

Malcolm Rudland's Organ Recital Programmes

DECEMBER 2003 – FEBRUARY 2004

PROGRAMME A MUSIC FROM ENGLAND AND HUNGARY

ENGLAND

William Lloyd Webber (1914-1982)	Festal March (3 mins)
Eric Thiman (1900-1975)	Improvisation on <i>Crimond</i> (4 mins)
Francis Jackson (b.1917)	Impromptu for Sir Edward Bairstow on his seventieth birthday (8 mins)
Brian Brockless (1925-1995)	Prelude, Toccata and Chaconne (10 mins)
From <i>A paeon for Peter Warlock</i>	
Frank Bayford (b.1941)	Robin's Dance (1 min)
Trevor Hold (b.1939)	Song-Prelude on <i>Sweet-and-Twenty</i> (3 mins)
John Mitchell (b.1946)	Mirth and Play (3 mins)
Eric Wetherell (b.1925)	Fugue on <i>Fair and True</i> (3 mins)
Brian Collins (b.1948)	Toccata on <i>Jillian of Berry</i> (2 mins)

HUNGARY

Dezső Antalffy-Zsiross (1885–1945)	Sportive Fauns (6 mins)
István Koloss (b.1932)	Fantasia and Fugue in memorium László Lajtha (1892-1963) (9 mins)
György Kurtág (b.1926)	Two pieces from <i>Játékok VI</i> (3 mins) i. For Dóra Antal's birthday ii. Versetto, Dixit Dominus ad Noe: finis universe carnis venit... <i>Dobszay Lászlónak</i>
Hector Berlioz (1803-1869)	Hungarian March from <i>The Damnation of Faust</i> (arr. H. Busser) (6 mins)

PROGRAMME B MUSIC FROM HEAVEN TO EARTH

Olivier Messiaen (1908-1992)	Les Anges (No 6 from <i>La Nativité de Seigneur</i>) (3 mins)
Frederic H Wood (1880-1963)	Sunrise over Stonehenge (No 1 from <i>Scenes on the Downs</i>) (7 mins)
Sigismond von Neukomm (1778-1858)	Grand Dramatic Fantasia : A Concert on a lake interrupted by a thunderstorm (12 mins)
Alfred Hollins (1865-1942)	A Song of Sunshine (4 mins)
Sigfrid Karg-Elert (1877-1933)	Sunset Op 108, No 1 (6 mins)
Joseph W Clokey (1890-1961)	Jagged Peaks in the Starlight (No 1 from <i>Mountain Sketches</i>) (3 mins)
Petr Eben (b.1929)	Longing for Death (No 4 from <i>Job</i>) (5 mins)
John McCabe (b.1939)	Dies Resurrectionis (5 mins)

PROGRAMME C MUSIC FROM PRE-CLASSICAL TO MODERN

From the <i>Buxheimer Orgelbüch</i> (15th century)	185 Allegelea (1 min) 214 Mit gantzen willen (1 min) 52 Vil lieber zit (Johann Götz) (1 min)
Nicolas de Grigny (1672-1703)	Récit de Tierce en taille (4 mins)
Gaspard Corrette (fl. 1700)	Récit tendre pour le Nazard (2 mins)
Louis-Nicholas Clérambault (1676-1749)	Caprice sur les grands jeux (from <i>Suite du deuxième ton</i>) (3 mins)
Johann Sebastian Bach (1685-1750)	Prelude and Fugue in B minor (BWV 544) (12 mins)
Wolfgang Amadeus Mozart (1756-1791)	Introduction and Fugue in C (aus K. 399) (5 mins)
Zsolt Gárdonyi (b. 1946)	Mozart Changes (6 mins)

William Boyce (1711-1779) *Vivace* from Voluntary No 1 in D

Boyce's tombstone in the crypt of St. Paul's Cathedral states that he died at the age of sixty-nine, but the exact birthday of this Londoner, described in Grove as "the leading English-born composer of the 18th century" remains unknown. Organist and editor of music as well as composer, Dr William Boyce succeeded his old master, Maurice Greene, as Master of the King's Music in 1735. His compositions, like those of his contemporary, Arne, have been overshadowed by the work of Handel. Boyce was essentially a church composer, although his instrumental music, some of which Constant Lambert successfully resurrected, was very popular in its day.

This Voluntary in D comes from a set of ten, published posthumously c.1785 and has two movements, of which this *Vivace* is the second, written for a trumpet stop with echoes.

Samuel Wesley (1766-1837) *Ayre and Gavotte*

Samuel Wesley, son of the hymnodist and nephew of the founder of Methodism, was one of Bach's earliest English apostles, and a power for musical good during his lifetime. Bristol-born, he was a child prodigy while John Stanley was still alive. He died shortly after he had played to the young Mendelssohn in London. Wesley held a number of London organ appointments and left a large quantity of instrumental and vocal music. *The Twelve Short Pieces for the Organ with a Full Voluntary added*, containing these two tuneful pieces, were published in 1815. Both are in F major, and composed for an organ without pedals.

Edward Elgar (1857-1934) *Sonata*

*te espressivo –
Presto (comodo)*

Like his distant precursors, Byrd and Purcell, and like his contemporaries, Parry and Stanford, Elgar was an organist. So was his father. For thirty-five years, W.H.Elgar was organist of the Roman Catholic church of St George in Worcester. As a child, the young Elgar would sit in his father's organ loft. His sister's diary contains the following note for July 14, 1874: 'Ted played the organ at church for Mass first time'. The fifteen-year-old boy had already started work in a lawyer's office a month earlier, but in 1873 he quit it to devote himself entirely to music.

In his teens, Elgar heard the recitals given by cathedral and London organists on the new organ in Worcester Cathedral, and in August 1880, when he was twenty-three, he visited Paris and heard Saint-Saëns playing the organ at the Madeleine. In 1885, Elgar succeeded his father as organist at St. George's, Worcester, until his marriage four years later in 1889.

However, Elgar was primarily an orchestral composer, and this feeling prevails in almost every bar of this sonata. It was composed for the visit of some American members of an Organists' Congress to Worcester Cathedral, and first played there by the cathedral organist, Dr Hugh Blair, after a service on 8 July 1895, but it bears a dedication to another English musician of the time, Charles Swinnerton Heap (1847-1900). Elgar owed some of his early success, with such works as *King Olaf* to the devoted efforts of Heap and the choral societies he conducted in the 'Potteries', the industrial English Midlands.

Alfred Hollins (1865-1942) *A Song of Sunshine*

From the earliest days the organ has attracted blind musicians and Hollins is of their number. A remarkable point about him is that he was equally skilled as a pianist and on occasion performed piano concertos with orchestra. A native of Hull, he studied in England and Germany and toured abroad extensively. For over forty years he was organist of Free St. George's Church in Edinburgh. In his gay, deft organ music may be seen how far the traditional instrument of the church has been adapted to a light and frankly secular style of writing.

George Thalben-Ball (1896-1987) *Elegy*

George Thalben-Ball was a native of Sydney, New South Wales, but came to London at an early age to study at the Royal College of Music where he himself taught for many years. He succeeded Henry Walford Davies as organist of the Temple Church in 1919. Later he also succeeded Walford Davies as

Adviser on Religious Music to the BBC. A past President of the Royal College of Organists, he was from 1930, Curator Organist of the Royal Albert Hall, and, from 1949, Civic and University Organist to the City of Birmingham. He was one of his generation's most travelled recitalists and toured the USA many times.

On one occasion of a Choral Evensong broadcast from the Temple Church, Walford Davies, who was conducting, asked his organist to "play a tune" after the service. Knowing the kind of "tune" he meant, his assistant improvised a piece in the style of Walford Davies's own *Solemn Melody*. The service was recorded, and, hearing it again, the organist-composer decided to write it down. That is the origin of this *Elegy*, inscribed "to WD". It unfolds Larghetto in B flat major. The "tune", first heard in the tenor register, is repeated in the treble and broadened to a climax which diminishes to a quiet ending.

Herbert Sumsion (1899-1995) *Procession*

"John" Sumsion, as he was usually called, was a West Country man. Gloucester-born in 1899, he died there at the age of 96. Today, many musicians, not only church musicians and choirmasters, remember him with gratitude and affection as an important formative influence on their own musical careers.

His own training began as a chorister in Gloucester Cathedral. As one of Sir Herbert Brewer's most distinguished pupils. Dr Sumsion became one of his assistants in 1915. After a period of war service (1917-19), he studied at the Royal College of Music, before becoming Professor of Harmony and Counterpoint at the Curtis Institute in Philadelphia.

In 1928, after Brewer's sudden death, the cathedral authorities invited Sumsion to return to Gloucester as Organist and Master of the Choristers, a post he occupied for 39 years. His brilliant success with that 1928 Three Choirs' Festival prompted Elgar's famous comment: "What at the beginning of the week was an assumption has now become a certainty."

Sumsion's 1965 recording of Elgar's Organ Sonata has become a model of Elgarian interpretation. Far earlier, a recital in 1931 had already established Sumsion's eminence as a recitalist, notably through his account of Reger's First Sonata.

Yet John Sumsion was an even keener pianist than organist. Playing chamber music delighted this many-sided man as much as his work with choirs; and teaching seemed to delight him as much as composition. His many piano, organ and composition pupils, as well as some original church music, testify to the true stature of a much-loved musician.

Written in 1959, this piece is part of his *Air, Berceuse and Procession*, and opens with a stately Maestoso in D minor, before its transformation into D major. A more lyrical middle section in A major leads to a repeat of the opening Maestoso.

Francis Jackson (b.1917) *Impromptu for Sir Edward Bairstow* on his seventieth birthday

Francis Jackson was organist of York Minster from 1946 to 1982, since when he has continued to give many recital tours, including to the USA, and he still continues to compose. He is a native of Maldon in Yorkshire, and a chorister and organ-pupil of Sir Edward Bairstow's at York Minster. He was a Durham Bachelor of Music at nineteen and a Doctor at twenty-nine. Five years of war service with the 9th Lancers found him in August, 1944, in Italy. It was the time of Bairstow's seventieth birthday, and at San Vito, near Bari, Jackson marked the anniversary by composing this Impromptu. It unfolds Andante in D in 5/4 time, becoming more vigorous in a central section which goes from E flat minor to G major and builds to a climax in A major, the composer having in mind the Tuba stop at York Minster, which Bairstow had installed, 'en chamade' at his instigation, in 1916. There is a return by way of D minor to a short modified recapitulation of the opening section, to serve as a coda, but it now contains a quotation from Bairstow's Communion Service in D, which is seen to be the basis of the initial bar.

Andrew Carter (b.1939) *Trumpet Tune*

Published in 1991, this piece comes in a long line of English "trumpet tunes", and is by a composer steeped in Anglican traditions. His musical background is of bell-ringers, choirs and places where they sing, at York Minster, Leeds University, and appointments at home and abroad.

Marked 'Crisply', it presents a brisk Allegro in a pungent tonal idiom based on E flat, with a contrasting central 'Love Song' in A flat.