Perth Concert Hall

Ronald Sharp organ

Jangoo Chapkhana

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DIETRICH BUXTEHUDE
1 Te Deum laudamus, Bux WV 218 *12'21*
Praeludium
Te Deum laudamus
Pleni sunt coeli et terra
Te Martyrum
Tu devicto

JAN PIETERSZOON SWEELINCK
2 Fantasia Chromatica *8'12*

JOHANN SEBASTIAN BACH
3 Komm, Heiliger Geist, BWV 651 *4'45*
4 Nun Komm, der Heiden Heiland, BWV 659 *3'43*

CLAUDE-BÉNIGNE BALBASTRE
5 Votre Bonté Grand Dieu from
Deuxième Suitte de Noëls *7'17*

JEAN LANGLAIS
6 Sur la tombe de Buffalo Bill from Mosaïques *3'52*

OLIVIER MESSIAEN
7 Joie et Clarté des Corps Glorieux from
Les Corps Glorieux *5'30*
8 Chants d'Oiseaux from Livre d'Orgue *7'03*

PETR EBEN
9 The Wedding in Cana from
Four Biblical Dances (1990-91) *6'28*

GARY SIELING
10 Pavan *2'52*

JANGOO CHAPKHANA
11 Variations on
Jesu, Joy of Man's Desiring (2006) *10'18*
Chorale
Alla Danza
Alternating Chords
Scherzino
Canon
Plenum
Contrapunctus
Toccata

Thanks to:
James Hewgill (recording)
Vaughan McAlley (editing)
Martin Wright (mastering and artwork)
Dr Victoria Rogers
Dr Bruce Duncan (project manager)
OHTA (financial support)
Graham Devenish (organ technician)
Management of the Perth Concert Hall

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The Dutch composer **JAN PIETERSZOON SWEELINCK** (1562-1621) was a renowned composer, performer and teacher whose compositions contributed greatly to the establishment of the North German Organ School in the late Renaissance/ early Baroque. His music was always intelligently crafted and his keyboard works, in particular, were, through their use of contrapuntal devices, well ahead of their time. The "Fantasia Chromatica" is one such work. Set in four distinct sections, it opens with simple whole notes in a descending chromatic scale. Sweelinck eventually gives us a glimpse into his extraordinary skills as an improviser and keyboard virtuoso - fingers on both hands stretched in terms of technique and precision.

DIETERICH BUXTEHUDE (1637-1707) was a celebrated organist, composer and organizer of a highly successful concert series in Lübeck known as Abendmusik. He produced an impressive corpus of organ music and his styles of writing were greatly influential and imitated by many of his contemporaries. The "Te Deum Laudamus" is a substantial free-standing work for organ constructed from four strophes from the hymn of praise. It is quite unlike any of his other works and demonstrates his mastery of the contrapuntal style.

After a short Praeludium, the first setting of the plainchant (Te Deum Laudamus) is heard as a cantus firmus in the pedals with rapid semiquaver figurations. The ensuing Pleni sunt coeli et terra is set as a chorale fantasy complete with echoes (manual changes) and constant alternations of line. This is followed by the Te martyrum which sees the cantus firmus as the middle line, embraced by florid counterpoint between treble and bass.

Born in Dijon, **CLAUDE-BÉNIGNE BALBASTRE** (1724-1799) was a celebrated keyboard virtuoso whose organ improvisations were legendary in his time. An important part of the tradition of the French Organ School in the seventeenth century was the noël – a variation or set of variations on a Christmas carol. "Votre Bonté Grand Dieu" comes from Balbastre's *Deuxième Suitte de Noëls*. This bright, festive work, with its rapid figurations, echo effects and deft leaps illustrates the composer's brilliant keyboard technique.

The two chorale preludes by **JOHANN SEBASTIAN BACH** (1685-1750) selected for this recording come from a collection known as the Leipzig Autograph which is commonly referred to as the Eighteen Great Chorale Preludes. These preludes were completed during the final decades of Bach's life. Based on chorale preludes composed in his earlier years, they are models of the genre. "Komm, Heiliger Geist" is a brilliant toccata with a seemingly unending flow of semiquavers over a powerful cantus firmus pedal, perhaps suggesting the gusts of wind from the Holy Spirit. It is a majestic and thrilling work. By contrast, "Nun Komm, der Heiden Heiland" is an expressively ornamented chorale with an elaborate accompaniment which is of as much interest as the embellished Advent hymn.

The blind composer and organist **JEAN LANGLAIS** (1907-1991) was a contemporary of Messiaen. His style of writing was less scientific than Messiaen's and his output for organ was considerable. Langlais was a highly regarded teacher and performer and toured the USA several times where he premièred specially commissioned works. The remarkably titled "Sur la tombe de Buffalo Bill" dates from 1977 and comes from Langlais' "Mosaïque", a miscellany of short organ compositions. A plaintive work with a modal feel, the simple theme is later re-worked in a quasi-improvised section.

OLIVIER MESSIAEN (1908-1992) was the most important composer of organ music in the twentieth century. His music is an intoxicating blend of techniques that include Hindu and Greek rhythms, and influences which range from birdsong to a profound spirituality. His oeuvre is represented on this disc by two works. From the epic 1939 organ cycle "Les Corps Glorieux" comes the brilliantly titled "Joie et Clarté des Corps Glorieux". Prefaced with a quote from the Gospel according to St Matthew, this is an ecstatic dance of joy with crisp, syncopated Cretian rhythms and extended recitativo passages for the right hand. It is a lively and engaging work that paints a vivid picture of the brightness of glory.

"Chants d'Oiseaux" comes from the *Livre d'Orgue* (1951), one of Messiaen's most serious and somewhat cerebral works, explores a variety of sophisticated compositional techniques. Written in the midst of the birds of the forest in Saint-Germaine-en-Laye, "Chants d'Oiseaux" is an exotic work which begins with a simple bird call using the Hindu rhythm micra varna which later appears in retrograde form. A chorus of birds including the Merle noir (Blackbird), Rouge-gorge (Robin) and Grive Musicienne (Musician Thrush) engage with each other in a series of fantasy dialogues using a variety of articulations. Messiaen, the supreme colourist, assigns very specific tonal requirements for each species, the overall effect of which showcases the many diverse ranks on all three manuals of the Perth Concert Hall instrument. The piece concludes with an extended solo by the Rossignol (Nightingale), the timbre reminiscent of "a damp harpsichord haloed with gongs…"

The Czech composer **PETR EBEN** (1929-2007) studied at the Prague Academy of Music and later taught at Prague's Charles University and the Royal Northern College of Music in Manchester. A prolific composer, he produced oratorios, ballet scores, symphonies, chamber works, choral music and many delightful songs for young voices. A highly-skilled organist, his output for this instrument ranks as some of the most significant repertoire of the twentieth century and is crafted to perfection. The "Four Biblical Dances" (1990-91) are amongst the most accessible of his works and were premiered in Odense Domkirke, Denmark. "The Wedding in Cana" is the last in this set and is a brilliant depiction of the cacophony and frenzy of drunken guests and well-wishers. The dance rhythms are complex and always intoxicating, giving the work its energy and vitality. This is an extraordinary musical celebration in which trumpet fanfares and animated conversations fuse with the sounds of clinking glasses to create an everlasting memory of the wildest of parties.

GARY SIELING studied organ at the Royal College of Music and is the Director of Music at Bromley Parish Church in the United Kingdom. His Pavan is a gentle piece which features the 8 foot flutes of the organ and has a mesmerizing pulse of five quavers in a bar. Its minimalist feel and clever harmonic structure are key ingredients to the charm of this engaging piece.

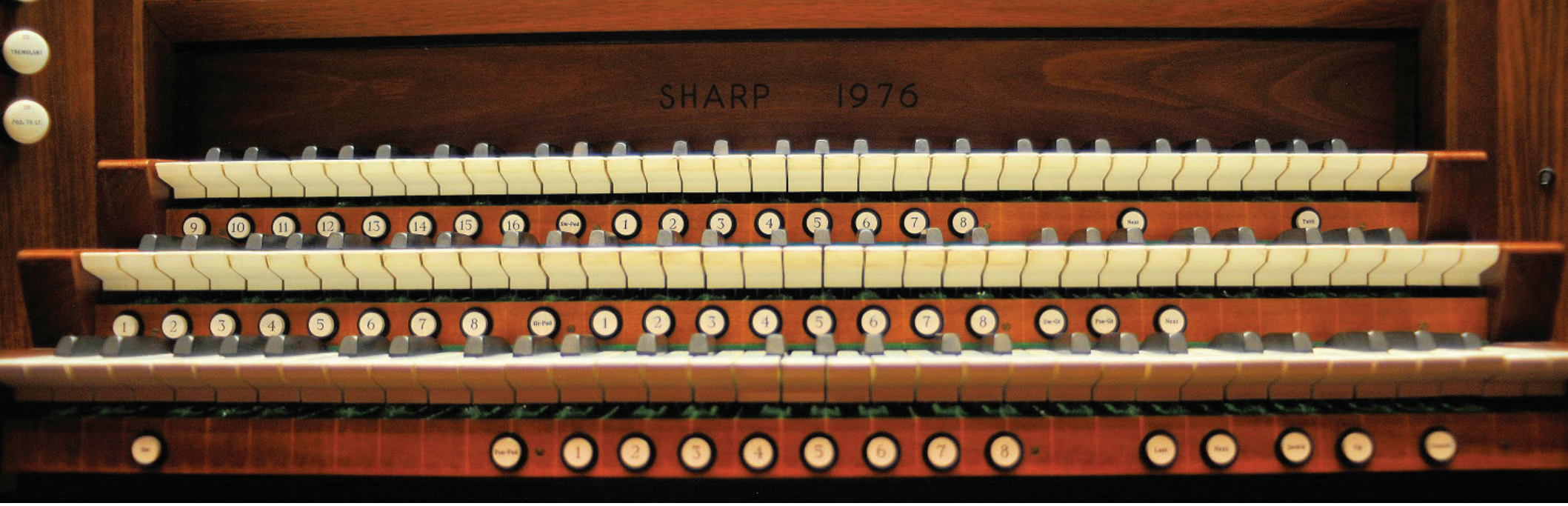
JANGOO CHAPKHANA'S (b. 1963) "Variations on *Jesu, Joy of Man's Desiring*" is a commissioned work from the Organ Society of Western Australia to celebrate its 40th anniversary. The work, which received its première on the Perth Concert Hall organ in 2006, was conceived as a set of mini études for the organ. The variations include a trio (Contrapunctus), a Canon and a difficult Toccata in which the chorale line is heard in the pedals.

Program notes by Jangoo Chapkhana (2021)

Jangoo Chapkhana

Widely lauded as one of Australia's most formidable all-round musicians, Jangoo Chapkhana is a conducting graduate from the prestigious Peter the Great Academy of Music (St Petersburg). He is the founder and Artistic Director of the chorale Lux et Veritas and the chamber orchestra Camerata 1685. An organist of international standing, he has presented solo recitals in the United States, England, Scotland, Ireland, New Zealand, Egypt, South Africa, France, Italy & Argentina. His career highlights have included organ recitals in Westminster Abbey and Washington National Cathedral. Also an accomplished jazz pianist, Jangoo Chapkhana's third jazz album Grand Bazaar was released to much acclaim in 2017.

"Jangoo Chapkhana was a model artist, adapting to a range of demands and interpretative subtleties with praiseworthy subtlety. In matters of style, Chapkhana was beyond reproach." (Neville Cohn, The West Australian)



THE ORGAN OF THE PERTH CONCERT HALL

GREAT

Prinzipal	16′
Oktav	8′
Spillflöte	8′
Oktav	4′
Nachthorn	4′
Oktav	2′
Mixtur	IV-VI
Scharff	III-IV
Zimbel	III
Kornett	VI
Trompete	8′
Tremulant	
SW to GT	
POS to GT	
GT & PED comb coupled	

SWELL

Quintadena	16′
Rohr Flöte	8′
Salizional	8′
Schwebung	8′
Spitz Flöte	4′
Nasat	2-2/3′
Wald Flöte	2′
Terz	1-3/5′
Mixtur	IV
Fagott	16′
Trompete	8′
Schalmei	4′
Tremulant	

POSITIV

Prinzipal	8′
Gedackt	8′
Oktav	4′
Rohr Flöte	4′
Oktav	2′
Quint	1-1/3′
Oktav	1′
Sesquialtera	II
Scharff	IV
Dulzian	8′
Tremulant	

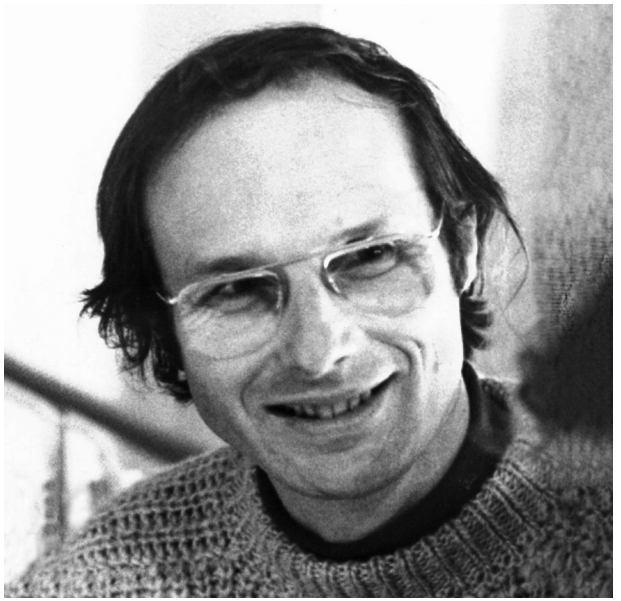
PEDAL

Prinzipal	32′	A
open to GGG: resultant bass		
Prinzipal	16′	A
Subbass	16′	
Oktav	8′	
Oktav	4′	
Mixtur	VI	
Posaune	16′	
Trompete	8′	
Trompete	4′	
SW to PED		
GT to PED		
POS to PED		

The organ of the Perth Concert Hall was designed by Ronald Sharp, commissioned in the design phase of the building in 1968, but only the façade pipes were in place for the opening of the Concert Hall in 1973. The rest of the organ was installed in 1976. Dame Gillian Weir performed the inaugural concert on 04 February 1977. The organ contains over 3,000 pipes of which 66 are visible from the auditorium and are constructed of zinc and tin. It has 3 three manuals, 42 speaking stops, 65 ranks, mechanical key action, with electric stop action. The larger pipes for the organ were imported from the Netherlands. The organ capture system has 99 levels of memory, eight thumb pistons to each division, 16 General pistons, five reversible couplers, and a sequencer. There is a tutti and general cancel.

Ronald Sharp also designed the organ of the famed Sydney Opera House. The Perth Concert Hall organ is regarded as his second-largest concert organ after the Sydney Opera House.

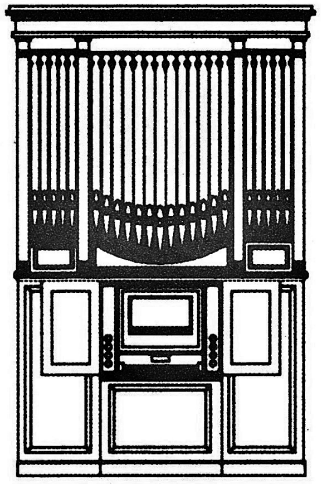
The Perth Concert Hall an example of brutalist architecture and is renowned as having one of the finest acoustics in the Southern Hemisphere.



Ronald William Sharp was born in Kogarah on 8 August 1929, and died in July 2021. He was self-taught, never served an apprenticeship, and built his first organ in 1960. He specialised in mechanical, tracker action instruments, and was responsible for re-introducing mechanical action to Australia after it had been out of fashion for many years due to the convenience of electrical action. Although sometimes criticised as having a unique and characteristic tonal design, rather than a traditional bass heavy "organ" tone, Ronald strived for balance, making the higher pitches stronger and cleaner in the baroque tradition.

Although the basic character of an organ is set by the design and construction of the pipes, the action and wind pressures, it is the voicing which finally determines how the instrument will sound. Ronald Sharp uses Michelangelo as an analogy to explain the voicing process. Michelangelo, he says, saw a finished sculpture within a block of stone. He then simply cut away the excess stone to reveal the forms that already existed in his imagination. An unvoiced organ is the equivalent of a block of stone. Sharp says: "All I am doing at this stage is cutting away the rubbish to reveal the organ's true qualities. I can build an entire organ in my mind stop by stop, pipe by pipe."

When noted English organist Peter Hurford discovered Ronald Sharp's Knox Grammar School organ in Sydney in 1967 his excitement knew no bounds. He described Sharp as a unique genius and the organ as one of the finest instruments in any period anywhere in the world. The Sydney Opera House commission immediately followed. Ronald Sharp's organs are more than a labour of love; they are a consuming passion for doing one thing better than anyone else ever did, and perhaps ever will.



THE ORGAN HISTORICAL TRUST OF AUSTRALIA
www.ohta.org.au

The Organ Historical Trust of Australia was founded in 1977 with aims of preserving historic pipe organs and organ building records, promoting public interest in pipe organs which are of national or local importance and encouraging scholarly research into the history of the organ, its musical use, and organ music. Directed by a National Council represented in all states, the Trust actively promotes the cause of organ preservation at a national and state level. It holds annual conferences and other events to stimulate an interest in the organ and its history, while offering tax-deductable status for restoration projects involving notable instruments. Over the years it has encouraged governments to provide grants for restoration work and has also worked in co-operation with bodies such as the New South Wales Heritage Office and the National Trust of Australia (Victoria).

THE CHRISTOPHER DEARNLEY AWARD

The Trust instituted this award to serve as a fitting memorial to its Patron Dr Christopher Dearnley, LVO, who served in the position from 1990 until his death in December 2000. Dr Dearnley strongly supported the Trust's aims and objectives, was a frequent visitor to its annual conferences with his wife Bridget, and made a number of important recordings during his time of retirement in Australia. Born in England in 1930, Dr Dearnley studied with Dr Herbert Andrews and Edmund Rubbra while Organ Scholar at Worcester Cathedral, Oxford. His professional career commenced at Salisbury Cathedral as Assistant Organist in 1954 and continued as Organist and Master of the Choristers from 1957 to 1965. For the next 22 years he served as Organist at St Paul's Cathedral, London from which he then retired to Australia in 1990, becoming an Australian citizen in 1993. His service to church music was recognised in 1987 when the Lambeth degree of Doctor of Music was conferred on him by the Archbishop of Canterbury, Archbishop Robert Runcie, and in 1990 he was appointed by Her Majesty the Queen as a Lieutenant of the Royal Victorian Order.