



# John Hill Memorial Organ Recitals 2015

**Tuesdays 13:00–13:45**  
**5 May to 2 June**

The Guild Church of  
St Lawrence Jewry next Guildhall,  
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The  
Eric Thompson  
Charitable Trust  
for organists  
and organ music



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# The Church of St Lawrence Jewry

There has been a church on the present site since the 12th century. The first church is thought to have been built in 1136, and its successor was destroyed in the Great Fire of London in 1666; the church was one of many rebuilt by Sir Christopher Wren. Work began in 1670 and was completed in 1677. It was one of Wren's most expensive City churches. During the second world war the church was extensively damaged, but not completely destroyed, on 29 December 1940.

Restored in 1957, it is now the official church of the Corporation of London. Like most Wren churches, few walls are at right angles, but the 'sumptuous barn' white interior with its gold-leaf and chandeliers is spectacular; Sir John Betjeman described it as 'very municipal, very splendid'.

In a tradition that has continued for over 100 years, the church offers musical respite for office workers, residents and others, in the form of lunchtime recitals: piano on Monday and organ on Tuesday each week. The church has become celebrated for its high standard of music making, enhanced by the installation in 2001 of the fine Klais organ (see p.25), which cleverly includes an integrated console for the Commonwealth Chapel organ. The commission for the organ was prompted



by a lunch invitation from John Hill; director of music Catherine Ennis comments, 'How serendipitous that John Hill's memorial series takes place on the instrument which his intervention helped to shape, all those years ago.'

St Lawrence Jewry has had some distinguished vicars, including William Grocyn, good friend of Thomas More and the foremost English renaissance scholar; John Wilkins, who helped to found the Royal Society; the celebrated mathematician and astronomer Seth Ward; and Edward Reynolds, the author of the General Thanksgiving in the *Book of Common Prayer*.



# Welcome to the 10th Annual John Hill Memorial Organ Recitals

A decade has passed since that fateful day when John died so suddenly of a heart attack and we held his memorial service in this beautiful church. Little did we realise that from that service would spring these annual organ recitals, which continue John's wish to help young organists enhance their careers, while promoting his favourite music to all who would listen!

Every year our committee has grown in expertise and confidence. Now our recitals are a firm fixture among the world's leading music professors, who recommend to Catherine Ennis their leading pupils. And every year we have been enthralled by the sheer skill of the organists' interpretations and the vast range of music chosen. I know this year will be equally exciting, and John will be with us in spirit too.

Our committee – Catherine Ennis, Graham Matthews, David Wakefield, my family and I – are very pleased to welcome Maggie Hamilton and all at *Choir & Organ* magazine to pull us into the 21st century with their expertise in publicity, printing, distribution and advertising. Modern technology is a wonderful aid... if you know how to use it! I am grateful to them all for their hard work and kindness in devoting so much time and energy to ensure these recitals continue to grow year by year. I am also indebted to Canon David Parrott, who happily allows us to use St Lawrence Jewry for our venue, and Brigadier Charlie Hobson for accommodating the overseas recitalists at Charterhouse. My thanks also go to our Patrons – Lord Green, Lord Glenarthur and Simon Preston – who kindly take time from their busy schedules to be with us as often as their time permits. The committee of the Eric Thompson Trust generously processes through that charity the valuable donations made by family and friends to finance this project, thereby eliciting the maximum benefit possible from each gift. John enjoyed working with the ETT until he died: their ethos was close to his heart in offering young organists advice and helping deserving applicants with tuition fees, fares and accommodation according to their needs.

To mark ten years since our recitals began, we have linked up with the Orgelbüchlein Project, an imaginative initiative to complete the empty pages in Bach's ambitious manuscript (see p.5); we are grateful to Project Founder William Whitehead for his help in enabling our partnership this year. Catherine has invited each recitalist to include one or two of the new compositions, to be heard alongside works by Bach himself; we even have the premiere of one, composed especially by our 2 June recitalist, Adam Tanski. This will celebrate more than 300 years of music by J.S. Bach, and 10 years of our memorial series – a very humble beginning!

We have watched with delight our audience increase in numbers over the years, but it is really wonderful to see familiar faces returning with friends during the month of May/June. It makes our recitals feel like an ever-expanding family event. Thank you all for your continued support.



**Barbara Hill**



*The John Hill Recital Series is proudly managed by the Hill Family, the Guild Church of St Lawrence Jewry and the Eric Thompson Trust.*





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# The Eric Thompson Charitable Trust for Organists and Organ Music

**Vice-Presidents:** Nicolas Kynaston; Dame Gillian Weir DBE

**The Eric Thompson Trust** was founded in 1993 to commemorate the life and work of Eric Thompson OBE. Although trained as an oboist, Eric quickly realised that his greater talent lay in musical administration, and after a period with Boosey & Hawkes he joined the Arts Council and quickly established himself as a most effective and highly regarded senior manager of the Council's various musical programmes.

Eric was always interested in the organ and took care to ensure that the instrument, its players and its repertoire were properly represented in the work of the Arts Council and in concerts arranged by the British Council. After retiring he became Honorary Secretary of the Royal Philharmonic Society, where he continued to promote all matters connected with the organ and its music, and especially the encouragement and support of young organists.

The Trust's objectives mirror Eric's interests. It aims to provide grants to help aspiring professional organists who need financial assistance for special projects

such as attending masterclasses in the UK and elsewhere, summer schools, or special lessons from a distinguished teacher outside of normal ongoing tuition. Through the generosity of Flentrop Orgelbouw, an annual scholarship is also available for a young organist to spend two weeks in their Zaandam workshops, learning the rudiments of organ building and having lessons from two distinguished Dutch organists on some of that country's most famous instruments.

Since its founding 21 years ago the Trust has supported 65 young organists, many of whom now hold prestigious positions in cathedrals, colleges, major churches and schools.

The Trustees, who meet twice a year to review applications and ensure the Trust's charitable objectives are achieved, are: David Wakefield (chairman), Dame Glynne Evans, Richard Fisher, David Graham, Colin Hamling (clerk), Robin Jéquier, Anne Marsden Thomas MBE, Dinah Molloy Thompson and David Titterton.

[www.organtrust.org](http://www.organtrust.org)

## The Orgelbüchlein Project

The Orgelbüchlein Project is a pan-European project to complete Bach's unfinished collection, the *Orgelbüchlein*. This miniature manuscript was to have contained 164 chorale preludes for organ, but Bach, for reasons unknown, only completed 46. The Project was inspired by the tantalising sight in the manuscript of 118 blank pages, ready-ruled and titled, waiting in vain for the composer's inspiration.

Project curator William Whitehead is commissioning some of Europe's most interesting composers to fill in these blank pages. The task is take Bach's given chorale melody and use it in the creation of a new piece on the same scale as the originals. These new pieces will mirror Bach's endeavour: namely, the creation of *affektvoll* and technically dense miniature showcases for a variety of Lutheran chorale melodies. Both practical (as hymn introductions or interludes) and aesthetically engaging (as art pieces), the new pieces for the *Orgelbüchlein* will complement and pay homage to Bach, and update the very task Bach was setting himself. Edition Peters will publish the *Gesamtorgelbüchlein* in due course.

The website provides an interactive portal to the Project, including the Orgelbüchlein Community, a forum for up- and downloading pieces submitted by anyone interested in the Project. [www.orgelbuechlein.com](http://www.orgelbuechlein.com).

*The Project is run in partnership with the European Commission Representation in the UK.*

5 May

## TIMOTHY WAKERELL (UK)



Graham W. Lardio

Since September 2014, Timothy Wakerell has been assistant organist at New College, Oxford, where he accompanies the renowned Chapel Choir in services, broadcasts and concerts. Previous posts have been at Southwark Cathedral, St Pancras Parish Church, the Royal Hospital Chelsea, and from 2008 to 2014 he was sub-organist of St Paul's Cathedral. He has played for important national services broadcast live on television, including the Queen's Diamond Jubilee Service, and performed with the Choir of St Paul's Cathedral in the BBC TV documentary *Music & Monarchy*, presented by David Starkey.

Timothy studied organ at the Royal College of Music, London, with Margaret Phillips and David Graham, graduating with distinction in both undergraduate and postgraduate degrees. He won all the major prizes for organ performance, and held scholarships supported by a Ruth Dyson and Edgar Cook award and a John Lewis Partnership award. In 2011 Timothy won 2nd

Prize at the Carl Nielsen International Organ Competition in Odense, Denmark. He continues his studies with Dame Gillian Weir and Terence Charlston.

As a solo recitalist Timothy has performed throughout the UK as well as in Germany, Switzerland and Sweden. In a wide-ranging repertoire, he has a special interest in the music of J.S. Bach, French Classical, French Romantic, German Romantic and contemporary music. In 2014 he gave two recitals in St Paul's Cathedral during a series dedicated to the Trio Sonatas of J.S. Bach; other recent venues have included Westminster Abbey (in the series to celebrate the Diamond Jubilee of HM The Queen), Westminster Cathedral (part of the London Festival of Contemporary Church Music), and St Albans Cathedral.

Timothy has recently completed the premiere recording, for Priory Records, of the 1912 William Drake organ in the OBE Chapel of St Paul's Cathedral; he also features on a recording of Fauré's Requiem with the Choir of the Royal Hospital Chelsea. An experienced accompanist and continuo player, for six years he was also organ tutor at St Paul's Cathedral School and continues to teach privately.

FRANÇOIS COUPERIN (1668–1733)

Offertoire sur les grands jeux (from *Messe pour les paroisses*)

JOHANN SEBASTIAN BACH (1685–1750)

Sonata no.2 in C minor, BWV 526  
(Vivace – Largo – Allegro)

LOUIS VIERNE (1870–1937)

Clair de lune (from *Pièces de fantaisie*)  
Scherzo from Symphony no.6 in B minor,  
op.59

JOHANNES BRAHMS (1833-97)

Herzliebster Jesu, was hast du verbrochen  
(from op.122)

GABRIEL JACKSON (b.1962)

Herzliebster Jesu, was hast du verbrochen

LIONEL ROGG (b.1936)

Hommage à Liszt

Perfectly reflecting the society in which it flourished, French organ music during the reign of Louis XIV was an elegant and rather artificial art form, employing a stylized and increasingly dance-like musical language, and a limited range of codified registrations inspired by the vivid tone-colours and the unique structural design of the French Classical organ. The music was closely bound to the requirements of the liturgy, but there was one opportunity for an extended organ piece, during the Offertory, and in his *Messe pour les paroisses* Couperin seized this opportunity with both hands. This **Offertoire** is like a

miniature symphony in three movements, starting with a majestic French Overture in C major, continuing with a poignant contrapuntal movement in the minor key, and ending back in C major with a lively fugal gigue.

Like the chamber pieces, concertos and orchestral suites which Bach wrote for musical gatherings at the court of Cöthen or in the coffee-houses of Leipzig, the six trio sonatas represent the sunniest side of his many-sided musical personality. With three separate lines of melody, one for each hand, and one for the feet, they are like trios for three individual instrumentalists, and they make unique technical and interpretative demands of the player. The bouncy *vivace* of **Sonata no.2** is one of Bach's most playful organ pieces, and it is followed by a slow movement in his most graceful and affecting style. The final *allegro* is a vigorous piece in fugal form; but there is nothing academic about this fugue, and the high spirits of the first movement return in its dancing central interludes.

**Vierne** was the great romantic among the French organists of the early 20th century – and after 100 years he is still the most popular of them all, with both players and audiences. Vierne's eyesight



An excerpt from J.S. Bach's *Orgelbüchlein*



poor that he was officially classified as blind, but he retained a lively sensitivity to visual impressions. **Clair de lune** is a lyrical and richly scored nocturne, inspired by his misty vision of the moon rising over the sea on a tranquil summer evening. As he grew older, the chromaticism of Vierne's musical language became more and more intense, and the extraordinary **Scherzo** from his last organ Symphony approaches atonality at times, with bizarre clusters of notes flying in all directions like exploding atoms. The angular tune of the second subject restores harmonic stability in a captivating, foot-tapping dance.

The Passiontide chorale **Herzliebster Jesu** is familiar to many music-lovers from its appearance in Bach's *St Matthew Passion* ('O holy Jesu, how hast thou offended'). The first of these two contrasting settings comes from the collection of penitential Chorale Preludes which Brahms composed shortly before his death in 1896; in this intense, claustrophobic piece the tune is surrounded and weighed down by persistent, circling chromatic figures. Gabriel Jackson's piece for the Orgelbüchlein Project (see page 5) presents the Passiontide theme in the right hand in decorated form. Such ornamental right-hand styles occur several times in Bach's *Orgelbüchlein*, for example in 'O Mensch bewein'. Almost like a written down piece of Portuguese *fado* singing, the *Affekt* is keening and heartfelt.

The Swiss organist Lionel Rogg is best known as a performer, but for the past 30 years he has also been active as a composer. His list of works includes several affectionate *hommages*, to Frescobaldi, Duruflé, Messiaen and Takemitsu. But the remarkable **Hommage à Liszt** – written for the earlier composer's bicentenary in 2011 – may well prove to be the most enduring



Malcolm Crowthers

Gabriel Jackson

of all his 30 organ works. Inspired by ideas from three of Liszt's finest piano pieces (the poignantly evocative *Dante Sonata*, the Sonata in B minor, and *Funeralles*), this powerfully dramatic work is full of big romantic gestures, mystical soul-searching, and highly-charged emotion – all in authentic Lisztian style. 'The combination of some repeated notes and a little chromatic motif forms the basis of the whole piece, while a more lyrical phrase is also treated in a cyclic manner. Aiming to avoid a simple pastiche, I have used a harmonic language which, while evoking certain prophetic discoveries by Liszt in this domain, often makes reference to their fulfilment in the works of his successors, especially Bartók, Debussy, Ravel and Messiaen...'

David Gammie



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James Vivian, conductor

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12 May

## JIHOON SONG (South Korea)



Jihoon Song was born in 1985 in In-Cheon, South Korea. His degree course at Yonsei University included a major in organ studies, with professors Eunja Lee, Minjeong Kang, Suwon Park and Dong Il-Shin (winner of the 2006 Grand Prix de Chartres). Jihoon won 1st prize at the Naeil-Church Organ Competition in 2011 and 3rd prize at the Youngsan Art Hall Organ Competition in 2009, and he represented Yonsei University in the Noticeable Performance Concert, hosted by the Korean Church Music Society. For many years he has participated in The Torch International Organ Academy. He has additionally served as a choirmaster of Chungseong church and as organist of the churches in Kangseo, Daegwang, Chungwoon and Hansarang.

Currently Jihoon studies with Professor Stefan Engels at the Felix Mendelssohn-Bartholdy University of Music and Theatre, Leipzig, and plays for many different Leipzig churches. He won the Hurford Bach prize at

the St Albans International Organ Competition in 2013. He has given solo organ concerts at several churches including St Michael's, St Peter's and St Nicholas in Leipzig, the City Church of St Wenceslas in Naumburg, and the Cathedral of the Holy Trinity, Dresden. In 2013 summer he was selected to study with Professor Ken Cowan as an exchange student at Rice University in Houston, USA.

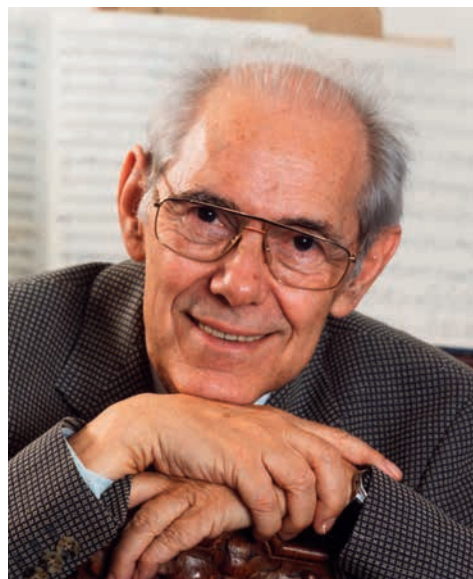
PETR EBEN (1929-2007)	Fantasia I (from <i>Sunday Music</i> )
ROGER WIBBERLEY (b.1945)	In dich hab' ich gehoffet, Herr
DICK KOOMANS (b.1957)	Werde munter, mein Gemüte
JOHANN SEBASTIAN BACH (1685-1750)	Liebster Jesu, wir sind hier, BWV 731
OLIVIER MESSIAEN (1908-92)	Transports de joie d'une âme devant la gloire du Christ qui est la sienne (from <i>L'Ascension</i> )
LOUIS VIERNE (1870-1937)	Cantabile and Final (from <i>Organ Symphony no.2</i> )

The life of the Czech composer Petr Eben was deeply marked by the traumatic history of central Europe in the 20th century, and he himself was a teenage internee in a Nazi concentration camp, and later an openly Catholic composer working under a hostile communist regime. In a country that was still predominantly Catholic, familiar themes of Gregorian chant conveyed a powerful message undetected by the repressive secular authorities, and this contributed to the success of Eben's *Sunday Music* in the late 1950s. The opening **Fantasia** is based on the *Ite missa est* (better known to some as the *Kyrie, Orbis factor*). Its two phrases, the first introduced loudly, the second softly, are developed and extended in Eben's own very individual style, combining characteristics of Bohemian and Moravian folk music with a vital, contemporary sense of colour and rhythm.

For the Orgelbüchlein Project (see page 5), Roger Wibberley, latterly a teacher in the music department of Goldsmiths College, University of London, has composed a companion piece to Bach's existing **In dich hab' ich gehoffet**, BWV 640. Where Bach composes a 'melody' chorale (that is, the top part is the chorale melody stark and simple), Wibberley creates an 'ornamental' chorale, rather vocal, and certainly Bachian, in inspiration.

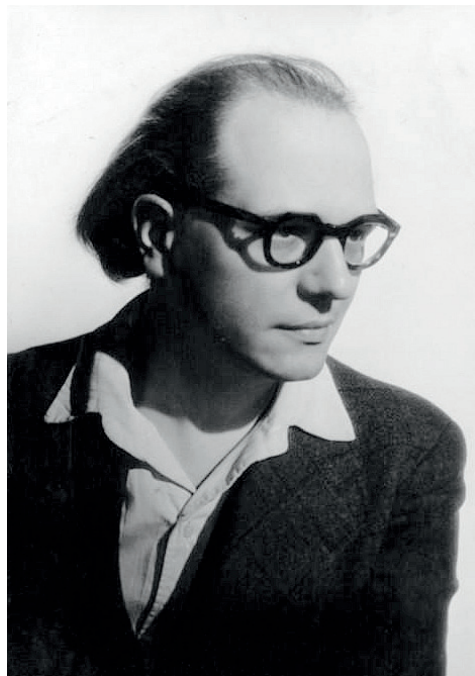
Dick Koomans is head voicer at Flentrop organ builders. His skilfully crafted Bach (or Brahms?) pastiche prelude on **Werde munter, mein Gemüte** is of the 'melody' type (tune simply-presented at the top). This melody is the same as that heard in the famous chorale 'Jesu, joy of man's desiring'. The text is a general doxology of God's bounty and goodness.

In the Lutheran church the chorale **Liebster Jesu** was sung as a prayer before



Petr Eben

Zbýnek Maderyc



**Olivier Messiaen**

the sermon: 'Blessed Jesus, direct our minds and desires towards the sweet teachings of heaven...' Bach wrote four short preludes on this tune, all of extreme simplicity and rare harmonic sensibility. There can be few organists of any age or ability who do not know and love BWV 731, where the tune is decorated in the soprano part in the most delicate coloratura style.

Olivier Messiaen was a vital living presence in the musical world of the 20th century, and inspirational music poured from his pen for 60 years in generous, multi-coloured profusion. Messiaen was a man with a mission – 'to express the truths of the Catholic Faith' – and his first

major work was *L'Ascension* (1933/4), a set of four symphonic meditations inspired by the Ascension of Christ into Heaven. The third movement, **Transports de joie**, is an apocalyptic toccata, prefaced by verses from St Paul: 'Let us give thanks to the Father, who has made us meet to be partakers of the inheritance of the saints in light.' It remains one of the most dramatic of the ecstatic explosions of Christian joy which would soon become one of the hallmarks of Messiaen's music.

Organist of the Cathedral of Notre-Dame in Paris for nearly 40 years, Louis Vierne was the great romantic among the French organist/composers. His music was conceived within the cavernous Gothic ambience of the cathedral, but it remained essentially secular in inspiration: 'I do not believe,' he said, 'that a musician who, as a man, is incapable of love or suffering, will ever create anything of real beauty.' The second of Vierne's six great organ symphonies dates from 1902. The lyrical **Cantabile**, in the key of C sharp minor, foreshadows the expressive intensity of the slow movements in his later symphonies; with its angular melody for a solo clarinet, this is a real song without words. After an arresting opening flourish the **Final**, in E minor, is dominated by a brisk march-like theme, which is heard in many different guises. Melodic material from earlier movements also reappears, plunging the music into a maze of dark and remote tonalities. But it gradually fights its way back to the home key of E minor; the march returns, and the symphony ends with a final reprise of all the themes, in a joyous blaze of E major.

*David Gammie*





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**R**

19 May

## IOANNA SOLOMONIDOU (Greece/Kazakhstan)



Ioanna Solomonidou is a Greek citizen, born in Kazakhstan in 1987. At an early age she showed promise as a pianist, winning prizes in Greece (1997), Italy (1999) and Austria (2001). In 2006, she was awarded the Grand Prix at the International Chamber Music Competition in Almaty.

Ioanna's first organ recital was in 2007, in Almaty, where she took part in the International Organ Festival in 2010. In the same year, she gave an organ seminar in Thessaloniki, as well as taking part in organ festivals in Poland and Lithuania. From 2005 to 2011 she was a student at the Kazakh National Conservatoire of Music in Almaty, where she achieved the top prize in organ for her Masters degree. Also in 2011 she was awarded the 'Faith, Hope and Love' Prize at the International Organ Competition in Kaliningrad, Russia. During this time Ioanna was in demand as a teaching assistant at the Conservatoire in Almaty and as assistant organist at the Philharmonie there.

Since 2011, Ioanna has been pursuing postgraduate studies in Stuttgart, at the Staatliche Hochschule für Musik und darstellende Kunst, with Professor Dr Ludger Lohmann. She was awarded 1st Prize at the 2012 Sweelinck International Organ Competition in Gdansk, Poland, and 3rd Prize at the 2014 International 'Pipeworks' Organ Competition in Dublin, Ireland.

JOHANN SEBASTIAN BACH (1685–1750)	Passacaglia in C minor, BWV 582
JEREMY THURLOW (b.1967)	Lob sei Gott in des Himmels Tron
JON LAUKVIK (b.1952)	Ach Herr, mich armen Sünder
MAX REGER (1873–1916)	Fantasia & Fugue in D minor, op.135b

Together with the *Goldberg Variations* and the *Chaconne* for solo violin, the **Passacaglia** for organ is one of Bach's three great masterpieces in variation form. The earliest source for this piece is the *Andreas Bach Buch*, a precious manuscript written out by Bach's elder brother between about 1706 and 1712. The presence in the same book of similar works by Dietrich Buxtehude suggests a link with Bach's famous visit to hear Buxtehude in Lübeck in 1705 – a homage perhaps from the young master to the old. But as always with Bach, the majestic scale of this tribute far exceeds any possible model. The 8-bar theme, with its elegant and inexorable rise and fall, forms the foundation of a sequence of 20 variations. Above the steady tread of the theme in the bass, each variation introduces its own little figure or motif; these are all borrowed from the works of older composers, but Bach organises and develops them with inimitable artistry to give the music a compelling sense of direction and forward momentum. At the exact mid-point (Var.11) the theme leaves the bass and soars up to the soprano. At Var.13 the pedals drop out for a while, and then return with dramatic impact at Var.16 as the movement proceeds to its climactic close. But this is not the end: the final chord leads into a tightly-woven fugue, composed throughout in complex triple counterpoint and providing a wonderfully satisfying conclusion to this extraordinary work, a work 'in which tension rises and falls in waves before working towards a climax worthy of many a romantic symphony'

(as Peter Williams describes it).

Bearing the marking 'Herky-Jerky', Jeremy Thurlow's piece for the Orgelbüchlein Project (see page 5) presents the tune in simple notes in the pedal in a jazzy and humorous setting of the Christmas chorale **Lob sei Gott in des Himmels Tron** (it is the only Christmas chorale *not* set by Bach in *Orgelbüchlein*). The cross-rhythms and added-note chords create an energetic, contemporary context for what is otherwise a perfectly orthodox extension of the *Orgelbüchlein* type.

Norwegian by birth, Jon Laukvik is an organ professor at the Stuttgart Hochschule für Musik. He uses sultry jazzy harmonies for the Passiontide chorale **Ach Herr, mich armen Sünder**, which also goes by the names *O haupt voll Blut und Wunden* and *Herzlich tut mich verlangen*. The tune is manifested in the top part, reinventing one of Bach's typical *Orgelbüchlein* techniques for the modern age.



Jon Laukvik

For much of the 20th century Max Reger was revered in Germany as the only true successor to Bach, but at heart Reger was a true romantic; his phenomenal contrapuntal facility was nourished by his lifelong devotion to Bach, but his heaven-storming romantic fervour and the constant shifting chromaticism of his harmony were very much of their own time. Reger's earlier works are notorious for their extreme complexity, with fistfuls of notes all over the page, but in his final masterpiece, the **Fantasia & Fugue in D minor**, he moved towards a new, more classical and concentrated style. The whole work is inspired by a motif of paired, falling semitones (D, C sharp, B flat, A); this is concealed in the figuration of the Fantasia's very first bar, and gradually becomes more evident as the piece proceeds. In the double fugue, Reger rearranges the semitones to form a mysterious new theme that includes 11 of the 12 notes of the chromatic scale. Developed in a long exposition of hushed, mystical intensity, it imperceptibly increases in volume with each entry. For the second subject Reger inverts the first three notes and extends them into a new, lightly dancing theme; this builds up inexorably towards a supremely majestic conclusion, in which the two subjects are finally slotted together to form a single and inseparable whole.

*David Gammie*



**The organ at St Lawrence Jewry**





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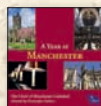
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**The Choir of York Minster directed by Robert Sharpe, David Pipe (organ)**

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### A YEAR AT MANCHESTER

**The Choir of Manchester Cathedral directed by Christopher Stokes, Jeffrey Makinson (organ, piano), and Murray McLachlan (piano)**

Music by Mendelssohn, Makinson, Crotch, Joubert, Tallis, Byrd, Vaughan William, Bingham, Harris, Brahms and Mathias, with first recordings of new works by Christopher Stokes, Sasha Johnson, Manning and Robert Ashfield.



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**The Choir of Ely Cathedral directed by Paul Trepte, Edmund Aldhouse and Alex Berry (organ)**

Includes first recordings of new works written for Ely Cathedral Choir: A jazz-inspired arrangement of 'Away in a manger' by Pat Brandon; 'Prayer' by Ben Parry; and 'Death be not proud' by Francis Grieg, given its first performance on Remembrance Sunday 2014.



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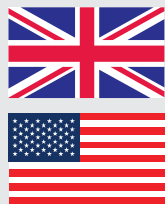
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26 May

## SIMON THOMAS JACOBS (UK/USA)



Scott Scheetz

Simon Thomas Jacobs won 1st Prize for Interpretation and the Audience Prize at the 2013 St Albans International Organ Competition.

Simon read music as organ scholar at Clare College, University of Cambridge, where he studied organ with David Sanger and Jacques van Oortmerssen. During that time he accompanied and assisted in the direction of the Chapel Choir in services and in their capacity as an internationally renowned vocal ensemble, performing concerts throughout the UK and Europe, including at festivals in Salzburg, Munich, London, Innsbruck and Potsdam, as well as several commercial CD recordings. On Remembrance Sunday 2007 he accompanied the choir in a live broadcast of Choral Evensong for BBC Radio 3, and in 2008 played for the world premiere performance and BBC recording (and subsequent broadcast) of Sir John Tavener's Christmas Sequence, *Ex Maria Virgine*.

Following graduation, Simon moved to the USA to take up the post of Associate Director of Music at Christ Church, Greenwich, CT and in 2011 moved to be Associate Organist and Choirmaster at Christ Church Cathedral, Indianapolis, IN. Most recently, he was awarded a full scholarship to the Artist Diploma program at Oberlin Conservatory of Music – one of the USA's top-ranked music schools and home to the largest collection of pipe organs in the world – where he studied with James David Christie and was a teaching assistant for the organ department.

In addition to a busy schedule of concerts in the USA, Simon will spend the summer of 2015 touring the UK and France, including giving recitals at Notre-Dame de Paris and on the famous Dom Bedos organ at the Abbey of Ste Croix, Bordeaux. He will also record his first solo disc on the new instrument by Richards, Fowkes & Co. at St George's Hanover Square, as part of Priory's 'Great European Organs' series. [www.simonthomasjacobs.com](http://www.simonthomasjacobs.com)

JOHANN SEBASTIAN BACH (1685-1750)

‘Leipzig’ Chorales:

i. Fantasia super ‘Komm, heiliger Geist’ in organo pleno il canto fermo nel pedale, BWV 651

ii. ‘Komm, Heiliger Geist’ alio modo à 2 claviers et pédale, BWV 652

iii. ‘Komm, Gott, Schöpfer, heiliger Geist’ in organo pleno con pedale obbligato, BWV 667

GEORG BÖHM (1661-1733)

Partita on ‘Freu dich sehr, o meine Seele’

JACQUES VAN OORTMERSSEN (b.1950)

Nun ruhen alle Wälder

JEAN-BAPTISTE DUPONT (b.1979)

Wir glauben all’ an einen Gott

IAIN FARRINGTON (b.1977)

Herr Gott, dich loben alle wir

As a devout Lutheran, and a servant of God and the church, the bedrock of Bach’s music was the Lutheran chorale. Most of his abstract preludes and fugues were only preserved in a haphazard fashion in copies made by pupils, but Bach himself compiled four important anthologies of Chorale Preludes, of which two were published and two have survived in autograph. The work known as the ‘Leipzig’ or the ‘Eighteen’ Chorales contains 15 of Bach’s favourite chorale settings from his early years in Weimar, which he revised and assembled into a single manuscript during the 1740s (two more were added by his son-in-law, and another by an unknown hand – hence ‘The 18’).

The collection begins with one of Bach’s most relentlessly exciting and virtuosic chorale settings, the Fantasia on the Whitsun hymn **Komm, Heiliger Geist**. The tune is played in long notes on the pedals beneath a brilliant toccata on the manuals, built around glittering patterns of broken chords. As they rise and fall they create striking sequences of clashing and resolving harmony, producing an effect of extraordinary richness and dynamism,

and painting a vivid musical picture of the Pentecostal tongues of fire.

The rarely heard second prelude treats the same tune in a much more leisurely, objective and old-fashioned style; each of the chorale’s nine phrases is treated as a fugue in miniature, with entries in the tenor, alto, bass, and finally in the soprano. In the hands of a lesser composer this exhaustive procedure could become quite dull, but here Bach’s gently melodious, singing counterpoint makes its usual hypnotic effect, enlivened at the end by an animated coda for the hymn’s final ‘Hallelujah’.

The 17th Leipzig chorale returns to the Whitsun theme with the seasonal tune **Komm, Gott Schöpfer**, Luther’s German version of the plainsong hymn *Veni Creator Spiritus*. This short but exhilarating piece is an extension of an older prelude from Bach’s *Orgelbüchlein*; its emphatic rhythm soon blossoms into a torrent of semiquavers, which swirl around the second statement of the tune on the pedals.

The chorale partita flourished in Germany for a relatively short time in the latter part of the 17th century and



the beginning of the 18th; in these *partite*, the variation techniques that earlier composers like Sweelinck had used with secular dance melodies were applied to hymn-tunes, resulting in colourful sets of keyboard variations ‘for the refreshment of the spirit’, which could usually be played on either harpsichord or organ. Georg Böhm, organist of the Johanniskirche in Lüneburg, was one of the masters of the genre (the other was Pachelbel, composer of the famous Canon). Originally derived from a folksong, **Freu dich sehr** is a bright major-key tune which originated in the Genevan Psalter in 1551. Böhm’s substantial set of 12 variations decorates the tune with an inexhaustible variety of quaver and semiquaver motifs, culminating in a stomping rustic dance and a lively trio for two manuals and pedal.

Jacques van Oortmerssen is recognised throughout the world for his organ playing and pedagogy. His deep understanding of Bach is made manifest in this *moto perpetuo* rendering of **Nun ruhen alle Wälder**, for the Orgelbüchlein Project (see page 5). The tune is played in simple fashion in the pedal (in fact, double pedal). The theme weaves itself into all the *perpetuo* manual figuration, too.

Jean-Baptiste Dupont is *organiste titulaire* of Bordeaux Cathedral, and in 2009 he won 1st Prize in the Improvisation Competition of St Albans International Organ Festival. Here, he sets the long chorale melody **Wir glauben all’ an einen Gott**, adapted from plainsong, in chordal and atmospheric style. Many of the longer chorales Bach intended to compose in the *Orgelbüchlein* remained uncompleted –



Statue of J. S. Bach in Leipzig

perhaps their motivic diffuseness proved antithetic to the spirit of the *Orgelbüchlein* as the collection developed. Nonetheless, Dupont creates a convincing homage in 21st-century *Orgelbüchlein* style.

Master of piano, organ and composition with egregious accomplishment, Iain Farrington sets about the *Orgelbüchlein* task with characteristic humour in **Herr Gott, dich loben alle wir**. The somewhat French-inspired harmonies and cascades of triplets foreground the tune better known in Anglo-Saxon circles as *All people that on Earth do dwell*. Blink and you’ll miss it!

David Gammie



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**2 June**

## **ADAM TANSKI (Poland)**



Adam Tanski was born in 1988 in Poland. He studied at the Fryderyk Chopin University of Music in Warsaw, where he was a student of Professors Magdalena Czajka and Jarosław Wroblewski, and graduated with honours in 2013. From 2011 to 2013 he was also a student at the Hochschule für Musik in Mainz, Germany, with Professor Gerhard Gnann. Since 2013 he has been pursuing postgraduate studies at the Conservatoire National Supérieur de Musique et de Danse de Paris with Professors Olivier Latry and Michel Bouvard.

In September 2014 Adam won first prize at the International Organ Competition in Katowice (Poland). He has played in many organ festivals in Europe, made recordings of church music in Poland, and has taken part in masterclasses with such artists as Harald Vogel, Susan Landale, Daniel Roth, and Christoph Bossert. He is co-founder of the Organ Association in the Fryderyk Chopin University of Music, and is supported by scholarships from the De Tarrazi and Meyer's foundations.

ANTON HEILLER (1923-79)

Tanz-Toccata

MAURICE DURUFLÉ (1902-86)

Sicilienne (from Suite op.5)

ADAM TANSKI (b. 1988)

Ach Gott, thu dich erbarmen  
(world premiere)

JEHAN ALAIN (1911-40)

Trois danses

Professor of Organ at the Vienna Academy of Music, Anton Heiller was one of the most popular and charismatic European organists of his generation; his career was tragically cut short by his sudden death in 1979, at the age of 55. There is no indication on the score, but Heiller told friends that his vibrant **Dance Toccata**, with its spiky ostinato rhythms and spicy jazz-tinged harmonies, was inspired by an encounter with a dancing bear in a circus. With mercurial changes of tempo and timbre, the music vividly conveys the animal's lumbering attempts to please, as its keeper painfully prods and goads it into increasingly frenetic activity. At the end it erupts into a savage climax, and the poor beast finally turns on its tormentors...

Since the publication of his uniquely atmospheric setting of the Requiem in 1947, the name of Maurice Duruflé has been indelibly associated with music based on Gregorian chant. But Duruflé's modest output also includes two secular concert works, the luscious *Trois Danses* for orchestra, and the three-movement Suite for organ (1933). The Suite's delicate **Sicilienne** takes the form of a rondo; its elegant melody is heard three times in all, above an accompaniment that becomes more intricate with each repetition, with two contrasting episodes in between. In the episodes Duruflé conjures up a ravishing array of evocative sonorities, with echoes of Ravel, and, briefly, of Debussy's *Clair de lune*; the fragrant modality of the melody,

the rippling flutes of the first episode, and the mysterious nocturnal murmurings of the second never fail to weave their own magic spell.

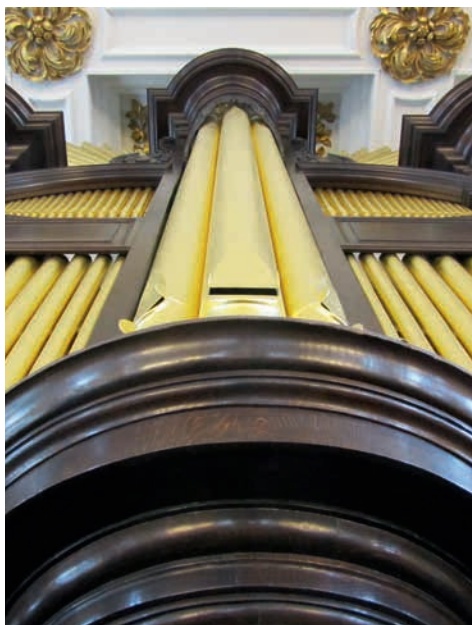
Adam Tanski has turned his hand to composition, giving today the world premiere of **Ach Gott, thu dich erbarmen** for the Orgelbüchlein Project (see page 5). He describes it in his own words: 'It is a really soft piece with a polyphony of colours between the manuals. It is built on the basis of an echo, in which the chorale



Jehan Alain

melody is heard. Written in minimalist style, there is much repetition of individual notes and also the whole phrase, which creates a tension in the music. In the middle of the piece is the chord on which the chorale melody is based. So we have two symbols: (1) the beginning represents our life, which is sometimes too fast and sinful; and (2) in the middle, God is our rock. At the end, we are reminded that all life leads to God.'

Like his contemporary Messiaen, the young French organist Jehan Alain was a true original. Composer, poet, artist, dreamer, he created a new evocative musical world all his own, an elusive world of surreal images, dreams and fleeting emotions; his music, his diaries and letters, and his bizarrely humorous sketches and drawings all bear witness to a uniquely colourful, quirky and profound imagination. In June 1940 Alain was killed in a country lane near Saumur, defending his country from the invading Nazis; a few weeks earlier he had posted home the score of his last major work, the **Trois danses**. Entitled 'Joy', 'Mourning' and 'Struggles', the three dances seem to symbolise three stages of human life, and they are all based on the obsessive repetition of short rhythmic cells. The first dance alternates two of these – a moody, enigmatic sequence of chords, and a faster, jaggedly syncopated, jazzy motif. The second dance is the longest of the three. A new theme is introduced softly and mysteriously in the bass, in the style of a passacaglia. After a while it increases in energy, and is whipped up into an overwhelming climax; the



The organ at St Lawrence Jewry

tumult dies down and finally fades away in a desolate, whispered unison passage, evoking a barren landscape devoid of life and feeling. Alain dedicated this movement to the memory of his sister, who had died in a climbing accident in 1938, giving it the subtitle 'Funeral Dance, in honour of a heroic memory'; with hindsight, it also seems to prefigure his own tragic destiny. The third dance recalls and combines the previous themes. It is short and dramatic, and the struggles are never resolved; the music is abruptly cut short in full flood, the final chords ringing like claps of thunder across a stormy sky.

*David Gammie*



# St Lawrence Jewry, London

ORGELBAU KLAIS (2001)

## I. Choir

(ruck-positive, unencl.)

C – c4

1. Gedact	8
2. Dulciana	8
3. Principal	4
4. Block Flute	4
5. Nazard	2½
6. Wald Flute	2
7. Tierce	1½
8. Larigot	1½
9. Mixture	III
10. Cromhorn	8

*Tremulant*

## II. Great

C – c4

11a. Praestant (to g1; transmission from Pedal Violone 16)	16
12. Open Diapason	8
13. Chimney Flute	8
14. Octave	4
15. Twelfth	2½
16. Fifteenth	2
17. Cornet (from g#, 8)	V
18. Mixture	IV
19. Trumpet	8
20. Fanfare Trumpet	8

## III. Swell

C – c4

21. Open Diapason	8
22. Stopped Diapason	8
23. Gamba	8
24. Voix Celeste (from tenor c)	8
25. Fugara	4
26. Flute Octaviant	4
27. Octavin	2
28. Mixture	IV
29. Bassoon	16
30. Trompette	8
31. Oboe	8
32. Clarion	4

*Tremulant*

## Pedal

C – g1

11b. Violone (organ front )	16
33. Subbass	16
34. Octave	8
35. Bourdon	8
36. Tenor octave	4
37. Mixture	IV
38. Posaune	16
39. Trumpet	8

## Commonwealth

Chapel Organ (2000)

C – c4

40. Stopped Diapason	8
41. Principal	4
42. Flute	4
43. Octave	2
44. Larigot	1½
45. Pedal Bourdon	16

*Tremulant*

*Couplers: Commonwealth–  
Gt, Commonwealth–Ch,  
Commonwealth–Ped,  
Sw–Gt, Ch–Gt, Sw–Ch,  
Ch–Ped, Gt–Ped, Sw–Ped.  
6 adjustable pistons to  
Choir, Great, Swell and  
Pedal.*

*10 General pistons.  
Sequencer, multiple  
channels, lockable.  
Full Organ, General  
Cancel.  
Balanced Swell Pedal  
almost centred.*

## Message from the organ builder

Best wishes from Orgelbau Klais to all participants and listeners of the concerts of the John Hill Memorial Series at St Lawrence Jewry. With gratitude to the late John Hill, who made this series possible, we see with admiration the wonderful musical achievements of the youngest generation of talented organists. We are proud to be able to contribute to this success by providing the vehicle for the music – that is, the organ at St Lawrence Jewry, which we were honoured to build some years ago.

May all of you, performers and listeners, enjoy the experience of great music in a great setting!

Yours sincerely,

**Philipp C.A. Klais**

R.

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