Festival of Organ Masterpieces

DOUGLAS LAWRENCE — **St Patrick's Cathedral, Melbourne**



Henry Purcell

1 Martial Air 1’43”
2 Minuet 1’31”
3 Trumpet Tune 1’01”

George Frideric Handel

4 Largo 3’35”
5 March from Judas Maccabeus 3’22”

Charles-Marie Widor

6 Toccata from Symphony No. 5 5’23”

Johann Sebastian Bach

7 Jesu Joy of Man’s Desiring 3’51”
8 Sonatina 2’04”
9 Toccata and fugue D minor 8’35”
10 Air on a G string 4’19”

Henry Purcell
Abdelazar (The Moor’s Revenge)

11 Rondo 1’56”
12 Minuet 1’34”

Louis Couperin

13 Chaconne in G minor 2’45”
14 Chaconne in D minor 2’56”

Archangelo Corelli

15 Adagio in F minor 1’44”

Max Reger

16 Benedictus 4’24”

C.S. Lang

17 Tuba tune in D major 1’59”

Felix Mendelssohn

18 Finale from Sonata 6 3’52”

Leon Böellman
Suite Gothique

19 Prelude — chorale 1’58”
20 Menuet gothique 2’49”
21 Prieré du Notre Dame 4’23”
22 Toccata 3’13”



This recording brings together many of the best loved and most often played works from the organ repertoire.

Several of the works presented here are transcriptions, each of them eminently suitable for performance on the organ. The transcription of a piece of baroque music for strings to the organ does not necessarily violate the spirit of the music. The result may be different, but the music need not suffer. A transcription can be regarded as a new interpretation; one should remember that Johann Sebastian Bach played Vivaldi string concertos on the organ.

The realisation on the organ of later instrumental writing is rather more problematic because of the multi-layered and ever changing texture of the music.

This recording covers nearly three hundred years of organ music, and, listening to the different works, one can trace changes of style and organ registration.

The English composer HENRY PURCELL (1659—1695), possibly the greatest until this century's Benjamin Britten, possessed an individuality of approach which sets him apart from his contemporaries. The sheer diversity of forms and styles he used is indicative of his flexible mind and inventive abilities: from sacred and incidental dramatic music to a vast number of secular catches such as the "dirty ditties" *Sir Walter enjoying his Damsel* and *Pox on you for a Fop!* Purcell's genius however, lies not only in his wide-ranging interests — it is also demonstrated by his mastery of technique (especially in instrumental music), unashamed harmonic playfulness, and direct appeal to a listener's sense of beauty and dignity. It was a great loss that this promising composer of genius died at the age of thirty-six.

Purcell is represented here by 3 short pieces, *Martial Air, Minuet,* and *Trumpet Tune,* which show an appealing simplicity of style and infectious rhythmic vivacity. The use of members of the reed family on the organ is complemented by beautiful flute stops, creating a noble sound which demonstrates the organ's capabilities of these delightful works.

From the 17th century we move forward to the 18th. GEORGE FRIDERIC HANDEL (1685—1759) is one of the best known and loved Baroque masters, sharing a place with J. S. Bach and Antonio Vivaldi. Handel is most famed for his *Messiah,* but this and other oratorios are only part of his vast eclectic output. Still, his training in and principal inclination towards theatrical music can be detected in his most diverse works. There is a very real element of theatre in *Messiah* and this drama occurs also in the oratorio *Judas Maccabaeus* of 1747, from which Douglas Lawrence plays a march, the chorus *See the Conquering Hero comes*. True to Handel's sense of the dramatic, Lawrence chooses a liberal interpretation to rejuvenate the piece — he begins with a registration of full principals to mixtures and cimbels, and passes from manual to manual, finally restating the triumphant theme on full organ in a display of unabashed grandeur.

CHARLES-MARIE WIDOR (1844—1937) can be rightly called the creator of the organ symphony. In his position as one of the great virtuoso organists of his time, Widor had access to organs of grand proportions and elaborate resources. It is only natural that, coupled with his compositional abilities, he should use this access to create a musical form which explored to the fullest the orchestral possibilities of the king of instruments. Widor's ten organ symphonies are masterworks of rhythmic intricacy and architectronic structure. One can indeed feel the influence of the buildings in which Widor taught and played, such as St. Sulpice in Paris, Widor's musical home for sixty-four years till he reached the age of ninety.

The *Toccata* from his 5th symphony employs a traditional form for displays of organ virtuosity in the French manner, unlike some of the new forms Widor introduced for the movements of his symphonies, such as the pastorales and the scherzo. With the rushing, breathtaking semi-quavers of this toccata Widor infuses both his reverence for the Germanic school of playing which stayed with him all his life, and his own sense of vigorous homophony and melodic grandeur.

JOHANN SEBASTIAN BACH (1685—1750) was first and foremost a keyboard player. His works for organ span a period from his earliest compositions to the serene *Before Thy Throne I Stand* written on his deathbed. *Jesu Joy of Man's Desiring,* taken from cantata no. 147 Herz und Mund und Tat und Leben (Heart and mouth and deed and life) is played here in a sympathetic arrangement for four hands — one organist plays the orchestral parts whilst another (Roderick Junor) plays the famous four-part chorale. The *Sonatina* comes from cantata no. 106 — a funeral cantata — and glows with the assurance which shines through so much of Bach's music. *Toccata and Fugue in D minor* is Bach's best known keyboard work. It has variously enjoyed transcription for piano by Tausig, orchestration by Stokowski, and suffered rearrangement for use in soap advertisements and film scores. In a no-nonsense performance Douglas Lawrence seizes the first incisive figure (later to appear as the theme for the fugue) and produces an exciting sense of cohesion throughout the rest of a work which is essentially fantasia-like in style. A story connected with this most famous of pieces claims that it was actually used by Bach as a piece with which to test organs!

The *Air* is a movement of the orchestral suite no. 3 in D major. A glorious cantilena soars above an almost static accompaniment. This graceful piece ably demonstrates the effectiveness of pieces sensitively adapted for the organ.

PURCELL'S *Rondeau* and *Minuet* appear in the play *Abdelazar,* or *The Moor's Revenge.* The majestic theme is familiar from Benjamin Britten's use of it in *The Young Person's Guide to the Orchestra.* As arranged for the organ, this piece has become popular as a wedding march, despite its original blood-thirsty associations!

LOUIS COUPERIN (c. 1626—1661) was one of thirteen of his family to hold the position of organist at St. Gervais in Paris. These two exquisite chaconnes demonstrate the mannered and stately movement inherent in Couperin's writing. They are poised and expressive miniatures from a by-gone age. In the *G minor chaconne* the theme is played on the Positive cromorne.

Despite ARCHANGELO CORELLI'S (1653—1713) small output, he exercised a tremendous influence upon his contemporaries. Only 2 of his organ works are extant. This *Adagio* from a violin sonata in F minor is adapted for organ with the Positive cromorne and $2\,2/3$, $1\,3/5$ as the solo registers. The tremulant adds an expressive effect. The *solo sonata* is one of Corelli's three basic genres, the other two being the *trio sonata* and the *concerto.*

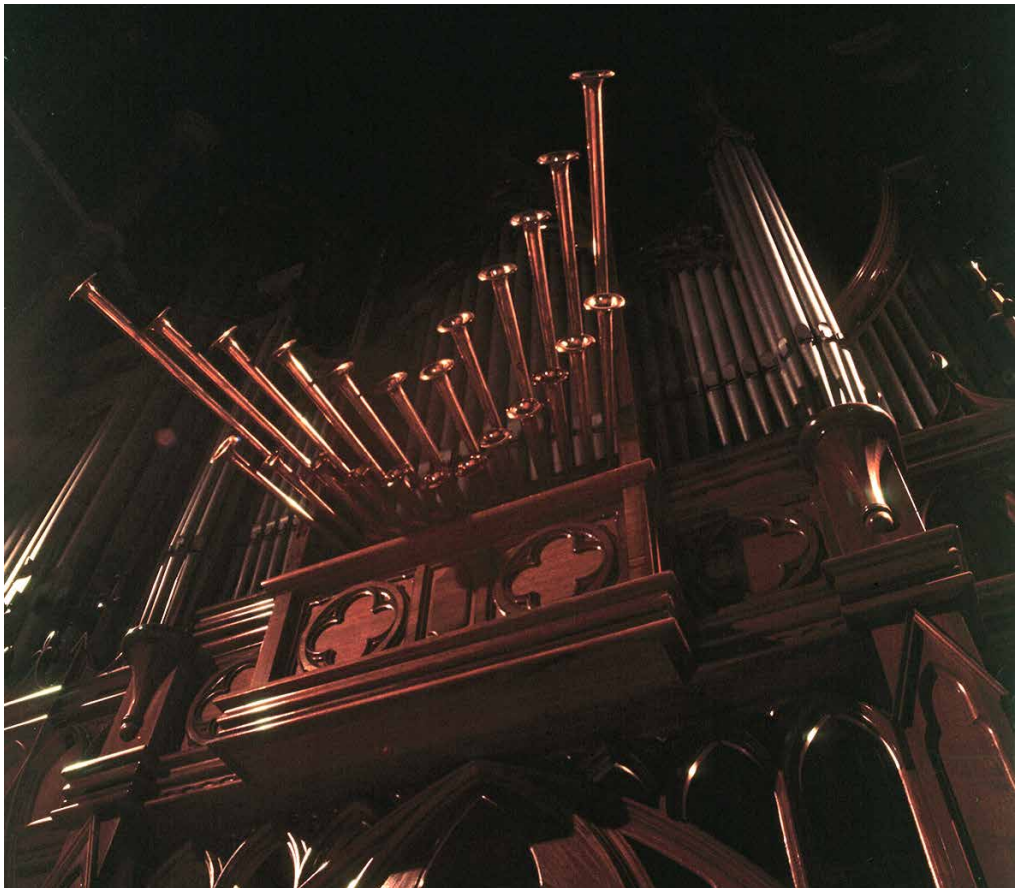
Of all organ composers since J. S. Bach, MAX REGER (1873—1916) holds a pre-eminent position. It cannot be denied that the quantity and quality of his output is staggering. Apart from many short studies and chorale preludes, there are several very large scale organ works. The fantasies on *Ein Feste Burg, Straf' mich nicht, Wie schön leuchtet,* spring to mind, as does this composer's mighty homage to his great forbear *Fantasie and Fugue on B-A-C-H.* The *Benedictus,* written in 1901, begins with subdued flute and string sounds, and moves chromatically through a quasi-allegro section to a tremendous climax, finally subsiding to the initial reverent tranquility. For such a short piece it allows an imaginative range of stops, including the use of an imitation violin solo.

C. S. LANG'S *Tuba Tune in D major* stands in that tradition of organ pieces which employ a loud solo stop to hold an independent line of music. Here the tuba is employed in a gregarious piece which falls into four repeated sections. The mood is joyous and carefree. Lang uses an accompaniment on the other manuals to offset the majestic solo tuba tune.

FELIX MENDELSSOHN (1809—1847) embodies the same blend of natural classical elegance and romantic spirit which we find in Fauré. Both composers looked back to the great Baroque and classical masters, and Mendelssohn in particular inherited a sense of Bach's Germanic musical style. Mendelssohn's organ works include six sonatas (op. 65), and it is the final movement of the last of these we hear played by Douglas Lawrence. This sonata,

Mendelssohn's last composition, returns to the contrapuntal style of Bach which Mendelssohn first employed in his early fugal exercises for organ.

LEON BÖELLMANN (1862—1897), whose music concludes this disc, was a Parisian organist and teacher. His best-known work is the four movement *Suite Gothique* of 1895. It begins with a grand fortisimo *Prelude — choral*, moves on to a dance-like *Menuet gothique* and the ethereal *Prayer to Our Lady*, and finishes with a brilliant *Toccata*. In particular in the *Prieré a Notre Dame* we see Böellmann's beautifully-controlled chromatic movement, a legacy of the influence upon him of Eugene Gigout, who stressed exactness and correctness of style. This suite is a balanced, well-crafted 19th century French perspective on a past age.



Douglas Lawrence

Douglas Lawrence completed a Master's Degree in Music at Melbourne University in 1969. He then spent two years in the Concert Class of the Vienna Academy and during that time began a concert career which has taken him throughout most of the Western World.

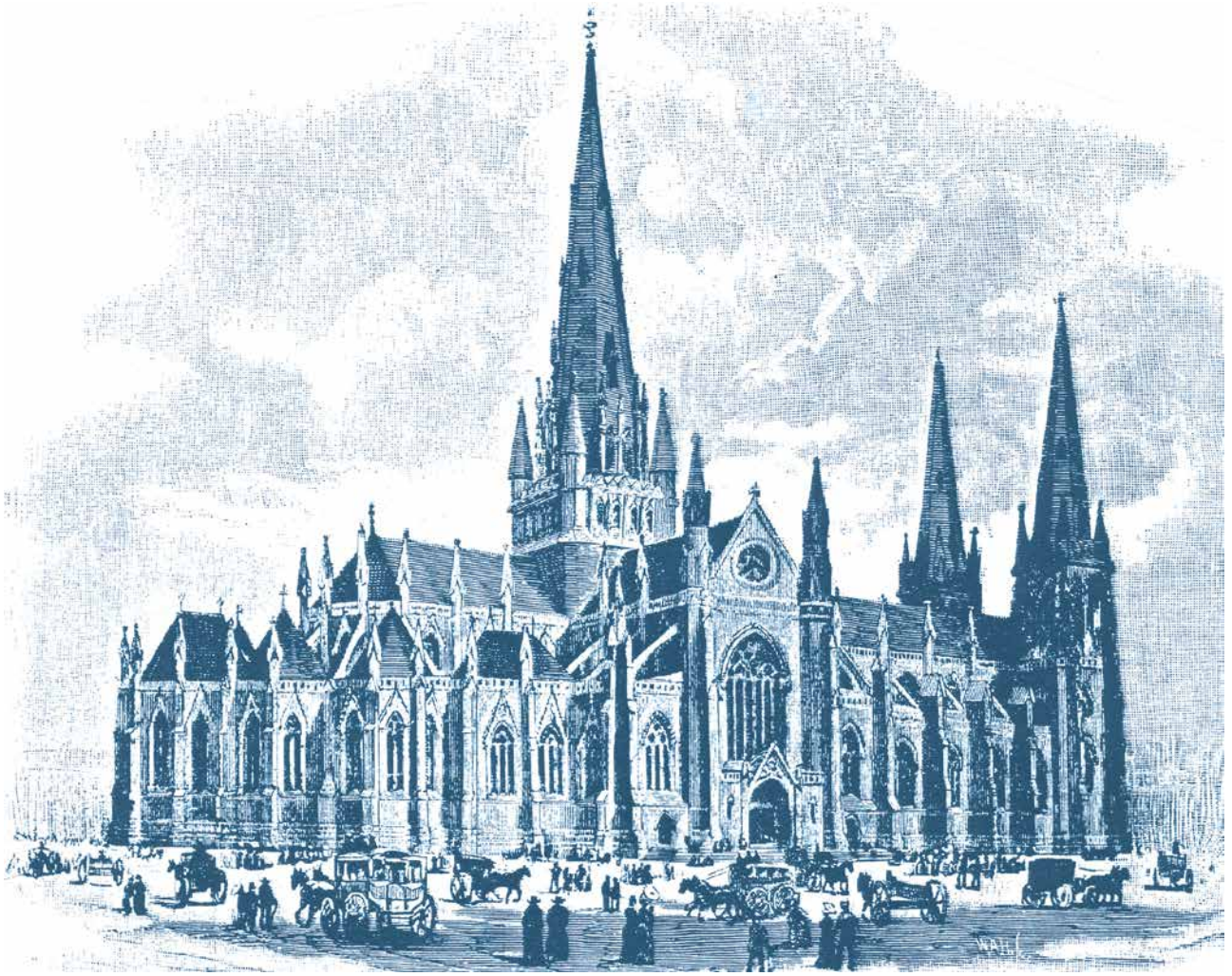
He undertakes a major concert tour of Europe each year and has played at many prestigious venues; among them are St. Mark's Basilica (Venice), St. Paul's Cathedral (London), The Bavo Church (Haarlem), Kaiser-Wilhelm Gedächtnisskirche (Berlin), Stephanskirche (Vienna), and the Cathedral of Sion, location of the world's oldest playable organ. In 1979 he played the inaugural concerts on the organs of the Sydney Opera House and Melbourne University's Melba Hall, and in 1982 the first solo recital on the organ in the newly-opened Melbourne Concert Hall.

In Melbourne, Douglas Lawrence is Master of the Chapel Music at Ormond College, Director of Music at The Scots Church and Teacher of the Organ at the University of Melbourne. He was for 14 years Artistic Director of the Melbourne International Festival of Organ and Harpsichord.

Douglas Lawrence has released a number of recordings including *The Best of Pachelbel, Buxtehude, A Baroque Collection,* and *Reverberations*. They span organ music from earliest times until the present day, representing works ranging from solo organ to ensembles with didgeridoo and electronic tape, and include new works especially composed for him. These recordings have received outspoken praise from reviewers. Douglas Lawrence has appeared for the ABC as soloist and with the Melbourne Symphony Orchestra on radio and television.

He has an active concern for the promotion of contemporary music of all genres.

NOTES BY DAVID WILSON

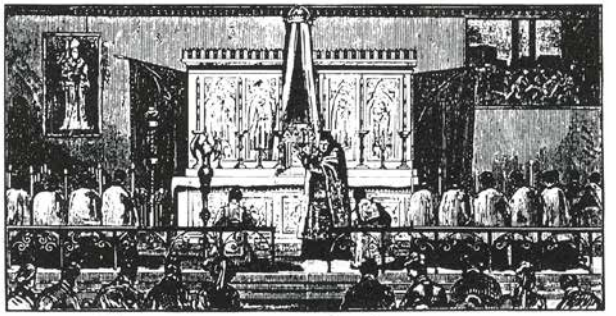


THE ORGANS OF ST PATRICK'S CATHEDRAL, MELBOURNE

A total of three pipe organs and two electronic instruments have been in use in St. Patrick's Cathedral since the commencement of the present building in late 1858 to the designs of the eminent architect William Wardell.

The first organ, a small instrument thought to be of English origin, was in use in the previous building and is thought to date from the early 1850's. This organ, which contained pipework from the early 19th century, or late 18th century (labelled Sesquialtera and Cornet) may have been initially a single-manual organ which was later enlarged to two manuals by the addition of a Swell Organ. In 1882, this organ was moved to St. Brigid's Catholic Church in North Fitzroy and moved four years later to the congregational church in Castlemaine where it is believed to have been installed by Alfred Fuller, of Kew. In 1978 the organ was sold to a syndicate comprising members of the Lutheran Church, Geelong, who proceeded to carry out restoration work. In 1983 this historic instrument was installed in Our Saviour's Lutheran Church, Knox, where its attractive three-towered case may still be seen. The original pipework and mechanism also survive.

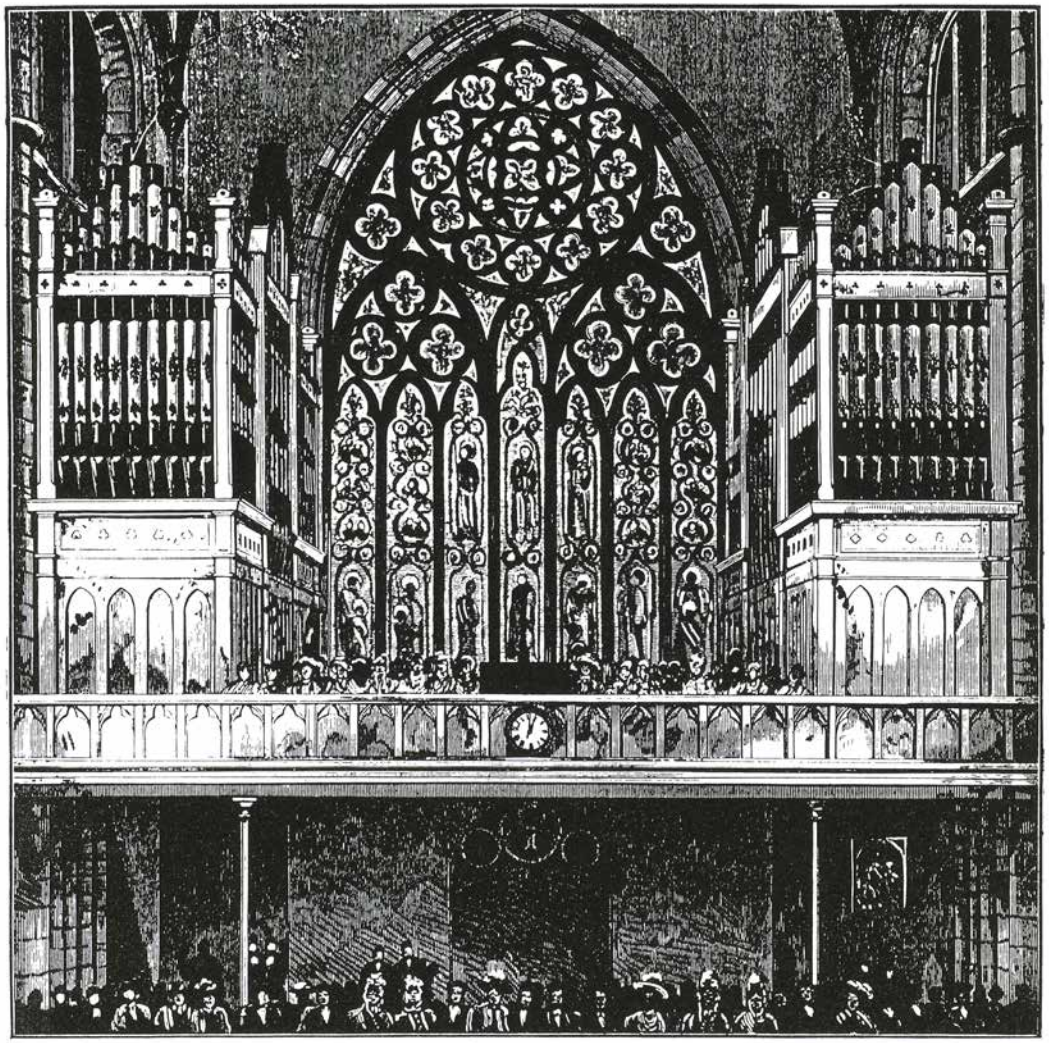
The second organ in St. Patrick's Cathedral was begun in 1877 by the Melbourne organbuilder Robert Mackenzie using pipework imported from London. Mackenzie was an organbuilder who had arrived in Melbourne in 1872 to erect the Hill organ in the Melbourne Town Hall, subsequently working in Melbourne on his own account. This instrument was never completed by Mackenzie and was reconstructed by the noted Melbourne organ builder George Fincham (1828-1910) in 1879-1880. The instrument was placed behind divided cases on either side of



The opening ceremony for the new organ at St Patrick's Cathedral – from The Australasian Sketcher, 27 March 1880.

the great west window, each case containing large-scale diapered 16ft. metal basses. In 1896 this organ was further rebuilt and enlarged by Fincham as a three manual instrument of 40 speaking stops of which four were prepared for later insertion, the action being tubular-pneumatic.

In 1937 this organ was removed from the Cathedral by George Fincham & Sons and rebuilt as a two-manual instrument in St. John's Catholic Church, East Melbourne. The removed Choir Organ went to the Methodist Church, Devonport, Tasmania, while the two 16ft. open metal ranks from the facade went to St. Mark's Anglican Church, Camberwell and the Anglican Church of the Epiphany, Northcote.



The organ at St Patrick's Cathedral – from The Australasian Sketcher, 27 March 1880

From 1937 to 1964 the Cathedral's musical needs were served by electronic instruments by Hammond and Compton. The present organ was built between 1962 and 1964 by George Fincham & Sons Pty Ltd, of Richmond, at a cost of £50 000. The instrument was designed by Maestro Fernando Germani, organist of St. Peter's, Rome, in conjunction with the Reverend Dr Percy Jones, Diocesian Director of Music, and Mr George Fincham. The massive casework, in Tasmanian Blackwood, was designed by architect Mr Gregory Simpson and executed by T. McCarthy & co.

The majority of the organ was built in the Fincham factory in Richmond, incorporating much of the pipework and windchests of the former cathedral organ from St. John's Church, East Melbourne. The reed stops were made by the German firm of Carl Giesecke & Sohn with the exception of the Trompette-en-chamade, which was made by the Italian firm of Tamburini. The electrical components, including the relays and combination action, were imported from Europe. The organ was voiced under the direction of Mr Charles Ivor Matthews.

The Great, Swell, Solo and Pedal Organs are sited on a gallery in the south transept while the Positive Organ is placed above the entrance to the Sacred Heart Chapel. The console was initially placed beneath the Positive Organ but was later moved to a position closer to the main organ.

The organ was opened in July 1964 by the Cathedral Organist Sergio de Pieri, a former pupil of Fernando Germani. In 1977 several tonal alterations were carried out at the wish of the newly-appointed Cathedral Organist John Mallinson, these including the addition of a Principal 8ft to the Positive Organ, the transposition of the Solo Organ Corno di Bassetto to the 16ft and the revoicing and hooding of the Great reeds.

NOTES BY JOHN MAIDMENT, 1987



The present specification of the organ (1977–) follows:

GREAT ORGAN

Gemshorn	16	A
Open Diapason	8	
Gemshorn	8	A
Stopped Diapason	8	
Hohlflöte	8	
Dulciana	8	
Principal	4	
Gemshorn	4	A
Suabe Flute	4	
Twelfth	2-2/3	
Fifteenth	2	
Fourniture	12.15.19.22.26	V
Mixture	19. 22.26.29.33	V
Grand Cymbel	226.29.33.36.40	V
Trumpet	8	B
Clarion	4	
Swell to Great		
Positiv to Great		
Solo to Great		

SWELL ORGAN (enclosed)

Gedeckt	16	C
Open Diapason	8	
Stopped Diapason	8	
Viola da Gamba	8	
Salicional	8	
Voix Celeste (TC)	8	
Principal	4	
Flute	4	
Twelfth	2-2/3	
Fifteenth	2	
Piccolo	2	
Cornet	17.19.22	III
Mixture	19.22.26.29.33	V
Double Trumpet	16	D
Cornopean	8	
Trompette Harmonique	8	
Oboe	8	
Clarion	4	
Swell Sub Octave		
Swell Unison Off		
Swell Super Octave		
Solo to Swell		
Tremulant		

POSITIVE ORGAN (unenclosed)

Principal	8	E
Gedeckt	8	
Principal	4	E
Quintadena	4	
Nazard	2-2/3	F
Waldflöte	2	G
Tierce	1-3/5	
Larigot	1-1/3	F
Sifflöte	1	G
Zymbel	26.29.33.36	IV
Cromorne	8	
Positiv Sub Octave		
Positiv Unison Off		
Positiv Super Octave		
Swell to Positv		
Solo to Positiv		
Tremulant		

SOLO ORGAN
(enclosed except Trompette)

Harmonic Flute	8
Viola	8
Concert Flute	4
Schwiegel	2
Corno di Bassetto (TC)	16
Orchestral Oboe	8
Tuba	8
Tuba Clarion	4
Trompette-en-chamade	8
Solo Sub Octave	
Solo Unison Off	
Solo Super Octave	
Great to Solo	
Swell to Solo Super	
Tremulant	

PEDAL ORGAN

Acoustic Bass	32	J
Open Diapason Wood	16	H
Violone	16	I
Bourdon	16	J
Gemshorn	16	A
Gedeckt	16	C
Octave	8	H
Bass Flute	8	J
Gemshorn	8	A
'Cello	8	I
Octave Quint	5-1/3	J
Fifteenth	4	H
Gemshorn	4	A
Flute Dolce	4	J
Doublette	2	H
Flute	2	J
Mixture	19.22.26.29	IV
Bombarde	16	
Double Trumpet	16	D
Posaune	8	B
Trumpet	8	K
Clarion	4	B
Trumpet	4	K
Great to Pedal		
Great to Pedal Super		
Swell to Pedal		
Swell to Pedal Super		
Solo to Pedal		
Solo to Pedal Super		
Positiv to Pedal		

Compass: 61/32

electro-pneumatic action

detached stop-key console

thumb and toe pistons adjustable by capture system

wind pressures: 3-1/4"; Trompette-en-chamade 8"

4, 762 pipes

■ This recording was made by the kind permission of the Dean, the Very Reverend F.M. Chamberlain

■ Special thanks are due to Rod Junor, who assisted with registration changes and played the 'chorale' part of *Jesu, Joy of Man's Desiring*.

■ Interior photographs were taken by Athol Shmith.

■ The exterior photograph was taken by Howard Birnstihl

■ Produced by Nick Alexander and Martin Wright

■ The original LP version was recorded in 1978 in an unedited single generation analog recording. An additional half hour of music was recorded nine years later for the CD version using the same microphones in an unedited digital format.

■ Ⓟ 1978 and 1987 Move Records

move.com.au

