

## The Organ Recital

Notes Provided by John Lunt

### ELIZABETH PATON'S PROGRAMME

Elizabeth is a 'free-lance' organist, providing very welcome assistance when church organists require time off from their duties. She is the official accompanist for the Bendigo Youth Choir.

#### J.S. BACH (1685-1750)

The Bach family was active for generations; records remain of fifty-three who occupied positions as town musicians, organists etc. Johann Sebastian was considered one of the greatest organists of his time. He played the violin, organ, harpsichord and clavichord and accepted his first important position as organist at age 18. He wrote several hundred compositions for organ over a period of forty years.

This piece "O Mensch, Bewein Dien Sunde Gross" or "O Man bewail thy heavy sin" is one of the most beautiful and expressive in the entire organ literature.

#### Josef RHEINBERGER (1839-1901)

Was a prolific composer, writing chamber music, orchestral works including overtures, a Symphony, a piano concerto and two organ concertos etc. His total of twenty, three or four movement sonatas were written between 1868 and 1901.

The *Intermezzo* and *Scherzos* of his Sonata No.8 are very expressive and very characteristic of his work.

#### Flor PEETERS (1903-1986)

Was born in Belgium. He was a noted recitalist on the organ, on the staff of Ghent then Antwerp Conservatories. He was an active composer for his instrument and author of an exhaustive organ method.

### JOHN LUNT'S PROGRAMME :

John is the Organist at Forest Street Uniting Church, Bendigo.

#### Alfred HOLLINS (1865-1942) - "Trumpet Minuet"

Was born blind but at an early age established a high reputation as a pianist. He later became known as an organist - touring the Commonwealth countries and United States of America. He could improvise brilliantly. His compositions, of which there are about fifty, were very popular. Alas, now only two are in print - "Trumpet Minuet" and a "Song of Sunshine".

#### Edward C. BAIRSTOW (1874-1946) - "Evening Song"

Was articled to Sir Frederick Bridge at Westminster Abbey, then held various organist's positions including Leeds Parish Church (1906) and York Minster (1913-to death).

Bairstow's first published organ piece was "Evening Song". This soon became his most popular organ work, but it began life as a 'cello solo with piano accompaniment. Its popularity must have gratified him but later in life he had slight regrets at having to acknowledge authorship.

**Theodore DUBOIS (1837-1924) - "Grand Chorus"**

A French organist, had a brilliant career at the Paris Conservatoire ending with the winning of the Rome Prize. He held several important church positions in Paris.

The **Grand Chorus**" was no doubt written with the grandiose organs of the big Parisian churches in mind.

**STANLEY JACKSON'S PROGRAMME :**

**Stanley is the Organist/Choirmaster here at St Paul's Cathedral, Bendigo.**

**Herbert Norman HOWELLS (1893-1983)**

The first set of "**Three Psalm Preludes**" is amongst Howell's earliest pieces for organ and was written between 1915 and 1916. The two sets of Psalm-Preludes do not directly set a hymn tune or a melody in the manner of a chorale prelude but reflect or meditate on the verse of a psalm.

This piece (Op 32 No.1) is written on Psalm 34 Verse 6 :

***"Lo the poor crieth and the Lord heareth him: yea and saveth him out of all his troubles."***

**Robert SCHUMANN (1810-1856)**

wrote a number of pieces for the pedal piano, a strange instrument which had a vogue for a short time. It may be described as a piano with an organ pedal keyboard attached and operating on around about 30 of the lower notes. Schumann's contribution consisted of six studies in canon, four sketches and six fugues on the name of 'BACH'. These should be rescued from obscurity which their designation for the Pedal-piano placed on them and this can best be done by playing them on the organ.

**Samuel Sebastian WESLEY (1810-1876)**

was a grandson of the Rev. Charles Wesley, the great hymn writer and was named after his father **Samuel** and his father's idol Johann **Sebastian** Bach. He was, like his father before him, the greatest English organist and church musician of his day.

Choirboy of Chapel Royal, organist of London churches then of Cathedral of Hereford (1835), Leeds Parish Church (1842), Cathedrals of Winchester (1849) and Gloucester (1865 to death). Many of his church compositions are in regular use and are highly admired.



## The Choral Programme

A representative selection of music performed at Services at St Paul's Cathedral.

Programme notes supplied by Neil Jewell,  
a member of the Choir.

### THE UNACCOMPANIED WORKS :

#### "Jesu, the very thought of Thee" - Edward BAIRSTOW

A short unaccompanied introit or motet which is contemplative and soft in its construction. The repeated phrases are treated in a gentle manner by each of the four parts leading to a crescendo in the middle of the piece where each part is pitched high. The repeat phrase "and in Thy presence rest" is used to bring this piece down from this crescendo to a quiet and sustained ending.

#### "Let all mortal flesh keep silence" - Edward C. BAIRSTOW

*"... and stand with fear and trembling, and lift itself above, above all earthly thought ..."*

An anthem based on the well known hymn which uses a number of interesting choral techniques. The often complex but effective choral methods used here are highlighted in the opening words above; beginning with a duet in octaves followed by 4 parts, sopranos and altos each splitting. Each part throughout this exceptional anthem experiences double parts. The prominent and rapid movement of the bass in "the Cherubim with many eyes ..." leads to the tenors "who veil their faces as they shout exultingly ..." in seven part harmony, ... with Al-le-lu-ias.

Soloists Bass : Ian Smith  
Tenor : Neil Jewell

#### "Rejoice in the Lord" - anon, formerly attributed to John REDFORD

An anthem for Advent in three distinct phases. The polyphonic style is most effectively used first by the sopranos and altos and then by the altos, tenors and basses. The entrance of the sopranos re-affirms the strong melody which conveys the words in a bright manner. This distinctive style of choral music is used well here, allowing all parts to present the main musical themes before they are taken up by yet another part. The basses introduce the next phase but are quickly joined by all parts as the statement of faith is confirmed. The third phase introduced by the altos conveys the peace of God to all, finally slowing to a peaceful cadence.

#### "God is gone up with a merry noise (sound)" - William CROFT

A three section anthem from the late 17th Century and in true polyphonic style. The first section has each part repeating phrases which have been introduced by the tenors in a trumpeting manner. The middle section is a verse for 6 soloists (SSAATB) who tell us (quietly but definitely to "sing praises unto our God". The tenors begin the third section proclaiming "For God is the King of all the earth", followed by the altos who introduce the phrase "O sing ye praises with understanding".

Soloists : Carol Hurst, Diana Smith, Val Hall, Val Phillips,  
Neil Jewell and Ian Smith.

**THE ACCOMPANIED WORKS :**

**"Evening Hymn" - H. Balfour GARDINER**

*"Thee Lord, before the close of day, Maker of all things, Thee we pray. For Thy dear loving kindness' sake, to guard and guide us in Thy way ..."*

A grand and difficult anthem to sing; late romantic music featuring the majesty and diversity of the organ contrasting and magnifying the large choral sound which is often discordant but always resolving. The first and last sections feature all parts of the choir interweaving, sometimes splitting into 2 parts each. Note that the pedal on the organ often persists on one note for many bars and is independent of the basses in the choir. The unaccompanied middle section is a great contrast in volume as the irregular timing compels us to "banish the dreams that terrify". The organ interludes set the mood for each verse. Words are pre-8th Century from the hymns for the service of Compline.

**"Shepherd's Pipe Carol" - John RUTTER (20th Century)**

A typically lively Rutter composition with modulating harmony sections. The third verse "None may hear my pipes on these hills so lonely ..." exhibits the altos, tenors and basses providing a 5-part choral accompaniment for the sopranos.

Throughout this piece notice the organ accompaniment, which is bright and varied and shows off the mutation stops of the organ to perfection.

**"A Gaelic Blessing" - John RUTTER**

*"Deep peace to you, deep peace of the earth to you, deep peace of the stars to you ..."*

Against a continually moving accompaniment comes the message of "peace of Christ to you". John Rutter uses somewhat unusual harmonies to create a most pleasing prayer. The composer has mirrored real life, suggesting to us that even as life goes busily by we can remain stable and sure if our peace of mind and soul is based in God's Peace. What a wonderful piece of music and wonderful message to us.



PROGRAMME

The people of St Paul's welcome you to the Celebration of their 125th Anniversary.

Luke Tracey

**G.F. Handel (1685-1759)** - "That God is Great"

from the Chandos anthem "O PRAISE THE LORD WITH ONE CONSENT",  
arranged for Trumpet by L. Lethbridge.

**Organist - Stanley Jackson**

The Cathedral Choir

**Edward Bairstow (1874-1946)**

Jesu, the very thought of thee

Let All Mortal Flesh Keep Silence

**attrib. John Redford**

Rejoice in the Lord Alway

**William Croft (1678-1727)**

God is gone up

Elizabeth Paton

**J.S. Bach (1685-1750)**

Chorale prelude -

"O Mensch, Bewein Dien Sunde Gross"

**Josef Rheinberger (1839-1901)**

Two Movements from Sonata No.8 in E Minor

Intermezzo

Scherzoso

**Flor Peeters (1903-1986)**

A Chorale on a Tune by Heinrich Isaak (c.1490) -

"Now Rest Beneath Night's Shadow"

Solemn Prelude, Op.86

John Lunt

**Alfred Hollins (1865-1942)**

Trumpet Minuet

**Edward Bairstow (1874-1946)**

Evening Song

**Theodore Dubois (1837-1924)**

Grand Chorus

I N T E R V A L

**The Cathedral Choir**

**H. Balfour Gardiner (1877-1950)**  
Evening Hymn

**John Rutter (20th Century)**  
Shepherd's Pipe Carol

**Stanley Jackson**

**Herbert Howells (1892-1983)**  
Psalm Prelude No.1 (Opus 32)

**Robert Schumann (1810-1856)**  
Canon in B Minor

Sketch No.2 (Opus 58)

**S.S. Wesley (1810-1876)**  
Choral Song and Fugue

**St Paul's Cathedral Choir and Organist**  
**invite you to join with them in :**

1 The day you gave us, Lord, is ended,  
the darkness falls at your behest;  
to you our morning hymns ascended,  
your praise shall sanctify our rest.

2 We thank you that your church unsleeping,  
while earth rolls onward into light,  
through all the world her watch is keeping,  
and rests not now by day or night.

3 Across each continent and island  
as dawn leads on another day,  
the voice of prayer is never silent,  
nor dies the strain of praise away.

4 The sun that bids us rest is waking  
our friends beneath the western sky,  
and hour by hour fresh lips are making  
your wondrous doings heard on high.

***INTERLUDE FOR ORGAN AND TRUMPET***

5 So be it, Lord, your throne shall never,  
like earth's proud empires, pass away:  
your kingdom stands, and grows for ever,  
till all your creatures own your sway.

**Trumpet - Rohan Phillips**

[C.C. Scholefield (1839-1904)  
ST CLEMENT - The day thou gavest, Lord  
Verses 4 & 5 arr David Willcocks  
for the RSCM 60th Anniversary Service.]

**The Choir complete the programme with John RUTTER's**

A Gaelic Blessing