

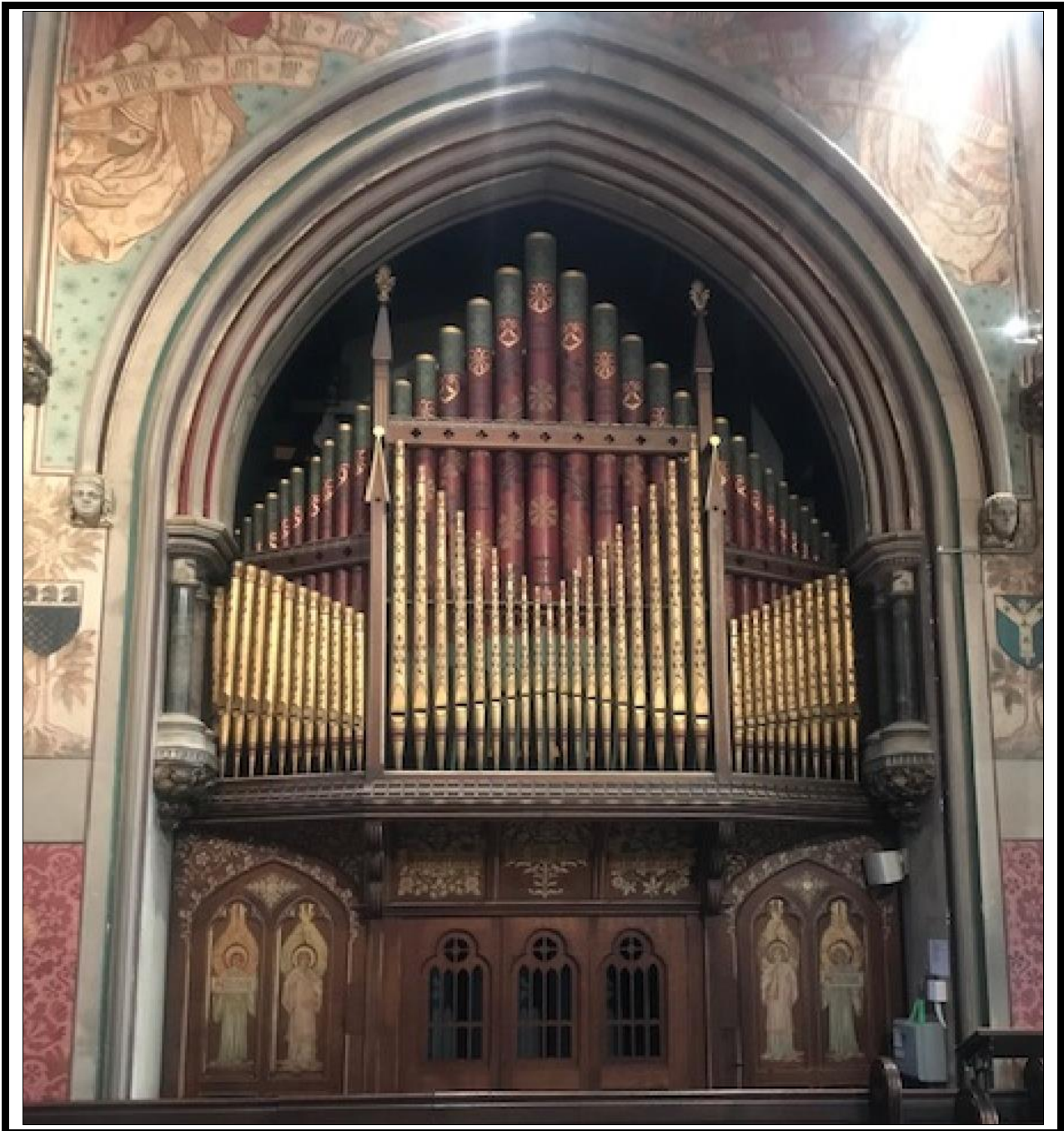
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ST MARY'S CHURCH BROMLEY  
ORGAN RECITAL

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*Selby ~ Brahms ~ Millan ~ Elgar ~ Bach ~ Elegy*

*Cook ~ Byrd ~ Pachelbel ~ Boellmann ~ Pirrne ~ Vierne*



~ 22<sup>nd</sup> May 2022 ~

**~ Organ Recital ~**  
**Programme.**

**Session 1.**

**Organist: David Storey.**

Largo & Fugue ..... William Selby

Chorale Prelude Op.122 No. 8 ..... Brahms  
(Behold, a rose is blooming).

Chorale Prelude.....Healey Willan  
(On a melody by Melchior Vulpius).

Salut d'Amour..... Edward Elgar  
(Love Greeting)

Fugue in G BWV 577 (Jig Fugue).....Johann Sebastian Bach

A Whiter Shade of Pale.....Keith Reed (b.1946)and Gary Brooker

Elegy.....Noel Rawsthorne

Komm, Gott, Schopfer, heiliger Geist.....Johann Sebastian Bach (Chorale Prelude for Whitsunday)

**Interval**  
**Teas, Coffees & Cakes.**

**~ Organ Recital ~**  
**Programme.**

**Session 2.**

**Organist: Richard Sutton.**

Fanfare (Psalm 81 vv.1-3).....John Cook

Two Galliards.....William Byrd

Chaconne in F minor.....Johann Pachelbel

Introduction, Prière & Toccata.....Léon Boëllmann  
(*from Suite Gothique, Op.25*)

Prière .....Paul Pierné

Carillon de Westminster.....Louis Vierne  
(*from Pièces de Fantaisie, Op.54*)

***The End.***

## Session 1

### Composer's notes on Recital Music

#### William Selby (1738–1798)

William Selby was an early American composer, organist and choirmaster. Born in England, being the third son of Joseph and Mary Selby of London. Beginning at the age of 17 he held several positions in London as an organist before he emigrated to Boston, Massachusetts. In 1774 he became the organist at Trinity Church, Newport. Three years later, Selby became organist at King's Chapel in Boston where he organized the first colonial music festival.

Selby's surviving works include two voluntaries and one Fugue for the organ, an anthem for Thanksgiving Day, and a lesson in C for the harpsichord,

#### Johannes Brahms (1833 – 1897)

Johannes Brahms was a German composer, pianist, and conductor of the Mid-Romantic period. Born in Hamburg into a Lutheran family, he spent much of his professional life in Vienna.

He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs" of music, a comment originally made by the nineteenth-century conductor Hans von Bülow.

Brahms maintained a classical sense of form and order in his works, in contrast to the opulence of the music of many of his contemporaries. Thus, many admirers (though not necessarily Brahms himself) saw him as the champion of traditional forms and "pure music", as opposed to the "New German" embrace of programme music.

The early Romantic composers had a major influence on Brahms music, particularly Robert Schumann, who encouraged Brahms as a young composer.

During his stay in Vienna in 1862–63, he wrote shortly before his death, his **Chorale Prelude Op. 122** for the organ, which have become an important part of organ repertoire. **The Chorale Prelude Op.122 (No.1-11)** were published posthumously in 1902.

#### James Healey Willan (1880 – 1968)

James Healey Willan was a Canadian organist and composer. He composed more than 800 works including operas, symphonies, chamber music, a concerto, and pieces for band, orchestra, organ, and piano. He is best known for his church choral and organ works, which show evidence of his love for plainsong and Renaissance music.

Willan was born in England and began musical training at age eight, with studies at St. Saviour's Choir School in Eastbourne. He continued at St. Saviour's until 1895, when he began working as organist and choirmaster at several London-area churches. In 1913 Willan emigrated to Canada.

Willan became organist-choirmaster of Toronto's largest church, St. Paul's, Bloor Street, In 1914, Willan was appointed a lecturer and examiner in music at the university. His royalties as a church music composer allowed him to leave "low church" St. Paul's in 1921 and to become precentor of the Church of St. Mary Magdalene (Toronto). He remained there until his death. St. Mary Magdalene's, under Willan, became a North American mecca for choral and Anglican church musicians.

His music represents a unique and beautiful combination of styles: both an homage to the sacred music of five centuries ago and a reflection of the innovations of the Romantic/post-Romantic period in which he lived.

### **Edward William Elgar (1857–1934)**

Edward Elgar was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations*, the *Pomp and Circumstance Marches*, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music and songs. He was appointed Master of the King's Musick in 1924.

In the Summer of 1888, Edward Elgar and Alice Roberts were heading towards marriage. Edward decided on a holiday with his long-standing friend, Dr Charles Buck of Settle, Yorkshire. As he left Worcester, Alice presented Edward with a poem she had written and entitled Love's Grace. While on holiday in Settle, Edward reciprocated by writing a short piece of music for her, which he called Liebesgruss (**Love's Greeting**).

On his return from Settle, Elgar presented the work to his wife and proposed to her. They married at the Brompton Oratory in South Kensington, London in May the following year.

Towards the end of 1888, Edward submitted three arrangements of the work - to the music publishing firm of Schott who agreed to buy the work outright for a fee of two guineas who apparently with Elgar's approval, Schott's retitled the work **Salut d'Amour** and gave the composer's name as Ed. Elgar, believing that the French title and a less obviously English composer would help the work gain wider international approval. It did, much to the publisher's satisfaction but with no financial benefit to Elgar.

### **Johann Sebastian Bach (1685 -1750)**

Johann Sebastian Bach was a German composer and musician of the late Baroque period. He is known for his orchestral music such as the *Brandenburg Concertos*; instrumental compositions such as the Cello Suites; keyboard works such as the *Goldberg Variations* and *The Well-Tempered Clavier*; organ works such as the *Schubler Chorales* and the Toccata and Fugue in D minor; and vocal music such as the *St Matthew Passion* and the Mass in B minor. Since the 19th-century Bach Revival, he has been generally regarded as one of the greatest composers in the history of Western music.

From 1703 he worked in Thuringia as a musician for Protestant churches in Arnstadt and Mühlhausen and, for longer stretches of time, at courts in Weimar, where he expanded his organ repertory, and Köthen, where he was mostly engaged with chamber music. From 1723 he was employ

as Thomaskantor (cantor at St. Thomas) in Leipzig. He composed music for the principal Lutheran churches of the city, and for its university's student ensemble Collegium Musicum. From 1726 he published some of his keyboard and organ music. In the last decades of his life he reworked and extended many of his earlier compositions. He died of complications after eye surgery in 1750 at the age of 65.

### **Christopher Noel Rawsthorne (1929 -2019)**

Noel Rawsthorne was a British liturgical and concert organist and composer of music for his own instrument, as well as choral music.

Noel was born in Birkenhead. At the age of eight he became a chorister at Liverpool Parish Church which started his interest in the pipe organ. Two years later, he became a chorister at Liverpool Cathedral (while also studying at Liverpool Institute High School) and started organ lessons under Caleb Jarvis at the nearby St George's Hall.

Six years later he pursued his organ studies under Harold Dawber at the Royal Manchester College of Music, after receiving a coveted exhibition. He became Organist of Liverpool Cathedral in 1955, succeeding Harry Goss-Custard, and served in this capacity until 1980. While there, he composed many original choral works, such as the *Festive Eucharist*(1978) which is still sung regularly by churches across the Anglican Diocese of Liverpool. Rawsthorne's compositions and arrangements are found in many contemporary collections of organ music.

### **Keith Reed (b.1946) and Gary Brooker (1945 -2022)**

Keith Reed is a lyricist and songwriter who wrote the lyrics of every song released by Procol Harum. Reid grew up in London and is Jewish, the son of a Holocaust survivor. He left school at an early age to pursue a song writing career. He met Gary Brooker, lead singer with Procol Harum, with whom he co-wrote most of the band's songs (some music was written by organist Matthew Fisher and by guitarist Robin Trower in 1966. They began collaborating, and their composition "A Whiter Shade of Pale", Procol Harum's first single, was released in 1967.

Gary Brooker was an English singer-songwriter, pianist, and the founder and lead singer of the rock band Procol Harum. Born in East London, Brooker grew up in Hackney before the family moved out to Middlesex (Bush Hill Park and then to nearby Edmonton). His father Harry Brooker was a professional musician, playing pedal steel guitar with Felix Mendelssohn's Hawaiian Serenaders, and as a child Brooker learned to play piano, cornet, and trombone. In 1966, Brooker founded Procol Harum with his friend Keith Reid "A Whiter Shade of Pale" is the worldwide hit for which Procol Harum is best known for.

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### **David Storey - Organist**

David Storey first sat on a church organ seat in the same year that our Queen Elizabeth first sat on her throne! Largely self-taught until he attended a teacher's training college, the organ soon became his main instrument. He has held various organist posts over the successive decades culminating in a 23-year appointment to a large suburban church in Norwich with a large four-part choir. Whilst there he founded

the Eaton Choral Society. His musical skills were of benefit throughout his teaching and school inspection careers but it was as an amateur musician in many fields that he enjoyed greatest fulfilment. He has conducted various instrumental ensembles and orchestras, usually as accompaniments to performances of most of the standard choral repertoire with various choirs. For ten years he founded and led a 60-strong male voice choir which performed throughout Norfolk and ventured abroad raising several thousands of pounds for numerous charities. As a double bass player, for many years he was a member of Norwich Philharmonic Orchestra and Norwich Mozart Orchestra. Twelve years ago, he moved to Beckenham where he continues his choir and organ interests. He is currently a member of Crystal Palace Brass Band as a baritone player.

## Session 2

### Composer's notes on Recital Music

#### John Cook (1918-1984)

JOHN COOK was educated at St. John's School, Leatherhead, progressing to Christ's College, Cambridge as organ scholar where he came under the influence of Boris Ord. Following the Second World War, Cook spent three years at the Old Vic Theatre in London, and in 1949 was appointed as organist to the Church of the Holy Trinity, Stratford-upon-Avon where he served for five years before accepting a similar post at St. Paul's Cathedral, London, Ontario. In 1962, he claimed the coveted post of organist at the Church of the Advent, Boston—an Episcopal church in the Anglo-Catholic tradition.

**The Fanfare** (1952) is his most celebrated organ work, making use of lively syncopation for its duration.

#### William Byrd (1540-1623)

WILLIAM BYRD created a body of work, some 470 compositions, which amply justifies his reputation as one of the great masters of European Renaissance music. Perhaps his finest achievement was his ability to transform many of the main musical forms of his day and stamp them with his own identity: he virtually created the Tudor keyboard fantasia, having only primitive models to follow. Byrd's first professional position was his prestigious appointment in 1563 as Organist at Lincoln Cathedral, followed in 1572 by a similar office at the Chapel Royal. **The Galliard** was an athletic dance popular in the late Renaissance and beloved by Elizabeth I, with generally six beats to each of its lively phrases.

#### Johann Pachelbel (1653-1706)

JOHANN PACHELBEL was a German organist, composer and teacher. His affinity for variation form is evident from his organ works that explore the genre: chaconnes, chorale variations and several sets of arias; the **F-minor Chaconne** is widely considered his finest. The six chaconnes represent a shift from the older style: abandoning the dance idiom, introducing contrapuntal density, employing chorale improvisation techniques, and most importantly, giving the bass line thematic significance for the development of the piece. This performance of Pachelbel's theme and variations uses only the three manual flute choruses in dialogue over a quiet pedal.

#### Léon Boëllmann (1862-1897)

LÉON BOËLLMANN was employed as Organist of the Chancel organ in St Vincent de Paul Church in Paris in 1881; six years later, he became Cantor and Organiste Titulaire of the Orgue de Tribune in the same church, where he would work until his untimely death, probably from tuberculosis. In spite of a prolific output of compositions, his reputation now rests exclusively with the four-movement **Suite Gothique** (1895), in



particular the fiery **C-minor Toccata** with its stirring dotted-rhythm theme in the pedals which builds to a shattering climax. The third movement is a timeless, lyrical prayer in the radiant key of A-flat major.

### **Paul Pierné (1874-1952)**

PAUL PIERNÉ studied at the Paris Conservatoire before taking up the position of organist at the church of St-Paul-St-Louis, Paris in 1905, where he remained until his death in 1952. Though a musical descendant of Franck, Pierné's harmonic language is different, evidenced in the modality of the **Prière in F-sharp minor** and its rejection of modernist experimentation. This beautiful miniature was composed in 1914 for a volume edited by Abbé Joseph Joubert, titulaire of Luçon Cathedral; it is an exceptionally rare work, yet to be recorded and about which nothing has been written.

### **Louis Vierne (1870-1937)**

LOUIS VIERNE was born near-blind but at an early age was discovered to have an unusual gift for music. Like Fauré, he served as an assistant to Charles-Marie Widor at Saint-Sulpice in Paris, and subsequently became titular organist at Notre-Dame de Paris, a post he held from 1900 until his death on June 2, 1937, when he suffered a heart attack while giving his 1750th organ recital. This ebullient **D-major carillon based on Westminster chimes** is dedicated "... à mon ami, Henry Willis" and was first published in 1927. Vierne's transcription of the theme is not strictly correct in the second quarter, but whether he misheard the intervals when Willis hummed the notes to him, or instead adapted the material to suit his own harmonic progression, is now lost to history.

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### **Richard Sutton – Organist**

Born in Liverpool, Richard Sutton was educated at Birkenhead School where he was a chorister in the chapel choir and subsequently Organ Scholar. He read English at Durham University, studying organ at Durham Cathedral with Ian Shaw, and held scholarships at St. Chad's College and St. Oswald's Church.

While completing post-graduate work in Education at Liverpool University, he was appointed Organ Scholar of the Metropolitan Cathedral of Christ the King, and continued organ and choral studies with Terence Duffy and Ian Tracey. Following four years as Music Director of Port Sunlight Choral Society, he moved south to his first Head of English position at Hurstpierpoint College in West Sussex, and continued organ lessons with Stephen Farr at Winchester Cathedral, subsequently moving to Eltham College, London in 2000.

Richard has served on the teaching staff at Dulwich College since 2007. For ten years he was Head of English, and is presently Director of Higher Education, taking responsibility for all university admissions. He continues to pursue a freelance career in music in his spare time, most recently performing in a recital series at Liverpool Metropolitan Cathedral and previously at the Cathedral of St. John the Divine, New York City. Richard is an Associate of Trinity College, London in organ performance.