make excellent material for before, during, or after Christmas services and could even arrest the usual pre-service chatter in some places!

John Collins

Franz Xaver Anton Murschhauser: Acht Instrumenta-Arien und drei Weihnachtslieder mit Variationen

Editor: Rudolph Walter
Published by: Musikkverlag Alfred Coppenrath
Available through: www.carus-verlag.com 18 Euros

Murschhauser (1663-1738) was organist in Munich where he published two collections of pieces based on the 12 Tones (Octi Tonium novum organicum 1696 and Prototypon longobreve organicum of 1703 and 1707, both sets also available from Carus Verlag) followed in 1714 by this recently discovered volume of pieces containing eight Arias with variations and three Christmas Songs with variations (the 1696 set of versets also included a dance suite and four sets of variations also on Christmas songs and Pastoral Arias). The eight Arias published here show the influence of Pachelbel's Hexachordum Apollinis of 1699 and also of his choral partitas, although with markedly fewer variations, ranging from just one in nos. four to six and eight, two in nos. three and seven, three in no. two and four in no. one. Nos. one to three are in the Dorian mode, four and five in Ionian, six and seven in Aeolian, as is no. eight but with an E final. No. three is in 3/8, and no. seven in 3/2, with similarities to minuet and sarabande respectively, the remaining Arias being in C time. The second variation of the second aria is in 12/8 and headed Gigue (ie Gigue) with the third headed Double, and containing several semiquaver runs in thirds (these also feature in the variation to the fifth and sixth Aria, the latter also including semiquaver triplets and demisemiquavers). The variation to the third Aria contains the unusual rhythmic grouping of a semiquaver

triplet followed by two semiquavers to the crotchet. The final variation to the first Aria is headed Cromatica, and is Murschhauser's only use of this feature, used extensively by Pachelbel. All of the Arias are in binary form.

The Christmas songs are considerably more extensive and compliment the four sets published in 1696, having many stylistic similarities. Caelo Rores is followed by 12 variations, Quis mutuos amores by 14 and Dein grosse Lieb O Jesulein by six; Quis mutuos is in ternary form, the other two in binary, and, like the 1696 variations, all are in triple time. Noteworthy points of Caelo Rores include the written out oscillating thirds in demisemiquavers in the fourth variation, also found in Pachelbel, and here also in both hands simultaneously, single note quavers in the fifth for alternating hands, the tenth variation being through-composed. In Quis mutuos amores we find long written out trills in each hand in the fifth variation, more oscillating trills in the tenth and the imitation of the cuckoo in the final two variations. Each song has variations that include runs in thirds.

The edition has a most informative introduction, alas in German only; the original idiosyncratic ornament signs have been replaced by modern equivalents. The profusion of these in some variations imply a slower tempo than may be expected so that they

sound well integrated into the line, but they increase the technical difficulties quite considerably. Whilst the Arias deserve to be played throughout the year, the three tuneful Christmas song sets will offer a special seasonal charm to congregations. Since unlike the other prints from Murschhauser there are no indications for the use of the pedals, these Arias and Songs can all be played on a single-manual chamber organ or a stringed keyboard instrument; a specification of a small contemporary Munich organ will give ideas for registration, but the player of a larger instrument can experiment to discover the potential for use of two manuals.

John Collins

Lark...
Welcome to Lark Reviews
Reviews and news of concerts, festivals and events across the land, with a bias towards 19th Century. Any artist who can only hope to be reviewed in any journal is warmly being seen and heard, but here you will find professional reviews as quickly as we can get them to you - and for quarter that most published artists appreciate.
All of our reviews of artists come from those who have a professional standing within the music industry and continue to write for national and international publications.
Concerts
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Reviews, updated daily at www.larkreviews.co.uk
Dr Brian Hick - Editor
Editor Emeritus - The Organ

Derek Foster: Variations on a Theme by Anthony Green

Modus Music MM 406 £4:50

This very short (four minutes) piece is based upon a singular theme itself predicated upon adjacent semitonal inflexions: the variations are not numbered but are both clear and flow with a natural sense of forward movement. The

work is by no means consistently easy to play, particularly with regard to the metric demands, and although there are stretches of single line writing, the work probably demands more in the way of preparation than might at first appear.

But it is a succinct piece of modern music and should make an impressive effect in larger churches.

James Palmer

Manfred Perger: Drei Choralfantasien (Three Chorale Fantasias) for organ

Doblinger 02 479 £16:95

Here are three very effective modern pieces, which may be better heard not as a set but separately, for the dynamic is, with very few exceptions, quite consistently loud in volume and similar in con-

struction. Perger's contrapuntal writing is sparingly encountered, and is always effective, and although the writing is by no means difficult, the relative lack of variety in terms of texture may need

careful registration – but the music is certainly worth such planning and attention.

James Palmer

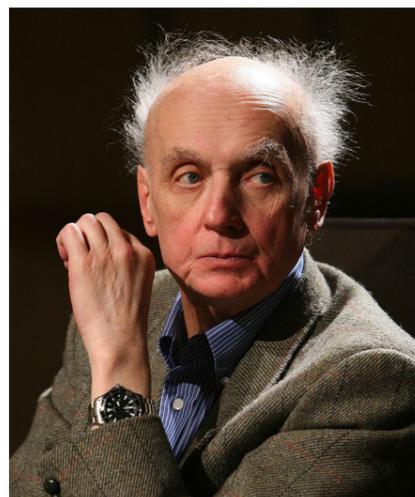
Wojciech Kilar: Lumen for unaccompanied mixed choir (2011)

PWM Edition: Polskie Wydawnictwo Muzyczne SA, Kraków 2012 [PWM 11 291] £5:95

Kilar (born 1932) has lived through some pretty tough times in Polish history, but is now regarded as an important composer in his native land. Lumen is a rather daring work in that the singers all sing virtually throughout – only the sopranos have four bars rest in the work's 102-bar length. There is an element of minimalism in the piece, the effect of which is to induce a mood almost of concentrated contemplation, but allied to a sense of inner life, leading

to the final very impressive 'alleluias' in a resounding succession of uncluttered C major triads – all the more effective for emanating from whence they came. Easy in many ways, this work is nonetheless challenging in others and is recommended for adventurous choirs.

James Palmer



Walter Gleisner: Partita on 'Unüberwindlich starker Held, St Michael'

Edition Dohr 13767 (Universal Edition) £4:95

The German composer Walter Gleisner (born 1931) wrote impressive work in 2012, basing it upon an old song published in Antwerp in 1614. Gleisner's Partita is more than a neo-neo-classical work, but it retains a healthy respect for the harmonic underpinning of the

early 17th-century, underpinned by the emerging contrapuntalism of the period. It is a fascinating and quietly impressive composition of quality, which suggests that Dr Gleisner's other compositions would certainly appear to be worth investigating. The writing for the organ is

wholly idiomatic and the clarity and mastery of the composition overall is much to be admired.

James Palmer

Paweł Łukaszewski: Tryptyk na organy (Triptych for organ) (2010)

PWM Edition: Polskie Wydawnictwo Muzyczne SA, Kraków 2012 [PWM 11 316] £19:95

The three movements are: Souvenir I; Offertorium; Ikon, and overall this is a very well imagined and successfully achieved set of pieces, the first being a gradual acceleration over a longish series of slow-moving chords which little by little build to an impressive climax, before receding from our perception. This might prove to be the most important of the three movements, and could certainly be performed separately to good effect. The Offertorium is a relatively simpler two-manual (no pedals)

study, almost as an interludium, before the final Ikon brings the textures together in a chorale-like setting: but the two latter movements would not work as separate pieces as well as does the first. Well worth investigating by the adventurous organist, although the music will pose few problems for the audience. This is very beautifully printed and presented in landscape fashion.

James Palmer



Rupert Frieberger: Toccata super 'Veni Creator Spiritus'

Doblinger 02 485 £10:95

Based upon the familiar Gregorian plainchant, this is an enormously effective virtuoso piece which is well worth the effort of experienced recitalists. At

times, the labyrinthine nature of the writing may be difficult to clarify in bigger acoustics, but the impact the work makes will surely be in no doubt in the

right hands. A fine work, very well written for the instrument.

James Palmer

Trumph Publications, Sweden

A batch of new and recent publications from the music publishers Trumph AB of Trelleborg in Sweden are well worth investigating by the enterprising organist. They are all either composed or edited by Dr Kiyo Watanabe or Serge Ollive, and range from transcriptions to original compositions with several pieces being republished for the first time in many years.

The presentation is eminently practical – beautifully clearly printed on good quality paper, with a stiff board at the back to hold the music on the stand, the result affords any organist with eminently playable editions.

There is little in terms of original organ music, but the music transcribed is rarely available in organ arrangements. The first is a publication containing two Mahler transcriptions: the Adagietto from the Fifth Symphony (of course, used in the 1971 Visconti film, 'Death

in Venice') and the sixth (final) Adagio movement from the Third Symphony. The latter is by far the longer piece, lasting around 15-20 minutes, and the former is naturally much better known. The arrangements by Dr Watanabe are excellent and the suggested registration is first-class and eminently practicable, such as would apply to almost all church organs. Dr Watanabe has also arranged a rarely-known song by Erik Satie, Je te veux ('I want you'), originally written in 1903, a 'straightforward love-song' as Dr John Henderson explains in his preface. The piece is in moderate waltz tempo and would make a useful and intriguing item for a Harvest Festival or other Thanksgiving service.

A more challenging publication comes in the shape of 'Two Hymn Settings in Jazz Style' – Aurelia ('The Church's One Foundation' is the best-known title in common usage of the original SS Wesley theme) and the American hymn-tune Consolation (published in 1813). The

jazz element in these arrangements is not overly stated, and is mainly rather subtly implied, but would doubtless appeal more to inner-city congregations of a more multi-cultural ethnicity – in any event, the result is unfailingly musical and wryly appealing.

In this series, Serge Ollive offers 'Four Romantic Organ Transcriptions' of music by Brahms, Liszt, Reger and Wagner, two from piano originals (Brahms's G minor Hungarian Dance and Liszt's late 'Nuages gris') and two orchestral (Reger's 'Isle of the dead' from his four tone-poems after Böcklin and Wagner's 'Liebestod' from 'Tristan und Isolde'). Not all of these pieces are new to the transcriber's craft, but Ollive's choice and the quality of his arrangements are of the highest musical standard – the Reger, especially, works exceptionally well in this version.

Another publication of transcriptions by Serge Ollive has an equally varied mixture – 'Four Classical Organ Transcriptions', including an exception-

ally rare Beethoven piece – ‘Six variations on a Swiss song’ – described by an early publisher of the piano original as ‘Six Easy Variations’. The tune is a Swiss hymn-tune, better-known as Solothurn, and this music is very strongly recommended in this eminently practical version. Three pieces by Mozart – the Andante K 315, originally for flute and orchestra, the D minor piano Fantasia K 397 and the ‘Magic Flute’ Overture – complete this fascinating publication. Dr Watanabe’s transcription of Debussy’s ‘Claire de Lune’ (from the piano Suite Bergamasque) is another enormously effective piece, published sepa-

rately: this should prove very popular, although the key of D flat and the arabesque-like texture will need attention from the young organist. Finally, two original pieces – ‘Christos Patterakis’ by the American organ technician and composer Roy Perry (1906-78) is a relatively straightforward but enormously effective piece – the title being the name of an individual which Perry saw on a hoarding for the election of a local sheriff! It is a fine piece in its own right, a study in slow motion, very finely laid out for the organ. And last, not many will know the music ‘Prelude to ‘Ode on Time’ Opus 27’ by Sir

Henry Walford Davis – at least, not under that original title – for it is the ‘Solemn Melody’, added as a prelude to a setting of Milton’s ‘Ode on Time’ composed by Walford Davies in 1908. Dr Watanabe’s arrangement is in excellent style and should also prove very popular. These publications, as explained earlier, offer a wide range of music in fine and practical editions, and are all very strongly recommended. Details in the first instance from: www.trumph.se

Robert Matthew-Walker

posers are bound up with Third Reich atrocities. Synagogal themes form the very basis of the Prelude and Fugue by Ernst August Beyer, born 1868 and probably killed in East Prussia between 1943 and 1945. A more certain victim of the Nazis, Lithuanian-born Arno Nadel, was deported to Auschwitz in 1943 and never emerged thence; his Passacaglia ‘is based on the cantillation used to chant the first verse of the Torah reading for the first day of Rosh Hashanah.’ Max Wolff (1885-1954) was comparatively fortunate: he escaped from his native Frankfurt to England, where he worked at the Boosey & Hawkes publishing firm. His Prelude is perhaps the single most attractive item in the whole book, splashily chromatic in a style familiar from Karg-Elert. With the 1963 Organ Prelude

by Heinrich Schalit (1886-1976), who spent most of his later decades in Colorado, we have hints of Reger, although Dr Frühauf writes that the piece’s ‘free diatonicism, frequent shifts of rhythm and tempo, and overall transparently melodic quality are all characteristic of Ashkenazic hazzanut [cantorial singing].’ Other composers in the anthology are the Frankfurt-born Siegfried Würzburg (1877-1942), the Antwerp-born Hugo Chaim Adler (1894-1955), and the Essen-born Hans Samuel (1901-76).

It will by now be obvious that a critique like this one can be nothing more than a stranger’s interim report. The present reviewer is neither German nor Jewish; speaks purely as an experienced church organist and occasional recital-

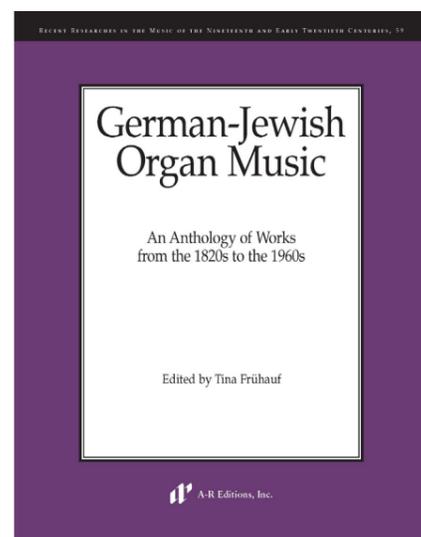
ist; has not the slightest acquaintance with synagogal culture; and had hitherto never seen even the names – let alone the output – of the musicians here included. All which such a stranger can say is that Dr Frühauf has given us a singularly enriching collection, which, like everything else bearing the A-R Editions colophon, provides a monument to the most awesome scholarship. A glossary of synagogal terms is usefully appended. So is extraordinarily detailed coverage of notational niceties and of discrepancies involving early editions. The volume’s cost (\$US280!) will put it out of most private individuals’ reach, but music librarians with any interest in the organ should certainly acquire it.

R. J. Stove



German-Jewish Organ Music: An Anthology of Works from the 1820s to the 1960s

Edited by Tina Frühauf A-R Editions, Inc. Middleton, Wisconsin ISBN 978-0-89579-761-2 131 pp, 2013



tion of works? Tina Frühauf, for whom disseminating Jewish liturgical music is clearly a lifetime commitment – her earlier publications include *The Organ and Its Music in German-Jewish Culture* (OUP, 2009) – has supplied an eye-opening and ear-opening assembly of pieces which even the most erudite reader of this magazine will probably not have encountered before. Modern Jewish organ writing is inseparable from Reform Judaism, which arose in the early 19th century. Orthodox Judaism prohibits Western instruments – it does countenance, during Rosh Hashanah and Yom Kippur, the use of a shofar made from a ram’s horn – but Reform (always strongest in the Teutonophone lands and in the USA) found a place for organ composition from the outset of its existence.

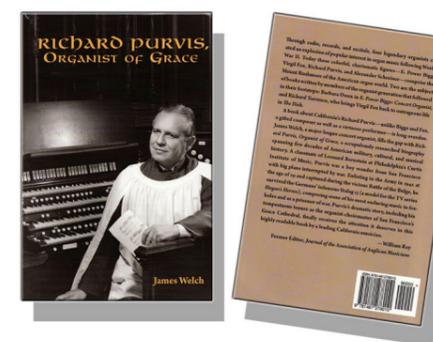
At a synagogue in Seesen, Lower Saxony, one Gerson Rosenstein regularly

served as organist from 1810 onwards. He has no place in this collection, but a later figure from Poland, Louis Lewandowski (1821?-94) – ‘the first synagogue musician to receive formal conservatory training’, according to Dr Frühauf – is represented by Five Festival Preludes, all rather resembling imitation Mendelssohn, albeit based on melodies familiar to Jewish congregations. Five much shorter and simpler preludes from later in the century, by Eduard Birnbaum (1855-1920), curiously bear Christian as well as Jewish titles: ‘Easter’, ‘Pentecost’, and so on. The Ludwig Mendelssohn (1858-1921) responsible for a Kol Nidrei arrangement – for manuals alone – was unrelated to either Felix or Moses. David Nowakowsky (1848-1921), on the other hand, calls for a fairly elaborate pedal part in his Purim Evening Prelude.

The careers of the book’s later com-

Richard Purvis: Organist of Grace James Welch

Published by the author at 3330 Saint Michael Drive Palo Alto California 94306 498pp softback illustrated ISBN 978-1481278010



lently researched biographical study of his life and work.

Purvis was a classmate of Leonard Bernstein at the Curtis Institute of Music in Philadelphia, and enlisted in the American Army at the age of 29. He was captured by the Germans at the infamous Battle of the Bulge, and survived incarceration in the notorious Stalag 13, where – amazingly – he composed some of his finest music.

Richard Purvis (1913-94) was one of four highly distinguished American organists of the 20th-century, and was arguably the greatest organist ever to come from California, having been born in San Francisco in August 1913. Described by William Ray (Former Editor of the *Journal of the Association of Anglican Musicians*) as one of those ‘colourful, charismatic figures – E.Power Biggs, Virgil Fox and Alexander Schreiner’, Richard Purvis is certainly deserving of this highly informative and most excel-

After the War, he became organist-choirmaster of San Francisco’s Grace Cathedral, where his ‘tempestuous tenure’ of that office is detailed in this truly fascinating and exceptionally well presented biography. Such is the nature of the text that although it naturally proceeds in chronological fashion, the contents have been so clearly arranged as to provide a volume whose virtual 500 pages can be ‘dipped into’ readily, leaving the reader to pursue whichever aspect of 20th-century American organ life

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they wish to follow.

Purvis was by all accounts an autocratic and demanding musician, frequently at loggerheads with the Cathedral's staff and utterly unafraid to

criticize anyone whose standards did not apparently meet his own demanding expectations. But he was universally respected and loved by his pupils, and this impressive publication tells its own story of devotion to a man who was,

throughout his life, dedicated to music and to the organ.

Robert Matthew-Walker

Recital Reviews

Philip Scriven at Westminster Cathedral



As part of Westminster Cathedral's Grand Organ Festival 2013 Philip Scriven's programme on July 24 was a substantial answer to those who maintain that organ recital have become rather too predictable in content, with music chosen from the works of half-a-dozen composer at best, for Scriven chose to play just two works – Russian masterpieces, composed just 25 years apart – by Tchaikovsky and Stravinsky.

Mention of these composers implies transcriptions, and the result was Tchaikovsky's Fourth Symphony and Stravinsky's Rite of Spring. The Tchaikovsky Symphony was given in David Briggs's transcription, the Stravinsky based on the piano duet version, published in 1914, with Martin Baker as Scriven's partner. The 1914 duet score is important, as that publication predated the issuing of the orchestral score, which differs in some material respects from the version for piano duet.

Scriven's account of Tchaikovsky's Fourth Symphony was of notable technical and musical adroitness; the result was a deeply impressive musical experience. Of course, with the reverberation of Westminster Cathedral detail was occasionally submerged, but not so much as might be imagined, neither did the acoustic blur the important aspects of the work, which emerged as the extraordinarily original masterpiece it is – the first movement superbly cogent and powerfully expressive throughout.



In The Rite of Spring Scriven and Baker realised the piano duet score with notable skill and with the wide colouration the Henry Willis organ affords, the result was utterly compelling, rhythmically, melodically and in almost all other respects. A standing ovation from the very large audience greeted the players at the conclusion of this masterpiece. A thrilling and memorable occasion indeed.

Robert Matthew-Walker

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Cindy Castillo at Farnborough Abbey



Cindy Castillo at Farnborough Abbey The current series of organ recitals on the 1905 Mutin organ (once thought to have been by Cavallé-Coll) in Farnborough includes four recitals by organists from the continent. One such, making her first appearance in the UK, was the Belgian musician Cindy Castillo, organist at the vast Basilica of the Sacred Heart in Brussels, teacher of organ at the Mu-

sic Academy of Woluwé-Saint-Lambert in Brussels and producer and presenter of Le rendez-vous des musiciens on musiq3, the Belgium French-speaking classical radio station. She opened her programme of music by Belgian composers with the Trois Pièces (Fantasia, Cantabile, Pièce Héroïque) by César Frank, a composer born just eight years too early to be truly Belgium. This was one of the finest performances of these works that I have ever heard. Cindy Castillo's sense of musical structure, time and space, combined with her extraordinary control of the rather complex little organ, was absolutely magical. Although very well deserved, I would have preferred to have heard all three pieces played without intervening applause. But this applause did allow Cindy to skip jovially out from behind the altar to take a bow. This was just one example of her energetic, informal and friendly approach, something also evidenced by her attractively relaxed and informal talk before her recital. She won the audience over before she played a note - such a refreshing change to the vast majority of organ recitals. She continued her recital by alternating two pieces by Joseph Jongen (his impressionistic Chant de mai and bustling Toccata) with works by the impressive contemporary Belgian com-



poser Benoît Memier – his Invention II and Toccata, the later immediately followed by Jongen's Toccata – an interesting contrast. It was a joy to hear such an enthusiastic and talented musician.

Andrew Benson-Wilson

You can hear Cindy playing Memier's Toccata at

www.youtube.com/watch?v=5TeCttBs8s4.

Organ information is at www.npor.org.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec_index=N08452

Sue Heath-Downey at Bromley Parish Church

Sue Heath-Downey (organist of St Paul's, Deptford – Thomas Archer, 1730) presented a mixed programme at Bromley Parish Church (JW Walker, 1991) on July 16 of mainly English and French organ music leavened with the Concerto no 1 after Ernst by JS Bach – a rare choice in many ways which drew from this gifted player excellent registration and equally judicious choice of tempos. She opened with Stanley's Voluntary Opus 6 no 5, a clever, if somewhat non-committal, choice, following it with two transcriptions – of Bach's 'Jesu, Joy' (Cantata 147), in which the reed did not appear to blend as well as one might have hoped, and Edwin

Lemare's excellent version of Elgar's first Pomp and Circumstance March in D major, played with considerable aplomb. If this selection might appear somewhat arbitrary, her decision to follow these popular pieces with two of Messiaen's Méditations Symphoniques (Nos 1 & 3) might have seemed on paper to be equally arbitrary, very well played though they were, but in the circumstances this was to be a clever choice indeed, as each ends with a major affirmation, fully in keeping with the Elgar that preceded them.

Walton's March from his music for Olivier's film Richard III was a great rarity,



but a puzzling one, as the final cadence appeared quite unresolved: none the less, this made a suitable introduction to the well-known 'Popular Song' from

Walton's Façade, and the recital ended with Vierne's Carillon de Westminster – making its customary powerful impact on this fine instrument in a performance

full of power and authority.

Robert Matthew-Walker

Patrick Russill at St Patrick's, Soho Square

The last of four recitals given on the recently completed Goetze and Gwynne restoration of the 1793 Robert and William Gray organ in St Patrick's Church, Soho Square was given by Patrick Russill (10 July). As was evident from his comprehensive spoken introduction, this wide-ranging programme was close to Patrick Russill's heart, as befitted the restored organ's important place in the English Catholic musical tradition. He opened with pieces by John Redford (Antiphons: *Lucem tuam I & II*) and the three-verse setting of the hymn *Bina caelestis II*, probably by Thomas Pres-

ton. It was good to hear music from the extensive and fascinating, but rarely played, early 16th century English repertoire. The first section of Russill's programme finished with Byrd's well-known *Fantasia in C*. We then set off on a European tour with works by Muffat (*Toccatà X*), Pachelbel (the extensive *Aria Quarta* variations) and curious piece by the Benedictine priest/organist Carlmann Kolb that would make a good score for a Gothic horror film, and finishing with Mozart's *Adagio* for glass harmonica. The last group of pieces were closer

to the idiom of the organ, starting with Stanley's *Voluntary in D minor* (Op 6/5), its pretty *Vox Humana* movement using the (short-compass) *Swell Hautboy*. Walond's *Voluntary II in G* used the *Cornet* stop (the upper part of a divided three-rank *Sesquialtera*). Samuel Wesley's popular '*Air & Gavotte*' led to the concluding William Russell grand *Voluntary X in G* from his second (1812) book of voluntaries. This used the 16' *Double Diapason* pedal pipes (played, with no manual coupler, from a 11 note (GG to F#) pedal board) and the GG *Great* compass. The page turner assisted with the problemati-



cal bass octaves section of the concluding *Fuga*. The organ has a bold and rich tone, aided by a very generous acoustic. It stands to the side of the altar apse and speaks across the apse. Players need careful articulation to avoid producing a wash of sound in the main body of the church.

Andrew Benson-Wilson

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