

The Friends of the Music of Leeds Minster – Registered Charity No 1055944
present

ROMANTIC ORGAN MASTERWORKS 2017



Leeds Minster Organ Console – Photo courtesy of Michael Denton Esq

August Sunday evenings

6, 13, 20 & 27 August

5.30 pm [please note the earlier starting time this year]

Simon Lindley

Organist Emeritus, Leeds Minster

**including music by Samuel Sebastian Wesley
appointed the Leeds Organist 175 years ago this year in 1842,
Hull-born virtuoso Alfred Hollins, who died 75 years ago in 1942
and Dr Francis Jackson CBE, born on 2 October 1917**

SOUVENIR PROGRAMME BOOK

with notes on the music

Free Admission

Retiring Collections for Organ Maintenance

**It is much appreciated if you sign a gift aid declaration
and place your gift in the envelope provided.**

Simon Lindley was appointed Organist Emeritus of Leeds Minster in September 2016 following forty-one years service as Organist & Master of the Music here. He is Leeds City Organist and still appears regularly at Leeds Town Hall, though the mantle of Organ Recital Host and Curator of the Lunchtime series passes next month to eminent Calderdale-based keyboard player and conductor, Darius Battiwalla. Besides Simon's Leeds commitments, he gives regular recitals on the fine organs at Fulneck Moravian Church in the village where he lives, as well as at Halifax Minster where he assists with the music. Dr Lindley hopes to be able to continue such work for the foreseeable future or as long as he receives invitations to undertake it!

Additional to organ-playing, his other main activity these days is in the choral field and Dr Lindley is the long-serving Music Director of St Peter's Singers, being appointed by the group's founder, Harry Fearnley, exactly forty years ago this Summer. Also in 2017, Simon celebrates twenty years of unstinting activity as Music Director of Overgate Hospice Choir in Halifax. His conductorships of two other Yorkshire Choirs are of more recent date; Sheffield Bach Society in 2009 and Doncaster Choral Society a year later. A number of his choral compositions and arrangements have achieved widespread performance.

A notable debut recital at London's Westminster Cathedral in 1969 and, particularly, his live account of the Elgar Organ Sonata broadcast from the 1975 Henry Wood Promenade Concerts at the Royal Albert Hall established his reputation as a player of distinctive style – a reputation enhanced by numerous concerts, recordings and broadcasts. His discography includes two best-selling *Naxos* CDs – French Organ Music from Leeds Parish Church, as it then was, and Handel Concertos with the Royal Northern Sinfonia.

Dr Lindley is a widely-travelled Special Commissioner for the Royal School of Church Music and has served as President of both the Royal College of Organists and the Incorporated Association of Organists. He is a life Vice-President of the RCO and an elected member of its Trustee Council. Other voluntary work includes trusteeships of the Sir George Thalben-Ball Memorial Trust and the John Pilling Trust. In his capacity as a Director of the English Hymnal Company he is the Chairman of the London-based Ecclesiastical Music Trust. The long-serving Provincial Grand Organist for the Masonic Province of Yorkshire West Riding, Simon held office as Grand Organist to the United Grand Lodge of England 2010-2012. He comes from a musical and literary background – on his mother's side, the Cammaerts family had its origins in Belgium; the Lindleys came from the West Riding; his sister, Ruth, was a member of the professional choir of the London Oratory. One of their cousins, Michael Morpurgo, is the celebrated author and playwright, well-known with his wife, Clare, for work with and for young people. Simon's father and uncle were born here in Leeds, where their father, Dr Lindley's grandfather, held incumbencies in the then Diocese of Ripon; his own family comprises three sons, a daughter and three grand-daughters – two of whom are American citizens. Eldest son Nicolas was a Head Chorister here at the Minster and a noted soloist as a treble. Dominic is an economist in London and Benedict works in IT near York. Rebecca is an actress and singer. Simon was educated at Magdalen College School, Oxford and the Royal College of Music. He holds a number of Honorary Fellowships and Honorary Doctorates from Leeds Beckett University and the University of Huddersfield as well as the coveted *Leeds Award* conferred in September 2016 at Leeds Civic Hall and, from a decade earlier, Leeds Civic Trust's *Spirit of Leeds*.

PROGRAMMES

Sunday 6 August

<i>Jackson</i>	The Archbishop's Fanfare [1961]
<i>Willan</i>	Introduction, Passacaglia and Fugue
<i>Wesley</i>	Choral Song and Fugue
<i>Vierne</i>	Triptych, Op 58
	<i>Matines – Communion – Stèle pour un enfant défunte</i>
<i>Walton/Murrill</i>	Coronation March 1937: <i>Crown Imperial</i>
<i>Vierne</i>	Les Cloches de Hinckley
<i>Jackson</i>	Hymn-Prelude: <i>East Acklam</i>
<i>Vierne</i>	Two Fantasy Pieces: Andantino – Carillon de Westminster

Sunday 13 August

<i>Mendelssohn</i>	War March of the Priests [<i>Athalie</i>]
<i>Wesley</i>	Introduction and Fugue in C sharp minor
<i>Abe Holzmann</i>	March: <i>Blaze away</i>
<i>Wesley</i>	Air Varied, for Holsworthy Church Bells
<i>Schumann</i>	Canon in B minor
<i>Reger</i>	Chorale Fantasia, Op 52 No 3: <i>Hallelujah! Gott zu loben, bleibet meine Seelenfreud</i>

Sunday 20 August

<i>Jackson</i>	Fanfare [1956]
<i>Wesley</i>	Andante in G
<i>Harwood</i>	Sonata I in C sharp minor, Op 5
<i>Alcock</i>	Introduction and Passacaglia [1933]
<i>Jackson</i>	Impromptu, for Sir Edward Bairstow on his 70 th birthday
<i>Liszt</i>	Prelude [Fantasia] and Fugue on B.A.C.H.

Sunday 27 August

<i>Hollins</i>	Finale en forme d'Ouverture
<i>Hollins</i>	Song of Sunshine
<i>Jackson</i>	Toccata, Chorale and Fugue, 1955
<i>Wesley</i>	Andante in E minor
<i>Smart</i>	Variations in A [1871]
<i>Joplin</i>	Palm Leaf Rag
<i>Sibelius/Fricker</i>	Finlandia
<i>Parry</i>	Jerusalem, sung by all
<i>arr Gordon Jacob</i>	The National Anthem [1953]

- Sunday evening organ concerts in August date from the major restoration of the instrument twenty years ago this year, in 1997. The great majority of the recitals have been given by Dr Simon Lindley, Organist and Master of the Music from 1975 until 2016 and now Minster Organist Emeritus. Admission to each concert is free of charge and retiring collections are taken in support of the Friends of the Music of Leeds Minster – the Friends make the Minster a major grant each year for the maintenance and tuning of this fine instrument.

PROGRAMME NOTES

SUNDAY 6 AUGUST

Francis Alan Jackson

born 2 October 1917

The Archbishop's Fanfare [1961]

Malton born Dr Francis Jackson – Organist and Master of the Minster Music at York from 1946 to 1982 – devised his fanfare for the Enthronement Service for Archbishop Donald Coggan in 1961. The piece is dedicated to the composer's friend and fellow-organist William M Coulthard. Vivacious dotted rhythms abound and the textures alternate between solo lines for the tuba stop and more substantive richly-harmonised sonorities for a *tutti* ensemble on the Swell and Great organs.

Healey Willan

1880-1968

Introduction, Passacaglia and Fugue

The great majority of Healey Willan's long professional career was spent in Toronto, where his leadership of music in that city was immensely distinguished. He had in 1913 emigrated to become Organist at Saint Paul's Anglican Church, Bloor Street but it was the organist's post at the Anglo-Catholic Church of Saint Mary Magdalene that became his life's work. He served Saint Mary Magdalene's, and the University and City of Toronto with immense distinction and devotion. As a composer, he produced a vast amount of music (much of it for unaccompanied voices) for his singers at Saint Mary Magdalene's. A very large-scale motet, *An Apostrophe to the Heavenly Hosts*, was written for the acclaimed Mendelssohn Choir of Toronto, whose founder/conductor Dr Herbert Austin Fricker had been second City Organist of Leeds and emigrated to Canada four years after Willan.

The monumental *Introduction, Passacaglia and Fugue* is Willan's masterpiece. He actually wrote two works with the same title, but the later essay, although stylish and well-crafted, does not possess the visionary glow or passion of its older sibling. Dedicated to Sir Walter Alcock, the distinguished British organist who played at three Coronations out of the last century's four, the earlier *Introduction Passacaglia and Fugue in E flat minor* was completed on 31st July 1916, being designed for the Saint Paul's, Bloor Street organ - at that time this instrument was the largest in Canada, and the eighth largest in the world. It was Willan's claim that each one of the seventeen treatments of the *Passacaglia* theme was composed on tram rides to and from his summer retreat at Jackson's Point. We gather that the *Passacaglia* was written first, then the *Fugue* with the *Introduction* last of all. Many would rate Willan's *Passacaglia* as without equal, saving that of Bach himself. Joseph Bonnet, the brilliant Franco-Canadian organist/composer wrote of the work:

It is a rare and admirable composition, conceived in an extraordinarily pure and lofty spirit, built up on solid architectural lines, illuminated by the light of harmonies by turns sumptuous and delicate. This work does the greatest honour to the organ literature of our time.....

Among many highlights in the varied treatments of the memorable theme is the stupendous *marcia funèbre*, with the tune in vast chords on the tubas in the left hand crowned by virtuoso passagework in the right, each bar comprising a toccata-in-miniature.

Samuel Sebastian Wesley

1810-1876

Choral Song [and Fugue]

Without doubt, the *Choral Song* is Wesley's most famous work for the king of instruments. It comes from a set of *Three Pieces for a Chamber Organ* dating from 1842, the year in which its composer moved from Exeter Cathedral to take up the post of Organist of the then new Leeds Parish Church; he had, the year previous, been invited to play at the Consecration of what was then the largest English Church to be constructed since Wren's St Paul's Cathedral, opened in 1707. Often referred to as *Choral Song and Fugue*, the work was only ever referred to by Wesley as *Choral Song*, though it does fall into two distinct sections. The first is akin to the Anglican *voluntary* style initiated in the 18th century by London-based composer/players of the calibre of John Stanley, William Boyce and others; yet Wesley produced in this comparatively early work of his a sonority and expression of a more Romantic kind – a little, perhaps, like an instrumental version of a vocal chorus. The second portion of the piece, a deft and interesting fugue, has a motto theme congruent with that of the duo and chorus from John Travers's celebrated "verse anthem, *Ascribe unto the Lord* – set to the words beginning *Tell it out among the heathen that the Lord is King*. There are many editions of the piece and the one used tonight is by Walter Emery, musical editor of Novello and Company, who based it on the version published by S S Wesley's Winchester pupil Dr George M Garrett, for many years Organist of St John's College Cambridge and the first editor of Wesley's Service in E commissioned by Iron Master Martin Cawood of Leeds for the fledgling Parish Church Choir here in 1845.

Louis Vierne

1870-1937

Triptych, Op 58 – Matines – Communion – Stèle pour un enfant défunte

The brilliant blind organist of Notre-Dame, Paris, Louis Vierne produced a compositional output for his chosen instrument that is among the most significant of that great corpus of French music that may be described as in the romantic-symphonic tradition. Like Charles-Marie Widor, a quarter of a century older, Vierne left a substantial group of *symphonies* as well as a host of shorter works. The lovely *Triptych* is inscribed to Duruflé, a pupil of Vierne's and the three movements are each exquisitely cast miniatures of heart-rending beauty. The *Triptyque*, its creator's Op 58, was printed in the year preceding its composer's death at the console of Notre-Dame whilst playing the third of its component movements. *Matines*, dedicated to Vierne's dear pupil and friend, Maurice Duruflé, unfolds as a lilting, gentle, *ostinato* redolent of the church bells of the French countryside calling the faithful to worship. The central *Communion* is a similarly reflective *Adagio espressivo* inscribed to the Abbé Henri Doyen *in memory of his First Mass at Notre-Dame on Sunday 20 April 1930*. The finale is the most intense of these remarkably emotional and powerful works; Vierne devised this powerful utterance in memory of his dear young friend, Jean de Brancion.

William Walton

1902-1983

Coronation March 1937: Crown Imperial
transcribed by Herbert Henry John Murrill

1909-1952

Born in Oldham, William Walton's early musical education was as a Chorister at Christ Church, Oxford, under the youthful Henry Ley, who had been appointed to the prestigious organist's post there at the age of only nineteen. Walton was taken up by the Dean of Christ Church and given much encouragement (and patronage) by the Sitwell family. Artistic collaborations between Walton and the Sitwells proved highly fruitful in the form of such classics as the Suite: *Façade* and the magnificent choral *tour-de-force* produced at the 1931 Leeds Festival – *Belshazzar's Feast*. Walton's brilliant orchestration, melodic felicity, sheer musical wit and general "oomph" rhythmically made him a natural candidate to produce a Coronation March for the 1937 Coronation of His Majesty King George VI and Her Majesty Queen Elizabeth (The Queen Mother). Overlooked in all this was Walford Davies, Master of the King's Musick, and himself no slouch at Marches (about half of *The RAF March Past* is his, though the indulgent Trio theme was worked by Halifax born Sir George Dyson). It may not be fanciful to suggest that Wigan born Sir Ernest Bullock – Westminster Abbey Organist responsible for the music – may have preferred Walton as much out of regional loyalty as on account of his musical gifts. Be that as it may, the 1937 March was a "hit" from day one – so good was it that Sir Ernest's successor, Sir William McKie, made Walton responsible for the same music in 1953 and *Orb and Sceptre* was the result. The 1937 March is infused with catchy dotted rhythms and swirling orchestral material. It transfers well to the organ and especially so in the arrangement by composer Herbert Murrill (1901-1953), Head of Music at the BBC. The lyrical central tune is strongly Elgarian – indeed, it might have been written by Sir Edward himself, though the slightly jazzy harmonies towards the end are purely Waltonian.

Louis Vierne

1870-1937

Les Cloches de Hinckley

Vierne's contribution to the organist's repertoire include (besides his famous set of six *symphonies*) two groups of very fine pieces, twenty-four in each. Those *en style libre* are disposed for manuals only (though pedals can be used) and suitable for either organ or harmonium. Besides his glorious symphonies, Vierne's other major works are gathered together under the title *Pièces de Fantaisie*; these are more substantial fare than the *Pièces en style libre* and are definitely only for recital usage. Within these twenty-four pieces are to be found some of the finest Romantic works for organ including the celebrated Toccata in B flat minor and the evergreen *Carillon de Westminster*. *Les cloches de Hinckley* comprises the final work in the fourth book of six. Though less well-known than the more famous piece on the *Westminster Chimes*, the work inspired by the Hinckley carillon in Leicestershire is no less ingenious and thrilling. The composer's inscription is to his pupil J W Ibberson, the French-trained Sheffield organist who eventually joined his family's Cutlery firm rather than taking up a musical career.

Jackson

Hymn-Prelude: East Acklam

Dr Jackson composed his greatly-loved hymn tune widely sung to *For the fruits of His creation* not for those well-known words of hymnographer Fred Pratt Green, but for use with the evening hymn *God that madest earth and heaven* – then habitually sung at every Old Choristers' Reunion service held annually at York Minster. The story goes that the

Doctor was less than content to sing the stanzas by Reginald Heber and William Whately to the Welsh melody *Ar Hyd y Nos* to which it had been set in *The English Hymnal* in 1906. Dr Jackson's prelude on his own melody is the fourth of *Five Preludes on English Hymn Tunes*. Its easeful elegance as an *Andante tranquillo* bespeaks something of the style of a song accompaniment from the pen of Gerald Finzi [1901-1956]; the hymn tune is heard in the tenor with its separate lines interspersed with interludes. The music is pretty nearly all diatonic, based within the key of E flat major and the exquisitely-cast piece is inscribed to Margaret and Ramsay Silver, Dr Jackson's publishers from the mid 1970s.

Vierne

Two Fantasy Pieces: Andantino – Carillon de Westminster

Vierne's famous *Pièces de Fantaisie* include the famous *Carillon de Westminster* utilising the Westminster Chimes from *Big Ben* in a version slightly different from that broadcast on British radio as Henry Willis, Vierne's friend the English organ builder who received the dedication of that fine piece, misquoted the melody down a telephone line to the composer. *Andantino* is the second work in the first of the four volumes of fantasy pieces; this deeply-felt doleful *cantilena* perhaps represents the moods of Vierne – sadly ruminative and wistful by turns.

SUNDAY 13 AUGUST

Felix Mendelssohn Bartholdy

1809-1847

War March of the Priests [Athalie]

Of all the many orchestral marches available in arrangements for the organ, Mendelssohn's noble extract from his oratorio *Athalie* of 1843 exists in a considerable number of arrangements. The best-loved transcription, by the great W T Best himself, was particularly brought back to prominence as a result of Nicolas Kynaston's arresting account on his acclaimed *Classics for Pleasure* LP from the Royal Albert Hall. The themes are strongly contrasted - the first energetic and virile, the second more lyrical in essence.

Samuel Sebastian Wesley

Introduction and Fugue in C sharp minor

Organist in turn of Hereford and Exeter Cathedrals, S S Wesley was the first organist of the then newly rebuilt Leeds Parish Church from 1842 to 1849. After service in Leeds, he was later at Winchester Cathedral from 1849 to 1865 and, finally, ended his days at Gloucester, where he died in office in 1876 at the age of sixty-six. The superb *Introduction and Fugue in C sharp minor* dates from forty years earlier and, with the lovely *Larghetto in F sharp minor* is one of just two works surviving in current use from their composer's early 20s. A boldly rhetorical introduction is succeeded by an ingenious, weaving fugue of great complexity with a superb subject hallmarked by gentle syncopations. *Introduction & Fugue* in C sharp minor was probably written in 1836. It has been published in at least three versions, and that most in common use is by Henry Ley – issued by Novello in the 1950s. The introduction features antiphonal interplay between the manual dispositions while the fluent fugue unfolds in a manner highly characteristic of Wesley at his persuasive best.

Abe Holzmänn

1874-1939

March: *Blaze away*

Holzmänn's magnificent march *Blaze away* dates from 1901 and may possibly have been written as a tribute to celebrate Theodore Roosevelt, US President from 1901 to 1909. In the London printed edition, issued by Feldman and Co, the piece is marked "*as performed by Sousa and all the leading bands*". Its compelling drive and verve make the piece a natural choice as a regimental march and its infectious rhythms combined with often piquant harmony makes the work one of the most popular marches anywhere from any national tradition. Holzmänn was born in New York City to a Hungarian father and an American mother and was prominent throughout his life in the rich musical publishing tradition of New York.

Samuel Sebastian Wesley

Air Varied, for Holsworthy Church Bells

First organist of the then new Leeds Parish Church, Samuel Sebastian Wesley resided here from 1842 to 1849. He had come to Leeds in September of 1841 to play for the service of Consecration and the week of celebrations associated with the opening of Chantrell's new edifice built for the redoubtable Vicar of Leeds Walter Farquhar Hook. Hook offered Wesley a salary of £200 p.a. guaranteed for ten years. Wesley had previously been Organist of Hereford and Exeter Cathedrals, and held posts after tenure here at Leeds at the Cathedrals of Winchester and Gloucester. Wesley's gentle lyricism is seen at its very best in his *Air Varied for Holsworthy Church bells*, though written earlier, unpublished until towards the end of its composer's life. The Devonshire village of the title and its Parish Church of St Peter and St Paul had been known to SSW since his Exeter days and he was friendly with the village's GP, Dr Thomas Ash, being prevailed upon at Ash's behest to devise the melody played by the tower carillon there. The beguiling ebb and flow of the melody of the organ piece, probably written in 1873/4, have made the work famous and popular. These stanzas were written locally to be sung to Wesley's evocative melody:

*Our Holsworthy bells ring sweet and clear,
The Glory of God proclaim,
And summon all folk from far and near
To bless and adore His Name.
O'er hill and dale their call they send
When e'er we hear them peal
We know that we should at Church attend
And there in reverence kneel,
O every Christian should obey
The message the Church bells ring
And to God's house pursue his way
To worship our Heav'nly King.*

*For there we our hearts and voices raise
With those of the Church above
In singing our Great Creator's praise
The wonderful God of Love.
With Angels, Saints, and Martyr throng,
And to the bells' glad sound
We offer up prayer, with holy song,
Which rings the Universe round,
The Church here on earth and Heavenly Host
In unison sweet adore
The Father, Son, and Holy Ghost,
One God now and evermore.*

Robert Schumann

1810-1856

Canon in B minor

Robert Schumann lavished tremendous care on a series of significant pieces for pedal-piano. This contraption had been presented to him by an enterprising manufacturer who

sought to stimulate the composer's interest by that means. It is on record that, rather than thundering through the mighty Bach works such as the "great" Preludes and Fugues, Schumann preferred the chance that the invention afforded him, within the comfort of his own home, of being able to play the more reflective chorale-preludes of the great Leipzig 18th century master. Before the days of electric organ blowing, friendly and cooperative vergers and central heating, the pedal-piano must have been a real boon for the rehearsing organist. It is typical of the volatile and erratic Schumann that he should devote immense care to his output for this humble device. Besides the *Four Sketches* Op 58, there are six magisterial Fugues on the name *B.A.C.H.* and a set of *Six Studies in the form of a Canon* from which this evening's piece is taken.

Max Reger

1873-1916

Chorale Fantasia, Op 52 No 3: *Hallelujah! Gott zu loben, bleibet meine Seelenfreud*

As a student, Max Reger studied in Munich and Wiesbaden, settling in the former city before moving in 1907 to Leipzig as Professor of Composition at the University there. Besides his teaching work, he was very prominent nationally, and internationally, as a conductor and solo pianist. His organ music owed much to the formidable advocacy of Karl Straube, one of Bach's successors as Thomas-kantor in Leipzig.

Among Reger's other appointments was that of conductor of the Meiningen Court Orchestra, the ensemble once directed by Hans von Bülow, Liszt's son in law. As a composer, Reger excelled at variation and fugue forms – both of which figure prominently in a substantial tally of organ pieces. The production of organ music was a serious undertaking for him, and over 62 pieces were written between 1901 and his early death. Of these, five are outstanding major fantasias based on chorale melodies. (There are also two earlier similar pieces on a rather less substantial scale). The first two comprise Op 40 of 1899 – *Straf nicht nicht* and *Wie schön leuchtet der Morgenstern* and the last three are his Opus 52 probably composed during 1900 and first published during the following year.

Halleluja! Gott zu loben shares with Karg-Elert's evocative *Jerusalem, du hochgebaute Stadt* the distinction of being based on a stupendous hymn melody almost unknown outside Germany. The other two works of Op 53 besides *Halleluja* are both founded on very well-known tunes – *Alle menschen müssen sterben* and, particularly famous, *Wachet auf! ruft uns die Stimme*. It is extraordinary that the magnificent melody of *Halleluja* is not to be found in any English or American hymnal and very hard to account for its non-adoption by English speaking congregations, whose appetite for Lutheran chorale melodies in and since the 1850s seems to have been almost insatiable. The magnificent hymn – Reger sets five verses in his variant treatments – provides a marvellous catalyst for one of Romantic Organ Music's finest masterworks. An ominous, brooding opening unfolds after several brilliant flourishes to yield the first verse of the hymn on full organ with the tune in long notes in the pedal part. Verse 2 is accorded "trio" treatment, with the melody in the tenor surrounded by elaborate counterpoint in the right hand and a characteristically orchestral pedal line. These textures continue for verse 3, but at a much reduced dynamic level. Verse 4 is sturdier, and the tune – for the first time – is transferred to the soprano line. A similar arrangement hallmarks the magical soft beginning to verse 4, but the melody later appears in tenor and alto before emerging atop the texture again in

the soprano. This verse really serves as an intermezzo between the stormier treatments and the monumental fugue. Here Reger deploys all his considerable contrapuntal skills in an absolute tour-de-force for both player and instrument. Listen particularly for the importance of the trilling figures in underpinning much of the dramatic development of this remarkable movement. Ultimately, the hymn tune is fitted – brilliantly – around the jolly fugue subject before the striding first line (with its spectacular compass of over one octave) is heard in double pedalling just prior to the grinding final cadence.

As a character, Reger's temperament was volatile and his death was probably brought about as much by self-neglect as anything else. Certainly a dependence upon alcohol and seriously over-strong coffee will not have helped. As with Karg-Elert, organists have always kept Reger's name alive and with the example before them of works of the calibre of this magnificent *chorale fantasia* – probably his single most appealing keyboard piece – it is not hard to see why this should be so.

SUNDAY 20 AUGUST

Francis Jackson

Fanfare [1956]

Dr Jackson's *Fanfare* dates from the mid-1950s and was issued in print by Oxford University Press in their *Festive Album for Organ* of 1956. Inscribed to John Bradley, the work was, self-evidently, designed for the Minster organ at York. There is a spectacularly rhetorical recitative passage featuring the Tuba stop at the heart of this brief, exciting and memorable piece.

Samuel Sebastian Wesley

Andante in G

A chorister at the Chapel Royal (as a treble soloist he was a great favourite of the King), SSW was, in turn, organist of Hereford and Exeter Cathedrals, Leeds Parish Church, Winchester and Gloucester Cathedrals. Among much musical activity he was responsible for the design (a somewhat eccentric design) for Henry Willis's superb instrument at St George's Hall Liverpool. Among many *Andantes* for organ, the lovely essay in G major was probably written in 1864 though first widely distributed in 1872.

Basil Harwood

1859-1949

Sonata I in C sharp minor, Op 5

Allegro appassionato – Andante – Maestoso/Con moto

Basil Harwood was one of the most prolific of British organist-composers. Though retiring to his country estate at the early age of fifty in 1909, he continued activity as a composer right to the end of a very long life (he died only in 1949 at ninety years of age). The reprinting of Harwood's entire organ output by Stainer and Bell, with fascinating background material provided by Kenneth Shenton, has done much to stimulate renewed interest in, and enthusiasm for, Harwood's music. Though his first Sonata has always retained a place in the repertoire, much of the rest of Basil Harwood's extensive output for the organ has languished for far too long in comparative obscurity; perhaps, though, this evening's *Sonata* and the superb *Dithyramb* of 1892 have never really left the repertoire.

Harwood's Opus 5 is inscribed to Walter Parratt [1841-1924], Organist in turn of Magdalen College, Oxford and St George's Chapel Windsor as well as Professor of Organ at the Royal College of Music. Kenneth Shenton and the publishing house of Stainer & Bell are to be congratulated for re-issuing his complete organ works in five volumes. The *Sonata* was composed in 1886, when the composer was organist of the London Anglo-Catholic shrine, St Barnabas' Church, Pimlico. Vivid contrasts of dynamic and texture abound in the dramatic first movement. There are shades of both Elgar and Rheinberger to be discerned in the central expressively romantic *Andante*. Maybe Harwood is at his most personal in the final fugue in which the subject is cleverly interwoven with the glorious plainchant office hymn melody *Beata nobis gaudia*.

Walter Galpin Alcock

1861-1947

Introduction and Passacaglia [1933]

To Yorkshire folks in general and Huddersfielders especially, Alcock will always be "the other Sir Walter", first loyalty being reserved, naturally enough, for Sir Walter Parratt. Both Alcock and Parratt were hugely influential as long-serving Professors of Organ at London's Royal College of Music and both occupied distinguished posts in the world of church and organ music - Parratt at Magdalen & St George's Windsor, and Alcock at the Chapel Royal (he was also Sub Organist of Westminster Abbey) and, for thirty one years, at Salisbury Cathedral. Alcock, knighted in the year he composed this evening's work, played the organ for three Coronations in 1902, 1911 and 1937. The stupendous *Introduction and Passacaglia* was written for its composer to perform at the 1933 Hereford Three Choirs' Festival. The opening movement as we know it was Alcock's second version - he discarded entirely his first draft shortly before the première as another new piece at the same festival was, he felt, too similar to his prototype. The Tuba stop features prominently in the *Introduction* and the noble *Passacaglia* treats variants on the ground bass with ingenuity and considerable flair. Chromatic harmony abounds, and the work vies with essays of Reger and Willan as one of the very finest organ passacaglias since Bach and Buxtehude. It's also terrific to play, lying beautifully beneath hands and feet and in terms of resonance and timbre ideally suited to the wonderful organ here at Leeds Minster.

Francis Jackson

Impromptu, for Sir Edward Bairstow on his 70th birthday, 1944

Francis Jackson's *Impromptu* was written during 1944 in Italy whilst his composer was on War Service. The piece honours its dedicatee's 70th birthday. Chorister, pupil, assistant, successor and, ultimately, biographer of and to the great Sir Edward Bairstow, Jackson's affinity with his mentor's music is remarkable – as those who are fortunate enough to possess Francis's complete recording of the Bairstow organ *oeuvre* will testify only too readily. This evening's magnificent solo unfolds in D major and 5/4 time with an expansively soaring soprano melody. Livelier textures and differing tonalities pervade the central section that includes fanfare and *toccata* figuration before a massive statement of the opening material is achieved. Ultimately, the tension is released and the beauty of the opening returns. Dr Jackson's evocative *Impromptu* was its composer's first published work. Listen as the music subsides towards the end to yield the processional *Sanctus* theme in the pedals taken from Bairstow's *Communion Service* in D composed for his

Leeds Choir in 1913 as a leaving present before his departure for York Minster where he was destined to remain as Organist and Master of the Minster Music until his death in 1946, when Dr Jackson succeeded him.

Franz Liszt

1811-1886

Prelude [“Fantasia”] and Fugue on B.A.C.H.

German musical nomenclature provides a pair of descending semitones as the sonic equivalent of the four letters of Bach’s surname. On this slenderest of themes is founded Liszt’s magnificent Prelude and Fugue. Often understandably, but erroneously, described as a *Fantasia*, the opening movement is of the utmost brilliance. Ultimately the music subsides, all passion spent, and the fugue begins in hushed, subdued – almost sinister – tones. The opening pages of Liszt’s Fugue are brimful of brooding, smouldering intensity. A greater momentum is achieved at the flourishes after the key change. Much of the music is extremely chromatic and the writing finds Liszt at his most imaginative. The work in its original form dates from 1850 and was revised twenty years later; it is dedicated to Alexander Winterberger (1834-1914), organist of Merseburg Cathedral and one of the most enthusiastic interpreters of Liszt’s music. The name of the great Leipzig cantor is achieved in musical language by means of the use of German nomenclature. Their B is our B flat, A and C are common to both linguistic traditions, and H is B natural. By this means is achieved a pair of sequential descending semi-tones of great musical potential – sinister or majestic at will! Franz Liszt was the first composer to treat this motto in a large-scale work and in a thoroughly Romantic way, though earlier musicians had made cunning use of the motto in fugal works from previous generations and Liszt’s near contemporary Robert Schumann wrote six fugues on the theme.

SUNDAY 27 AUGUST

Alfred Hollins

1865-1942

Finale en forme d’Ouverture

Today’s concise curtain raiser – the Finale en forme d’Ouverture – combines preludial and postludial elements in an ingenious way. Clearly, an overture implies a beginning and a finale an end. The work unfolds from a grand introduction, *Maestoso* 3/4 time, with antiphonal effects. The main movement is a vigorous and tuneful *Allegro* in which the two subjects are juxtaposed in brilliant combination at the close. The piece is the seventh of a baker’s dozen published in London in 1899 by the now defunct firm of Charles Vincent. Its melodic appeal has ensured its survival as the set were passed from Winthrop Rogers through to Paxton and Novello.

Alfred Hollins

Song of Sunshine [1913]

A native of Kingston-upon-Hull in Yorkshire’s East Riding, Alfred Hollins studied at the Norwood College for the Blind and held posts as Organist in Surrey at the outset of his distinguished career as recitalist and composer. His lengthy tenure at the fashionable Edinburgh church of St George’s West is still remembered, and he was one of Britain’s most widely travelled concert organists. Among many publications must be mentioned his autobiography – *A Blind Musician looks back* – providing a fascinating insight into this

vastly talented organist, his life and times. *Song of Sunshine*, like its older contemporary *Spring Song*, is a ternary structure in formal terms and both having a claim to be in the category “Hollins’ greatest hits” for *Spring Song* and *Song of Sunshine* are real organ classics. Dating from 1904 and 1913 respectively, their intimacy and warmth of expression bespeak an age gone for ever after the horrors of the Great War.

Francis Jackson

Toccata, Chorale and Fugue, 1955

Toccata, Chorale & Fugue was composed in 1955 and published by Novello in 1957. The dedication was to Healey Willan, an expatriate Englishman who, with pungent wit, used to declare he was “Irish by descent, English by birth, Canadian by adoption and Scotch - by absorption!” Willan’s remarkable work in Toronto between his arrival in 1913 and his death fifty three years later is well documented. Dr Jackson’s is an arresting, striding rhetorical opening with hugely seminal dotted rhythms giving place to a delightful *toccata* of élan and considerable brilliance whose infectious figuration is positively guaranteed to bring a tap to the most reluctant of feet. Ultimately, all this bustle gives place to yield an exquisite central section of consummate beauty in the effulgent key of B major. The fugue presents a jaunty, angular subject treated to a remarkable series of transformations before the work proceeds headlong to a triumphant conclusion on full organ. This is one of the finest organ works by an English 20th century composer and is, understandably, undeniably attractive for performer and listener alike. By any yardstick, the piece may be judged to have been a very handsome gift to the colourful Dr Willan - himself the composer of a final musical triptych, the Introduction, Passacaglia and Fugue hear earlier in our series of which Dr Jackson’s virtuosic recording on the Minster organ is the benchmark beside which all other interpretations of Willan’s masterwork are judged.

Samuel Sebastian Wesley

Andante in E minor

One of the finest organist-composers in British musical history, London-born S S Wesley was the son of English organist, composer and Bach scholar Samuel Wesley (1766-1837). SSW’s music, at its best, is supremely well-crafted. He is remembered with affection and not a little pride in those Anglican choral foundations he served with such distinction, and with the clergy of which the man enjoyed such equivocal relationships. A chorister at the Chapel Royal (as a treble soloist he was a great favourite of the King), SSW was, in turn, organist of Hereford and Exeter Cathedrals, Leeds Parish Church, Winchester and Gloucester Cathedrals. Among much musical activity he was responsible for the design (a somewhat eccentric design) for Henry Willis’s superb instrument at St George’s Hall Liverpool. Wesley’s *Andante* in E minor is a gentle, heartfelt utterance of immense pathos – with its opening very similar in harmonic terms to the outset of the Lenten anthems *To my request and earnest cry* and *Wash me thoroughly from my wickedness*. The piece has made many friends since its incorporation within RCO Librarian Robin Langley’s magnificent ten-volume *Anthology of English Organ Music* (Novello). The work first appeared in print in 1877, the year following Wesley’s death at Gloucester.

Henry Thomas Smart

1813-1879

Variations in A [1870] with Finale Fugato

Henry Smart's output for the organ was very extensive and includes many postludes and *Andantes* (he was very famous for the latter). Henry Smart was organist early in his career at Blackburn Parish Church (now the Cathedral), and thereafter for most of his long career at principal parochial foundations in central London including St Luke's, Old Street. This is a church with a remarkable obelisk spire still surviving today. Although the building had fallen into total, and disgraceful, disrepair for a long period, the church is now splendidly rejuvenated as the home of the London Symphony Orchestra's community and music education programme. Smart was most famous for his remarkable work at St Pancras Parish Church where his inventive extemporising and accompaniment of the hearty congregational singing was, evidently, of superlative quality. He was also a leader in organ design and was, together with his younger contemporary and biographer, William Spark, winner of the design for the technically innovatory (though by no means entirely mechanically successful) instrument at Leeds Town Hall. Smart's vigorous hymn melodies are to be found in every hymnal of any distinction, and in recent years his organ music has found far greater acceptance than previously. His *Andantes* are many, most of them distinguished by idiomatic scoring and substantial pedal parts. The *Air with Variations and Finale Fugato* is brimful of inventive writing and technical challenges dates from 1870 and the opening of the organ at the Royal Albert Hall. The main theme recalls the best of Smart's hymn tunes and the half-close at its heart comes direct from the equivalent point in the melody *Rex Gloriam* so often still sung to *See, the Conqueror mounts in triumph*. The work ends in a jolly fugue, the subject of which is at the close ingeniously combined with a massive harmonisation of the opening theme now grandiose rather than reflective.

Scott Joplin

1868-1917

Palm Leaf Rag

transcribed by **E[dward] Power Biggs**

1906-1977

Known as the *King of Ragtime*, Scott Joplin was the prime mover in this remarkable style so popular in the state of Missouri. Rag- or ragged-time referred to the flexible syncopation or swung rhythm within a basic duple-time framework. In the sphere of musical history, the flourishing Ragtime tradition was the immediate precursor of Jazz – and jazz was all too quickly to replace the earlier form of musical expression. To a considerable extent, Ragtime may be said to have died with Joplin towards the end of the First World War. By the time of his early death, Joplin had composed 44 rags of which the first, the *Maple Leaf Rag*, was an all-time best seller, one Ragtime ballet and two operas. The *Palm Leaf Rag* – subtitled *A Slow Drag* – is a delightfully droll example of the style with wide-ranging melodic and harmonic interest. Anglo-European virtuoso organist E Power Biggs issued a tome entitled *Scott Joplin for Organ* to the delight of players and listeners ever since and it is from this anthology that this transcription is taken. Enjoy!

Jean Sibelius

1865-1957

Finlandia

transcribed by **Herbert Austin Fricker**, Second City Organist of Leeds

1868-1943

One of the most fascinating figures in European music (and certainly the first composer to have benefitted from the advantageous development of the gramophone in the popularising of his output), Jean Sibelius - in his life and career - is linked very especially to the fortunes of his native Finland. The history of his homeland was much integrated with that of two external powers, Sweden and Russia. He was, probably, the first of his race to receive international renown and was - most definitely - one of very few musicians to have become a legend in his own lifetime. On his return home in 1891 from musical study in Europe, Sibelius was much occupied in teaching as well as composing, and thus began what many have termed his 'nationalist' period. His marriage in 1892 involved the composer thenceforward in one of the most important families in the country – his father-in-law being a catalytical campaigner for the national heritage in general and the Finnish language in particular. Prodigious artistic energy at this time saw Sibelius' completion of such immortal expressions as the Lemminkainen Legends (including the exquisite and heart-rending Swan of Tuonela) as well as operatic treatments of Nordic subjects - of which Karelia lives on by virtue of its sonorous Suite. Most notable of all was the music for an 1899 pageant for the Press Pension Celebrations that included a movement entitled *Finlandia awakes*, now universally known, and greatly loved, as *Finlandia*.

Charles Hubert Hastings Parry

1848-1918

Jerusalem, sung by all

Jerusalem has become a worthy companion piece to the National Anthem. Probably composed in 1915 or 1916, this noble number came about as a result of a request from the Poet Laureate, Robert Bridges, for a setting to use at a meeting of the Fight for Right movement at London's Queen's Hall. The work enjoyed particular impact when used at the Royal Albert Hall in March of 1918.

Here in Leeds we may take not a little pride in recalling that the stupendous orchestration of the accompaniment to this soaring melody was the work of no less a figure than Sir Edward Elgar - being first heard in the Victoria Hall at Leeds Town Hall during the 1922 Leeds Triennial Festival.

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

William Blake 1770-1827

from the preface to *Milton, a Poem* in his *Prophetic Books* [c.1804-1808]

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Leeds Minster

Friday Lunchtime Organ Concerts September 2017
presented by The Friends of the Music of Leeds Minster

Christopher Newton

organist – 1, 8, 15 and 29 September

Simon Lindley **plays on Friday 22 September**

From England - mainly

Friday 1 September 2017

<i>Sidney Campbell</i>	Pageantry
<i>John Ireland</i>	Elegiac Romance
<i>Edward McDowell</i>	Church Bells beyond the Stars
<i>Edwin Lamar</i>	Song without Words
<i>Theodore Dubois</i>	Prelude et Fugue

Friday 8 September 2017

<i>Charles Hubert Hastings Parry/</i>	<i>From An English Suite</i>
<i>Wolfgang Stock Meier</i>	<i>Pastoral - Frolic</i>
<i>David Little</i>	Skye Boat Song
<i>Did Erick Buxtehude</i>	Fugue in C major
<i>Charles Hubert Hastings Parry</i>	Toccatina and Fugue [<i>The Wanderer</i>]

Friday 15 September 2017

<i>Tim Knight</i>	A Trumpet Tune
<i>Frederick Wood</i>	Orchard Blossom [<i>Scenes in Kent</i>]
<i>Hendrik Andriessen</i>	Thema met Variates [1949]
<i>John Bull</i>	My Self
<i>Christopher Steel</i>	Six Pieces for Organ, Op 33 <i>i) Intrada ii) Flourish iii) Nocturne iv) Dance</i> <i>v) Meditation vi) Postlude</i>

Friday 22 September 2017

<i>Edward William Elgar/Hugh Blair</i>	Simon Lindley organist Cantique
<i>William Henry Harris</i>	Fancy [for Percy Whitlock]
<i>William Henry Harris</i>	Prelude in E flat [1931]
<i>William Lloyd Webber</i>	Pastorale - By the waters of Babylon
<i>Edward William Elgar</i>	Sonata in G, Op 28 [1895]

Friday 29 September 2017

<i>Edward Bairstow</i>	Prelude in C
<i>Francis Jackson</i>	Andante (Sixth Sonata)
<i>Francis Jackson</i>	Three Dances from <i>Georgian Suite</i> <i>Gavotte - Sarabande - Jig</i>
<i>Francis Jackson</i>	Third Sonata <i>i) Allegro placido ii) Andante iii) Vivace</i>

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