



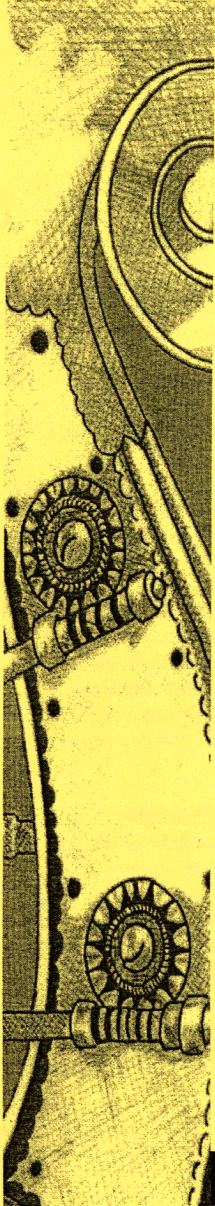
**CONCERTS IN  
THE UNIVERSITY OF EDINBURGH**

**Week Commencing 17 January 2005**

**Friday 21 January  
1.10pm  
McEwan Hall**

**MARTIN ELLIS**

**Organ**



**ALL RECITALS AT 1.10pm ARE FREE AND ARE UNRESERVED**

CONCERTS IN THE UNIVERSITY OF EDINBURGH 2004-5  
Lunch-hour recital  
McEwan Hall, Bristo Square, Teviot Place

FRIDAY 21 JANUARY at 1.10pm  
(admission free)

MARTIN ELLIS organ



**Triumphal Song (1901)**

A Herbert Brewer  
(1865 — 1928)

For many years Brewer was the organist of Gloucester Cathedral. Gloucester, Hereford and Worcester make up the eternal triangle of the famous *Three Choirs Festival*. In Brewer's time at Gloucester his colleague at Worcester was Ivor Atkins to whom this majestic piece in ternary form is dedicated.

**Deux Ritournelles: Musette et Tambourin**

Jean-Philippe Rameau  
(1683-1764)  
arr. Sigfrid Karg-Elert  
(1877-1933)

In his *Dictionary of Composers for Organ*, John Henderson fails to list these two well-known pieces by Rameau in this arrangement by Karg-Elert. Clearly Karg-Elert, the prolific Romantic German composer of organ music, must have made these arrangements with their whimsical additions for his own use in recitals. They afford the opportunity to use the more delicate voices of the instrument.

**Fantasia in G (Pièce d'Orgue), BWV 572**

- (i) Très vivement
- (ii) Grave
- (iii) Lentement

Johann Sebastian Bach  
(1685 — 1750)

The three-part form of the *Fantasia in G* or *Pièce d'Orgue*, as it appeared on early manuscripts of the work, is an essay in the French style of the period. After a brilliant flourish of arpeggios and echoes for the manuals, the centre section unfolds in a dense majestic five-voice polyphonic texture. The final section is like a cadenza written over a descending chromatic pedal scale with a florid concluding cadence.

**Sonata in A minor (1938)**

- (i) Moderato con moto - Adagio espressivo
- (ii) Allegretto - Maestoso
- (iii) Con brio (alla marcia)

William H Harris  
(1883 — 1973)

During the 1930s four English composers made significant contributions to the repertoire with outstanding organ sonatas. First came Herbert Howells's essay in the genre written in 1933 and dedicated to the virtuoso organist George Thalben-Ball. Four years later in 1937 came two more; Edward Bairstow wrote his *Sonata in E flat* whilst on holiday on the Isle of Arran and the Bournemouth organist, Percy Whitlock, contributed a four-

movement *Sonata in C minor*. A year before the Second World War came the Sonata which is to be played in this programme, by William Henry Harris, Organist of St George's Chapel, Windsor. Harris was born in London in 1883 and died in Petersfield in 1973. He held a number of cathedral organist's posts before his appointment to Windsor in 1933 where he remained until 1961. Trained at the Royal College of Music where he was a pupil of Stanford and Parratt, he returned in 1923 as a Professor of organ and harmony. Harris was a prolific composer of music for the Church; the most outstanding examples in this genre are the setting of Spenser's words *Faire is the heaven* and Donne's text *Bring us O Lord God*, both written for double choir.

If these are the high point in his choral writing then the much neglected *Sonata in A minor* is the equal amongst his many compositions for the organ. The central slow movement is the longest of the movements, lasting for over nine minutes. It is basically in the remote key of E flat major; the movement has three ideas and the opening phrases help to bind the movement, returning between the sections and acting as a coda from which springs the final movement. The finale begins with a sturdy maestoso declamation leading the music from the key of the slow movement into the home key of A minor. Although marked *Alla Marcia*, the movement is a series of variations on a theme in 5/4 time, initially stated in the pedal part. The first movement sets the mood of this generally dark but majestic piece. Harris takes his listener through surprisingly unexpected turns of key throughout the whole work as, for example, when the music moves from the first theme to the beautiful second idea in this movement.

**Carillon de Westminster (from *Pieces de Fantasia Op.54*)**

Louis Vierne  
(1870-1937)

When the present Houses of Parliament and the clock tower housing the famous chimes in London were built in the 1830s, the distinguished musician William Crotch was consulted about the theme for the chimes. He turned to Handel's *Messiah* and decided upon the figure that comes in the opening phrases of the aria for soprano voice, *I know that my redeemer liveth*. Vierne, the long-serving organist of Notre Dame in Paris, dedicated this popular toccata like movement, based on the continually recurring statement of this famous clock chime, to the eminent English organ builder, Henry Willis III who was responsible for the 1953 rebuild of the organ which we are listening to today. Throughout the piece Vierne introduces figures which suggest the sound of the mechanism of this famous clock.

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**MARTIN ELLIS** began his musical career as a chorister in the Temple Choir London at the age of twelve. He studied the organ with George Thalben-Ball and John Dykes Bower at the Royal College of Music where he held the R J Pücher Scholarship awarded by the Royal College of Organists. From 1966 to 1971 he was Director of Music at Cargilfield School in Barnton, during which time he gave a number of recitals in Edinburgh. After several teaching posts in Gloucestershire and Somerset, he was appointed Director of Music and Organist at St Martin's Church Dorking in 1986 as well as Director of Music at Reigate Grammar School. After thirteen years he resigned the music post at Reigate Grammar School and joined the visiting music staff at Epsom College. Martin Ellis has given recitals throughout the British Isles for over forty years.

## FORTHCOMING CONCERTS

Tuesday 25 January – 1.10pm – Reid Concert Hall

**CHANSON** featuring **Gina McCormack** (violin) **Vanessa McNaught** (viola)  
**Clea Friend** (cello) **Lucy Shaw** (double bass) **Rebecca Woolcock** (piano)  
Schubert and Harper

Tuesday 25, Wednesday 26, Friday 28 & Saturday 29 January – 7.30pm – Pleasance Theatre

**EDINBURGH STUDIO OPERA** presents **Mozart's 'The Marriage of Figaro'**

Tickets: £10.00 (£6.00 concessions)

Ticket Information: 07867 891605 or [pres\\_eso@hotmail.com](mailto:pres_eso@hotmail.com)

Friday 28 January – 1.10pm – Reid Concert Hall

**PHILIP SAWYER** (organ)

Frescobaldi, Buxtehude, Ritter, J.S. Bach, Georg Muffat

Tuesday 1 February – 1.10pm – Reid Concert Hall

**KARIN SCHISTEK** (piano)

J.S. Bach, Schoenberg, Webern and Huber

Tuesday 1 to Saturday 5 February 7.30 pm including Saturday matinee 2.30pm – Church Hill Theatre

**EDINBURGH UNIVERSITY SAVOY OPERA GROUP**

Gilbert & Sullivan's *The Gondoliers*

Tickets: £8.50 (£5.00 concessions), Matinee: £7.50 (£4.50 concessions)

Ticket Information: 07811 686321, [www.eusog.org](http://www.eusog.org) or [tickets@eusog.org](mailto:tickets@eusog.org)

Friday 4 February – 1.10pm – Reid Concert Hall

**JOHN KITCHEN** (organ)

Clérambault, d'Anglebert, Couperin

Saturday 5 February and Sunday 6 February – Reid Concert Hall

**SOUNDINGS, a weekend of Sonic Art**

Saturday 5 February – 6.00pm – Reid Concert Hall

International sound art including work by Jonty Harrison

Saturday 5 February – 8.00pm – Reid Concert Hall

The internationally renowned pianist Peter Hill play works by Messiaen and Adrian Moore.

Sunday 6 February – 6.00pm – Reid Concert Hall

Concert of new electroacoustic music.

Sunday 6 February – 8.00pm – Reid Concert Hall

The Swedish composer and director of EMS Stockholm, Mats Lindström, presents electroacoustic music from Sweden.

Tickets: £7.00 (£3.00 concessions) Weekend

Tuesday 8 February – 1.10pm – Reid Concert Hall

**SAMPHIRE** featuring **Margaret Wakeford** (piano), **Clea Friend** (cello), **Kate Chisolm** (flute), **Irene Drummond** (soprano)

Ravel, Debussy, Demase