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Organ Masterworks
of the 20th Century



DISCOVER... Organ Masterworks of the 20th Century

Kevin Bowyer

Marcussen Organs at
The Chapel of St. Augustine, Tonbridge School, Kent, UK
and at * Odense Cathedral, Denmark

	DISC ONE	78.14
1	Carl Nielsen (1865-1931) <i>Commotio</i> Op. 58 (1931)	*21.21
	Franz Syberg (1904-1955)	
2-4	<i>Präludium, Intermezzo og Fugato</i> (1934)	*17.13
	I <i>Praludium</i> (5.58)	
	II <i>Intermezzo</i> (5.03)	
	III <i>Fugato</i> (6.14)	
5-7	Paul Hindemith (1895-1963) <i>Sonate II</i> (1937)	*10.45
	I <i>Lebhaft</i> (3.57)	
	II <i>Ruhig bewegt</i> (4.00)	
	III <i>Fuge. Massig bewegt, heiter</i> (2.48)	
	Arnold Schoenberg (1874-1951)	
8	<i>Variations on a Recitative</i> Op. 40 (1941)	*14.40
	Peter Maxwell Davies (1934-2016)	
9	<i>Fantasia on 'O Magnum Mysterium'</i> (1960)	14.13

	DISC TWO	78.06
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	Malcolm Williamson (1931-2003)	
4-5	Epitaphs for Edith Sitwell (1965) I Adagio (3.09) II Adagio (2.19)	5.28
6	Jean Langlais (1907-1991) Poem of Happiness (1967) Recorded at the Carthy Organ, Jack Singer Concert Hall, Calgary, Canada	6.21
7	Jehan Alain (1911-1940) Le Jardin Suspendu	6.25
	Alan Ridout (1934-1996)	
8-14	The Seven Last Words (1967) I <i>'Father forgive them: for they know not what they do'</i> (1.40) II <i>'Woman, behold thy son...Behold thy mother'</i> (3.02) III <i>'My God, my God, why hast Thou forsaken me?'</i> (1.32) IV <i>'Verily I say unto thee: Today shalt thou be with me in paradise'</i> (3.05) V <i>'I thirst'</i> (1.51) VI <i>'It is finished'</i> (3.35) VII <i>'Father, into Thy hands I commend my spirit'</i> (3.40)	18.25
15	Henryk Górecki (1933-2010) Kantata Op. 26 (1968)	15.54
	Wilfrid Mellers (1914-2008)	
16	Opus Alchymicum (1969 rev. 1972) I MELANOSIS: Circumambulatio [<i>BLACKENING: Circling</i>] Regio Nymphididica [<i>Regions of the Nymphs</i>]	5.44

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1	James Iliff (1923-2014) Trio for Organ (late 1960s)	11.30
2	Brian Ferneyhough (b.1943) Sieben Sterne (1970)	16.21
3	Einojuhani Rautavaara (1928-2016) Toccata Op. 59 (1971)	6.50
4	Sofia Gubaidulina (b.1931) hell und dunkel (1976)	7.51
5	Arvo Pärt (b.1935) Pari Intervallo (1976)	5.37
6	Patrick Gowers (1936-2014) Toccata (1970) & Fugue (1988)	13.11
7	Philip Glass (b.1937) Satyagraha. Act III Finale (1979) Transcribed by Michael Riesman from the composer's 'portrait opera' on the life of Gandhi	7.26
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5	Jonathan Harvey (1939-2012) Fantasia (1991)	8.49

- Christopher Bowers-Broadbent (b.1945)**
- 6-15 Duets and Canons (1996) 21.04
- I Kyrie (1.47)
 - II ad Tertiam (1.02)
 - III Puer natus (1.28)
 - IV Alleluia (2.16)
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 - VII Tui sunt (2.24)
 - VIII Gloria (1.48)
 - IX Viderunt omnes (2.21)
 - X Agnus & Benedicamus (2.22)
- 16 **Diana Burrell (b.1948)** Arched Forms with Bells (1990) 13.04

Recorded by Nimbus Records at the Marcussen Organs in Odense Cathedral, Denmark
and in the Chapel of St. Augustine, Tonbridge School, Kent UK
Langlais recorded in the Jack Singer Hall, Calgary Centre for the Performing Arts

Recording Dates

Langlais 6-8 September 1992

Hindemith, Schoenberg 17-19 March 1993

Syberg, Norgard, Nielsen May 1995

Harvey, Williamson, Maxwell Davies 3-4 January 1997

Alain 30 June - 4 July 1997

Tavener, Ferneyhough, Mellers, Graham, Iliff, Gowers, Ridout, Burrell 27-30 July 1998

Rautavaara , Gubaidulina, Pärt, Górecki, Glass, Bowers-Broadbent May/June 1999

Cover image : Odilon Redon (1840-1916) *Closed eyes* (1894)

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DISC ONE

CARL NELSEN (1865-1931)

The central figure in Danish Music after the Romantic period, was born in the parish of Nørre-Lyndelse near Odense, the seventh of twelve children of the painter Niels Jørgensen. He was a powerful personality and exerted a decisive influence on Scandinavian music both through his compositions and writings. In 1927 he published a delightful and self-written book, *Myn fynske barndom* (My Funen Childhood), recounting his early years. In addition to the present work he composed a set of Twenty-Nine Preludes (Op. 51) for organ or harmonium and two more short Preludes which were published posthumously in 1947. Although some of these little pieces demonstrate extraordinary ingenuity and expressive capabilities, they are all of very modest proportions and it is fair to say that Nielsen's reputation as an organ composer rests entirely on *Commotio* which is his last major work and indisputably one of the major landmarks of organ writing in the twentieth century. The composer found the task of writing for the organ severe: 'None of my previous works has demanded such concentration as this.' The title indicates 'with movement' in a spiritual as well as technical sense. *Commotio* was first performed by Peter Thomsen in 1931 in St. Mary's Church Lübeck – where another great Danish composer, Dietrich Buxtehude, had worked centuries before. Its breadth and power has few comparisons in the organ literature of any period. From the opening monolithic pedal point around which rotate long strings of chromatic counterpoint, to the final heroic settling of the hard-won earth of C major the music never loses its grip. It is one of the glories of organ literature. Structurally *Commotio* plays without a break. It has been compared to a Baroque multi-section toccata but, without denying the existence of such a framework, one section flows so seamlessly into the next that it is not possible to say exactly where one stops and another starts. Even when there is a distinct break in the music the emotional logic continues unabated through the pause, so that the heart feels no halt. It can equally well be said that the entire work is simply one huge up-beat from the opening pedal G to the final radiant C major chord. KB 1996

FRANZ SYBERG (1904-1955)

Born in the little town of Kerteminde on the eastern coast of the island of Funen, Franz Syberg was the fifth of seven children of the renowned painters Anna and Fritz Syberg. His parents were active in many artistic circles and Franz grew up in a very fruitful artistic climate. From 1910 until 1913 the family lived and worked in Pisa and little Franz was deeply inspired by the landscape and culture of Italy. He began playing the violin in 1918, at the same time beginning his studies in composition with N. O. Raasted in Odense. Raasted had studied in Leipzig and this provided Franz with the opportunity to study from 1922 to 1928 in Leipzig and Berlin with the composer and organist Sigfried Karg-Elert (1877-1933). Here he was exposed to and influenced by the works of Busoni, Stravinsky and, most especially, Hindemith. Returning to Denmark he studied with the organist Peter Thomsen (who gave the first performance of Nielsen's *Commotio*). In 1932 he became organist in his home town of Kerteminde, where he married his father's favourite model, Gundrun Rasmussen, in 1938. He died suddenly from a heart attack in 1955, exhausted by saving his father's paintings from a house fire. Syberg has stopped composing by about 1942, his total number of compositions amounting only to about 25 works, including three for the organ written between 1932 and 1934. He probably never played them himself. In addition to the worked performed in this collection there exists a set of Seven Pieces dating from 1932 and a Chaconne from 1933. The first performance of the Prelude, Intermezzo and Fugato, was given in 1935 by Peter Thomsen in the Nikolay Kirke in Copenhagen. It is Neo-classical in style and texture. The outer movements, which are thematically linked, possess a powerful motoric momentum, a sense of impending something, dark in the Prelude, Puck-like and humorous in the Fugato, which is beautifully offset by the pastoralic, polyrhythmic feeling of the strangely unsettled Intermezzo.

KB 1996

PAUL HINDEMITH (1895-1963)

Though the conservative reputation of organ music is inseparable from the conservatism of its greatest composer, Bach, his protean character that appeals both to reactionaries and radicals has also at times brought the instrument to the forefront of contemporary styles. Hindemith, for example, in the 1920s used the slogan 'back to Bach' as an *avantgarde* rallying cry, and though no organist himself, wrote a concerto for the instrument in 1927 as part of his experimental *Kammermusik* series. Ten years later he composed the first two of

three organ sonatas. A third appeared in 1940, completing a trilogy of pieces that have become the most popular works of their kind since those of Mendelssohn. Lucid counterpoint and an economy of form and expression are the secret of these sonatas, which use the title more in the baroque than the classical sense. The second sonata, in a standard fast-slow-fast pattern, is the exception. The simplest and most characteristic work of the three, its stylistic variety - lively opening movement, gentle siciliano and concluding fugue - both recalls the idiom of the three piano sonatas, written the previous year, and anticipates the formal clarity of Hindemith's most ambitious keyboard composition, the *Ludus Tonalis* of 1942.

Nicholas Williams 1994

ARNOLD SCHOENBERG (1874-1951)

Arnold Schoenberg was also an admirer of Bach but found the organ less to his taste, for the plethora of octave doublings typical of the instrument offended a lifetime's dislike of the interval used in this way. Carl Weinrich's edition of Schoenberg's only completed organ work, the 1941 Variations on a Recitative, takes note of the composer's dislike of octave doubling but registers the music specifically for the very large and colourful organ of Princeton University. Schoenberg deplored this edition which he felt inhibited other organists from preparing their own registration. With this in mind the present recording was made using a photocopy of the original manuscript and the composer's three-stave actual pitch score as well as the Weinrich edition. The work is the composer's longest for a solo instrument, and is a fascinating reversion to the extended chromaticism of his earlier manner in a period that also saw the creation of serial masterpieces, including the Violin Concerto of 1934, and the Piano Concerto of 1942. Justifying the return to tonality not only in this piece but also in the 1934 Suite for Strings and 1943 Variations for Band, Schoenberg referred both to the need to rediscover older styles from time to time, and to the 'unutilised possibilities' they still contained. The possibilities uncovered in these ten variations, cadenza and fugue are indeed remarkable. At the same time, the piece as a whole bridges the stylistic gap between the tonal complexity of the Op. 9 Chamber Symphony and the more dissonant language of his later music. Counterpoint is the essence of the proceedings, both as frame for the uninhibited flow of exuberant harmonic energy, and as catalyst for the creation of a fecund supply of diverse harmonic forms. Constituent phrases of the theme occur in a multiplicity of developments: in canon in Variation 4 for example, and in recitative-

style and scherzo style in Variations 6 and 8 respectively. Inverted fragments of the theme, as in the concluding fugue, offer an additional supply of motivic shapes, while the theme itself, like a medieval cantus firmus, is heard complete and untransposed within each variation.

Nicholas Williams 1994

PETER MAXWELL DAVIES (1934-2016)

Maxwell Davies's Christmas cycle 'O Magnum Mysterium' was written in 1960 when he was music master at Cirencester Grammar School. The work consists of six carols and two instrument sonatas all intended to be performed by children, and this extended concluding Fantasia for solo organ. In performance the children are in full view of the audience but the last word, the adult response to the mystery of the incarnation of God, is projected by the unseen organist. Allan Wicks, then organist of Manchester Cathedral, played the Fantasia in the first performance at Cirencester Parish Church in December 1960. The music begins with a passacaglia in which the ground of three notes, emerging from within the deepest and most remote depths of the organ, rises with steadily increasing speed and volume to the highest C. There follows a set of variations, increasingly complex and gathering together the full resources of the instrument, culminating in a massive Lento coda of solid granite. After this awesome vision the roar of the organ gradually recedes and we are returned to the dark pit of night from which the piece emerged. In his first outing for the organ the twenty-six year old Maxwell Davies, not an organist himself, produced a work which is not only completely natural to the instrument but which provides it with music of a solemnity, depth, sustained force and brightness of vision which has few parallels in organ literature.

KB 1997

DISC TWO

PER NØRGÅRD (b.1932)

Born in Gentofte near Copenhagen, Per Nørgård started piano lessons at the age of eight and studied composition with Vagn Holmboe from 1949-56 and with Nadia Boulanger in Paris from 1956-57. Early influences included Nielsen and Sibelius but his music has, over the years, achieved a kaleidoscopic variety of styles and languages ranging from almost traditional Romanticism to many kinds of new voices including microtonality and collage techniques. He was music critic for the Copenhagen newspaper *Politiken* from 1958-62 and has held teaching positions in music academies in Odense (1958-61), Copenhagen (1960-65) and Århus (from 1965) where he was made Professor of Composition in 1987. His other main organ works are Five Chorales Op. 12 (1953); Canon (1971) and *Trepartita* (1988). *Partita Concertante*, a relatively early work, was composed at the request of Finn Reiff, who performed it in two stages; the first movement in October 1958 at the Royal Academy of Music, Copenhagen (where it bore the title *Fantasia Concertante*), and the entire work in October 1960 in St. Jacob's Church, also in Copenhagen. Nørgård has described the writing as a kind of 'overgrown polyphony'. The opening movement, *Fantasia* (headed *Allegro vigoroso*), is turbulent, jagged and disturbing, sometimes even aggressive – a tremendous amount of activity, often in conflict. In contrast, the middle movement presents its hypnotic material neatly pinned to an ever present back-cloth of silence. The closing Toccata re-establishes the tumult of the opening movement but now there is a kind of terror hidden in its polyphonic tendrils. The climax is reached shortly before the end when the full organ is shockingly set in brutal opposition to the quietest sound in the organ. The work finishes *pianissimo*, pale, with all its strength and energy drained away. KB 1996

MALCOLM WILLIAMSON (1931-2003)

After settling in England in 1953 Malcolm Williamson became friendly with the Sitwells. His violin Concerto of 1964/65 was to be dedicated to Edith Sitwell (1887-1964) but she died before it was finished, so the work is dedicated to her memory instead. The two *Epitaphs for Edith Sitwell* were commissioned by the Aldeburgh Festival for a memorial concert. They make use of a phrase from the Concerto. Both movements are slow and both exploit the tension between very distant, ethereal organ sounds and dramatic foreground *fortissimo*. KB 1997

JEAN LANGLAIS (1907-1991)

At the age of ten, Jean Langlais, blind from the age of two and of Breton origin, entered the Institution des Jeunes Aveugles in Paris where he studied with André Marchal. Later he went to the Paris Conservatoire where he continued his organ studies with Marcel Dupré and became a composition pupil of Paul Dukas. In 1945, Langlais became organist of Sainte-Clotilde. Already in his earliest compositions, Langlais showed his feeling for modes stemming from two sources: the one sacred - plainsong; the other, secular French folksong. After that, his musical eclecticism was occasionally displayed in much more modern idioms, including serial technique. After the second world war, Langlais became famous as a recitalist, particularly in England and America, where his organ music had already made headway before him. The *Poem of Happiness* inscribed to a distinguished American confrère, Robert Noehren, and published in Philadelphia in 1967, is essentially a brilliant organ toccata. With massive harmonies punctuating its arresting octave calls, its irregular rhythms and obsessive formulae, melodic, rhythmic and harmonic, and with its pedal and manual cadenzas, happiness is unfettered until clinched in the final D major chord.

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JEHAN ALAIN (1911-1940)

Jehan Alain was born at Saint-Germain-en-Laye, near Paris, also the birthplace of Debussy. An early casualty of the Second World War, Alain was only twenty-nine, married with three children, when killed by a German bullet on 20th June, 1940. Composer and organist, Jehan came of a musical family and first took organ lessons at the church in Saint-Germain-en-Laye from his father, Albert Alain. He then studied at the Paris Conservatoire for twelve years from 1927. An organ pupil of Marcel Dupré and composition student with Paul Dukas and Roger-Ducasse. He was set fair for a distinguished musical career when war broke out in 1939. Three volumes of his organ music and two of piano music were published posthumously. A handful of organ pieces issued in his lifetime had already proclaimed rare promise and a wide range of sensitive originality. *Le Jardin Suspendu* is a musical impression of utter tranquillity. Alain wrote of his 'Hanging Garden' that it was 'the artist's fugitive ideal, forever pursued, the inaccessible and inviolable refuge'.

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ALAN RIDOUT (1934-1996)

This work was composed in 1967 for Allan Wicks, then organist of Canterbury Cathedral, who recorded it in 1969. It is among the most deeply felt and powerful of the composer's many organ pieces, giving each sentence of text a distinct and self-contained setting. The first piece is full of the shocking sounds of hammering, while the second is static and serene as Jesus speaks to those gathered at the foot of the cross, The third piece is desperate and confused, delirious with terror. The fourth is ecstatic and content, but the fifth, scored for manuals only, is turbulent and frustrated. The sixth piece is an expansive elegy for the pedals alone. The final movement is an unworldly prayer, beginning quietly but gathering volume and intensity as it ascends.

KB1999

HENRYK GÓRECKI (1933-2010)

Gorecki was born in 1933 in Silesia in Poland's southern coal-mining belt (to which he attributed his ill health), and for him the Second World War was a childhood nightmare. During the early 1960s, whilst already something of an *enfant terrible*, he set out to confront the elemental forces of texture, melody and rhythm. The tone is tough and uncompromising. Those who only know Gorecki's music through his massively successful Symphony No. 3 will certainly gain a greater insight into that piece by listening to this *Kantata* for organ, which won First Prize at the 1968 Szczecin Composers' Competition. Gorecki lived and worked all his life in not far from where he was born, and is above all concerned to find the most truthful expression of his musical roots. He had an overwhelming love for Poland's musical past, its church and its folk culture, and it is that love, so deeply felt, that gives his music a directness and emotional impact all its own.

Christopher Bowers-Broadbent 2001

WILFRID MELLERS (1914-2008)

Wilfrid Mellers writes: Since this work is based on, and triggered off by, the medieval art and craft, if not science, of alchemy, it is perhaps not surprising that the piece itself has gone through several alchemical transformations. It was originally written for the inauguration of the Grant, Degens and Bradbeer organ in the Lyons Concert Hall at the University of York, where it was first performed on November 27, 1969 by Francis Jackson. That organ is of the type called 'neo-baroque' or 'modern classical', and the nature of the

original work was partly conditioned by that fact. In 1972 it was performed by Dame Gillian Weir at the Cheltenham Festival, on a very different (romantic) type of organ: which prompted me to revise the piece in ways that changed its nature. In the mid-nineties Kevin Bowyer took up the *Opus*, in the process making the beautiful score that is now the published version. For him, I revised the piece again; and his magical performances effect their own alchemical transformations: for this reason I've dedicated *Opus Alchymicum* to him. There is nothing arcane about my using the metamorphosis of alchemy as basis for a musical composition, since the original transformations of alchemy were more psychological than material. The 'base' ambition to transmute base metal into gold was a crude, even trivial, manifestation of alchemical 'process', which sought for spiritual wholeness and holiness; and musical composition is of its nature an alchemical transmutation of pitch relationships, rhythms, metres, harmonies, and timbres into 'something rich and strange'. The structure of the work follows the traditional three stages of medieval alchemy, from darkness and chaos, to the ultimate Secret Fire and Illuminatio. Although the three times three movements, or sections, of the work call on some numerological and mathematical processes that make oblique reference to alchemy, these are not distinct from those normally involved in the process of composition.

Wilfred Mellers 1999

DISC THREE

JAMES ILIFF (1923-2014)

From Wolverhampton, where he was born, James Illiff went to study at the Royal Academy of Music during the war years with Harold Craxton and William Alwyn, simultaneously serving with the ARP. He taught composition at the RAM from 1953-1988. *The composer writes:* This Trio for Organ was written in the late 1960s for John Ellis to play at the RAM, and it is dedicated to him. The intention had been to attempt a 'with it' piece in keeping with the prevailing taste of that time. What gave the impulse to write instead a binary piece in C minor strictly for three voices (two in canon with a free bass) I cannot now remember, only that this impulse was summary. Interest in archaic idiom has sometimes proved fruitful to composers in the past; and I found it stimulating here. But one outcome of the particular

direction of thought on this occasion was that any expressive qualities came to be placed entirely in the shapes of the lines and in their combinations...It followed that at no point could a compelling reason be put forward for any change of tone colour. It was perplexing to realise that my own pleasure in a uniformly level kind of sound was not one likely to be shared by others. At a tentative suggestion of mine, the present performance employs quite random changes of registration. This is no more, and no less arbitrary than any attempt to contrive 'meaningful' changes of colour would have been, and, since it is a procedure entirely detached from the structure, it supplies a quite innocent source of variety.

KB 1999

BRIAN FERNEYHOUGH (b.1943)

Sieben Sterne was written in 1970 while Brian Ferneyhough was studying with Klaus Huber. At that time Huber was engaged in writing a large orchestral/choral work entitled *Inwendig voller figur* which makes explicit reference to Albrecht Dürer's woodcut illustrations for the Apocalypse. Huber had been asked by Radio Berne for a short organ piece in a series of commissions but, finding himself too busy to produce such a work, asked for the task to be passed over to his student. It was to be four years before the resulting complex and demanding score was to receive its first performance, given in March 1974 by Bernard Foccroulle in the Festival de Royan.

The piece takes as its starting point Dürer's woodcut illustration for the Apocalypse depicting God the Father sitting in glory holding a two-edged sword in one hand and, with the palm of the other hand raised, the fingers spread, with seven stars grouped in the middle of his palm. *Brian Ferneyhough writes*: 'Whilst not myself any real sort of believer, I am Christian to the extent that I partake of the vast cultural heritage of Christendom; thus, these magnificent images could not fail to make an impact, particularly since, on a banal autobiographical scale, I had recently undergone what then seemed very much a personal apocalypse in emigrating from Britain (as I knew even then) for ever, abandoning thereby most elements of my previous life. I was unusually open to any signals from the outside world that anything whatever (outside composition) had any intrinsic significance: perhaps this symbolic absorption of style if not substance was a step in that social recuperation? Be that as it may, witnessing my teacher's belief that art and morality were inextricably intertwined supported my own absolute espousal of the central ethical role of the artwork

in contemporary experience, even though the cultural roots of our positions were really very different.' The composer had taken little interest in organ music prior to 1970 - most of what he had heard was during the Gaudeamus music week of 1968 when he had been very impressed by the immense power of the trumpet stops of the new organ in the De Doelen concert hall in Rotterdam and he describes *Sieben Sterne* as being 'a response to those impressions of brilliance and sheer bodily presence' of that sound. The seven stars and two-edged sword in the woodcut are represented in many ways in the structure of the piece. For example there are seven sections arranged symmetrically, each divided into two. Also, in two of the sections the organist is asked to improvise very short passages from given material whilst making the result resemble the fully written out music as much as possible, thus emphasising the possibilities brought into play by juxtaposing two different communicative starting points. 'The arcana of the underlying symbolism at work in this piece,' writes the composer, 'included the double-edged sword as representing the varying demands imposed by the fully composed-out and more improvisatory aspects of the concept. At the time, I was obsessed with the manifold implications of differentiated interpretational engagement with the notated text; hence the passages where freer notation comes with the instruction to make it sound as much like the fully notated materials as possible.'

Sieben Sterne pushes the registrational possibilities of the organ to their absolute limit. Colours change constantly and only a large organ, realistically with at least four keyboards and a huge palette of sounds, can be used. The composer specifies pitches and dynamics but the deployment of actual sounds is left to the performer. The result is a fiery, exultant and terrifying music of overwhelming variety and communicative force. KB 1999

EINOJUHANI RAUTAVAARA (1928-2016)

Rautavaara was born in Helsinki in 1928 and was a long-time Professor of that city's Sibelius Academy. He composed with ever-increasing successes since the 1950s, achieving his widest audience in the late 1990s with the Grammy-nominated recording of his 7th Symphony (Angel of Light). Stylistically Rautavaara was the most versatile of contemporary Finnish composers. The Toccata expresses his more Constructivist side, where the actual shapes of the melody and harmony are built up using vertically mirrored symmetry.

Christopher Bowers-Broadbent 2001

SOFIA GUBAIDULINA (b.1931)

Sofia Gubaidulina was born in Chistopol in the far eastern Tatar region of Russia. She has a pedigree every bit as distinctive as her music. She is half Tatar – her grandfather was an Islamic Mullah – and half Russian. But the greatest influence, she says, was that of her Jewish teachers. It was they who taught her that art was 'of the highest value, almost holy'. Like most late 20th century composers she has mastered all the techniques of her craft and appropriated the insights of the European and American *avantgarde* for her own purposes, and yet succeeded in creating works that are individual, fresh and wonderfully unacademic in approach. She moves equally freely between east and west, recognising 'something oriental in my subconscious – I feel at ease with Chinese and Japanese culture – a tendency towards contemplation and quiet sounds. Then comes activity, intellectual struggle, a longing for classicism. That's my western side'. In 'hell und dunkel', written in 1976, Gubaidulina creates a tapestry within which she deals with the metamorphosis between polarities, not just east and west, but light and shade, and heaven and hell.

Christopher Bowers-Broadbent 2001

ARVO PÄRT (b.1935)

Pari Intervallo is probably Pärt's most beautiful composition. *He* says: It was written in 1976 on the occasion of the death of a friend of the composer and is dedicated to his memory. The title describes the movement of two voices within the texture of the music, always moving precisely parallel to each other. Pärt prefaces the music with a line from Romans, chapter fourteen, verse 8: '*If we live, we live to the Lord, and if we die, we die to the Lord.*'

Christopher Bowers-Broadbent 2001

PATRICK GOWERS (1936-2014)

The Toccata was written in memory of Brian Runnett, organist of Norwich Cathedral, who was tragically killed in a car crash. It was first performed by Simon Preston in Tewkesbury Abbey in July 1970. The Fugue, commissioned by Adrian Partington, was written in 1988. The whole two-movement form, played without pause, constitutes one long arch, the tremendous, surging energy of the Toccata gradually fading in the long diminuendo of the Fugue.

KB 1999

PHILIP GLASS (b.1937)

Born in 1937 Philip Glass discovered music through the unsold records that his father brought home from his radio repair shop in Baltimore. He began the violin at the age of six, the flute at eight and at fifteen he went to Chicago, did a degree in maths and philosophy and practised piano in his spare time. From there he studied composition at the Julliard School in New York. Further studies in Paris under Nadia Boulanger and Darius Milhaud followed. Because Glass' music repeats, varies and builds on only a few musical ideas the term 'minimalism' began to be applied to it. Glass is sometimes thought to have invented minimalism but, as he admits: 'It was in the air. It was bound to happen'. This spare, almost anorexic music puzzled some people, fascinated other, and was deplored by traditionalists for its lack of narrative progression. Today we can see the wider picture. The constant beat and yet subtly shifting rhythmic cycles over a seemingly static harmonic structure gives the listener a heightened sense of time and, instead of long development sections, progression is achieved through the increasingly complex repetitions and overlapping lines. The *Finale* recorded here is a piece transcribed and edited by Michael Riesman, Glass' long-time collaborator, from the Act 3 conclusion of *Satyagraha*; a 'portrait opera' on the life of Gandhi. Christopher Bowers-Broadbent 2001

DISC FOUR

JOHN TAVENER (1944-2013)

In iconography the Greek word Mandelion (literally 'handkerchief') refers to an Ikon 'not made by hands' and is thus equivalent to the concept of the shroud. John Tavener's organ piece was composed in 1981 and first performed by Peter Sweeney in St. Patrick's Cathedral, Dublin in 1982 during the Dublin International Organ Festival. It is a meditation on Ikons and on 'the changing and distorting images of the face of Christ.' The music depicts various scenes from Christian belief beginning with the Nativity. The central section presents serene images of the Last Supper, punctuated with savage and horrifying visions of the Crucifixion. This is followed by a silence marked 'Descent into Limbo' after which follows an energetic and powerful picture of Christ's Harrowing of Hell (the belief, important in the Eastern Church, that, between his death and resurrection, Jesus descended to Hell to rescue the

souls of the dead). A dramatic Tuba solo, marked 'Christ pulls Adam and Eve out of Hell' rising from the bottom to the top of the keyboard, heralds a powerful image of the Resurrection, grand and sustained in C sharp minor and headed 'Christ is Risen'. The final image, a vision of the Dormition of the Mother of God, hesitant and still, leads to a triumphant close in the full clean light of C major. KB 1999

JANET GRAHAM (b.1948)

Janet Graham was born in Consett, Co. Durham. She studied composition with James Iliff at the Royal Academy of Music, where she won several awards, and subsequently studied with Elisabeth Lutyens. Her *Three Pieces for Organ* date from 1986. In the words of the composer: 'the *Prelude* consists of a melodic line which is shared between the hands, and a set of variations, each being a variation on the last. The piece grows from a single line to a chordal ending. The *Lament* is a transcription of the second movement of my *Sonatina* for piano, made at the suggestion of my husband, organist Philip Deane. Much use is made of 4-four pitch in the pedal line. In the *Toccata* a melodic line, accompanied by changing harmonies of ostinato semiquavers, begins rather tentatively in the pedals before moving up the register. The texture thickens towards the end, where the melodic line moves back to the pedals. KB 1999

JONATHAN HARVEY (1939-2012)

Fantasia was written for Bernard Focroulle to play at the 1991 Strasbourg Music Festival. It achieves an unusual degree of fluidity and mobility through the use of special notation, the music moving freely against a background curtain of notated second units. The piece is in three basic sections, the first beginning with a kind of volatile 'meteor shower' of notes and chords in dramatic free flight and concluding with a sustained 'Aurora borealis' effect involving super-legato sliding fingers and feet in a manner similar to Ligeti's 1967 organ study, *Harmonies*. The central section is a trio which simultaneously introduces two strictly notated themes, one in crotchets and the other in syncopated semi-quaver quintuplets, while the third voice remains rhythmically free and mobile. Much use is made here of strong Nazard and Tierce combinations resulting in 'ambiguous timbres' and calling to mind

electronic sounds. The final section unites all the ideas and finishes the work with a vision of gently shimmering radiance. KB 1997

CHRISTOPHER BOWERS-BROADBENT (b.1945)

Christopher Bowers-Broadbent was a Chorister at King's College, Cambridge, and later studied organ and composition at the Royal Academy of Music with Arnold Richardson and Richard Rodney Bennett. He was Professor of Organ there from 1973 until 1992. *He says:* I wrote *Duets and Canons* during the summer of 1996. The work is a sequence of movements based on the plainsong of the Mass (with reference to the Third Mass of the Nativity). The sequence owes something to the conventional layout of movements. I have not used actual plainsong before; it has, of course, formed the kernel of countless compositions before but I wanted to give that kaleidoscope yet another turn. Plainsong is such a fundamental part of musical expression over a large part of the globe that it is unlikely ever to 'go away'. It is not always appreciated that the organ, unlike the piano, is a non-percussive instrument. Similarly, it is not always appreciated how important this difference is. A note on the piano is struck with a hammer and the sound starts to die away immediately. The column of air in the pipe of an organ, however, takes a moment to speak and then sustains itself at an even dynamic. The organist therefore relies on subtle nuance of rhythm and relative length of note to achieve his expression, albeit with the aid of a myriad of pipes ranks to choose from. It is these simple acts that I have kept uppermost in my mind while writing this work.

Christopher Bowers-Broadbent 2000

DIANA BURRELL (b.1948)

Diana Burrell writes: There are two arched forms. The first is on a horizontal plane. It stretches away from the listener at eye-level, and curves round on the distant horizon to return loud and bright as at the start. The second arched form comes from unknown sources, deep down and far away. It curves upwards towards the listener, where it is at its brightest, then falls away. It is not the musical material but the pitch and dynamic levels which determine the arches. Consequently, the first arched form sets out with music in the middle-register that is bright, full and strong. It stays in this register, as the sounds gradually

become cooler and more distant. As it curves around, returning as the second limb of the arch, the music has new ideas. Loud fanfares pulling against each other herald the start of the second arched form and the first deep notes of the piece appear. The music rears upwards towards the listener, and near the top of the second arch the opening material reappears. The top of this arch is glittering and shining and culminates in music which is the loud counterpart of the distant, cold climax of the first arch. Afterwards, still glowing, this arch returns to the darkness of its source. The end imitates the sound of church bells borne on the wind.

Diana Burrell 1999

Kevin Bowyer was born in Southend-on-Sea in January 1961 and studied with Christopher Bowers-Broadbent, David Sanger, Virginia Black and Paul Steinitz. In his early career he won first prizes in five international organ competitions and his 1987 world premiere of Kaikhosru Sorabji's two hour solo Symphony for Organ, considered "impossible" ever since its publication in 1925, helped to cement his reputation as a player of contemporary music and music of extreme technical complexity. In June 2010 he premiered Sorabji's Second Symphony for Organ (1929-32) in Glasgow and Amsterdam – at nearly 8 hours duration, the longest notated organ work of all. He recently completed a critical edition of Sorabi's complete organ works, a thousand-page project that occupied him almost full time for six years (2008-14). At home Kevin has played solo and concerto concerts in most of the major venues and festivals. Tours abroad have taken him throughout Europe, North America, Australia and Japan. He has released a great number of solo CDs, many of which have won awards. These include many landmark recordings of contemporary music as well as the complete organ music of J S Bach (on 29 CDs) and music by Alkan, Brahms, Schumann, Reubke, Hindemith, Schoenberg, Messiaen, Alain, etc. Jonathan Wearn, writing in MusicWeb International, described him as "one of the world's hardest and most formidable virtuosos..." and Gramophone magazine described him as "unique". He also enjoys playing light music and jazz.

Kevin is a popular teacher and has lectured and given masterclasses in many countries. He is Organist to the University of Glasgow, where he plays for many of the 150 annual weddings. Couples are encouraged to have "absolutely anything they want" played on the organ. He has never turned down any request.

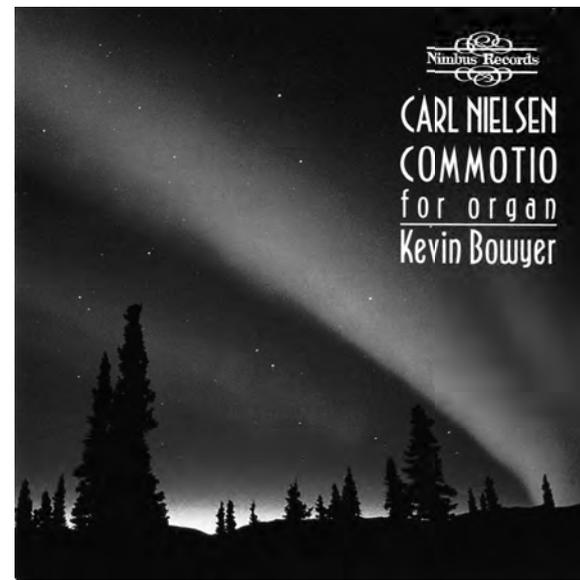
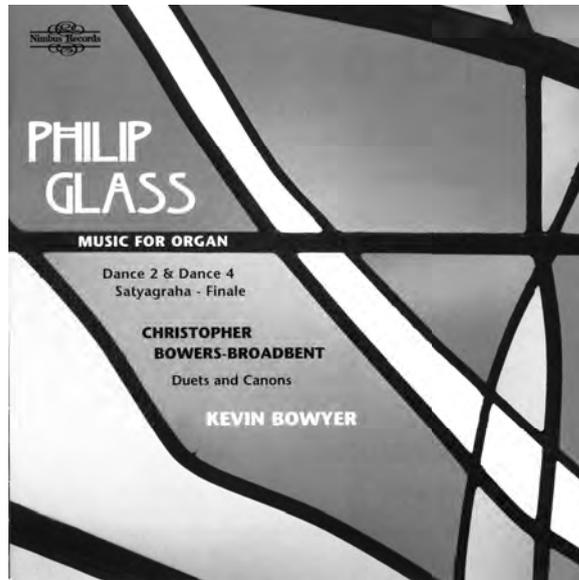
Kevin's article, Twentieth Century European Organ Music – A Toast, cast as a play set in a Cotswolds pub, in the Incorporated Association of Organists' Millennium Book was described by one reviewer as "quite simply the best piece of writing on organ music that I have ever seen."

His other interests include reading widely, obscure cinema, real ale, malt whiskies and looking at the sea. His favourite pastime is sleeping.

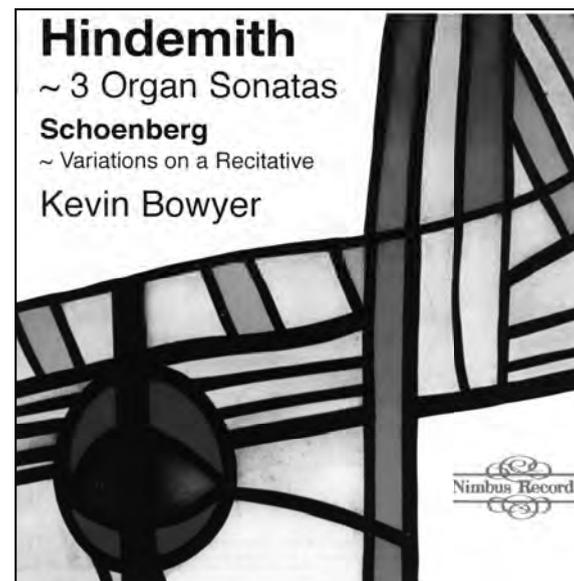
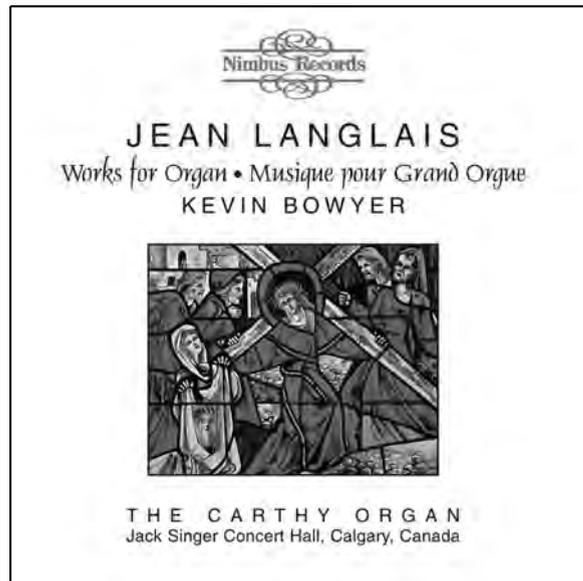
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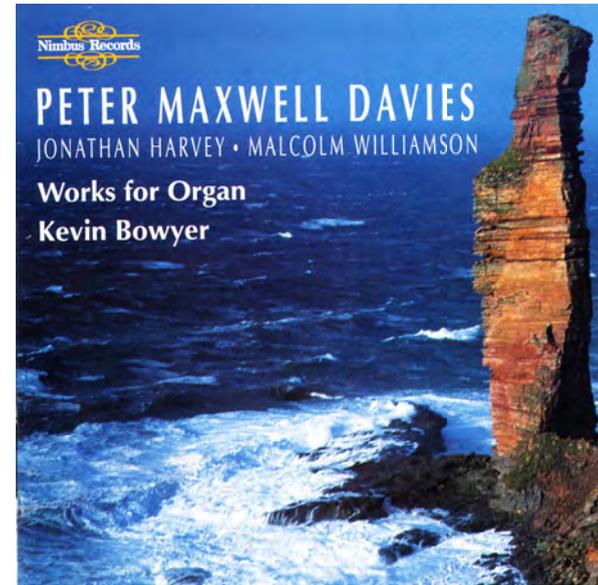
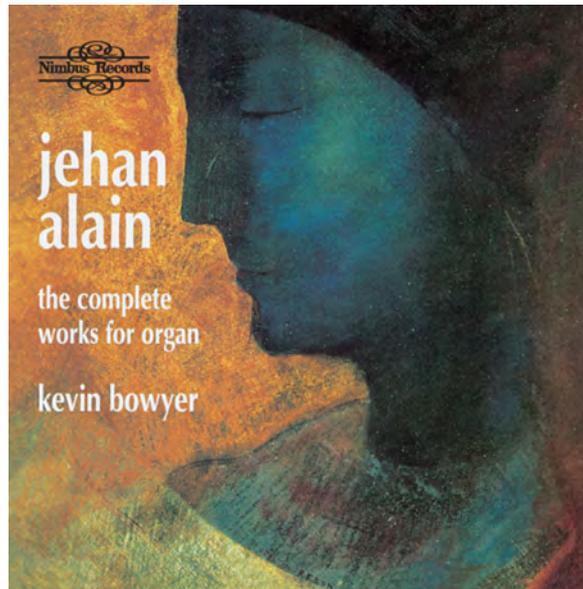
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