

CONCERTS

AT THE UNIVERSITY

AUTUMN—WINTER 2014

Tuesday 7 October 2014

7.30pm

McEwan Hall

John Kitchen · organ

Inaugural recital on the restored McEwan Hall organ



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Edinburgh Fanfare

Francis Jackson (b. 1917)

Francis Jackson, for many years Master of Music at York Minster, and who continued giving organ recitals until a year or so ago when well into his 90s, wrote this short fanfare for performance in St Giles' Cathedral during the 1957 Edinburgh Festival. Originally for organ and brass, this version for solo organ is by Jackson himself.

Prelude and Fugue in E flat BWV 552 ('St Anne')

Johann Sebastian Bach (1685–1750)

The towering *Prelude and Fugue in E flat* (the fugue that is sometimes known as the 'St Anne') are the first and last movements in Bach's *Clavierübung III*, which appeared in an elegant engraving in 1739—among the few of Bach's organ works actually published in his own lifetime. Arguably they should not be played as a pair, as they were separated by 21 chorales and four duets in the *Clavierübung*, but they complement each other well. The prelude is in the form of a massive overture, blending French, Italian and German characteristics. The tripartite fugue is one of the greatest of all Bach's organ fugues, and is celebrated for its Trinitarian symbolism: three sections, key-signature of three flats, compound time in the second and third sections, and skilful combination of the themes. Peter Williams suggests that 'perhaps it is only in music, because of the way a melody can keep its identity and yet at the same time combine with others in true harmony' that the doctrine of the Trinity can be explained.

Grand choeur in D, Op. 18

Alexandre Guilmant (1837–1911)

Guilmant was a prolific composer for his own instrument, the organ, as well as enjoying a very successful international career as a recitalist; he made frequent recital tours abroad, particularly to the USA and to England. He was also one of the earliest editors and champions of the great Classical French organ repertoire of Couperin, Grigny and many others. The *Grand Choeur in D* is subtitled 'alla Händel' and is one of his best-known works, appropriate both as a *sortie* after Mass, as a recital piece—or as a recessional at graduations here in the McEwan Hall in which context it has often been heard.

Two hymn tune preludes:

Rockingham

Toccata on Hanover (from *Six Fantasies on hymn tunes Op. 72*)

Kenneth Leighton (1929–1988)

Kenneth Leighton, for many years Reid Professor in what was then the Faculty of Music here in Edinburgh, was a highly respected and distinguished teacher of composition throughout his career, as well as being a fine pianist. He composed prolifically in many genres: not just choral and organ music (with which he is often particularly associated) but also solo piano music, chamber music, symphonies, concertos and various other genres. *Rockingham*, the well-known tune for the hymn 'When I survey the wondrous cross', was published as a separate piece, and weaves a melancholy and highly individual harmonic and melodic web around the melody. The *Toccata on Hanover* is one of Leighton's *Six Fantasies on Hymn Tunes* which were dedicated to Herrick Bunney and first performed by him in St Giles' Cathedral, Edinburgh, in 1976.

Church bells beyond the stars

Cecilia McDowall (b. 1951)

The Edinburgh Society of Organists celebrated its centenary in 2013, and to mark the occasion commissioned an organ piece from Cecilia McDowall, who is a music graduate of the University of Edinburgh where she was a student of Kenneth Leighton. She responded with *Church bells beyond the stars*, the title a quotation from George Herbert's poem *Prayer*; I gave the first performance in St Mary's Episcopal Cathedral in May 2013 and have played it in many recitals subsequently. McDowall's wonderfully evocative piece conjures up all manner of bell sounds, including the attractive irregularity of a descending peal. A gentle central section, characterized by a wistful melody, provides contrast; and the piece concludes with great joyful clashings of bells.

Three movements from Symphony no. 5 in F minor, Op. 42

Allegro vivace

Adagio

Toccata

Charles-Marie Widor (1844–1937)

In their disparate range of styles from movement to movement, Widor's first four symphonies Op. 13 (1872) resemble suites. The symphonies of the Op. 42 set, published in 1887 and containing the celebrated Symphony no. 5, are more integrated and unified, sometimes employing motivic development across several movements. Tonight, the first, fourth and fifth movements are offered, the first being an extended and resourceful set of variations in which we hear several musical motifs (such as the octave leap) which will occur later in the Toccata. The gentle, mellifluous Adagio provides an oasis of calm between the exuberance of the outer movements. Widor was organist for nearly 64 years in the fashionable church of St-Sulpice in Paris, where he played the great Cavaillé-Coll organ; he recorded the Toccata on this organ when in his 89th year. J.K.

After 27 years as a Senior Lecturer in Music in the University of Edinburgh, **John Kitchen** has just retired from teaching. However, he continues as University Organist, as Director of the Edinburgh University Singers, and he will continue to be involved with the early keyboard instruments at St Cecilia's Hall. John is also Director of Music of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer, adjudicator and reviewer. John has recorded extensively for the Edinburgh-based label, Delphian Records (which has just been named Gramophone Label of the Year 2014). A new Delphian CD, recorded on the Usher Hall organ, is due for release in December this year.



The McEwan Hall in 1897

Designed by the Scottish ecclesiastical architect Sir Rowand Anderson and financed by Sir William McEwan, the McEwan Hall was completed in 1894. Anderson left no room for an organ laid out in the conventional way, and so the contract was awarded to Robert Hope-Jones, whose electric key-action—cutting-edge technology in the 1890s—allowed him to distribute the pipework in disparate locations above and behind the stage. The organ was completed in 1897. Although the layout is eccentric, the reverberant acoustic of the Hall is such that everything blends and coheres effectively.

In 1953 Henry Willis III rebuilt the organ substantially to the design of Herrick Bunney, then organist of both the University and St Giles' Cathedral. A new console was provided, and the instrument enlarged from 46 to 62 stops. Rushworth & Dreaper of Liverpool overhauled the organ in 1980, installing a new electropneumatic action, and making a few minor tonal alterations. Further changes were made in the early 1990s, when Rushworth substituted some ranks from the old St Giles' organ.

By the mid-2000s the organ had become increasingly unreliable. Problems were caused by ageing components, and much exacerbated by chronic low humidity combined with high temperatures. (This fatal combination has wreaked havoc with many organs in recent decades, including that in the Usher Hall. In former times the problem was not nearly so prevalent, since heating systems were not so efficient and people then did not expect large spaces to be heated to the same temperature as their living rooms.) By this stage, the organ was in the expert care of Forth Pipe Organs who were awarded a major contract to restore and renovate the instrument.

The project has involved the replacement of split and warped woodwork—in particular the many soundboards on which the pipes sit—and of dried-out and burst leatherwork on the bellows and trunking. Many wind-leaks had to be repaired, and the electrical and solid-state components have all been renewed. Some pipes were collapsing; these pipes, some very large, were remade and are now much better supported. Many other matters have been attended to, and certain aspects of the organ's layout have been slightly modified. The main object of the restoration has been to make everything work reliably, but the opportunity has been taken to make some tonal enhancements by revoicing certain ranks of pipes and replacing a few others (see specification overleaf). The three chorus reeds on the swell are all totally new, as is the great mixture, the choir mixture and the bottom octave of the bass tuba. The Willis III 1953 console has been beautifully restored and changed as little as possible; however, the opportunity has been taken to add a modern combination action, with a stepper, giving much more flexibility in setting the pistons. Controversially, perhaps, the unusual Willis III 'infinite speed and gradation' swell pedals have been retained, and are now working smoothly and very responsively.

Forth Pipe Organs are to be congratulated on carrying out this ambitious undertaking, thus ensuring that the organ will give reliable service for many years to come. Particularly to be thanked are Roger Fisher, who has acted as external consultant for the project, and whose extensive knowledge of organ restoration and rebuilding has been of immense value; and George Boag of Estates and Buildings in the University, who has expertly guided many aspects of the project from the outset.

McEWAN HALL, UNIVERSITY OF EDINBURGH
 [1897 Robert Hope-Jones, 1953 Henry Willis III, 1980 Rushworth & Dreaper,
 2014 Forth Pipe Organs]

GREAT

1 Violon	16
2 Bourdon	16
3 Open Diapason I	8
4 Open Diapason II	8
5 Open Diapason III	8
6 Stopped Flute	8
7 Octave Diapason	4
8 Principal	4
9 Stopped Flute	4
10 Twelfth	2 ² / ₃
11 Fifteenth	2
*12 Mixture (15:19:22:26)	IV
13 Contra Tromba	16
14 Tromba	8
15 Clarion	4

PEDAL

16 Sub Bass	32 (from 17 and 2)
17 Open Bass	16 wood
18 Contra Bass	16 metal
19 Violon	16 (from 1)
20 Bourdon	16 (from 2)
21 Viola	16 (from 34)
22 Octave Bass	8 (from 18)
23 Viol	8
24 Flute	8 (from 2)
25 Fifteenth	4
26 Octave Flute	4 (from 2)
27 Mixture (17:19:22)	III
28 Contra Posaune	32(from 29), diaphone
29 Posaune	16 diaphone
30 Contra Tromba	16 (from 13)
*31 Double Trumpet	16 (from 47)
*32 BassTuba (new bottom octave)	16 (partly from 62)
33 Tuba	8 (from 62)

* denotes new stops

SWELL (Infinite Speed & Gradation pedal)

34 Contra Viola	16	
35 Geigen Diapason	8	
36 Rohr Flute	8	
37 Viola da Gamba	8	
38 Voix Celestes	8	Tenor C
39 Fugara	4	
40 Octave Viola	4	
41 Harmonic Flute	4	
42 Flageolet	2	
43 Cornet Mixture (12:15:17)	III	
44 Chorus Mixture (15:19:22:26:29)	V	
45 Vox Humana	8	
46 Oboe	8	
Tremulant		
*47 Double Trumpet	16	
*48 Trumpet	8	
*49 Clarion	4	

CHOIR (Infinite Speed & Gradation pedal)

50 Lieblich Gedackt	8
51 Principal	4
52 Nason Flute	4
53 Nazard	2 ² / ₃
54 Flautino	2
55 Tierce	1 ³ / ₅
*56 Mixture (19:22)	II
Tremulant	

SOLO (Infinite Speed & Gradation pedal)

57 Violoncello	8	
58 Rohr Flute	8	
59 Orchestral Flute	4	
60 Cor Anglais	1	
61 Corno di Bassetto	8	
Tremulant		
62 Tuba	8	unenclosed

COUPLERS AND ACCESSORIES

Willis's full complement of couplers and accessories has been enhanced by a new multi-channel piston system with stepper. There is also a playback facility.

Detached and mobile console

Compass:

C - g1 (pedal)

C - c5 (manuals)

FORTHCOMING CONCERTS IN THE McEWAN HALL:

Friday 10 October

1.10pm

McEwan Hall

Pistons and Pipes

Tom Poulson · trumpet

Calum Robertson · organ

CHRISTOPHER GOUGH Preamble (first performance)

HANDEL Suite in D

JEAN-MICHEL DAMASE Trois prières sans paroles

WILLIAM MATHIAS Processional

LUBOŠ FIŠER Dialog

OSKAR LINDBERG Andante

NAJI HAKIM Sonata

ADMISSION FREE

Friday 14 November

1.10pm

McEwan Hall

Edinburgh University Singers

John Kitchen · conductor and organ

PARRY Blest pair of sirens

PARRY I was glad

STANFORD Magnificat Op. 164

FINZI Part songs

ADMISSION FREE

Sunday 7 December

7.00pm

McEwan Hall

University Carol Service

Edinburgh University Singers

Edinburgh University Renaissance Singers

John Kitchen · conductor and organ

ADMISSION FREE

Important: due to the popularity of this event, please be seated by 6.40pm (doors open 6pm); unfortunately admission cannot be guaranteed