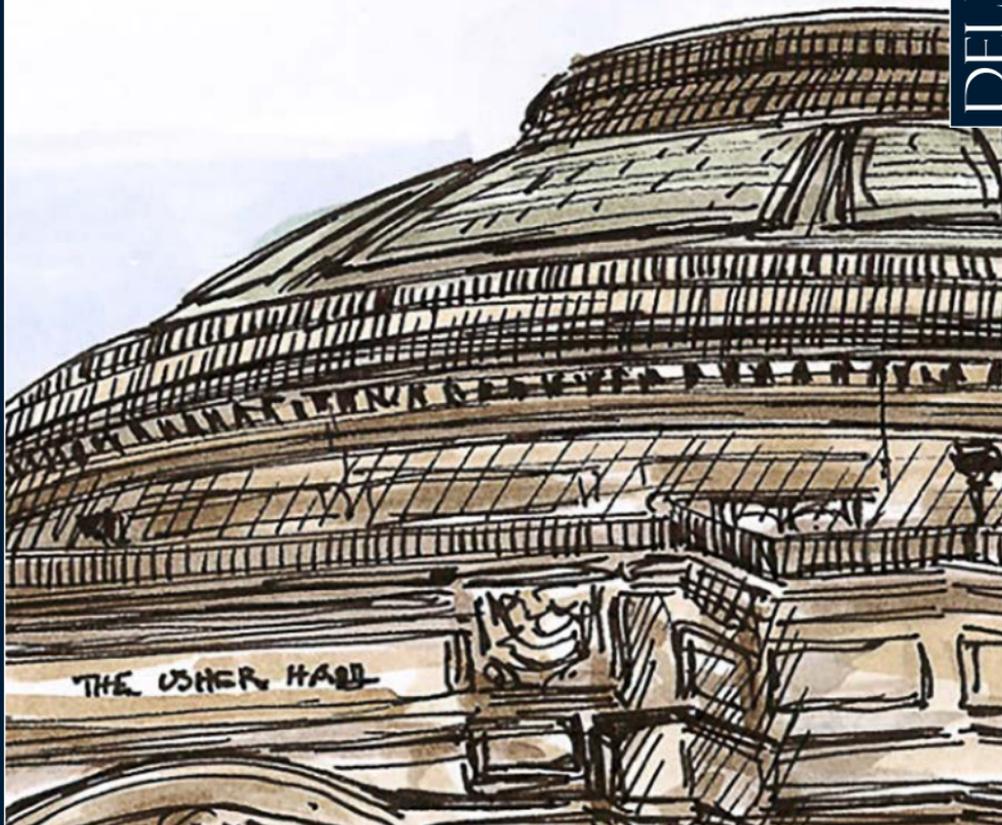


JOHN KITCHEN PLAYS BRITISH LIGHT MUSIC

ON THE ORGAN OF THE USHER HALL, EDINBURGH

ARTHUR SULLIVAN | MICHAEL THOMSON

DELPHIAN



JOHN KITCHEN PLAYS BRITISH LIGHT MUSIC

ON THE ORGAN OF THE USHER HALL, EDINBURGH

ARTHUR SULLIVAN (1842–1900) | MICHAEL THOMSON (1949–2016)

Delphian Records acknowledge the generous support of these individuals who made this recording possible:

Norval Bonney

James Cook

Gavin McEwan, in memory of Robert Adams

Lesley McNab

Joy Norridge

Judith Norton

Val Thomas

Raymond Thomson

Sandra Thomson

Dr Michael Wells

Along with generous support from:

The Friends of St Machar's Cathedral

The Edinburgh Society of Organists

Recorded on 16-17 January 2018
in the Usher Hall, Edinburgh
Producer/Engineer: Paul Baxter
24-bit digital editing: Matthew Swan
24-bit digital mastering: Paul Baxter
Design: Drew Padrutt

Booklet editor: Henry Howard
Console assistant: Ryan Hanlon
Cover Image: The Edinburgh Sketcher
Photograph of John Kitchen: City of
Edinburgh Council
Delphian Records Ltd – Edinburgh – UK

 Join the Delphian mailing list:
www.delphianrecords.co.uk/join

 Like us on Facebook:
www.facebook.com/delphianrecords

 Follow us on Twitter:
[@delphianrecords](https://twitter.com/delphianrecords)

1	Overture (<i>The Pirates of Penzance</i>) Arthur Sullivan	[8:12]
2	The sun whose rays (<i>The Mikado</i>) Arthur Sullivan	[3:07]
3	On the Square Michael Thomson	[4:50]
4	Parc de Paris Michael Thomson	[3:47]
5	Salute to Busby Berkeley Michael Thomson	[7:43]
6	Oh, is there not one maiden breast? (<i>The Pirates of Penzance</i>) Arthur Sullivan	[6:41]
7	Overture (<i>The Yeomen of the Guard</i>) Arthur Sullivan	[5:47]
8	The Bard's Ceremonial Michael Thomson	[4:01]
9	Whirly-Granny Michael Thomson	[3:53]
10	A Bouquet of Roses Michael Thomson	[8:30]
11	Tullich to Inverey: Scots March Michael Thomson	[4:26]
12	Introduction to Act III (<i>The Tempest</i>) Arthur Sullivan, arr. Edward C. Bairstow (1874–1946)	[2:57]
13	Gavotte (<i>The Gondoliers</i>) Arthur Sullivan	[3:37]
14	Cachucha (<i>The Gondoliers</i>) Arthur Sullivan	[2:12]
	Total playing time	[69:52]

All pieces by Sullivan except track 12 are adapted and arranged by John Kitchen and are premiere recordings in those arrangements.

All pieces by Thomson are premiere recordings.

Notes on the music

All the music on this recording has featured in my regular recitals in the Usher Hall, and has proved very popular with the audiences. The music of Arthur Sullivan is of course widely known, but that by Michael Thomson merits some background information.

Mike Thomson was an Aberdeen-based musician who had a lifetime's connection with St Machar's Cathedral, beginning in his teenage years; latterly he was Master of Music there, and as a result very active as a church musician and organist. However, he was also a cinema and theatre organist of considerable talent and reputation, playing for many years on the organ in the Capitol Cinema in Aberdeen (sadly no longer extant). The repertoire he enjoyed ranged from light popular classics and Scottish music through to pieces in typical cinema organ style. Mike, whom I knew well for many years, died in summer 2016, and the following April I took part in a memorial concert for him in St Machar's, where I played four of the pieces recorded here. One of the reasons for making the recording is to bring his work to a wider audience.

Mike obtained a Bachelor of Music degree from the University of Edinburgh, and was taught by such luminaries as Kenneth Lighton and Peter Williams. From them he

gained a secure knowledge of the things that really matter in music: harmony, counterpoint and keyboard skills. The craftsmanship thus learned can be seen in Mike's various original compositions in different styles, mostly for the organ; a representative sample of these feature in this recording.

They can be placed in various categories, perhaps the most obvious being the pieces with a Scottish flavour: the quick march **On the Square** (owing something to Eric Coates) the stirring march **Tullich to Inverey** and the intriguingly named strathspey **Whirly-Granny**. **The Bard's Ceremonial** was specially written for a Burns Federation Service in St Machar's in September 2010, and is in the tradition of such grand trumpet or tuba tunes as those by C.S. Lang and Norman Cocker. By contrast, **Parc de Paris** engagingly conjures up the music of a Parisian accordion player.

Mike's other two works included here are based on well-known melodies from stage shows, presented in the true cinema organ style. **Salute to Busby Berkeley** is a medley of some of the best tunes written by Harry Warren and Al Dubin to accompany Berkeley's extravagant choreography of the 1930s. **A Bouquet of Roses** features a number of celebrated songs, each with

a rose in its title, by Haydn Wood, Rudolf Friml, Dorothy Foster and others. As short links between these tunes, Mike cleverly introduces a few bars of other 'rose' pieces, including *My love is like a red, red rose* and even a snippet of Brahms's *Es ist ein Ros' entsprungen*. The movement ends with a stirring rendition of *The Last Rose of Summer*. In both these medleys Mike creates substantial compositions of wit and originality.

I have known the music of Arthur Sullivan since an early age, and have found that much of it adapts very well to the organ. It is popular in the Usher Hall's *Get Organised* concerts, where I receive frequent requests for Sullivan's music. The selection recorded here, in my own adaptations, is well known and engagingly tuneful. I have included two complete overtures: those to **The Pirates of Penzance** and **The Yeomen of the Guard**. Sullivan did not compose all of his own overtures and some were the work of others, comprising a pot-pourri of the most popular tunes from the show; this is the case with the overture to *The Pirates* which was probably put together by Alfred Cellier. However, the overture to *The Yeomen* is Sullivan's own work throughout: an effectively constructed movement in a modified sonata form. Less well known is the excerpt from Sullivan's incidental music to Shakespeare's

The Tempest. This is the Introduction to Act III, transcribed for the organ by Edward Bairstow, for many years Master of Music at York Minster. Bairstow was a severe and opinionated figure, who was outspokenly scathing about Sullivan's church music. But he admired the Savoy operas, and was obviously impressed by the music for *The Tempest*, which was Sullivan's Opus 1, written when he was still a student in Germany. At some point Bairstow transcribed this elegant piece for organ and it was posthumously published.

The organ in the Usher Hall is a large concert instrument, full of colour and drama, and although not a 'cinema organ' it is an ideal instrument for the repertoire recorded here.

© 2018 John Kitchen



John Kitchen is an Honorary Fellow in the Reid School of Music, the University of Edinburgh. He is University Organist, and much involved with the university's world-famous collections of early keyboard instruments at St Cecilia's Hall, many of which he has recorded for Delphian. He has recently retired as Director of the Edinburgh University Singers, having conducted the choir for 30 years. John is Director of Music of Old Saint Paul's Episcopal Church and Edinburgh City Organist with duties in the city's Usher Hall. He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, writer, adjudicator, reviewer and recording artist.

John has recorded extensively for Delphian, including organ recordings from the Usher

Hall (DCD34022 and DCD34132), the McEwan Hall, University of Edinburgh (DCD34163) and the Church of the Holy Rude, Stirling (DCD34064); a highly acclaimed recording of the complete organ music of William Russell, played on the 1829 Bishop organ in St James's, Bermondsey in London (DCD34062); a CD of Handel overtures and suites played on two of the harpsichords from the world-famous Raymond Russell Collection of Early Keyboard Instruments, housed at St Cecilia's Hall in the University of Edinburgh (DCD34053); a recording of nine harpsichords, clavichords and early pianos from the Rodger Mirrey Collection, also at St Cecilia's Hall (DCD34057); and two CDs of French harpsichord music, *Music in the Age of Louis XIV* (DCD34109) and *Music in the Age of Louis XV* (DCD34112), the latter recorded on the world-famous 1769 Taskin harpsichord in Edinburgh. John was also heavily involved in Delphian's 2010 publication *Organs of Edinburgh* (DCD34100) which comprises recordings of 22 Edinburgh organs.

The Usher Hall Organ: Norman & Beard, 1914

This monumental organ was originally built by Norman & Beard in 1914 at a cost of approximately £4000; it was designed in conjunction with Dr Thomas Collinson, organist at St Mary's Episcopal Cathedral from 1878 to 1928. By the 1970s it was beginning to prove unreliable – largely as a result of poor humidity and temperature control in the Hall, and despite the best efforts of those responsible for its care – and over the next twenty years or so it gradually fell into disuse. It was also considered by many at that time to be hopelessly unfashionable, but at least neglect spared it from 'baroquisation'. Strenuous efforts by many in the early 1990s to have this noble civic instrument brought back into use were eventually rewarded when it was resolved to entrust Harrison & Harrison with a comprehensive restoration of the instrument; the consultant was the late David Sanger.

The pipework remains entirely unaltered, and now sounds much as it must have done in 1914. It is characterised by a predictably Edwardian opulence, fullness and richness of sound, as well as offering a huge variety of exotic colours. Both the swell and great departments are bold, yet with plenty of

fire and pungency. The two mixtures contain not only tierce ranks, but the flat twenty-first harmonic; such mixtures were generally intended to be used with the reeds, not as chorus mixtures in the way we now expect. The pedal complements this well, and contains a full-length metal contra violone 32', some of which comprises the display pipes. The choir offers some beautiful delicate sounds, including a seductive unda maris, and the solo and orchestral departments tempt with all sorts of exotic delights, including a kinura-like orchestral oboe, a small-scale orchestral trumpet (not the big solo reed that one might expect from such a name), a noble and not devastating tuba, and – most extraordinary of all – a family of strings from 16' up to a cornet d'violes mixture. There is also a two-octave carillon, made of steel bars.

The actions have all been fully restored; within the organ these are electro-pneumatic, the couplers being purely pneumatic. At the console – a particularly handsome piece in Spanish mahogany – the drawstops are pneumatically actuated, but the original pistons are now controlled by a new setter system; an ample provision of general pistons, with a sequencer, has been discreetly added.

Specification

PEDAL

1	Double Open Diapason	32
2	Open Diapason (wood)	16
3	Open Diapason (metal)	16
4	Violone	16
5	Bordun	16
6	Dulciana	16
7	Echo String Bass	16
8	Octave Diapason	8
9	Octave Bordun	8
10	Principal	8
11	Super Octave	4
12	Ophicleide	16
13	Contra Posaune	16
14	Tromba	8

CHOIR (enclosed)

15	Geigen Diapason	8
16	Dulciana	8
17	Hohl Flöte	8
18	Cor de Nuit	8
19	Unda Maris	8
20	Flauto Traverso	4
21	Flageolet	2

ORCHESTRAL (in choir box)

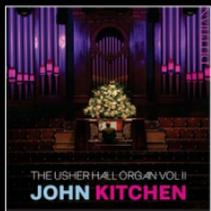
22	Contra Viola	16
23	Viole d'Orchestre	8
24	Viole Octaviante	4
25	Cornet d'Violes 10:12:15	III
26	Orchestral Clarinet	8
27	Orchestral Oboe	8
	<i>Tremulant (to Choir and Orchestral)</i>	
28	Carillon	
	GREAT	
29	Double Open Diapason	16
30	Open Diapason (large)	8
31	Open Diapason (medium)	8
32	Open Diapason (small)	8
33	Claribel Flute	8
34	Stopped Diapason	8
35	Octave	4
36	Octave Flute	4
37	Octave Quint	2
38	Super Octave	2 1/2
39	Harmonics 17:19:b21:22	IV
40	Contra Posaune	16
41	Tromba	8
42	Clarion	4

SWELL (enclosed)

43	Lieblich Bordun	16
44	Open Diapason	8
45	Violoncello	8
46	Lieblich Gedakt	8
47	Salicional	8
48	Voix Celeste	8
49	Principal	4
50	Liebliche Flöte	4
51	Lieblich Piccolo	2
52	Mixture 12:15:17:19:b21:22	VI
53	Double Trumpet	16
54	Cornopean	8
55	Hautboy	8
56	Clarion	4
57	Vox Humana	8
	<i>Tremulant</i>	
	SOLO (enclosed)	
58	Harmonic Claribel Flute	8
59	Concert Flute	4
60	Cor Anglais	16
61	Orchestral Trumpet	8
62	Corno di Bassetto	8
63	Tuba	8

Full complement of couplers and accessories
There is some extension and borrowing within the pedal organ.

Also available on Delphian

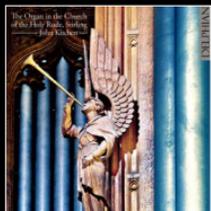


The Usher Hall Organ Vol II

John Kitchen
DCD34132

The Usher Hall's monumental organ celebrated its 100th birthday in 2014. Delphian artist and Edinburgh City Organist John Kitchen has established a hugely popular series of concerts at the Hall, and draws on its repertoire to follow up his 2004 recording of the then newly restored instrument with a programme that further represents the vast variety of music that draws in the Edinburgh crowds. Opening with an evocative new work by Cecilia McDowall, the first part of the programme resounds with the theme of bells (including the instrument's extraordinary carillon). Jeremy Cull contributes a compelling transcription of Hamish MacCunn's *The Land of the Mountain and the Flood*, while a recital of this nature wouldn't be complete without a major piece of Bach, here dispatched with appropriately Edwardian swagger.

'performances that blend aesthetic nuance with bravura showmanship ... Delphian's vivid recorded sound adds to the considerable pleasure'
—Choir & Organ, May/June 2015, *****

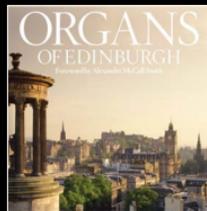


The Organ in the Church of the Holy Rude, Stirling

John Kitchen
DCD34064

Edinburgh's city organist John Kitchen visits Scotland's Mither Kirk and the country's largest organ. Never before heard on disc, the 1939 Rushworth & Dreaper represents the zenith of British organ-building. Kitchen harnesses this king of instruments in a varied recital, revelling in its sheer magnificence. Includes works by Widor, Duruflé and Guilmant, Stanford, Parry and Elgar, and by twentieth-century Dutch composers Feike Asma and Cor Kee.

'On this stonking disc, wait till you hear Kitchen unleashed on Elgar's "Pomp and Circumstance" March No 1' — The Herald, May 2008

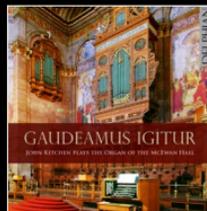


Organs of Edinburgh

John Kitchen, Duncan Ferguson, Nicholas Wearne, Simon Nieminski, Michael Harris, Thomas Laing-Reilly, Michael Bonaventure *et al*
DCD34100

Open this full-colour, large-format book and step into a world of glorious architecture and fascinating history, Edinburgh's churches and concert halls are home to a rich variety of pipe organs, and twenty-two of the most notable are surveyed here, with extensive information on both the instruments and their venues. Meanwhile twelve illustrious players – all with deep-rooted Edinburgh connections – demonstrate the instruments' full range and versatility on four accompanying CDs. The full gamut of the repertoire is here, and Edinburgh's organs have the voices to match. Isn't it time to lift the veil from some of the closest-guarded treasures of one of the world's great cities? Includes extensive instrument and venue photography, and detailed specifications for all 22 instruments.

'a masterpiece of publishing' — International Record Review, January 2011



Gaudemus Igitur: The Organ of the McEwan Hall

John Kitchen
DCD34163

Delphian stalwart John Kitchen has now served for twenty-seven years as Edinburgh University Organist, playing for no fewer than 400 graduation ceremonies. The formidable Hope-Jones/Willis instrument in the University's purpose-built graduation hall is as eccentric as it is eye-catching, and following its recent refurbishment, Kitchen has recorded this conspectus of the music he might play during or after one of those numerous ceremonies. From an anonymous student song popular in the eighteenth century to a serious and substantial work by the University's former Reid Professor of Music Kenneth Leighton, Kitchen's programme exudes pomp and grandeur on one of the UK's biggest instruments in one of the UK's biggest acoustics.

'impeccable playing – a virtuoso display of pomp and circumstance ... perfectly framed by characteristic Delphian sound' — Choir & Organ, August 2016

