



Johann Sebastian Bach

Nicolaus Bruhns

Samuel Sebastian Wesley

Percy Whitlock

Herbert Howells

Louis Marchand

Felix Mendelssohn

HEREFORD EXPERIENCE DOUGLAS TANG

ORGAN OF
HEREFORD CATHEDRAL





HEREFORD EXPERIENCE

DOUGLAS TANG

ORGAN OF HEREFORD CATHEDRAL

SAMUEL SEBASTIAN WESLEY (1810-1876)

Choral Song and Fugue

- | | | |
|---|----------------|-------------|
| 1 | | 7:13 |
| 2 | I. Choral Song | 3:08 |
| | II. Fugue | 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'

- | | | |
|---|---------------|-------------|
| 5 | I. Prelude | 8:48 |
| 6 | II. Fugue I | 1:23 |
| 7 | III. Fugue II | 5:10 |
| | | 2:15 |

FELIX MENDELSSOHN (1809-1847)

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

- | | | |
|----|--|--------------|
| | | 14:27 |
| 8 | I. Chorale: Andante sostenuto - Allegro moderato | 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 |
| 14 | III. Chanty | 2:31 |
| 15 | IV. Salix | 2:49 |
| 16 | V. Toccata | 4:09 |

TOTAL 71:59

Choral Song and Fugue


Samuel Sebastian Wesley (1810-1876)

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.

Louis Marchand (1669-1732)

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 *cornome* 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 witness 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

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 blistering *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 affected 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 masterpiece *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 $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{3}{8}$ 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 talented 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!



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, Cantabile, 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: Schalmey 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

Double Open diapason	16
Bourdon	16
Open Diapason No.1	8
Open Diapason No.2	8
Open Diapason No.3	8
Claribel Flute	8
Stopped Diapason	8
Principal No.1	4
Principal No.2	4
Flute	4
Twelfth	2 $\frac{2}{3}$
Fifteenth	2
Mixture 17.19.22	III
Mixture 19.22.26.29 (1978)	IV
Double Trumpet	16
Trumpet	8
Clarion	4

SWELL

Contra Gamba	16
Open Diapason	8
Stopped Diapason	8
Salicional	8
Vox Angelica (tenor C)	8
Principal	4
Lieblich Flute	4

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 to Great, Choir 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 Sub-octave, 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, 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, xxxiv, 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

Fifteenth

Mixture 17.19.22	III
Dulcian (1933)	16
Oboe	8
Double Trumpet	16
Trumpet	8
Clarion	4
Tremulant	

CHOIR

Open Diapason	8
Claribel Flute	8
Lieblich Gedacht	8
Dulciana	8
Gemshorn	4
Lieblich Flute	4
Nazard (1933)	2 $\frac{2}{3}$
Spitzflute (1978)	2
Tierce (1933)	1 $\frac{3}{5}$
Mixture 15.19.22 (1978)	III
Trumpet (1933)	8

PEDAL

Double Open Bass	32
Open Bass	16
Open Diapason	16
Bourdon	16
Principal (1978)	8

Stopped Flute (1978)	8
Fifteenth (1978)	4
Open Flute (1978)	4
Mixture 19.22.26.29 (1978)	IV
Bombarde (1909/20)	32
Ophicleide (1909)	16
Trombone	16
Trumpet	8
Clarion (1978/2004)	4

SOLO

Viola da Gamba*	8
Voix Célestes (tenor C)*	8
Harmonic Flute*	8
Concert Flute*	4
Hohl Flute*	2
Clarinet**	8 or 16
Orchestral Oboe**	8 or 16
Cor Anglais (1909)*	8
Tromba**	8 or 16
Glockenspiel (39 gongs, 1909)	4
Tuba	8

Tremulant

* enclosed
** extra octave of pipes in the bass