

Pipes of Splendour

Francis Jackson
Michael Austin

collect

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3 Introduction and Fugue in E flat major 5:01

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4 Division on 'Nun danket' 3:51

Kenneth Leighton (1929–1988)

5 Paean 5:07

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10 Toccata in D minor, Op. 59 No. 5 and
Fugue in D major, Op. 59 No. 6* 7:51

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César Franck (1822–1890)

12 Final in B flat major, Op. 21* 9:49
TT 68:56

Francis Jackson organ (York Minster)

Michael Austin organ (Birmingham Town Hall)*

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These recordings date from the early 1970s when Francis Jackson had been organist at York Minster for nearly thirty years, and Michael Austin had just left the post of organist at Wimborne Minster to become professor of organ at the Royal Academy of Music.

Norman Cocker: Tuba Tune

For many years organist at Manchester Cathedral, Norman Cocker was also a cinema organist of repute, and this *Tuba Tune* exudes the flamboyance of a cinema performance as well as the pomp and circumstance befitting a cathedral. It displays the Minster's powerful horizontal Tuba stop instigated in 1916 by Dr Jackson's predecessor at York Minster, Sir Edward C. Bairstow (1874–1946).

Henry Purcell, arr. Francis Jackson: Trumpet Tune and Almand

Purcell wrote many occasional pieces, now found in the *Purcell Society Edition*, Volume 7. This *Trumpet Tune* is perhaps the most famous, having established itself in the organist's wedding repertoire from its performance at Princess Margaret's marriage in Westminster Abbey on 6 May 1960. It is here

made into a short ternary movement, with a lesser known *Almand* in G major forming the central section, and in this coupling the pieces are published by Oxford University Press.

James Nares: Introduction and Fugue in E flat major

From 1734 Dr Nares, too, was an organist at York Minster. In 1756 he was appointed organist to the Chapel Royal, a post he held until his death, when he was buried in the shade of Westminster Abbey, at the west end of St Margaret's, Westminster.

Francis Jackson: Division on 'Nun danket'

Dr Jackson succeeded Sir Edward Bairstow as organist of York Minster in 1946 and served in the post until 1982. Both Dr Nares and Sir Edward Bairstow were also composers but, after their academic musical training, neither was subject to the kind of musical influences experienced by Dr Jackson during his five years of war service in the desert with only a saxophone and a piano accordion. He bought a clarinet in Algiers and developed jazz-style clarinet and piano, which enabled him to form several dance bands; after the war, therefore, he had to choose which style in music to

follow. The Cathedral won. This *Division on 'Nun danket'* comes from the 'Harvest' Volume of Novello's *Festal Voluntaries*, published in 1956.

Kenneth Leighton: Paean

A Yorkshire man, Kenneth Leighton studied at Queen's College, Oxford, before spending most of his time as Professor of Music at Edinburgh University. This *Paean* was composed in 1966 and is based entirely on its initial bell-like chord.

Théodore Dubois: Toccata in G major

Although only regarded as a minor composer of French music of his time, Dubois did win the coveted *Premier Grand Prix de Rome* in 1861, became *Maître de Chapelle* at César Franck's church, Sainte Clotilde, in 1866, and followed Saint-Saëns at the Church of the Madeleine. This Toccata is his best-known piece, the third of the first set of *Douze Pièces pour orgue ou piano-pédalier*.

Félix Alexandre Guilmant: Allegretto in B minor, Op. 19

A native of Boulogne-sur-Mer, Guilmant studied in Brussels with Jaak Nikolaas Lemmens (1823–1881) at the same time as Widor. For thirty years he was one of Messiaen's predecessors at Sainte Trinité, and succeeded Widor as organ professor at the

Paris Conservatoire in 1896. He is now remembered more as an editor, teacher and much-travelled organ virtuoso than as a composer, though he did write eight organ sonatas, and many volumes of *Pièces de différents styles* of which this *Allegretto*, dedicated to Louis Lefébure-Wély, is found in the fifth volume.

Eugène Gigout: Scherzo in E major

A pupil of Saint-Saëns's and a close friend of Fauré's, Gigout was the teacher of Albert Roussel and André Marchal, and was especially famous for his facility in the old church modes. As organist of Saint Augustin in Paris for sixty-two years, from 1863 until his death, he composed several volumes of organ music, of which this Scherzo comes from a collection of ten pieces. Tuneful and tautly constructed, it incorporates a trio section which also supplies the coda.

Henri Mulet: Carillon-Sortie

A *lauréat* of Guilmant's organ class at the Paris Conservatoire, Mulet was born in Montmartre under the shadow of the Sacré-Cœur, where his father was choirmaster. In 1911, when he composed the *Carillon-Sortie* for an international competition, he was organist of Saint Roch in Paris, later moving to Saint Philippe du Roule. This brilliant postlude mimics the sounds of bells, a favourite

conception of French organ composers of every generation.

Max Reger: Toccata in D minor, Op. 59 No. 5 and Fugue in D major, Op. 59 No. 6

The music of Reger, a native of Brand in Bavaria, first became known through the efforts of Karl Straube (1873–1950), a successor of Bach's as Cantor of St Thomas's, Leipzig. Although regarded in his day as a musical revolutionary on account of his complicated harmonies and restless modulations, Reger was much more of a traditionalist than many of his contemporaries. These two complementary pieces are the fifth and sixth of a set of *Zwölf Stücke* composed in 1901. The Toccata, in D minor, contains the essence of Reger: the sudden contrasts of mood, dynamic texture and tempi are all here in essence. The Fugue, in D major, is less fiery and dramatic, but gathers strength, speed and volume as it progresses to its very noble end.

Marcel Dupré: Prelude and Fugue in B major, Op. 7

A native of Rouen, Dupré studied with Guilmant and Widor whom he succeeded in 1934 as organist of Saint Sulpice in Paris. He had succeeded Gigout as organ professor at

the Paris Conservatoire in 1926, and served as its Director from 1954 to 1956. Like Dubois he won the coveted *Premier Grand Prix de Rome*, in 1914, but the Great War prevented his taking up the award in Italy. Instead he composed his *Trois Préludes et Fuges*, Op. 7, of which this is the most stirring pair; it is dedicated to Louis Vierne's brother, René. The Prelude opens with a jangling toccata with the main theme in the pedals, and the Fugue, written in a similar mood of animation, is, like so many French organ *finals*, another peal of bells.

César Franck: Final in B flat major, Op. 21
Franck, although a native of Liège, Belgium, lived most of his life in Paris, and has come to be regarded as a French composer. For many years, from 1858 until his death, he was organist of Sainte Clotilde, and much of his finest music was composed for organ. His *Six Pièces d'orgue* were published in 1868 and form a landmark in the history of organ music, being inspired by the organs of Cavaillé-Coll, especially the one built for his own church in 1859. The *Final*, the last of the set, is inscribed to Lefébure-Wély and is in sonata form, culminating in a brilliant, flashy ending.

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