

100+

**ORGAN MUSIC**  
by **FRANCIS JACKSON**

**MARK SWINTON**  
Organ of the Collegiate  
Church of St Mary, Warwick



# 100+ **ORGAN MUSIC** by **FRANCIS JACKSON**

1. The Archbishop's Fanfare, Op.27 1:05  
**Organ Sonata No.6, Op.148 16:31**
2. Molto moderato 6:01
3. Andante 4:35
4. Moderato 5:55
5. Scherzetto Pastorale, Op.20 3:03
6. Intrada (Daniel in Babylon), Op.84 No.7 2:26
7. Impromptu, Op.5 6:55
8. Diversion for Mixtures, Op.25 4:00
9. Fantasy on Sine Nomine, Op.60 No.5 5:59
10. Prelude on East Acklam, Op.60 No.4 4:17  
**Organ Sonata No.5, Op.140 22:50**
11. Moderato 5:55
12. Scherzetto: Moderato 5:33
13. Canzona: Larghetto 5:29
14. Allegro 5:53

## **MARK SWINTON**

**Organ of the Collegiate Church of St Mary, Warwick**

*To Dr Francis Jackson CBE, with appreciation and gratitude for your music and for the example you have given, to me and to so many. Ad multos annos!*

**Francis Jackson** was born in 1917 at Malton in Yorkshire. He sang as a chorister in his local parish church before being admitted as a chorister at York Minster, where he was also an articled pupil of the Organist and Master of the Music, Sir Edward Bairstow. He gained the BMus degree from the University of Durham in 1937 (where he also attained a doctorate twenty years later) as well as the FRCO diploma, winning the Limpus Prize for the highest marks in organ playing. Following military service during the Second World War, he returned to York Minster, briefly as Assistant Organist before assuming the post of Organist and Master of the Music in 1947 after Bairstow's death. During his time at York, he presided over the music for various significant occasions, including the wedding of the Duke and Duchess of Kent in 1961. He also made successful recordings and broadcasts, both playing the Minster organ and directing the Minster Choir. He retired from the Minster in 1982 but remained active as a recitalist and recording artist until shortly after his 95th birthday; his recital career took him throughout the British Isles as well as Europe, the USA, Canada and Australia. He has served as President of the Incorporated Association of Organists and Royal College of Organists, and been honoured with Fellowships of the Royal School of Church Music, Westminster Choir College (Princeton, New Jersey) and the Royal Northern College of Music; he has received the honorary Doctorate of the University of York and, at the hands of Archbishop of York Lord Blanch, the Order of St William of York. For services to music, in 1978 he was appointed to the Order of the British Empire, being promoted 29 years later to Commander of the British Empire. Finally, in 2012, he was awarded a Lambeth DMus by Archbishop of Canterbury, Lord Williams, and was one of the inaugural recipients of the RCO Medal.



As a composer, Jackson is best known for choral and organ music, much of which is sung, played, recorded and broadcast by church musicians throughout the world. However, it would be a mistake to “pigeon-hole” him as a church music composer, for his output is broad, including a symphony, chamber music and art songs. His style reflects the age in which he was formed as a musician. Jackson’s grounding in species counterpoint, post-Romantic compositional ideals (eschewing the more rebarbative elements of dodecaphonic and modernist techniques) and, as a player, a core repertoire including organ works by J.S. Bach, Franck, Stanley, Vierne, Whitlock and Widor, imbue his music with the spirits of neo-Classicism and opulent Romanticism, expressed through carefully-wrought structures. Similarities are often noted, in particular with the music of Ralph Vaughan Williams and Herbert Howells. Yet there is true distinctiveness in Jackson’s work. It encompasses a variety of moods, all the while evoking the rugged beauty of his Yorkshire home. It is also conceived with clear understanding of the musical forces for which it is intended.

## The man and his music - a personal reflection

I first encountered Francis Jackson's music as a teenager, wandering into Chester Cathedral *en route* from school. The boy choristers were rehearsing in the Quire for Evensong, which they happened to be singing alone. Instructing them to turn to the canticles, the Director of Music remarked "this is a lovely setting," and as they rehearsed it was easy to agree. The music was lyrical, a mixture of cheerfulness and wistfulness that suited the text and the timbre of treble voices. I also remember being struck by the organ part, which did not merely accompany but seemed to revel in the instrument's capabilities. A glance at the music list on the way out afterwards revealed that this setting was "Francis Jackson in C." One of the choristers, a fellow King's School pupil some years younger than me, had already told me about having met this "really old" man, as part of an event held at the cathedral in which he had been a celebrity guest. Soon after this, I was given a CD recording including one of Jackson's organ pieces, *The Archbishop's Fanfare*. (When assembling the programme for the present recording, I felt that this piece simply had to be the "curtain-raiser!") The accompanying notes mentioned only that Jackson had been Organist at York Minster for many years; it just so happened that I was applying to study music at the University of York and upon gaining a place there, I wondered if I might encounter this venerable musician, apparently still living in the area and still active as a composer and organist.

I did not have a long wait: within my first week at York, he came to the university's Sir Jack Lyons Concert Hall to rehearse on the organ before recording his Organ Concerto with the University Chamber Orchestra. Invited to assist him at the console during the sessions, I witnessed not only Francis Jackson the composer but Francis Jackson the organist. Though he was 82 years old, his command of

the instrument was wonderfully natural and assured, and his stamina throughout the gruelling sessions was awe-inspiring. The experience was as moving as it was educational, not only because of his endearing personal charm but because the music itself was full of sincere emotion, a refreshing antidote to the angst or emotional sterility I encountered in most other contemporary music. Over the rest of my time in York, I had various further encounters with Dr Jackson, attending his ever-popular recitals at the Minster but also bumping into him at other musical events. My Masters year brought with it opportunities to study with him - both his own works and some of his beloved teacher, Sir Edward Bairstow. These sessions provided useful nuggets of interpretation and style, as well as access to revisions he has made to certain works since their publication. We remained in contact thereafter and I will always consider myself deeply fortunate to have known this remarkable man, as have numerous other musicians (including many far greater than myself) over so many years.

One of Dr Jackson's enduring qualities is his capacity for fellowship. His recollection of faces, names and events is astonishing, his hospitality is generous and gracious, and he has happily supported causes other than his own. When I returned to York in 2007 to give a recital at the Minster, he was in the audience (though I hadn't programmed any of his music) and he accosted me at the end to present me with a signed copy of his Organ Sonata No.6, then newly published. My reaction - "Francis, I don't know what to say!" - was met with a response that encapsulates his good nature, generosity, common sense and wonderful humour: "Well then, don't say it!"

## The music

*The Archbishop's Fanfare* (1961) was composed for the enthronement of Donald Coggan as Archbishop of York. It fulfils all expectations with its sprightly trumpet motifs, echoed by statements on the rest of the organ in the manner of an orchestral tutti. The solemn middle section, a shade quieter though still bristling with excitement, includes ascending melodic figures with dotted rhythms, suggesting the “King of glory” passage in the celebrated *Te Deum in Bb* by Sir Charles Villiers Stanford.

Jackson's six organ sonatas span five decades. With one exception, each was written for the organ of a specific church: *Sonata da Chiesa* was written for Blackburn Cathedral's new Walker organ in 1969, *Sonata Giocosa* marked the completion of extensive restoration work on York Minster in 1972, the Organ Sonata No.3 (1979) was written for the Schulze organ at St Bartholomew's Church at Armley in Leeds, and the Organ Sonata No.4 (1985) was intended for the much larger Schulze at Doncaster Parish Church. The Organ Sonata No.6 (2004) was another composition for the Armley Schulze, celebrating the organ's restoration. In three movements, it displays many hallmarks of Jackson's style: rich textures, with plenty of doubled octaves; deft counterpoint; piquant harmonies; enharmonic shifts between keys; muscular rhythmic figures. The first movement is an interplay of time signatures, with the rhythmic stresses of simple triple and compound duple time interleaved and juxtaposed in both the sombre opening subject and the more reflective second subject. Excitement is raised through the addition of contrapuntal quaver movement, and the sonority builds to a triumphant climax. The second movement is lyrical, with a wistful melody over slow-moving harmonies that become increasingly complex; the semiquaver twists



in the melody become more frequent until a semiquaver ostinato is set up and a moving climax is reached, after which things rapidly calm down and the opening melody is heard once again before a gentle coda. The third movement seems to echo the finale of Jackson's Organ Concerto, with a tarantella rhythm, lyrical second subject and various astringent yet playful harmonies. At the end, both subjects vie with each other for dominance, with the tarantella figure emerging victorious as it drives the music to an almost breathless conclusion.

*Scherzetto Pastorale* (1955) was commissioned by Oxford University Press for an album of Christmas organ music. The suggestion of what Jackson describes as "distant bells on the frosty night air" is achieved with a light-weight texture and swirling melodic figures, building to a dense climax before a more impish statement of the principal melodic figure over a suspenseful inverted seventh chord. The music resolves contentedly, after the bells have faded into the distance.

The last of a collection of seven pieces published in 1988, *Intrada* (also sometimes known as "Processional") is an extended version of a section within one of Jackson's most remarkable and unusual works. *Daniel in Babylon* (1962) is a monodrama, in which a single actor narrates the Biblical story of Daniel and also portrays all the characters in monologue, with an evocative soundtrack provided by an organist. The text was adapted by the actor John Stuart Anderson, who gave the first performance accompanied by the composer in Coventry Cathedral on 10th June 1962, less than a month after Benjamin Britten's *War Requiem* had been premiered in the same venue. *Intrada* is the prelude to Scene IV: Belshazzar's Feast, hence the music is laced with royal pageantry, the cheering of crowds and the clashing together of drinking vessels, evoked through fanfare trumpets, drum and cymbal effects, syncopated rhythms and chattering semiquaver figures including



pedal trills. Listeners familiar with Sir William Walton's cantata *Belshazzar's Feast* may recognise little touches paying homage to that celebrated composer. Jackson's original tempo marking, "allegro moderato waltonamente," makes it a decidedly witty homage!

*Impromptu* (1944) is a deeply lyrical, heartfelt piece composed in Bari, Italy, whilst Jackson was on military service there. It evokes virtually no trace of the horrors of war, being intended as a 70th birthday offering to Sir Edward Bairstow, Jackson's "inspiration and example." Written in the space of three days, it is particularly special to Jackson as it was his first published work, by Oxford University Press in 1948. (It has had the distinction of being issued by two other publishers: Novello in 1986 as part of their "York Organ Album" and Banks in 2007 as part of the album "Fanfare for Francis" marking Jackson's 90th birthday.) The serene opening melody for solo oboe is sent on a journey through various different keys, admitting more energetic material including fanfare figures for the loud reeds, before being restated passionately as a minor key chorale. The opening calm is restored for the final page, in which the opening melody returns with fleeting quotations (in the pedal) from Bairstow's *Communion Service in D* of 1913 - thus revealed to be the underlying basis of the piece, which was said to be much appreciated by its dedicatee.

*Diversion for Mixtures* (1960) was another publisher's commission, this time for Novello to include in their album "The Colours of the Organ" (Other contributors included William Lloyd Webber, Heathcote Statham and Arthur Wills.) Each piece was intended to feature a particular sound or "colour" available on a typical British organ: Diapasons, Flutes, Oboe, Mixtures, Strings and Trumpets. Jackson explained to me that having been given the task of showcasing Mixtures, he found

himself thinking about the “break” between each octave of pipes on a typical mixture, concluding that a fast toccata-like figuration, reminiscent of the French organ symphonists Charles-Marie Widor and Louis Vierne, would highlight this perfectly. (The piece was in fact due to be called “Toccata for Mixtures,” but the title was changed to avoid confusion with Jackson’s *Toccata, Chorale and Fugue* (1955) which Novello had already published.) The musical language is gritty, comparable to the virtuosic offerings of Marcel Dupré. Nevertheless, the doubled-octave writing as the principal melodic theme is spelled out towards the end leaves the listener in no doubt that this is Jackson’s work. During my studies with him, he provided me with his revised ending, which differs from the published version by raising the climactic statement of the theme, on its own in bare fifths, a semitone higher than originally printed. The effect is even more hair-raising as a result.

In 1984, Jackson assembled a suite of Five Preludes on English Hymn Tunes, his responses to three separate commissions from churches on both sides of the Atlantic. The first to be requested, although it appears as the last in the set, was a Fantasy on *Sine Nomine* - Ralph Vaughan Williams’ magnificent tune partnered with “For all the saints” - for Donald Hadfield, organist of All Saints Church, Winnipeg, Canada. Jackson’s treatment of the tune is fittingly grand and eloquent, its bold yet harmonically troubled fanfare giving way to a more optimistic yet bittersweet variation on the tune. This leads to a delicate trio section, in which the tune is stated, complete for the first time, on a soft pedal reed with two-part contrapuntal accompaniment. Following this, there is a build up of texture and sonority which leads to a toccata-like section, with the tune again in the pedal but asserted more strongly. The climax is piquant and noble. In contrast, the Prelude on *East Acklam* was not composed to commission but added as a slow and

reflective movement to help bind the other preludes together as a suite. It is based on the composer's own celebrated tune, originally written for the hymn "God that madest earth and heaven," subsequently acquiring words specially written for it - "For the fruits of his creation" - by the great 20th century hymn writer and priest, Frederick Pratt Green. The melody is presented intermittently in the tenor with a serene accompaniment.

The Organ Sonata No.5 (2003) was not written for a specific organ or building but rather in memorial tribute to another composer. Aptly for this recording, the composer in question was at the time being celebrated in his own centenary year; moreover he is one whose music Jackson has championed in his own recitals and recordings. Percy Whitlock, born in 1903, forged a career in both church and civic circles, being a chorister and later Assistant Organist at Rochester Cathedral before becoming Municipal Organist in Bournemouth. His compositions include a Symphony for organ and orchestra (Jackson was the soloist for the first commercial recording of this work in 1999), as well as a colossal Sonata in C minor and numerous shorter pieces. Jackson studied and performed many of these works, but sadly never got to meet Whitlock, who died of tuberculosis on 1st May 1946 - the same day as Sir Edward Bairstow. For their commemoration of Whitlock's centenary, the Church of St Stephen, Bournemouth, commissioned a piece from Jackson, whose response exemplifies his generosity whilst paying homage to Whitlock's own Sonata in several ways. It has four movements, with the second and third matching those of Whitlock - a Canzona and a Scherzetto, although Jackson reverses the order for his own sonata. With the first movement's bold opening in C minor, the allegiance to Whitlock is proclaimed, although the style is unreservedly Jackson's own, with wistful melodies unfolding over a rich sustained texture and piquant harmonic language. The Scherzetto is effervescent

and, like Whitlock's, features many changes of metre. However, the mood is considerably mellower and the constituent themes are handled very differently: one consists of semiquaver figures passed between manuals and pedals; the other is chordal, off-beat and set over a quaver ostinato in the pedals. The Canzona matches the warmth of Whitlock's, sharing the same Ab major tonality, but the slowly unfolding, seemingly endless melody pays homage to yet another composer beloved by Jackson - Maurice Ravel, a master of such slowly unfolding melodies. Like the slow movement of the Organ Sonata No.6, this has an arch form, growing to a climax then receding into softness once more. In the finale, the angular descending motif of the first movement returns, this time in bold octaves between manuals and pedals, before the music sets off determinedly with articulated melodic figures, accompanied by busy quavers. Repose is found in the form of a steadier chorale-like second subject, a direct quotation from one of Whitlock's shorter organ pieces, his *Sortie on a verse from Psalm 68*. This recurs later as a bolder statement, as does a surprise restatement of the principal theme from the first movement. As the music wends its way to conclusion, the music shifts into C major, setting a triumphant seal on a work described by Priscilla Jackson, the composer's wife, as "very listenable."

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**Mark Swinton** was educated at the King's School, Chester, beginning his organ studies with Roger Fisher whilst there, and studied for Music degrees at the University of York where his tutors included John Scott Whiteley and Dr Francis Jackson. He has subsequently studied and participated in masterclasses with Johannes Geffert, David Briggs and Dame Gillian Weir. A Fellow of the Royal College of Organists since 2006, he has given numerous recitals at venues throughout the UK. He has

also performed in France, Germany, Holland and Spain both as a soloist and an accompanist. He is married to Holly, a primary school teacher and dyslexia specialist. They have two sons, Conrad and Angelo.

Mark has been Assistant Director of Music at the Collegiate Church of St Mary, Warwick since October 2011, having previously held appointments at Kendal Parish Church, Bath Abbey and Clifton College, Bristol. Here at St Mary's, he accompanies the Church's Choirs in their round of four choral services every week and in their busy regime of concerts, tours, recordings including the CDs *Christmas from Warwick* and *Gaudeamus omnes* (Regent Records) and broadcasts including BBC TV *Songs of Praise* and the Easter Day Eucharist live from Warwick, Radio 2 *Sunday Half-Hour*, Radio 3 *Choral Evensong* and Radio 4 *Sunday Worship*. Mark also directs St Mary's Scholars, the Church's mixed adult chamber choir which sings for services in the absence of the regular choirs. He served as Acting

Director of Music at St Mary's for the latter half of 2017.

Mark's recital engagements have taken him all over the UK and abroad, to venues including Westminster Abbey, York Minster, Bath Abbey; the cathedrals at Bristol, Blackburn, Carlisle, Hereford, Ripon, St Albans and Southwark (amongst others), the priories of Cartmel and Christchurch, the chapels of Magdalen and Queens Colleges (Oxford) and also such civic venues as Hull City Hall and Reading Town Hall. His first solo CD *Colours of the Klais* (Cloister Records) celebrating the 10th anniversary of Bath Abbey's Klais organ, was released in 2007. Further CDs have included *A Bach Family Album* (2015) and *The Ord-Tempered Harpsichord* (2016) for Willowhayne Records, as well as *The Lark in the Chapel* (2015), a recording of works for violin and organ with Lucy Phillips.

For more information, please visit his website:

**[www.markswinton.co.uk](http://www.markswinton.co.uk)**



# Organ Specifications – Collegiate Church of St Mary, Warwick

## West Organ (Nicholson, 1980)

### Pedal

Sub Bass 32  
Principal 16  
Bourdon 16  
Diapason 8  
Bass Flute 8  
Choral Bass 4  
Octave Flute 4  
Mixture III (26.29.33)  
Schalmel 4  
*Tremulant*

### Great

Bourdon 16  
Principal 8  
Stopped Flute 8  
Octave 4  
Flute 4  
Grosse Tierce  $3\frac{1}{5}$   
Larigot  $1\frac{1}{3}$   
Quartane II (12.15)  
Fourniture III-IV (15.19.22.26)  
Trompette 8  
*Tremulant*  
Trompeta Real 8 (from Positive)

Swell to Great  
Positive to Great

### Swell

Gedackt 8  
Viola 8  
Voix Celeste 8  
Principal 4  
Octave 2  
Sesquialtera II (12.17)  
Plein Jeu IV-V (12.22.26.29.33)  
Fagott 16  
Posaune 8  
*Tremulant*

### **Bombarde Pedal**

Contra Bombarde 32

Bombarde 16

Fagott 16

Octave Bombarde 8

Swell to Pedal

Great to Pedal

Positive to Pedal

8 thumb pistons to each division

8 toe pistons to Pedal

8 toe pistons to Swell

8 general pistons

Reversible thumb pistons for all couplers

4 thumb pistons Sequencer advance (+)

1 thumb piston Sequencer reverse (-)

1 toe piston Sequencer advance (+)

1 toe piston Great to Pedal

1 toe piston Swell to Great

1 toe piston Bombarde 16

1 toe piston Contra Bombarde 32

### **Positive**

Stopped Diapason 8

Nachthorn 4

Nazard  $2\frac{2}{3}$

Principal 2

Blockflute 2

Tierce  $1\frac{3}{5}$

Sifflote 1

Cymbel III (26.29.33)

Regal 16

Voix Humaine 8

*Tremulant*

Trompeta Real 8

Trompeta Octava 4

Great & Pedal pistons coupler

Swell & Pedal pistons coupler

Generals on Swell toe pistons

Transept Great on Positive

Transept Swell on Positive

**Transept Organ** (Alfred E. Davies & Sons, 1966, incorporating pipework of Hope-Jones, 1896, and Compton, 1928; rebuilt Nicholson, 1980 / 1998)

**Pedal**

Geigen 16  
Bourdon 16  
Principal 8  
Bass Flute 8  
Fifteenth 4  
Trombone 16  
Trumpet 8

Swell to Pedal  
Great to Pedal

**Great**

Contra Geigen 16  
Open Diapason 8  
Stopped Flute 8  
Octave 4  
Wald Flute 4  
Twelfth  $2\frac{2}{3}$   
Fifteenth 2  
Fourniture III-IV (15.19.22.26)  
Trumpet 8  
Swell to Great

**Swell**

Stopped Diapason 8  
Salicional 8  
Vox Angelica 8  
Principal 4  
Stopped Flute 4  
Fifteenth 2  
Mixture III-IV (19.22.26.29)  
Contra Oboe 16  
Oboe 8  
Cornopean 8  
Clarion 4  
*Tremulant*

Swell Octave  
Swell Sub-octave

Solid State capture system: 64 channel memories for Divisional and General pistons.

Sequencer with 1,998 combinations.

The two organs can be played individually or together. They are controlled from a detached 3-manual and Pedal console situated in the North Aisle.

Compasses: Manuals C - c4

Pedals C - g1





**WHR065** Publishers: Banks Music (2-4, 6, 9-14), Oxford University Press (1, 5), Novello (7, 8). Recorded in the Collegiate Church of St Mary, Warwick, 5th & 6th April 2017. Recorded and produced by Paul Arden-Taylor. Console assistants: Peter Briggs and David Rice. Photographs of Francis Jackson: © Gerco Schaap (p.1, 2, 13 & 20), © Brian Richards (p.4). Photograph of Mark Swinton © Katrina Barford. Photographs of the organ © Oliver Hancock. Design: Hannah Whale, Fruition Creative Concepts. Executive Producer: Mark Hartt-Palmer. © & © 2020, Willowhayne Records Ltd, Funtley, Hampshire, UK. [willowhaynerecords.com](http://willowhaynerecords.com). All rights of the manufacturer and of the owner of the recorded work reserved. Unauthorised hiring, lending, public performance, broadcast and copying of this recording prohibited. MCPS. Manufactured by Golding Replications, UK. **TOTAL TIME: 67:06**