

Organ Specification

1991 Wells-Kennedy Partnership, Lisburn, N. Ireland

GREAT

<i>Tremulant</i>	
Trumpet	8
Sharp Mixture (33:36)	II
Mixture (19:22:26)	III-IV
Sesquialtera (12:17)	II
Fifteenth	2
Spitz Flute	4 (tapered)
Principal	4
Chimney Flute	8 (1-12 wood)
Open Diapason	8 (bass 70% tin)
Bourdon	16 (wood) *

PEDAL

Trumpet	8 (from 16')
Posaune	16 **
Mixture (19:22:26:29)	IV
Octave	4
Stopped Flute	8 (wood) *
Principal	8 (from OD)
Subbass	16 (wood) *
Open Diapason	16 (9-22 70% tin)

Manuals – C to a3

Pedals – C to f1

Mechanical key action

Electropneumatic stop action

* 1902 Norman & Beard pipework

** 1962 Willis IV pipework

SWELL

<i>Tremulant</i>	
Trumpet	8
Fagotto	16 **
Mixture (22:26:29:33)	IV
Tierce	1 ³ / ₅
Gemshorn	2 (tapered)
Nazard	2 ² / ₃
Wald Flute	4 (wood) *
Principal	4
Voix Celeste	8 *
Gamba	8 *
Stopped Diapason	8 (wood) *

Swell to Great

Swell to Pedal

Great to Pedal

8 thumb pistons to Great

8 thumb pistons to Swell

8 general thumb pistons

4 reversible thumb pistons to couplers

(S-G in both keyslips)

I General Cancel thumb piston

I Setter thumb piston

I Tutti toe piston

8 toe pistons to Pedal

8 toe pistons to Swell/Generals

3 reversible toe pistons to couplers

I Gt & Ped combs. coupled (drawstop)

I Generals on Swell toe pistons

(drawstop)

8 piston memories

Fringe Concerts 2006

Organ Recital by Chris Dyter



Thursday 10 August 2006
Palmerston Place Church

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PROGRAMME

Marcia Charles-Marie Widor
(from Organ Symphony No. 3 in E minor, Op. 13/3) (1844 – 1937)

In the late 19th century the French organist Charles-Marie Widor was famous throughout the organ world as the organist of St Sulpice in Paris, and as a teacher and performer of uncompromising standards – his monumental *Ten Organ Symphonies* are cornerstones of the repertoire, and contain many attractive and satisfying single movements.

Ever the perfectionist, Widor revisited and reworked many of his earlier compositions throughout his long career, some more drastically than others: this *March* began life in 1872 as a short 2-page movement, but by 1901 had reached its definitive form of 7 pages! It is a splendid piece, cast in the unusual key of F-sharp major. The powerful main theme is used as the basis for the entire movement, including the quieter passages, and shows Widor's great feeling for pomp and ceremony.

Wachet auf, ruft uns die Stimme Johann Sebastian Bach
BWV 645 (1685 – 1750)

Johann Sebastian Bach is rightly regarded as the father of Western music and his perfection of Baroque forms, his forging of startling new paths in harmony and the freedom and originality of his work is evidenced in the vast corpus of music composed in all genres of the time, extending to well over 1000 BWV numbers.

In his own lifetime, however, he was privileged to see precious few of his own works published; when his publisher friend Johann Georg Schübler requested a collection of pieces to newly engrave, Bach obliged with six beautiful chorale preludes, arrangements that he made himself from selected movements of his

earlier church cantatas. This prelude has the chorale set in the tenor register over a *basso continuo* pedal part, with a sublimely decorative melody in the treble.

Prelude & Fugue in A minor Johann Sebastian Bach
BWV 543

This is one of the six preludes and fugues of Bach known in Victorian and Edwardian times as the 'Great' Preludes & Fugues. Felix Mendelssohn - a highly regarded concert organist in his day – played many hitherto unknown masterpieces of Bach in his British recital tours in the 1830s, much to the wonder and astonishment of his British contemporaries. The *Prelude & Fugue in A minor* was a favourite selection of his and gained immediate popularity.

Both prelude and fugue are generally reckoned to belong together (this was not always the case!), and the early influence of Buxtehude is apparent in the youthful, virtuoso passages found in the prelude and at the conclusion of the fugue. The somewhat sinister, swirling opening of the prelude is brilliantly contrasted with a triumphal dialogue between manuals and pedals. The irresistible buoyancy of the ensuing fugue flows without interruption until the counterpoint finally dissolves into a rhapsodic cadenza, which spirals down to a terrific final cadence.

Scherzo Eugène Gigout
(from *Dix Pièces*) (1844 – 1925)

Eugène Gigout was - like his Parisian contemporaries Guilmant and Widor - a highly esteemed pedagogue. He did not compose any large-scale organ symphonies or sonatas, but produced numerous collections of very characterful shorter pieces.

This delightful *Scherzo* in E major is one of the best known from his *Dix Pièces*, and features a playful, throw-away middle section framed by a pertuum-mobile of dance-like triplets.

March on a theme of Handel, Op. 15/2

Alexandre Guilmant
(1837 – 1911)

Alexandre Guilmant is often considered one of the fathers of modern organ technique; both he and his direct contemporary Charles-Marie Widor studied in Brussels with the Belgian virtuoso Lemmens, and he took over the organ class at the Paris Conservatoire on Widor's resignation of the post. He was highly regarded as a scholar and indefatigable performer, editing many editions of old music and touring extensively in Europe and America.

This is one of Guilmant's most popular works and a great introduction to his accessible and melodious style. The subdued yet stately opening theme – loosely based on 'Lift Up Your Heads' from Handel's *Messiah* - precedes a vigorous, freely composed fugue. An inexorable increase in power and tension - featuring an ingenious combination of fugue subject with the 'Lift Up Your Heads' motif - finally culminates in a majestic presentation of the opening material.

Impromptu, Op. 54/2
(from *Pièces de Fantaisie*)

Louis Vierne
(1870 – 1937)

Louis Vierne was a pupil and great friend of Widor, and carried on the great traditions of French symphonic writing in his *Six Organ Symphonies*. Almost completely blind from birth, Vierne was dogged by tragedy and bad luck much of his life, and died at the organ console of his beloved Notre Dame Cathedral, where he was organist from 1900.

The featherlike *Impromptu* is almost impressionistic in spirit. It is a polished scherzo that successfully reinterprets the fluidity of pianistic technique in terms of the organ. The fluid, elf-ish triplets of the main material are twice interrupted by rather peculiar, bizarre-sounding passages – which sound for all the world like a choir singing badly off-key!

Andante in E flat

(from *A Second Set of Three Pieces for Chamber Organ*)

Samuel Sebastian Wesley

(1810 – 1876)

Samuel Sebastian Wesley held appointments at no less than four English cathedrals during his lifetime, and composed much church music of remarkable originality and complexity. He was also famous as an organ recitalist and composed a number of sets of pieces for the organ. The serene, innocent quality of many of his compositions belies his – by all accounts – abrasive and outspoken personality!

While at Exeter Cathedral Wesley numbered Lady Acland of nearby Killerton House among his organ pupils, and in 1838 composed a set of 3 pieces for chamber organ dedicated to his student. This set - of superb quality but fiendish difficulty - were clearly too advanced for Lady Acland at this stage in her training and Wesley composed a second set in 1842, of equal beauty but more modest in technical demands. The enchanting *Andante in E-flat* is the final piece of this set, and Wesley's gifts for sincere, heartfelt melody and restrained yet colourful harmonies are in evidence throughout.

American Rhapsody

Pietro Yon
(1886 – 1943)

Pietro Alessandro Yon was born in Piedmont, Italy, quickly climbing the musical career ladder and immigrating to the US to become organist of St Patrick's Cathedral in New York. The *American Rhapsody* was commissioned for an organist's convention in Philadelphia in 1929: the composer was asked to write a piece that would contain as many citations of popular American folksongs as possible, and in response Yon created this brilliant concert fantasia.

Many of these melodies had earlier origins in European songs and so will not be listed here by name – see how many you can spot! Structurally, the work begins with a broad and powerful introduction followed by a bright *allegro*, a short interlude, and then a beautiful slow meditation. The finale is a whirling dance featuring a truly virtuosic

pedal-part, which quickly snowballs into a spectacular toccata before the gloriously swaggering conclusion.

Chris Dyter was born in London in 1981 (his father is a Londoner and his mother a Scot) and has been playing the organ and learning music since the age of 14. He was raised in Edinburgh where he studied initially with Benjamin Saunders and subsequently at St Mary's Music School under the tutelage of Colin Tipple.

Chris holds the L.T.C.L. with distinction in organ, and graduated in 2004 with his Bmus (Hons) from the Royal Northern College of Music in Manchester, where he studied organ with Jeffrey Makinson and Darius Battiwalla.

During his studentship Chris was a consistent prize-winner, the most prestigious being the college's 2003 organ recital prize, awarded him by Jane Parker-Smith. It has been his enormous privilege to give recitals at Edinburgh's McEwan and Usher Halls, Bromley Parish Church, Manchester and Chester Cathedrals, York Minster, and in many of the beautiful churches in the city of Edinburgh.

Chris is organist at Pilrig St Paul's Church and is cultivating a many-faceted career as church organist, performer and freelance teacher, as well as developing his other musical interests in arrangement and orchestration.

Chris' musical tastes are wide although his greatest love is nineteenth century music, particularly the French Romantics.

More Music at Palmerston Place...
free admission, 7.30pm start

Tuesday 15 Aug – Brigitte Harris, organ

Music by Buxtehude, Sweelinck, Peeters, Lemmens,
Mendelssohn & Jongen

Thursday 17 Aug – Piano Quintets

by Schumann & Dvorak
Played by two Americans and three Scots

Tuesday 22 Aug – Rachel Hair, clarsach

Featuring music from her new CD *Hubcaps & Potholes*

Thursday 24 Aug – Morley Whitehead, organ

Music based on hymns including works by Bach, Brahms,
Parry & Karg-Elert