



move

MAGNIFICAT

DOUGLAS LAWRENCE RIEGER ORGAN
THE SCOTS' CHURCH MELBOURNE

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Johann Sebastian Bach

- 1** Meine Seele erhebt den Herren 0'26"
- 2** Fuga fuga sopra il Magnificat BWV 733 4'43"
- 3** Chorale - Liebster Jesu, wir sind hier BWV 373 0'54"
- 4** Chorale Prelude - Liebster Jesu, wir sind hier BWV 731 2'03"

Trio Sonata 4 in E minor BWV 528

- 5** Adagio/Vivace 3'06"
- 6** Andante 4'49"
- 7** Un poco Allegro 3'09"
- 8** Chorale - Erbarm dich mein, O Herre Gott BWV 305 1'23"
- 9** Chorale Prelude on Erbarm dich mein,
O Herre Gott BWV 721 3'36"

Dietrich Buxtehude

- 10** Prelude and Fugue in G minor 7'27"
- 11** Chorale - Jesu, meine Freude 1'04"

Johann Gottfried Walther

- 12** Partita with 10 variations on Jesu, meine Freude 11'44"

Michel Corrette

(from the first and second Magnificat Suites)

- 13** Plein Jeu 0'40"
- 14** Tierce en Taille 1'49"
- 15** Duo a deux Basses 1'07"
- 16** Concert de flutes 1'17"
- 17** Fuga doppia 2'14"

Felix Mendelssohn

Prelude and Fugue in C minor

- 18** Prelude 4'36"
- 19** Fugue 3'57"

Gabriel Pierné

- 20** Prelude in E flat major 3'03"

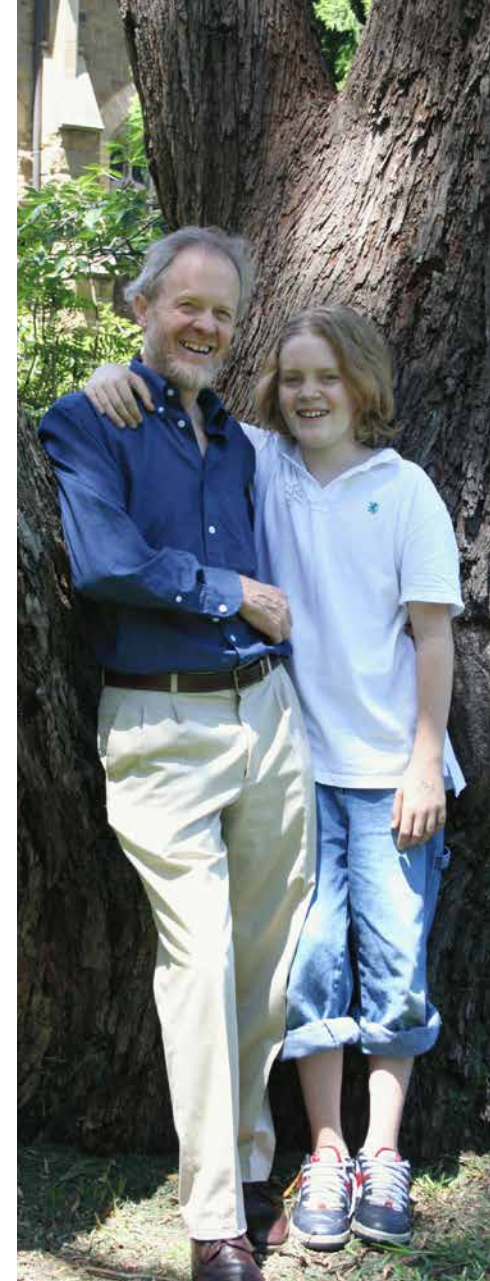
Jehan Aristide Alain

- 21** Choral Dorien 4'03"

Alexandre Pierre François Boëly

- 22** Fantasie et Fugue in B flat major 5'52"

The singers –
Treble | Jacob Lawrence
Alto | Meredith Cox
Tenor | Loclan McKenzie-Spencer
Bass | Thomas Drent



Douglas Lawrence (organ)
and Jacob Lawrence (treble)



The Song of Mary “My soul magnifies the Lord, and my spirit hath rejoiced in God my Saviour” (Gospel of Luke 1:46–55) has inspired composers through the ages. This disc begins with the *Fuga sopra il Magnificat* by JS Bach and also holds movements from two *Magnificat Suites* by Michel Corette.

The title also reflects the magnificence of the Rieger organ in the Scots’ Church, Melbourne. The disc explores some of the wonderful, intensely musical sounds of this great instrument. Installed in Scots’ in the year 2000, it has drawn outspoken praise from many of the world’s most eminent organists.

The listener will hear the distinct

registrations used for German and French music. This is most clearly demonstrated in the earlier works where the German repertoire is based on the *Organo Pleno* – a sound based on the mixtures of the organ, whilst the French repertoire is founded on the sound of the reeds (trumpet, clairon, cromorne, voix humaine). It is, I trust, a fascinating juxtaposition of the sounds of the two schools of organ composition and most certainly is a tribute to the voicer of this organ, Oswald Wagner.

The music covers a period of 300 years from Dietrich Buxtehude who was born in 1637 to Jehan Alain who died in 1940.

Johann Sebastian Bach 1685-1750

What is there left to say about this greatest of all composers? The 20 hours or so of organ works comprise only a small part of his output. Bach played many, perhaps all the instruments he wrote for. His son Carl Philp Emmanuel commented that Bach, even as an old man played the violin “very true and sweetly”.

During his lifetime Bach was more famous as an organist than as a composer. We read that organ builders were amazed when Bach tested their instruments as he used previously unheard of combinations. He started the test by drawing all the relevant stops to make a full



organ sound to try the organ's lungs! The organ blower pumpers would have needed to work hard. On this disc we hear three representative styles: the grand Organo Pleno in the *Fuga sopra il Magnificat*, Bach's unequalled mastery of counterpoint and virtuosic writing in the *Trio Sonata* and the lyrical beauty and deep spirituality of his chorale preludes.

Dietrich Buxtehude 1637-1707

Had JS Bach not lived, Dietrich Buxtehude would be regarded as the greatest German Baroque composer. Listen to this mighty *Prelude and Fugue* to hear how Buxtehude uses the organ in his own special, quasi-improvisational way. This is absolute organ music.

Whilst Bach's music may be transcribed and indeed, sound very well on many combinations of instruments; these works of Buxtehude can only be played on the organ. Buxtehude had a huge instrument at his disposal in Lübeck, so on this recording I use huge registrations for this *Prelude and Fugue*. The deep tones of the 32 foot pipes to the highest mixtures are all needed to adequately interpret this music.

Johann Gottfried Walther 1684-1748

Johann Gottfried Walther lived almost exactly the same time as his famous cousin, Johann Sebastian Bach. Walther is best known as the compiler of the *Musicalisches Lexicon*, the most encyclopaedic dictionary of music of that time. Walther was best known for his transcriptions of orchestral works by German and Italian composers. From these Bach learnt and

made his own transcriptions of Vivaldi string concertos.

The partita on *Jesu, meine Freude* is an elegant work giving the player freedom to use several different colours of the organ. The final partita is particularly brilliant.

Michel Corrette

1707-1795

With this music we move to the south of Europe and experience a quite different tonal world. The biggest sound on a French Baroque organ was made by combining the reed stops, the cornet and some foundations. The pedal usually had just 8 and 4 foot stops. Thus there was no development of the flowery pedal solos and fugues of the German school. There is no space here to explain this further, but interested readers can Google away and find endless treatises on these matters.

It was common for French composers to stipulate the stops they required. Corrette followed that practice and although he does not list every stop needed, we know from the many registration guides of the period just what was expected.

Felix Mendelssohn 1809-1847

Mendelssohn wrote six sonatas for the organ, three preludes and fugues and a number of miscellaneous works. The sonatas are often heard in concert, the preludes and fugues not so often. Perhaps this is one of those cyclical things and the latter will return to be more often heard.



The work we hear here shows Mendelssohn at his most inventive and one might say powerful best. The *C minor Prelude and Fugue* is a commanding work full of passion and energy. The lively driving prelude is followed by a fugue which starts in a quiet way but

becomes ever more assertive, the closing bars being amongst the most exciting in all organ music.

Mendelssohn was in the habit of practicing these works on the organ in St Paul's Cathedral, London, as it was one of a tiny number of

organs in England at that time to have a pedalboard. One organist of the time said “Sir, I never played on a gridiron in my life” thereby showing his disdain for the organ pedalboard.

Gabriel Pierné

1863-1937

This brilliant player and composer won the French prix de Rome in 1882. He succeeded Franck at Sainte Clotilde Basilica in Paris but is best remembered as the conductor of the Concerts Colonne. In 1910 Pierné conducted the first performance of Stravinsky’s ballet, *The Firebird* for the Ballets Russes.

Pierné wrote just a handful of organ works but they are beautifully constructed and form an important niche in Romantic French organ repertoire. Pierné has marked this prelude *Pas vite*. The listener will need to decide if the player has obeyed this instruction

Jehan Aristide Alain 1911-1940

Another composer who distinguished himself by taking many prizes when still a student, Alain lost his life in the early days of the Second World War. His music is like no other, idiosyncratic and fascinating in its originality.

I must recount the manner of his death. He was a skilled motorcyclist and on 20 June 1940, he was assigned to reconnoitre the German advance on the eastern side of Saumur. Coming around a curve, and hearing the approaching tread of the Germans, he abandoned his motorcycle and engaged the enemy, killing sixteen of them with his

carbine before being killed himself. He was posthumously awarded the Croix de Guerre, and was buried by the Germans with full military honours.

The *Choral Dorien* however shows no bravado; rather an introverted and poetic soul.

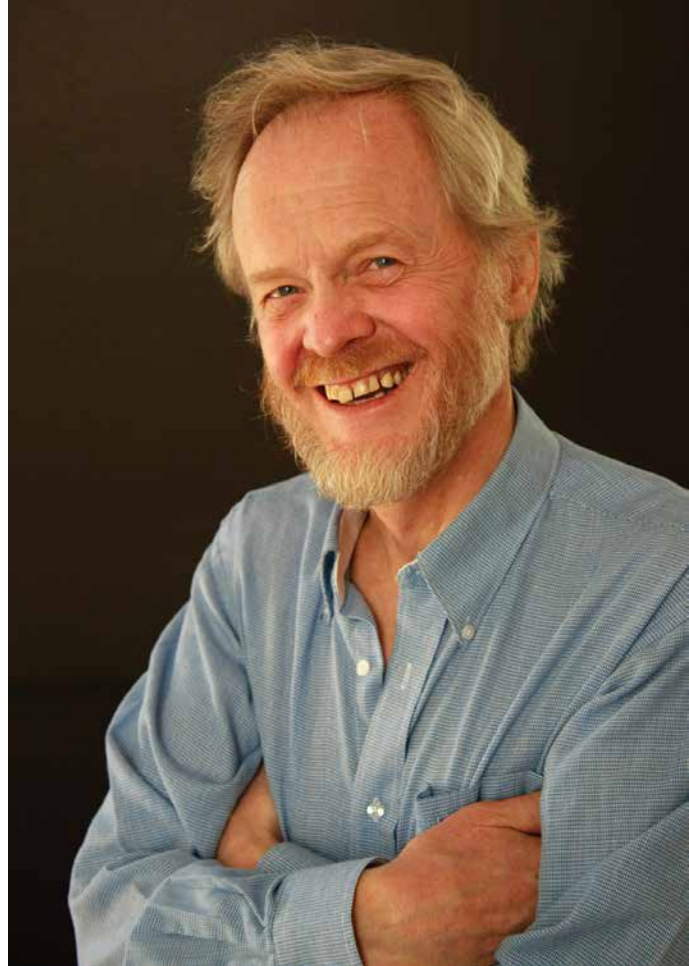
Alexandre Pierre François Boëly

1785-1858

Composer, pianist and organist, Boëly was scornful of the organ music of his time, considering most of it trite and unworthy of performance. Upon his appointment in 1840 as organist at Saint Germain L’Auxerrois he proceeded to perform the works of the old masters, Frescobaldi, Couperin and JS Bach, whose music was, at that time, considered unplayable. His efforts did not gain him popular favour. He was dismissed from his post and died a poor piano teacher. Wikipedia tells us that even though he failed to achieve any measure of fame, in his old age he was sought out by César Franck and Camille Saint Saens, who revered him as a guardian of a noble and pure classical organ tradition.

The *Fantasie et Fugue* eloquently demonstrates why those wonderful musicians held Boëly in such esteem.

The great French virtuoso Marc Enrico Bossi (1861-1925) wrote “The Fantasie and Fugue by Boëly should be in the repertoire of every concert organist”.



Douglas Lawrence

For more information about the organ:
www.ohta.org.au/organs/organs/Scots-Melbourne

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THE SCOTS RIEGER ORGAN SPECIFICATION

1998-1999 Rieger Orgelbau,
Schwarzach, Austria.

4 manuals, 68 speaking stops, 9 couplers,
tracker & electric action.

Great I C - a3

Double Diapason		16'
Open Diapason		8'
Chimney Flute		8'
Gamba		8'
Harmonic Flute		8'
Principal		4'
Open Flute		4'
Twelfth		2 2/3'
Fifteenth		2'
Mixture major	IV	2'
Mixture minor	III	1 1/3'
Cornet	V	8'
Bombarde		16'
Trompette		8'
Clairon		4'

Positive (expr.) II C - a3

Open Diapason		8'
Stopped Diapason		8'
Principal		4'
Chimney Flute		4'
Sesquialtera		2 2/3'

Fifteenth		2'
Larigot		1 1/3'
Sharp Mixture	IV	1'
Trompette		8'
Cromorne		8'
Trompette royale (Gallery)		8'
Tremulant		

Swell III C - a3

Bourdon		16'
Diapason		8'
Bourdon		8'
Viole de Gambe		8'
Voix céleste		8'
Principal		4'
Traversflute		4'
Viola		4'
Nasard		2 2/3'
Octavin		2'
Tierce		1 3/5'
Plein Jeu	V	2 2/3'
Basson		16'
Trompette harm.		8'
Hautbois		8'
Voix humaine		8'
Clairon harm.		4'
Tremulant		

Gallery Organ IV C - a3

Bourdon		16'
Echo Diapason		8'
Gedackt		8'
Salicional		8'
Wood Principal		4'
Chimney Flute		4'
Fifteenth		2'
Mixture	IV	1 1/3'
Trompette royale		8'
Tremulant		

Pedal C - g1

Contrabass		32'
Open Diapason		16'
Wood Diapason		16'
Bourdon		16'
Principal		8'
Bass Flute		8'
Fifteenth		4'
Mixture	IV	2 2/3'
Contrabombarde		32'
Bombarde		16'
Basson		16'
Trompette		8'
Clairon		4'

Gallery Pedal C - g1

Bourdon		16'
Echo Diapason		8'
Gedackt		8'
Wood Principal		4'
Koppeln mech.: II/I, III/I, III/II, I/P, II/P, II/P		

Koppeln el.: IV/I, IV/II, IV/III, IV/P

Pistons: Great to Pedal, Great to Gallery

Kombinationen:
8 x 32 gen., 6 indiv., Sequ. < >, 4 Cresc.

Extras: Memory Card System, Zimbelstern