

move

Just married

organ music for a wedding  
Thomas Heywood

## *A feast of most requested wedding music, with guide and informative notes*

- 1** Bells of St. John's Church, Toorak
- 2** Handel: *Overture and The Rejoicing (Fireworks Music)*
- 3** Mozart: *Sonata No. 10 in F*
- 4** Mendelssohn: *Wedding March (A Midsummer Night's Dream)*
- 5** Lemare: *Gavotte à la Cour*
- 6** Best: *Wedding March in E flat*
- 7** Gounod: *Méditation (Ave Maria) on J.S. Bach's First Prelude*
- 8** Wagner: *Prelude to Third Act and Bridal Music (Lohengrin)*
- 9** Bach: *"Bist du bei mir"*
- 10** Guilmant: *Wedding March*
- 11** Elgar: *Salut d'Amour*
- 12** Debussy: *The girl with the flaxen hair*
- 13** Faulkes: *Nuptial Postlude in F*
- 14** Sammartini: *Canto Amoroso*
- 15** Bach: *Air from Orchestral Suite No. 3 in D*
- 16** Parry: *Bridal March from 'The Birds' of Aristophanes*
- 17** Stanley: *Trumpet Voluntary in D*
- 18** Schubert: *Ave Maria*
- 19** Handel: *"Hallelujah" Chorus from the Oratorio "Messiah"*
- 20** Bells of St. John's Church, Toorak



**Thomas Heywood** plays the Grand Organ at St. Mary's Star-of-the-Sea Church, West Melbourne

*Just married*  
organ music for a wedding



© 1994 MOVE RECORDS

[move.com.au](http://move.com.au)

## Guide to the music

The Marriage Service is a time of rejoicing, thankfulness and worship to God. The music on this recording is suitable for use in the following parts of the Marriage Service:

### Bridal Processional

- 2** Handel: *Overture and "The Rejoicing"*
- 8** Wagner: *Prelude and Bridal Music*
- 10** Guilmant: *Wedding March*
- 17** Stanley: *Trumpet Voluntary in D*

### During the Signing of the Register

- 3** Mozart: *Sonata No. 10 in F*
- 5** Lemare: *Gavotte à la Cour*
- 7** Gounod: *Méditation (Ave Maria)*
- 9** Bach: *"Bist du bei mir"*
- 11** Elgar: *Salut d'Amour*
- 12** Debussy: *The Girl with the Flaxen Hair*
- 14** Sammartini: *Canto Amoroso*
- 15** Bach: *Air from the Orchestral Suite No. 3*
- 18** Schubert: *Ave Maria*

### Postlude

- 4** Mendelssohn: *Wedding March*
- 6** Best: *Wedding March in E flat*
- 13** Faulkes: *Nuptial Postlude in F*
- 16** Parry: *Bridal March*
- 19** Handel: *Hallelujah Chorus (Messiah)*

**1 Bells of St. John's Church,**

**Toorak** 0'50"

Sally Byron, bellringer

**2** George Frideric Handel (1685–1759),  
transcribed E. Power Biggs

**Overture and "The Rejoicing"  
from the Fireworks Music** 3'17"

(Melville, N.Y.: Belwin Mills Publishing  
Corp., 1944)

Handel's Fireworks Music was written to accompany a great spectacle celebrating a military victory. The lively and joyous Overture and "The Rejoicing" still bring grandeur and happiness to any big occasion. The Overture is powerful and uplifting and "The Rejoicing" is a lively tune for Trumpets.

**3** Wolfgang Amadeus Mozart  
(1756–1791),

trans. Leonard Fullard

**Sonata No. 10 in F, KV 244** 3'40"

(Melbourne: H.A. Evans and Son, 1958)

Mozart is a genial companion at any time. His little Sonata No. 10 for church use features the sound of strings and flutes. It is a gracious and gentle piece.

**4** Felix Mendelssohn (1809–1847),

trans. William Thomas Best

**"Wedding March" – Music to  
Shakespeare's "A Midsummer  
Night's Dream"** 5'34"

(London: Novello and Co., 1862)

Mendelssohn's Wedding March has

featured at weddings for over 130 years. Its popularity continues and in this arrangement by W.T. Best, acclaimed as the greatest 19th century organ virtuoso, it is particularly spectacular and exciting.

**5** Edwin H. Lemare (1865–1934)

**Gavotte à la Cour, Opus 84** 2'49"

(Mainz: B. Schott's Söhne, 1911)

Dancing at weddings is probably as old as Adam and Eve, and there are styles of dances to suit all tastes. Edwin Lemare's "Gavotte for a noble Court" is in a stately old-world style with a catchy tune, strong rhythm and lush harmonies.

**6** William Thomas Best (1826–1897)

**Wedding March in E flat**

*(A Collection of Organ Pieces for Church  
Use No. 31)* 4'06"

(London: Novello, Ewer and Co., 1871)

W.T. Best's Wedding March is well worth rescuing from the obscurity it has suffered for nearly a century. It is a stirring and robust piece with a fine foot-tapping swing to it. Don't miss the amusing little trumpet call in the trio section – anticipating the battle of the sexes perhaps?!

**7** Charles François Gounod  
(1818–1893), trans. King Hall

**Méditation (Ave Maria)**

**on J.S. Bach's First Prelude** 6'03"

(London: Schott & Co. Ltd., n.d.)

Gounod took the first of J.S. Bach's 48 Preludes and added to it a soaring melody for the words of "Ave Maria". Whether sung or as organ solo, it has always been a wedding favourite. In the second section there is a beautifully rendered duet.

**8** Richard Wagner (1813–1883),

trans. Edwin H. Lemare

**Prelude to Third Act and Bridal  
Music from "Lohengrin"**

*(excerpt)* 3'41"

(Mainz: B. Schott's Söhne, 1899)

Wagner's "Bridal Chorus" from Act III of his opera Lohengrin has also been a long lasting wedding tradition. This is surprising because in the opera the bridegroom disappears and the bride dies! This performance of Lemare's transcription begins with part of the exciting and dramatic Prelude to Act III before it merges into the chorus of the bridesmaids, here played on the lovely "Vox Humana" stop of the organ.



**9** Johann Sebastian Bach (1685–1750),  
trans. Harvey Grace  
**“Bist du bei mir”** (*If you are near*)  
*from the “Anna Magdalena Clavier*  
*Book”* 3’16”

(Oxford: Oxford University Press, 1934)

Bach set the lovely melody of “Bist du bei mir” (If you are near) for his wife Anna Magdalena. It is a flowing and serene melody expressive of love and trust. Harvey Grace’s transcription is particularly rich in sonority.

**10** Alexandre Guilmant (1837–1911)  
**Wedding March (Souvenir de la**  
**Marche de Procession),**  
**Opus 77 No. 2** 3’49”

(Melville, N.Y.: Belwin Mills Publishing  
Corp., n.d.)

For a less dramatic, gentler wedding march, this work by Alexandre Guilmant is very attractive in a French idiom. As always with Guilmant there is a flowing melody above a rhythmic accompaniment.

**11** Edward Elgar (1857–1934),  
trans. C.J. Grey  
**Salut d’Amour, Opus 12** 3’26”

(London: Schott & Co. Ltd., n.d.)

Elgar’s “Salut d’Amour” is an exquisite greeting to love. A tuneful and simple piece, it is nothing more nor less than its title suggests.

**12** Claude Debussy (1862–1918),  
trans. Thomas Heywood  
**La fille aux cheveux de lin (The Girl**  
**with the Flaxen Hair) from Préludes**  
**Book 1, No. 8** 3’36”

Debussy’s popular piano prelude “The Girl with the Flaxen Hair” is here given a sensitive arrangement for the organ by Thomas Heywood. A quiet and dreamy impression of the girl, it shows the strings and flutes of the organ to great advantage.

**13** William Faulkes (1863–1933)  
**Nuptial Postlude in F** 3’59”  
(Mainz: B. Schott’s Söhne, n.d.)

William Faulkes, organist and composer for his instrument, is little heard today but earlier in the century enjoyed a great vogue. His Nuptial Postlude is a stirring, swinging piece with a quite dramatic conclusion.

**14** Giuseppe Sammartini  
(c.1693–c.1750),  
trans. Arthur W. Pollitt  
**Canto Amoroso** 2’51”  
(London: Schott & Co. Ltd., 1924)

Giuseppe Sammartini was a fine oboist – said by one contemporary to have been the best the world had known. Canto Amoroso (Love Song) is a beautiful example of his graceful style as a composer and fittingly features the organ’s Swell Oboe stop near the opening.

**15** Johann Sebastian Bach (1685–1750),  
trans. William Thomas Best  
**Air from Orchestral Suite**  
**No. 3 in D** 3’31”

(Mainz: B. Schott’s Söhne, n.d.)

The famous Air from Bach’s Orchestral Suite in D needs no introduction. It is a perennial favourite, though rarely if ever heard in this arrangement by W.T. Best.

**16** Charles Hubert Hastings Parry (1848–  
1918), trans. John Ebenezer West

**Bridal March from “The Birds”**  
**of Aristophanes** 5’41”

(London: Novello and Co. Ltd., 1906)

Early this century, Aristophanes’s comedy “The Birds” was performed with incidental music for orchestra by Hubert Parry. The Bridal March from this music is stirring in a very English “cathedral” style. Its grand melody is contrasted with a lighter section before the grand finale brings all the trumpets blazing in celebration.

**17** Charles John Stanley (1713–1786),  
trans. David Willcocks  
**Trumpet Voluntary in D** 2’10”

(Oxford: Oxford University Press, 1970)

To return to simplicity, Stanley’s Trumpet Voluntary takes its place beside the many trumpet tunes and trumpet voluntaries of the 18th century. In this arrangement by David Willcocks it is a dignified but bright and sunny

piece with some delightful “echo” effects.

**18** Franz Schubert (1797–1828),  
trans. Gordon Balch Nevin

**Ave Maria, Opus 52 No. 6** 4’41”  
(Philadelphia: Theo. Presser Co., 1917)

Schubert’s Ave Maria is loved by singers and organists alike as a wedding meditation. In the second verse of Gordon Nevin’s transcription, there is a beautiful counter melody so that the piece uses the three keyboards and pedals of the organ simultaneously.

**19** George Frideric Handel (1685–1759),  
trans. William Thomas Best

**Chorus – “Hallelujah”, from the Oratorio “Messiah”** 4’16”

(London: Robert Cocks and Co., 1857)

What better conclusion to a church wedding than the “Hallelujah” Chorus from Handel’s “Messiah”. Of the several arrangements for organ, this one by W.T. Best has to be simply “the Best”!

**20 Bells of St. John’s Church, Toorak**  
1’23”

Sally Byron, bellringer

Notes: Bruce Steele

Bruce Steele is Director of Music at St. Aidan’s Uniting Church, North Balwyn and

Monash University Ceremonial Organist.

## Bells of St. John’s Church, Toorak

Eight Bells installed in 1921 and five in 1927 were cast by Mears & Stainbank of Whitechapel, London. Presented by the Baillieu family, the chime weighs nearly four tonnes and is sited in the imposing bluestone tower at the west-end of the church building.

## Fincham Grand Organ

The organ in St. Mary’s Star-of-the-Sea Church, West Melbourne is the largest organ built in Australia during the 19th century which survives in its original condition. Built between 1898 and 1900, it is the most important intact example of the work of the major Australian colonial organbuilder George Fincham (1828–1910).

The St. Mary’s organ was the first organ in Australia to be classified by the National Trust and is regarded as an instrument of national importance. Ideally placed in a church building with magnificent acoustics, the organ is sited in a gallery at the rear of the church and is divided behind twin cases containing large diapered pipes which retain their original decoration.

The church, built between 1892 and 1900, was designed by architect E.J. Henderson in French-Gothic style and is one of Australia’s largest parish church buildings.

The organ was scrupulously restored in 1992-1993 by the South Island Organ Company Ltd. of New Zealand. Now fully restored, the Fincham Grand Organ is a tribute not only to George Fincham himself, but also to the skill and dedication of the restorers.

## Thomas Heywood

“In Thomas Heywood, Australia undoubtedly has a new virtuoso organist” *The Organ Club Journal, UK*

Born into a Melbourne musical family in 1974, Thomas Heywood studied the piano with his mother at the age of five. He soon became a performer in recitals and soloist in concertos with his father conducting.

After wide experience as a pianist, Thomas became School and Chapel Organist at Carey Baptist Grammar School in 1987 for five years. Involved with Church music from an early age as both Choral and Organ Scholar, he was Assistant Organist at The Scots’ Church, Melbourne for two years from 1992. Thomas’s first major commercial recording Melbourne Sounds Grand

(Move) has been praised in Australasia, the UK and the USA. Launched in 1992, reviews ranged from “flawless...a delight” (The American Organist) to “record of the month” in the UK magazine Organists’ Review. His playing has been broadcast on ABC-FM, 3MBS-FM and other FM stations on the east coast of Australia.

Thomas is Organist and Choirmaster at St. John’s Anglican Church, Toorak.

“Heywood’s technique is immaculate, his projection of the music positively three-dimensional, and his obvious enjoyment of the task radiates through the notes, catching up the listener and carrying us along the way.”  
*Organists’ Review, UK*

Thomas Heywood and the producers gratefully acknowledge the support of St. Mary’s Star-of-the-Sea Church, West Melbourne and wish to especially thank the Priest, Father Robert Coghlan, for his most willing co-operation.

Thomas Heywood would like to thank his father Douglas, and firm friend Bruce Steele, for their invaluable help, patience and advice.

**Recording producer:** Martin Wright

**Digital editing:** Martin Wright, Vaughan McAlley

**Production supervisors:** Douglas Heywood,  
Bruce Steele

**Musical assistants:** Michael Beale, Sally Dimsey,  
Bruce Steele

**Organ maintenance and tuning:** Michel Alcouffe

**Program selection:** Thomas Heywood, Bruce Steele

**Design:** Martin Wright

**Photography:** Howard Birnstihl

*Front cover:* the interior of St. John's Church, Toorak

*Last page:* the organ at St. Mary's Star-of-the-Sea Church, West Melbourne

**Digital recording:** 29 June and 1 July 1994

© 1994 MOVE RECORDS, AUSTRALIA

[move.com.au](http://move.com.au)



