

*Willowhayne
Records*

...his therof Composed by a
The Royal
Johannes Brahms

Neil Cox

Edward Elgar

Camille Saint-Saëns



REDCLIFFE EXPERIENCE
JONATHAN HOPE
ORGAN OF
ST MARY REDCLIFFE
BRISTOL

Sergei Rachmaninoff

1. The Primrose Room
2. The Little Haberdashery
3. The Green Gate
4. The Back Gate
5. Back Street Gate
6. Marsh Street Gate
7. S'Giles Gate
8. Broad Street
9. Small Street
10. Wells Road
11. Bath Road
12. London Road
13. Glogster Road
14. The Road to Walsingham
15. The Road to Walsingham
16. The Road to Walsingham
17. The Road to Walsingham
18. The Road to Walsingham
19. The Road to Walsingham
20. The Road to Walsingham
21. The Road to Walsingham
22. The Road to Walsingham
23. The Road to Walsingham
24. The Road to Walsingham
25. The Road to Walsingham

Cecilia McDowall

SOUTH

REDCLIFFE EXPERIENCE

JONATHAN HOPE

ORGAN OF ST MARY REDCLIFFE, BRISTOL

JOHANNES BRAHMS (1833-1897) TRANSCR. JONATHAN HOPE (b. 1988)

1. Tragic Overture, Op.81* 14:31

NEIL COX (b. 1955)

2. Creation Dance* 6:09

CAMILLE SAINT-SAËNS (1835-1921) TRANSCR. ÉMILE BERNARD (1843-1902)

3. Adagio (Symphony No.3 in C minor, Op.78 'Organ') 11:55

SERGEI RACHMANINOV (1873-1943) TRANSCR. LOUIS VIERNE (1870-1937)

4. Prelude in C sharp minor, Op.3 No.2 5:39

CECILIA McDOWALL (b. 1951)

5. Sacred and hallowed fire* 7:24

ALFRED HOLLINS (1865-1942)

6. Concert Rondo 8:19

EDWARD ELGAR (1857-1934) TRANSCR. JONATHAN HOPE (b. 1988)

7. In the South (Alassio), Op.50* 23:29

TOTAL TIME: 77:32

* world premiere recording

"Bairstow and Noble were both quite delighted with the organ. So am I." - Arthur Harrison

"The smell of old leather, the caress of lush carpet, the high-class dashboard laden with glistening chrome, the gentle purr of a large engine which can be unleashed at any moment - maybe driving a prestige car and playing the St Mary Redcliffe Harrison aren't so far apart!" - David Briggs

We would like to thank Laurence Coldecote, Jay Hooke, Barry Leach, Margaret Simmonds, Eric Spencer, Susan Sturrock and Linda Thomas, who generously helped to make this recording possible.

THE MUSIC

Tragic Overture, Op.81**Johannes Brahms (1833-1897) transcr. Jonathan Hope (b. 1988)**

Brahms' *Tragic Overture* is the second of a duo of concert overtures. The other, more frequently played, is the *Academic Festival Overture*, Op.80. Brahms composed them while on a summer holiday in 1880, writing to his publisher that he was not certain whether to call it *Tragic*, *Dramatic* or some other name. Clearly, the triumphant *Academic Festival Overture* steered him towards writing a second, as "I could not refuse my melancholy nature the satisfaction of composing an overture for a tragedy."

The overture is fundamentally in sonata form, but the piece goes through a diverse commotion of sentiments. Restless (but often buoyant) proclamations give way to softer, pensive melodies and later to uneasy dotted-notes and syncopation, never able to relax into one attitude for too long until the final pounded, lethal chords.

Scholars have argued whether it was intended for a particular tragedy, e.g. Goethe's *Faust*. Brahms emphasised, however, that it was not associated with any particular narrative. It suggests the tragic protagonist's battle and journey in broad-spectrum, leaving space for listeners to make up their own minds, rather than assigning definite fictional sense. The *Academic Festival Overture* is understandably more popular - as Brahms put it, "one weeps while the other laughs." Nevertheless, the *Tragic Overture* deserves to be as celebrated as its counterpart is.

Creation Dance**Neil Cox (b. 1955)**

Creation Dance began to be written on the very last day of the summer term in 2015. Weeks of holiday lay ahead - fishing, painting, the laughter of friends' company - and I felt relaxed and carefree. It began as a musical challenge, to write a declamatory opening using all twelve semitones of the scale, which then would also work if it was immediately repeated, but this time played back to front. Rhythmically energised passages followed, then sections to display the instrument's colours, a quiet central moment and a boisterous conclusion. The score's directions were deliberately 'visual' - 'Joyfully, with spirals of light', 'glittering, starry' - for in the words of Holst's Hymn of Jesus, "Divine Grace is dancing all things join in the dance!"

© 2019, Neil Cox**Adagio (Symphony No.3 'Organ')****Camille Saint-Saëns (1835-1921) transcr. Émile Bernard (1843-1902)**

Saint-Saëns' *Symphony No. 3 in C minor* was completed in 1886, at what was undoubtedly the artistic pinnacle of his career. It is more widely known as the *Organ Symphony*, even though it is not a true symphony for organ - simply an orchestral symphony where two sections out of four use the organ. The composer inscribed it as *Symphonie No. 3 'avec orgue'*. Of composing the work Saint-Saëns said "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again." He seemed to identify it as his last attempt at the symphonic form, and it was written, arguably, as an account of his own career: virtuoso piano passages, brilliant orchestral writing characteristic of the Romantic period and the sound of a cathedral-sized organ. The symphony was commissioned by the Royal Philharmonic Society in England and the first performance was given in London on 19 May 1886, at St James's Hall, conducted by the composer. After the death of his friend Franz Liszt on

31 July 1886, Saint-Saëns dedicated the work to Liszt's memory. The composer also conducted the symphony's French premiere in January 1887.

The Adagio forms the end of the first part of the symphony, starting with a soft, sustained A-flat note in the organ, resolving into the (up until that moment in the symphony) new key of D-flat for the main theme of the Adagio. This evolves (in the original version) as an attractive dialogue between organ and strings, recalling the earlier main theme of the first movement. The movement ends in a quiet *morendo* (literal translation: 'dying').

This transcription was made by Saint-Saëns' friend and colleague Émile Bernard, organist at the Notre Dame des Champs, Paris, from 1885 until his retirement in 1895.

Prelude in C sharp minor, Op.3 No.2

Sergei Rachmaninov (1873-1943) transcr. Louis Vierne (1870-1937)

Rachmaninov's Prelude in C sharp minor is one of the composer's most celebrated compositions. One of a set of five piano pieces called *Morceaux de fantaisie*, it is a 62-bar prelude in ternary form. It is also frequently known as The Bells of Moscow, since the opening seems to mimic the Kremlin's carillon chimes. Its first performance was by the composer on 26 September 1892, at the Moscow Electrical Exhibition. After the first performance, a review of the concert singled out the Prelude, noting that it had "aroused enthusiasm". From this moment on, its reputation grew.

The piece opens with a three-note idea which presents the grim C sharp minor tonality that dictates the piece. The dynamics then change to a pianissimo for the exposition of the theme. The second part is marked *agitato*, beginning with highly chromatic triplet figuration. This builds vehemently into dovetailing chordal triplets that fall into a climactic restatement of the main theme. Certain chords in the section are marked with quadruple *sforzando*. The piece then ends with a brief seven-bar coda, finishing quietly.

This transcription was made by Louis Vierne, one of the most important composers for organ in his own right. Vierne was Organiste Titulaire at Notre Dame de Paris from 1900 until his death, at the console of the Grande Orgue of Notre Dame, in 1937.

Sacred and hallowed fire

Cecilia McDowall (b. 1951)

Cecilia McDowall has been described by the International Record Review as having a "communicative gift that is very rare in modern music".

Sacred and hallowed fire was commissioned by Harrison & Harrison (the builders of the St Mary Redcliffe organ) as part of their 150th anniversary. It is one of a trilogy of works for organ by McDowall (which draws from the poetry of George Herbert. The first of the three (commissioned by Christopher Batchelor for the London Festival of Contemporary Church Music) is *Sounding heaven and earth*; the last of the trilogy, *Church bells beyond the stars*, was commissioned to celebrate the centenary of the Edinburgh Society of Organists, May 2013. *From The Temple* (1633) by George Herbert:

But thou art fire, sacred and hallow'd fire;
And I but earth and clay: should I presume
To wear thy habit, the severe attire
My slender compositions might consume.
I am both foul and brittle; much unfit
To deal in holy Wit.

Concert Rondo

Alfred Hollins (1865-1942)

Hollins was born in Hull and was blind from birth. His mother died while he was young, and little is known about his father. After his mother's death, Hollins was sent to live with his aunt, who gave him his first piano lesson. It is rumored that Hollins had perfect pitch as a very young child. He spent much of his professional life as organist of Free St George's Church in Edinburgh.

The *Concert Rondo* is little-known and is based on a motif of just four notes (F-G-E-F), which is elaborated on more fully in the main theme. It follows the conventional structure of a rondo (A-B-A-C-A-D-A and so on). A quick walking bass spurs the main theme along, and slower, quieter sections form the 'non-A' sections of the piece. The piece then builds to a thunderous conclusion, with fanfare dialogues between the solo reed and full organ.

In the South (Alassio), Op.50

Edward Elgar (1857-1934) transcr. Jonathan Hope (b. 1988)

In the South was composed by Elgar during a family holiday in Italy in the winter of 1903 to 1904. More than twenty minutes long, it could also be considered a 'tone poem.' The work is dedicated "to my friend Leo F. Schuster," a British music lover and patron of the arts.

The subtitle *Alassio* refers to the town on the Italian Riviera where Elgar and his family stayed. He walked around during the holiday, and his general whereabouts within the Province of Savona afforded him a wealth of inspiration. He later recalled: "Then in a flash, it all came to me – the conflict of the armies on that very spot long ago, where I now stood – the contrast of the ruin and the shepherd – and then, all of a sudden, I came back to reality. In that time I had composed the overture – the rest was merely writing it down."

The debut of the work was given by the Hallé Orchestra in March 1904, during an Elgar Festival at the Royal Opera House, Covent Garden. It was supposed to have been conducted by Hans Richter, but as Elgar did not have the score prepared in time for Richter to study it before the concert, Elgar conducted the orchestra himself. The work's dedicatee, Schuster, was with the Elgars at the premiere. Theodore Thomas then conducted the American premiere with the Chicago Symphony Orchestra in November 1904.

In the piece, the central serenade is played by a solo viola. However, in July of the same year, Elgar took this section from the work and fitted it to a poem by Shelley, as a song called *In Moonlight*. Later he made several instrumental versions titled *Canto Popolare*. The main descending theme of *In the South* is quoted continuously the sections of the orchestra throughout the piece. The viola solo is of particular significance – due partly to its length, being on a relatively underused instrument – but also

because of the contrast it produces with the rest of the piece.

The work is written for a full symphony orchestra comprising 3 flutes (3rd doubling piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 3 timpani, percussion (bass drum, cymbals, side drum, triangle and glockenspiel) harp and strings. Apart from a percussion section, the St Mary Redcliffe organ has ALL of these sounds!

© 2019, Jonathan Hope

THE ARTIST

Jonathan Hope is quickly gaining a reputation at home and abroad as one of the most dynamic young organists of his generation. Educated at George Abbot School in his hometown of Guildford, he studied initially with Stephen Lacey, John Belcher and David Sanger, and then at the Royal College of Music, London with Margaret Phillips and Sophie-Véronique Cauchefeur-Choplin.



Jonathan became Assistant Director of Music at Gloucester Cathedral in March 2014, where he is the principal organist for the cathedral services, director of the Cathedral Youth Choir, accompanist to the Gloucester Choral Society, Musical Director of the Saint Cecilia Singers, and Accompanist to the Gloucester Three Choirs Festival Chorus. Choir tours have recently included visits to Canada and Sweden with the Cathedral Choirs, and Bavaria with

the Gloucester Choral Society. In November 2015 Jonathan accompanied the choirs of Worcester, Hereford and Gloucester Cathedrals and the Three Choirs Festival Chorus in an anniversary concert at Buckingham Palace, in the presence of HRH The Prince of Wales. The 2016 Three Choirs Festival (held at Gloucester) was Jonathan's first time as Festival Organist, involving performances of Elgar's *The Kingdom*, the *Enigma Variations* and Mahler's *8th Symphony (Symphony of a Thousand)* amongst others. In the same festival, Jonathan conducted the Saint Cecilia Singers in a performance of Howells' *Requiem* and the world premiere of Philip Lancaster's *War Passion*.

Increasingly in demand as an organ recitalist, Jonathan's concert career to date has taken him throughout the UK, as well as France, Germany, Italy, the USA and Australia. He has performed solo recitals at Westminster Cathedral, St. Paul's Cathedral, Westminster Abbey and Saint-Sulpice, Paris.

Jonathan also regularly improvises to silent movies, which have recently included Lon Chaney's *The Phantom of the Opera* and *The Hunchback of Notre Dame* (the latter in the 2016 Three Choirs Festival), Harold Lloyd's *Safety Last* and Cecil B. DeMille's *The King of Kings*. Jonathan has arranged many orchestral works for the organ, including Brahms' Academic Festival and Tragic overtures, Elgar's *In the South* (featured on this recording), and other orchestral works by Dvořák, Dukas, Glinka, Mascagni, Rossini and Stravinsky.

In 2015 he released his first solo disc, *Gloucester Experience* (Willowhayne Records), featuring a new work, *Homage à Paris*, by John Hosking, works by former Gloucester Cathedral organist John Sanders

AN EXACT DELINEATION OF THE FAMOUS CITTIE OF BRISTOLL AND ^{sub:}*with thereof Composed by a Scale and Chronographically described By L.M. 1671.*

and Reubke's mighty Sonata on the 94th Psalm. In the summer of 2016 he released a DVD, *The Grand Organ of Gloucester Cathedral*, with Priory Records (featuring his own transcription of Dukas' *The Sorcerer's Apprentice*).

Before coming to Gloucester, Jonathan was Organ Scholar of Winchester Cathedral (under Andrew Lumsden). At Winchester, Jonathan played for the funeral of the composer Sir John Tavener. Previously, Jonathan was Organ Scholar of Southwark Cathedral (under Peter Wright), serving as Acting Sub-Organist & Director of the Girls' Choir in his final term, a term which included prestigious services for the 2012 London Olympics and HM The Queen's Diamond Jubilee.

Through his work in the Three Choirs Festival, he has played with the Philharmonia Orchestra and worked with guest conductors such as Simon Halsey, Marlyn Brabbins, Sir Andrew Davis and Edward Gardner. Recently, he has played in performances of Bach's *St. John Passion*, Elgar's *The Apostles*, Durufé's *Requiem* and Bernstein's *Chichester Psalms* at Gloucester Cathedral, and often plays with the BBC National Chorus and Orchestra of Wales at the Wales Millenium Centre and St. David's Hall, Cardiff. He regularly broadcasts live as a performer on both BBC Radio 3 and 4 and BBC Radio Gloucestershire. Jonathan is also Area Chair of the Royal School of Church Music Gloucester Area.

www.jonathanhope.org

THE ORGAN

John Harris and John Byfield built a three-manual organ in the church in 1726. It stood on a west gallery, and was one of the largest English organs of its day. It was rebuilt in 1829 by John Smith of Bristol, and completely altered by W.G. Vowles in 1867, when it was installed on both sides of the chancel.

Harrison & Harrison built a new organ in 1912, incorporating a small amount of the old pipework. A new stone chamber for the Swell Organ was built in the angle between the north transept and the north chancel aisle. The Great Organ is placed on the north side of the chancel, with the console to the west; the Choir, Echo and Solo Organs are on the south side. In order to take advantage of this layout, the Swell Organ contains a group of orchestral stops more usually found on the Solo, while the quieter accompanimental stops are allocated to the Echo Organ in the chancel.

In 1947 the Swell Organ, which had been badly damaged by fire in 1941, was rebuilt, and the Pedal Double Ophicleide added. The organ was comprehensively restored in 2010.

PEDAL ORGAN

1. Double Open Wood (from 2, lowest 5 acoustic)	32
2. Open Wood	16
3. Open Diapason	16
4. Geigen (from 29)	16
5. Dulciana (from 20)	16
6. Violone (from 55)	16
7. Sub Bass (from 30)	16
8. Octave Wood (from 2)	8
9. Principal*	8
10. Flute (from 30)	8
11. Fifteenth* (from 9)	4
12. Octave Flute* (from 30)	4
13. Mixture* 19.22.26.29	IV
14. Double Ophicleide (from 16)	32
15. Double Trombone (from 17)	32
16. Ophicleide	16
17. Trombone (enclosed with Swell)	16
18. Clarinet (from 69)	16
19. Posaune (from 16)	8
<i>I</i> Choir to Pedal	
<i>II</i> Great to Pedal	
<i>III</i> Swell to Pedal	
<i>IV</i> Solo to Pedal	

CHOIR ORGAN

20. Contra Dulciana	16
21. Open Diapason	8
22. Claribel Flute	8
23. Viola da Gamba	8
24. Dulciana	8

ACCESSORIES:

Eight general pistons and general cancel, Eight foot pistons and cancel to the Pedal Organ, Eight pistons to the Choir Organ, Eight pistons to the Great Organ, Fourteen pistons to the Swell Organ (six for the 'orchestral' stops), Eight pistons to the Solo Organ, Reversible pistons: I-X; 14,16, Reversible foot pistons: II, IX; 1, Single-acting pistons: Doubles Off; Great Reeds on Choir (X, 42-44); Tromba on Choir (X, 43), Combination couplers: Gt & Pedal Combinations coupled; Generals on foot pistons, Eight divisional and 256 general piston memories, Stepper, operating general pistons in sequence, Two, balanced expression pedals to the Swell Organ (aisle and transept), Balanced expression pedal to the Echo & Solo Organ

25. Salicet	4
26. Flauto Traverso	4
27. Gemshorn	2
28. Corno di Bassetto	8
<i>V</i> Swell to Choir	
<i>VI</i> Solo to Choir	

GREAT ORGAN

29. Gross Geigen	16
30. Bordun	16
31. Large Open Diapason	8
32. Small Open Diapason	8
33. Stopped Diapason	8
34. Hohl Flöte	8
35. Geigen	8
36. Octave	4
37. Wald Flöte	4
38. Octave Quint	2 $\frac{2}{3}$
39. Super Octave	2
40. Mixture*12.15.19.22.26	V
41. Harmonics 17.19.21.22	IV
42. Contra tromba	16
43. Tromba	8
44. Octave Tromba	4
<i>VII</i> Choir to Great	
<i>VIII</i> Swell to Great	
<i>IX</i> Solo to Great	
<i>X</i> Reeds on Choir	

SWELL ORGAN

45. Open Diapason	8
46. Harmonic Flute	8
47. Principal	4
48. Concert Flute	4
49. Fifteenth	2
50. Mixture 12.19.22.26.29	V
51. Double Trumpet	16

52. Trumpet	8
53. Horn	8
54. Clarion	4
55. Contra Viola	16
56. Viole d'Orchestre	8
57. Viole Céleste (to F)	8
58. Viole Octaviantie	8
59. Cor Anglais	16
60. Orchestral Hautboy	8
61. Vox Humana	8
<i>XI</i> Tremulant (55-61)	
<i>XII</i> Octave	
<i>XIII</i> Sub Octave	
<i>XIV</i> Unison Off	
<i>XV</i> Solo to Swell	
(No. 59 has an extra octave of pipes in the treble)	

ECHO & SOLO ORGAN

(62-70 enclosed)	
62. Lieblich Bordun	16
63. Lieblich Gedeckt	8
64. Salicional	8
65. Vox Angelica (tenor c)	8
66. Lieblich Flöte	4
67. Flageolet 2	
68. Dulciana Mixture	15.19.22 III
69. Double Clarinet	16
70. Oboe	8
<i>XVI</i> Tremulant	
71. Tuba	8
<i>XVII</i> Octave	
<i>XVIII</i> Sub Octave	
<i>XIX</i> Unison Off	
(No. 69 has an extra octave of pipes in the treble)	