HEREFORD EXPERIENCE DOUGLAS TANG ORGAN OF HEREFORD CATHEDRAL

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Percy Whitlock

Heibert Howells

Felix Mendelssohn

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SAMUEL SEBASTIAN WESLEY (1810-1876)	
Choral Song and Fugue	7:13
1 I. Choral Song 2 II. Fuque	3:08
	4:15
LOUIS MARCHAND (1669-1732)	
3 Grand dialogue de cinquième ton (Pièces d'orgue, Livre 3)	9:30
JOHANN SEBASTIAN BACH (1684-1750)	
4 Chorale Prelude 'Allein Gott in der Höh' sei Ehr', BWV676	5:07
NICOLAUS BRUHNS (1665-1697)	
Prelude and Fugue in E minor 'The Great'	8:48
5 I. Prelude	1:23
5 I. Prelude 6 II. Fugue I 7 III. Fugue II	5:10
	2:15
FELIX MENDELSSOHN (1809-1847)	
Organ Sonata in D minor, Op.65 No.6	14:27
 8 9 10 10 11. Chorale: Andante sostenuto - Allegro moderato 9 9 9 9 9 10 10 11. Finale: Andante 	8:49
9 II. Fuga: Sostenuto e legato	2:35
10 III. Finale: Andante	3:03
HERBERT HOWELLS (1892-1983)	
11 Psalm Prelude Set 2, No.1	8:44
PERCY WHITLOCK (1903-1946)	
Plymouth Suite	17:48
12 I. Allegro risoluto	5:07
13 II. Lantana	3:12
12I. Allegro risoluto13II. Lantana14III. Chanty15IV. Salix16V. Toccata	2:31
15 IV. Salix	2:49
16 V. Toccata	4:09
	TOTAL 71:59

THE MUSIC Choral Song and Fugue

Samuel Sebastian Wesley (1810-1876)

It is most fitting that Douglas' programme should start with a composition by S.S.Wesley, as it was here in Hereford that Wesley spent three years as organist from 1832-35. His time here pre-dates both the Willis and the Gray and Davison instruments although he would have overseen the partial re-build by Bishops of London, which greatly enhanced the pedal organ. Wesley's lifetime spans the gradual transition from the English tradition of organ music for long compass manuals only, with very limited pedals to the adoption of the shorter, continental manuals with independent pedals. Wesley was a highly regarded composer as well as a gifted improviser, but sadly, only a small number of his organ compositions have been handed down.

Born in 1810, the son of the celebrated organist and composer Samuel Wesley, his father named him after his musical idol J. S. Bach. His musical career began when he became a chorister at the Chapel Royal, St James's Palace, in 1817. Musical training enabled him to take on numerous organist posts in several London churches and later move to prestigious organist roles – Hereford Cathedral (1832-35), Exeter Cathedral (1835-42), Leeds Parish Church (1842-49), Winchester Cathedral (1849-65) and finally, Gloucester Cathedral (1865-76).

The Choral Song and Fugue, published in 1842 continues to be a favourite of cathedral and parish church organists alike. The Choral Song open with a cheerful theme whose simple majesty is evident throughout, particularly in the quieter moments where more intimate tonal colours are heard. The Fugue's main descending theme comes directly from the bass solo Tell it out among the heathen in Travers's anthem Ascribe unto the Lord. This theme bounces optimistically throughout the movement, via contrapuntal writing through various keys, leading to a C sharp minor transitional climax which Wesley then engineers straight back to the home key of C major for a triumphal, bold tuba-enhanced conclusion.

Grand dialogue de cinquième ton (Pièces d'orgue, Livre 3) Louis Marchand (1669-1732) Marchand was the organist of many Parisian churches during the musical period of the French Baroque. He seems to have been quite a character, his unpredictable temperament somewhat at odds with his stately style of composition. It is said that he and J. S. Bach challenged each other to a musical duel to decide on which of them was the better organist. The duel never took place as Marchand is rumoured to have fled Dresden rather speedily, having sneaked in to the church to listen to his rival's playing. Duelling aside, Marchand had been a child prodigy and famed for his virtuosic keyboard skills. Only a few of his early works survive, but major works such as his Grand dialogue e cinquième ton and his Fond d'orgue in E minor are regarded as classic works of the French Organ School.

The majestic Grand dialogue was published in 1696 and is of greater scale than most French Baroque pieces, when most organ works typically comprised short pieces to replace sections of Gregorian chant during the mass. The Grand dialogue, through its several sections, shows off Willis' fine reeds and choruses, large and small. The opening plants us firmly in the key of C and is quickly followed by the first "dialogue". Here the recit and positive play out a lively duet bringing us into A major. Then a new conversation between the recit, grand jeu and echo eventually bring us to a slow and stately C minor section on the foundation stops. The final dance-like movement starts with a cheeky conversation between the cornet and cromore and leads to a bold and uplifting conclusion to this major work.

Chorale Prelude 'Allein Gott in der Höh sei Ehr', BWV676 Johann Sebastian Bach (1685-1750) This Chorale Prelude is taken from the Clavier Übung III, dating from 1735-1736 and published in 1739. They date from Bach's final 27 years in post as Thomaskantor (Cantor) of the Church of St Thomas in Leipzig. Scholars continue to debate whether these Chorale Preludes were written as merely part of Bach's employment requirements, or were individual acts of religious devotion. The collection's dedication is to "music lovers ... engaged in this sort of work" – but it was neither his duty to write these, nor was a commission involved. But what we writnesn here is a collection of profound compositions based around the music of Lutheran Christianity, whose ingenious craftsmanship and simple beauty remain unsurpassed.

The Chorale theme of BWV 676 has its origins in the Gregorian Chant setting of the Gloria, but probably the earliest German adaptation of the theme appears in the manuscript of Nikolaus Decius in 1522. It would be sung every Sunday at the start of the Gloria and hence very well known. The Gospels tell us that these words were brought down to us by the angels at the birth of Jesus "Glory be to God in the highest, and on earth peace, good will toward men". It is therefore no surprise that this Chorale Prelude is a work of jubilation through which the sun shines from beginning to end. The theme is ever present, right from its embellished version in the first line, weaving effortlessly throughout the whole, line by line, between Swell and Choir flues (up to fifteenth) with the pedal completing the trio.

Prelude and Fugue in E Minor

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Nicolaus Bruhns (1665–1697)

Nicolaus Bruhns was a German composer, organist, violinist and viol player. He died tragically at the young age of thirty-one, leaving us just four authenticated organ works. These are written in his contemporary stylus phantasticus described here by A. Kircher: "The fantastic style is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject, instituted to display genius and to teach the hidden design of harmony." The style is improvisatory, characterised by short, contrasting episodes and a free form similar to a classical fantasia. This style is dramatically brought to life in this E Minor Prelude and Fugue.

The opening chromatic flourish covers almost every note in the scale and brings us firmly into E minor. This is followed by the first *Fugue*, again chromatic in nature. The section between the first and second Fugues is a lengthy, free-form bridging passage, majestic in nature, characterised by frequent changes in time, dynamics and rhythm. Tension builds, which leads to the sprightly second *Fugue* which remains rhythmic up to the *Presto* coda, bringing the piece to a grand conclusion in the tonic major.

Organ Sonata in D minor, Op. 65 No.6

Felix Mendelssohn (1809–1847)

This, the last of Mendelssohn's organ sonatas, conveys the feeling of harking back rather than looking forward. Built around the ubiquitous Lutheran Chorale Vater unser im Himmelreich (the German Lord's Prayer), the sonata is beautifully crafted with many contrasting sections.

Following the initial statement of the chorale, we are given four variations of ever-increasing brilliance and difficulty. Manuals and pedals play equal roles with one particular section demanding pedal staccato playing in triplets whilst the chorale sings out above. This leads to a bilstering Allegro molto with the chorale theme in the pedals, which brings us to a final statement of the chorale. The second movement is a fugue in four parts, taking the first line of the chorale as the theme which moves between the manuals and pedals frequently and seamlessly, tension building to the final bars. The work concludes with a quiet and devout andante.

Psalm Prelude No.1 (second set) 'De profundis clamavi ad te, Domine' Herbert Howells (1892–1983) Howells was deeply ffected by a number of tragedies in his life, creating the raw emotions which colour many of his musical offerings. When he was twelve, his father became bankrupt, his family business having failed. Living as the family did in a small Gloucestershire community, such matters were hard to bear. An even greater personal tragedy in 1935 was the loss of his 9-year-old son Michael to polio. The years that followed saw the composition of his masterwork Hymnus Paradisi and the Psalm Prelude for organ recorded here.

The work is a meditation on the words of the Psalm 130 out of the deep have I cried unto Thee o Lord structured in the arch form – a quiet start, rising to an animated fff climax, then fading away to a *ppp* ending. The whole work is characterised by a feeling of restlessness brought about by many time changes between \S . \S and \S bar lengths. Harmonically, tension and anxiety pervade from a spiritually contrary chromatic start on distant string stops whose initial theme returns in the *fff* section, representing a huge cry of anguish. Gradually the harmony and dynamics unwind and it is only in the final three lines where any feeling of respite from desolation is acknowledged, leading to the final *ppp* chord.

Plymouth Suite

Percy Whitlock (1903 - 1946)

Whitlock was one of the outstanding organists of his day. A falented improviser, his compositional style is immediately spontaneous, richly harmonic and tuneful, qualities which continue to make his music popular and often challenging to perform. In his early years, he was a chorister at Rochester Cathedral where his fascination for the organ was born. By the age of thirteen, he was accompanying parts of the cathedral services. From 1930 until his untimely death, he was organist at St Stephen's Church, Bournemouth, as well as holding the post of Organist at the Bournemouth Pavilion. He thus had both a three manual Hill and a four manual Compton at his disposal!

The Plymouth Suite was written in 1937 for the Congress of the Incorporated Association of Organists held in Plymouth. Each movement bears the initials of one of Whitlock's friends.

Allegro risoluto (dedicated to Harvey Grace, Chichester Cathedral) builds on two themes which draw together an exciting climax with tuba fanfares in the coda, concluding on full organ.

Lantana (dedicated to Dom Wilfrid of Buckfast Abbey) is a peaceful contrast, the name given to the "wayfaring tree". The alternating phrases are played here on the Swell and Choir organs.

Chanty (dedicated to Dr J. H. Reginald Dixon) is a jolly and jaunty hornpipe, full of crossrhythms and amusing touches. Dixon (who had also written a sailor's hornpipe) was said to be "the naughty boy at any party".

Salix (or Willow Tree) is dedicated to Henry Austin Dewdney and is a beautiful siciliano movement. Commencing in the minor key, this gentle journey takes us through brighter moments to conclude in Emajor.

Toccata (dedicated to Dr Harold Moreton, Bournemouth's Borough Organist) is a virtuoso toccata which weaves its way through the waves off Plymouth Sound via plenty of tuba fanfares to bring this programme to a thrilling conclusion.

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THE ARTIST

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Douglas is a sought-after British conductor and keyboardist. Currently based in London, he was previously Assistant Director of Music of St Mary's Cathedral, Sydney and Chapel Organist of the UNESCO World Heritage site - the Old Royal Naval College, Greenwich.

He has also worked at Hereford Cathedral and Croydon Minster aside from having held the prestigious position of Organ Scholar of King's College, Cambridge.

Born in Hong Kong, Douglas emigrated to England after having won the highest music scholarship to board at Harrow School. Transferring as a day pupil to Dulwich College on a music and organ scholarship, he originally was to attend conservatoire studying piano and flute, having achieved diplomas in both instruments. Discovering his love for the organ at a late stage, he subsequently read music at King's College, Cambridge whilst being Organ Scholar. Having gained his place a year early, he spent his gap year at Hereford



Cathedral – a place he considers his second home. At King's, aside from his daily duties of accompanying and helping train the world-famous choir alongside broadcasts, concerts and tours, he pursued a freelance career in performing, accompanying and conducting. To date, he has performed all over the world in venues such as the Royal Albert Hall, Birmingham Symphony Hall, the Sydney Opera House, Washington National Cathedral, Cadogan Hall and multiple cathedrals. He has also worked and performed (as a keyboardist and flautist) with many of the world's finest ensembles including the Philharmonia, the Academy of Ancient Music, the Orchestra for the Age of Enlightenment, the Royal Philharmonic Orchestra, the Britten Sinfonia and the London Sinfonietta amongst others. Douglas has an extensive discography and has broadcast to millions worldwide on TV and radio. He is also a multiple prizewinner - most notably of the Brian Runnett Prize and Sir Anthony Lewis Memorial Prize. As a performer, reviews have praised him on his affinity with Bach and Romantic repertoire and he has been described as 'one of the foremost musicians of his generation'.

Douglas has worked with many choirs, (Philharmonia Chorus, Cantus Ensemble, Cantibile, the Choirs of the Three Choirs Festival, Cambridge Choral Society) orchestras, ensembles, singers and instrumentalists. Recent engagements have included a wide range of activities from conducting the choir of Exeter College, Oxford at the Tower of London to performing in *Christmas with the Stars* at the Royal Albert Hall. Douglas is also busy as a pianist working in opera, song, and in the coaching of students from the London conservatoires. He teaches the organ and piano and has taught on Eton Choral Courses, Oundle for Organists and courses for the Royal College of Organists.

THE 'FATHER WILLIS' ORGAN

The Hereford organ has been likened to a vintage Rolls Royce car, lovingly maintained, retaining its original and stately majesty. Built in 1892 by 'Father Willis', it replaced an earlier Gray and Davison instrument and its display case by Gilbert Scott dates from 1863.

Modifications were made in 1909 by Henry Willis II, which was when the 32' Bombarde and 16 ft Ophicleide stops were added. A further rebuild took place in 1933 by Henry Willis III. Harrison and Harrison undertook a restoration in 1977-78 and they have looked after the instrument ever since. Their restoration preserved the Willis tonal scheme with some improvements: Schalmei 4' and Mixture four ranks were added to the Pedal division and a four rank mixture to the Great.

More recently, in 2004, Harrisons undertook a major refurbishment with support from the Heritage Lottery Fund.

GREAT	Fifteenth	4	Stopped Flute (1978) 8
Double Open diapason 16	Mixture 17.19.22	III	Fifteenth (1978) 4
Bourdon 16	Dulzian (1933)	16	Open Flute (1978) 4
Open Diapason No.1 8	Oboe	8	Mixture 19.22.26.29 (1978) IV
Open Diapason No.2 8	Double Trumpet	16	Bombarde(1909/20) 32
Open Diapason No.3 8	Trumpet	8	Ophicleide (1909) 16
Claribel Flute 8	Clarion	4	Trombone 16
Stopped Diapason 8	Tremulant		Trumpet 8
Principal No.1 4	CHOIR		Clarion (1978/2004) 4
Principal No.2 4	Open Diapason	8	SOLO
Flute 4	Claribel Flute	8 8 8 8 4	Viola da Gamba* 8
	Lieblich Gedacht	0	Voix Célestes (tenor C)* 8
Twelfth $2^{2}/_{3}$ Fifteenth 2	Dulciana	0	
		0	Harmonic Flute* 8
Mixture 17.19.22	Gemshorn		Concert Flute* 4
Mixture 19.22.26.29 (1978)IV	Lieblich Flute	4	Hohl Flute* 2
Double Trumpet 16	Nazard (1933)	2 ² / ₃	Clarinet* ** 8 or 16
Trumpet 8	Spitzflute (1978)	2	Orchestral Oboe* ** 8 or 16
Clarion 4	Tierce (1933)	13/5	Cor Anglais(1909)* 8
SWELL	Mixture 15.19.22 (19		Tromba* ** 8 or 16
Contra Gamba 16	Trumpet (1933)	8	Glockenspiel (39 gongs, 1909) 4
Open Diapason 8	PEDAL		Tuba 8
Stopped Diapason 8	Double Open Bass	32	Tremulant
Salicional 8	Open Bass	16	* enclosed
Vox Angelica (tenor C) 8	Open Diapason	16	** extra octave of pipes in
Principal 4	Bourdon	16	the bass
Lieblich Flute 4	Principal (1978)	8	

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COUPLERS: Great to Pedal, Swell to Pedal, Choir to Pedal, Solo to Pedal, Swell Octave to Pedal, Choir Octave to Pedal, Solo Octave to Pedal, Swell Sub-octave to Great, Swell to Great, Swell Octave to Great, Choir Sub-octave to Great, Choir Octave to Great, Solo Octave to Great, Solo Sub-octave to Great, Solo to Great, Solo Octave to Great, Swell Sub-octave, Swell Octave, Swell Unison Off, Solo to Swell, Choir Suboctave, Choir Octave, Choir Unison Off, Swell Sub-octave to Choir, Swell to Choir, Swell Octave to Choir, Solo Sub-octave to Choir, Solo to Choir, Swell to Choir, Swell Octave to Choir, Solo Sub-octave to Choir, Solo Octave to Choir, Solo Sub-octave, Solo Octave, Solo Unison Off, Great to Solo, Great and Pedal combinations coupled, Generals on Swell foot pistons (2004)

ACCESSORIES: Eight pistons to the Choir Organ, Eight pistons to the Great Organ, Eight pistons to the Swell Organ (duplicated by foot pistons), Eight pistons to the Solo Organ, Eight general pistons, Two pistons to the couplers, Cancel pistons to Choir, Great, Swell, Solo, all couplers, and octave couplers, Pedal cancel foot piston, Two general cancel pistons, Reversible pistons: i-iv, ix, xii, xv, xx, xxv, xxviii, xxxiii, xxxiiv, Reversible foot pistons: i, iv, ix, xv, Rocking tablets: Doubles Off, Pedal Off, General crescendo pedal

Eight divisional and 128 general piston memories (2004), Stepper, operating general pistons in sequence (2004), Balanced expression pedals to the Swell and Solo Organs, Eight foot pistons to the Pedal Organ. The manual compass is 58 notes, that of the pedal 30 notes