



**Saint Peter's Parish Church
Antrim Road, Belfast**

Organ Recital

by

PAUL HALE

Cathedral Organist at Southwell Minster

8:00 p.m.

Saturday 14th February 2009

in association with
PHOENIX ORGANS N.I.
Local, affordable excellence.



PAUL HALE is Cathedral Organist and Rector Chori at Southwell Minster, Nottinghamshire, having previously been Assistant Organist of Rochester Cathedral, Organist of Tonbridge School and Organ Scholar of New College, Oxford. In addition to his daily cathedral duties and busy recital schedule he is Conductor of the Nottingham Bach Choir, Diocesan Organ Adviser to Southwell and Lincoln (South), a Diploma Examiner for the Royal College of Organists,

President of the East Midlands Choirs Charitable Trust, an accredited member of the Association of Independent Organ Advisers, a Trustee of the Percy Whitlock Trust and Chairman of the RSCM Southwell & Notts Area. He is an Oxford MA and holder of the FRCO and ARCM playing diplomas. In 2006 he was elected a Fellow of the Royal Society of Arts. In 2008 he began a second term as President of the Nottingham & District Society of Organists and also became Chairman of the Diocesan Organ Advisers Annual National Conference. In 2008, he received an Honorary Fellowship of the Guild of Church Musicians for having 'served the cause of church music with distinction'.

Paul is in national demand as an Organ Consultant, recently for projects as diverse as the civic churches at Wolverhampton and King's Lynn, Leicester's De Montfort Hall and Lancaster's Ashton Hall, Bridlington Priory, Glasgow University Memorial Chapel, Exeter University and University College Oxford, Marlborough, Repton and Glenalmond public schools. He also designed the tonal schemes for the organs in the cathedrals of Rochester, Birmingham and Southwell, has supervised restoration work at Leicester and Oxford cathedrals, and is currently advising Manchester, Newcastle and Norwich cathedrals.

As a player and choral conductor Paul has performed in most English cathedrals and concert halls, in Europe and the USA, as well as on the main UK TV and radio channels. He was a consultant and author of twenty-three articles for *The New Grove Dictionary of Music and Musicians (II)*, responsible for 20th century organists. Paul was honoured by being elected President of the Cathedral Organists' Association for the period 1999-2001. In October 2005 he represented the UK in the annual Brussels Organ Week; in 2007 he gave some 24 recitals around the UK, in Paris and the USA; and August 2008 found him touring Norway. In 2008 his most recent CD of Southwell Minster Organ was released - it features a complete performance of Couperin's *Messe pour les Couvents* with Paul's cathedral choristers singing the plainsong, along with Karg-Elert's monumental *Homage to Handel*, and other works.

Many other recordings (both with his cathedral choir and also solo organ) have received critical acclaim in the national press including *Gramophone*, one of his recent choristers (Ben Inman) being a member of the top-selling choirboy-band on Universal: *The Choirboys*, the CD having gone 'platinum' in December 2007. Paul's solo concerts and appearances as Conductor of Nottingham Bach Choir regularly elicit warm praise – "my most invigorating choral experience of the year" was the *Church Times*' comment on his Stanford *Requiem* revival. A recent recital review read "the playing was quite stunning".



THE ORGAN IN SAINT PETER'S

The original 1903 organ was a good example of a fairly large 46 stop, 3 manual organ built by the Norwich firm of Norman & Beard, and had plenty of variety to accompany choral services. The rebuild in 1975 successfully addressed the unreliability of the old pneumatic action which was by now showing its age, and attempted to give the instrument a

more classical style, as was the fashion in the 1970s. Around 41% of the 1903 pipework was removed, which drastically reduced the colour possibilities for accompaniment.

The 2006 work by Pipe Organ Preservation Co. and Phoenix Organs addressed the unreliable aspects of the 1975 console fittings and keys; reversed, where possible, some of the less than successful tonal alterations that were made in the 1975 rebuild; and replenished the tonal palette (that had been lost in 1975) by adding digital stops to the organ. An offer from an anonymous donor allowed the scheme to be further extended to 4 manuals and Phoenix Organs in turn donated the necessary hardware to increase the stop numbers correspondingly. Saint Peter's now houses the largest and most versatile organ in Ireland with 138 stops spread over 7 divisions.

During the planning stage of all this work, there were strict self-imposed guidelines whereby the core pipe organ would remain capable of being used as a stand-alone, complete and balanced instrument by those who wouldn't countenance digital work of any sort. We were also aware that what we were dealing with was highly regarded within the organ community in NI and so were keen that this should not be upset in any way. We did however add some much needed Diapason tone which, although not quite in the true 1903 style, still provides valuable support to the 12 mixture ranks which were present but unsupported after the 1975 HN&B rebuild. We are still on the lookout for more suitable pipework, ideally from a roughly contemporary Norman & Beard organ.

The digital work was the biggest headache from the design point of view. It was absolutely essential that blend would be retained and that some form of overall tonal direction and purpose be in place rather than just add stops at random. The end result has to be musical and have tonal integrity first and foremost. One of our worries was that the digital stops would be obviously inferior when listened to comparatively against the "real thing". Mixing manual stops from the two different genres hasn't really been embraced in GB - but there are plenty of people at it in the USA, and they can be extremely critical! There is a fear amongst the pipe quarters that this sort of thing will destroy the pipe organ, and yet there are reasons to believe that in fact the opposite is true. Over the past few decades, numerous good instruments have been butchered at the hand of the rebuilders following the trends of the times. In any rebuilding

situation there is normally a fair amount of substitution or replacement. Some of this is a good thing, where less than good organs are improved, and there are of course many examples of this. However when one is faced with an inherently good instrument, any alteration of the pipework is now looked upon with suspicion. Digital addition and enhancement actually protects the underlying pipe instrument because of its non invasive nature.

The design philosophy employed with the St. Peter's organ was to make tonally complete departments that do a specific task. Thus we were able to address the "boxing in" nature of the chancel arch by providing totally new divisions which spoke directly into the nave rather than trying to increase the power of the Swell and Great. So the **Transept Great** is a Diapason chorus equal in power to the Great, as is the **West**. These divisions can be made to speak with slightly different accents, but this cannot be too severe. French fluework is not very comfortable in our smaller (relatively speaking) buildings, nor does it provide help to a congregation struggling to pick out a tune with the octave breaks in the mixtures playing havoc with the melody line. Most organists have now also realised that forthright neo-baroque pipe speech with all its spit and no polish quickly becomes tiring in anything less than a five second acoustic. Thus the Transept fluework is really 1980s English in outlook rather than anything else that the names on the knobs might suggest. The West fluework is slightly more 1880s in its outlook with its tierce mixture and no real high pitches and moderately few breaks. Both very useful for hymn playing and assertive in the body of the nave without being aggressive.

The reeds of these divisions are a different story altogether. The ones in the **Transept** are notionally French from 1800 and acquit themselves best in classical French music, although they add Cavallé-Coll style when required. The **West** has a chorus Trumpet, along with a family of three modern medium pressure en-chamade bright solo reeds for special occasions.

Moving into the main body of the chancel instrument, the **Great** has had relatively little added to it digitally. We have, though, added colour stops such as Flûte Harmonique and Gamba for the authentic playing of Symphonic French music, and a set of unashamedly English high pressure smooth Trombas for Elgar and Howells moments. Also present is a quiet 3rd Diapason - probably the most used stop on the entire organ and worth its weight in gold with the choir where the 2nd & 1st Diapasons are too strong.

The **Swell** is the "home" of the instrument, where all the colours and shades for accompaniment live. All the flutes and diapasons are roughly equal in power but vary enormously in tone. One of the big shortcomings of the N&B Swell was that the Gamba and Vox Angelica were much too quiet to be anything other than an ethereal effect. We added a Salicional and Voix Céleste which are on an equal power with everything else, so can be used to colour the other flues as well as fulfilling their rôle of "normal" strings. The reeds are all fiery Cavallé-Coll tonality except the silky smooth Cornopean.

One of the unusual aspects of the Swell is the inclusion of a 32' reed. This requires careful handling, but it does several important jobs - it stops the high manual writing of some French pieces like the famous Widor Toccata from sounding too "squeaky" it provides a light pedal reed for baroque music when required, and helps to word-paint "lions roaring" and the "sea thundering" during the psalms without being too loud for the choir. Another is the rare Quint Trumpet 5½ which just binds the whole reed ensemble together.

The **Choir** is totally digital and is a compromise between an out and out baroque Positive, so common during the 60s & 70s, and what would be found on any self respecting romantic accompanimental organ. Light foundations are the key, and all are very useful with the choir where they provide discreet support. The Sharf mixture is high pitched so that the chorus is much brighter although quieter than that of the Great, yet it can easily be heard when added to the Great. Two light classical reeds finish off the department.

The **Solo** organ houses the more extreme stops. Again all digital, it is home to a Clarinet and an acidic Orchestral Oboe from America, a Dulcian and Kopffregal from Holland, as well as their louder English cousins the Tubas and an en chamade from France. Here the stops are designed to stand apart, carry a solo line rather than blend, like Flûte Traversière, Quintadena and Gross Cornet. One of the interesting features is the string chorus, unique in Ireland, from 16' right up to Mixture. At 8 ranks, it's not quite on a par with the 112 ranks in the Wanamaker Store in Philadelphia, but it is a thrilling and unique effect nonetheless. "Oddities" also find a place here, like Erzahlers, very gentle strings popular in USA but rare in Europe, make a welcome change from the conventional strings on the Swell. Also stopped Flute Célestes, in short bursts, add to the variety of undulating stops.

The **Pedal** stops, basically left untouched throughout the years, were always considered one of the good points of this organ. We have simply extended the variety and range. The two 32' flues each do a different job, in much the same way as their counterparts at 16' pitch. The 32' Open Wood just moves a serious amount of air. A 16' metal Principal provides definition along with gravity. One of the most useful additions has been the 16' Dulciana, which provides an alternative to the 16' Bourdon during quieter moments, and yet when used together the Bourdon gains definition without being any louder. The Pedal reeds fall into three groups - light yet round baroque style Fagotto, the high pressure, though not overly loud Ophicleides and Bass Trumpet, which really come into their own in the romantic repertoire and bigger Bach works, and the uncompromising, slightly blasphemous Bombardes, which do "exactly what it says on the tin!" The 64' Serpent is really nothing more than a curiosity, and finds only rare use. It adds a bit of extra depth for the ending of pieces like Liszt's Prelude & Fugue on BACH or Franck's Pièce Héroïque, but the sound quickly becomes an unmusical noise as one descends the scale, and there are no notes below G (about 12Hz fundamental).

THE ORGAN IN SAINT PETER

GREAT

<u>CHANCEL</u>	
Double Diapason	16
Bourdon	16
Open Diapason I	8
Open Diapason II	8
Open Diapason III	8
Flûte Harmonique	8
Stopped Diapason	8
Gamba	8
Octave	4
Spitzflute	4
Twelfth	2 $\frac{2}{3}$
Fifteenth	2
Seventeenth	1 $\frac{3}{5}$
Fourniture (19.22.26.29)	IV
Trombone	16
Tromba	8
Clarion	4
<u>TRANSEPT</u>	
Montre	8
Prestant	4
Doublette	2
Pleinjeu (12.19.22.26.29)	V
Cymbale (29.33.36.40)	IV
Cornet	V
Basson	16
Trompette	8
Clairon	4
<i>Choir to Great</i>	
<i>Solo to Great</i>	
<i>Swell to Great</i>	

SWELL

Lieblich Bourdon	16
Diapason	8
Hohlflute	8
Stopped Flute	8
Gedekt Pommer	8
Salicional	8
Voix Célestes II	8
Echo Gamba	8
Vox Angelica	8
Principal	4
Stopped Flute	4
Flautina	2
Octavin	1
Octave Tierce	$\frac{4}{5}$
Sesquialtera (12.17)	II
Mixture (19.22)	II
Cymbel (29.33.36)	III
Contra Fagotto	32
Bombarde	16
Contra Oboe	16
Trompette	8
Cornoepen	8
Basson-Hautbois	8
Voix Humaine	8
Quint Trumpet	5 $\frac{1}{3}$
Clairon	4
<i>Octave</i>	
<i>Tremulant</i>	
<i>Swell to Solo</i>	

CHOIR

<u>EAST</u>
Diapason
Clarabella
Bourdon
Præstant
Koppel Flute
Nazard
Block Flute
Tierce
Larigot
Sharf (26.29.33.36)
Trompette
Krumhorn
<i>Tremulant</i>
<u>WEST</u>
Gemshorn
Principal
Gedeckt
Octave
Superoctave
Ripieno (12.19.22)
Acuta (24.26.29)
Trumpet
Trompeta Mag
Trompette Milii
Trompeta Batt
<i>Solo to Choir</i>
<i>Swell to Choir</i>

SOLO

	Contra Gamba	16
8	Viole d'orchestre	8
8	Violes Célestes II	8
8	Erzähler Célestes II	8
4	Flûte Traversière	8
4	Rohr Flute	8
2 $\frac{2}{3}$	Rohr Quintadena	8
2	Flute Célestes II	8
1 $\frac{3}{5}$	Wald Flute	4
1 $\frac{1}{3}$	Viole	4
IV	Recorder	2
8	Cornet d'Violes (12.15.17)	III
8	Gross Cornet (SUB.5.10)	III
	Cor Anglais	16
	Cromorne	8
16	Clarinet	8
8	Orchestral Oboe	8
8	Kopffregal	8
4	Schalmey	4
2	<i>Tremulant</i>	
III	Contra Posaune	16
III	English Posthorn	8
8	<u>TRANSEPT</u> (unenclosed)	
na	16 Tuba Mirabilis	8
taire	8 Festive Trompette	8
alla	4 <i>Octave</i>	
	<u>TOYS</u>	
	Celesta	8
	Chimes	8
	Glockenspiel	4

PEDAL

Double Open Wood	32
Contra Bourdon	32
Open Wood	16
Small Open Wood	16
Open Diapason	16
Violone (Transept)	16
Bourdon	16
Contra Dulciana	16
Octave Wood	8
Principal	8
Bass Flute	8
Fifteenth	4
Spitzflute	4
Mixture (12.19.22.26.29)	V
Serpent (GGGGG)	64
Contra Bombarde	32
Double Ophicleide	32
Bombarde	16
Ophicleide	16
Fagotto	16
Trompette	8
Bass Trumpet	8
Clairon	4
<i>Solo to Pedal</i>	
<i>Swell to Pedal</i>	
<i>Great to Pedal</i>	
<i>Choir to Pedal</i>	

Transept Cymbelstern	
Chancel Cymbelstern	

PROGRAMME

FANFARE

JOHN COOK
(1918-1984)

Cook combined organ and theatre posts. From 1946-1949 he conducted the Old Vic Theatre Orchestra, when he became organist of Holy Trinity, Stratford. In 1954 he moved to Canada as organist at St Paul's Cathedral, London, Ontario, and maintained his connection with the Swan of Avon by becoming musical director of the Stratford (Ontario) Shakespeare Festival. He completed his career in Boston, Mass, becoming organist and lecturer in music at Massachusetts Institute of Technology.

In 1951 he wrote some music for the Festival of Britain pageant at Hampton Court, and from it he created this fanfare, dedicated to the pageant-master Christopher Ede (b1914), who was at one time an apprentice organ builder with Harrisons before he found his vocation as an actor. Ede was assistant producer for the 1933 Pageant of Parliament (for which Roger Quilter wrote "Non Nobis, Domine"), although he is probably best remembered as being the inventor and deviser of "son et lumière".

The expected fanfares and stately passages in Cook's piece are separated by lighter sections, the whole illustrating different aspects of Psalm 81:

*"Sing aloud unto God our strength;
make a joyful noise unto the God of Jacob.
Take a psalm, and bring hither the timbrel,
the pleasant harp with the psaltery.
Blow up the trumpet in the new moon,
in the time appointed, on our solemn feast day."*

VARIATIONS ON 'O FILII ET FILIÆ'

JEAN-FRANÇOIS DANDRIEU
(c.1682-1738)

Dandrieu was hailed as the most celebrated French harpsichord composer of the eighteenth century. He also held a number of posts as organist in Paris, including a royal appointment. He is renowned particularly for his Noels, being commended by contemporaries for his "ingenious way" of playing them and the "beautiful, flowing lines" of his melodies. The same can be said for his approach to O filii et filiæ, the seventeenth-century Easter hymn, treated here to a set of eleven variations. Dandrieu was one of four organists in the service of the Regent Philippe d'Orléans, responsible for the "quartier d'avril" during which Easter fell. It is reasonable to surmise that this piece would have been performed during the offertory at high mass on Easter Day.

PRELUDE & FUGUE IN E MINOR

NIKOLAUS BRUHNS

(c.1655-1697)

Nikolaus Bruhns studied with Buxtehude, and made his name as a virtuoso on both the organ and the violin. He was resident in Copenhagen for a long period, and demonstrated his virtuosity to remarkable effect in that city when he gave a solo performance of his cantata "Mein Herz ist bereit". With its scoring for bass soloist, violin and continuo, he is said to have played the continuo part on the organ pedals, the violin part with his hands and to have sung the voice part. This Prelude and Fugue in E minor (one of two in that key) follows the north German style: a toccata-like opening; a fugue with a chromatic subject and counter-subject featuring repeated notes; a contrasting free section; a second fugue with an unusual rhythm; and a fantasia-like ending.

CHANT DE MAY

JOSEPH JONGEN

(1873-1953)

Jongen, like Franck, was a native of Liege. He wrote many attractive pieces for organ and rose to become director of the Brussels Conservatoire (1922-39). During the First World War however he was exiled with his family to England. He eventually moved to Bournemouth, where in April 1917 he composed this exquisite piece. Two themes are heard, the second one leading to a climax. This second theme is then heard quietly, followed by a restatement of the opening idea. A beautiful coda completes this little tribute to the land which had given Jongen a home, as witness his spelling of the month as 'May' rather than 'Mai'

CHORAL No 1 IN E

CÉSAR FRANCK

(1822-1890)

Born in Liège, Franck was taken to Paris at the age of twelve by his ambitious father who wanted him to become a concert pianist. He found his true vocation however in the organ loft, especially that of Ste- Clotilde where he presided from 1859 till his death. This occurred following an accident in the summer of 1890 after which he left Paris hoping to convalesce.

During his stay he composed his "Trois Chorals" and No 1 was written during the first ten days of August 1890. The piece begins with a dignified theme out of which the actual "choral" grows. Franck asks for it to be played on the Voix Humaine. A decorated version of the original theme follows, climaxing in a mystical restatement of the choral theme. After a loud interlude the development continues, a crescendo leading to a massive statement of the chorale followed by a fanfare-like finish derived from the embellishment of the opening theme.

CLAIR DE LUNE

LOUIS VIERNE

(1870-1937)

Vierne, who was blind from birth, was organist of Notre-Dame from 1900 till the very moment of his death while giving a recital there on 2 June 1937. He was a favoured pupil of Widor, who indeed procured the post for him. After the First World War he began an international career, visiting England twice and in 1927 undertaking an American tour during which he wrote out several pieces which would later be published as part of his 'Pièces de Fantaisie'. In their choice of titles they demonstrate that they are not confined to (or even necessarily intended for) church use.

One doesn't need to think of Debussy with the title 'Clair de Lune', even though Debussy once sang Vierne's praises. This piece, one of the loveliest in the organ repertoire, unfolds over a gently undulating accompaniment; this accompaniment becomes more lively as the theme passes to the pedal before a reprise of the opening material and magical coda. The work is dedicated to the American organ builder Ernest Skinner, whose instruments Vierne had enjoyed on his American tour.

INTRODUCTION & PASSACAGLIA

WALTER ALCOCK

(1861-1947)

Alcock, who was knighted in 1933, was appointed organist of Salisbury Cathedral in 1916, and played at three coronations, Edward VII, George V & George VI. "Had he not 'carried on' for half-an-hour in and around B flat in readiness for Parry's "I Was Glad" when Edward VII was late for his coronation?" Thus Douglas Fox (1893-1978) recalled this masterly improviser (who also had a large model railway which he took to Salisbury) He thought nothing of climbing to the top of the Cathedral organ to repair an electrical fault even when he was over eighty years old. Healey Willan dedicated his "Introduction, Passacaglia and Fugue" to Alcock, who in 1933 produced a comparable essay as a Three Choirs Festival commission.

Alcock's Introduction is rhapsodic, like Willan's (and indeed like Reger's before him), while the Passacaglia is based on a theme submitted by Marcel Dupré. There are twenty variations, an allargando ending taking us back to the style of the opening Introduction to complete the work. The dedicatee is Harold Darke (1886-1976), for over half a century organist of St Michael's Cornhill, wartime organist of King's College Cambridge, and best remembered for his setting of "In the bleak midwinter".



ULSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

USOC was founded in 1918 as a forum for church musicians of all denominations, amateur and professional, in Northern Ireland. The principal aims of the society are:

1. to promote high standards in the selection and performance of both organ and choral church music;
2. to uphold the status of the profession and safeguard its interests;
3. to promote a wider public interest in organ and choral music.

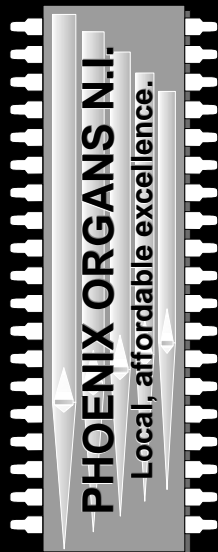
At its monthly meetings a wide range of activities is undertaken including visits to churches with organs or choirs of particular interest, choral workshops, and lectures and discussions on all aspects of church music. There is also an annual weekend tour: Paris, Chester, Liverpool, London, Edinburgh, and Amsterdam are among venues visited in recent years.

Members are informed in a monthly newsletter about the society's activities, about organ vacancies, and about other matters of particular interest to the church musician.

The Society is affiliated to the Incorporated Association of Organists. Membership is open to any church musician or person with an interest in church music.

If you are interested in joining or would like to know more about the society, please contact the Hon. Secretaries, Stephen and Carolyn at 028 9086 3926.

PHOENIX ORGANS N.I.



Stephen Hamill, Organist of St. Peter's, is the face behind Phoenix Organs N.I., and along with his colleagues in England and the USA, has designed and built one of the most flexible and musical digital organ systems available. He says "the sound of a Phoenix organ is exceptional because we believe it is the most accurate reproduction of a pipe organ. We record the best examples of actual pipe organ stops and digitally store them in the organ. These sounds are replayed when a key is pressed. Every organ is voiced by a musician who understands the intricacies of playing an organ on a day to day basis, whether it is to accompany the largest congregation or provide quiet, devotional music before the service. We regulate the volume, adjust the timbre, and fine tune every note of every stop independently, just as a pipe organ builder would. We use high-end audio components, speakers and amplifiers to ensure unrivalled warmth of sound. A Phoenix organ may be purchased as a new custom designed console; as a Phoenix system installed in an existing console; or as in St. Peter's, as a digital enhancement for an already fine instrument. Every Phoenix organ is unique and bespoke.

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