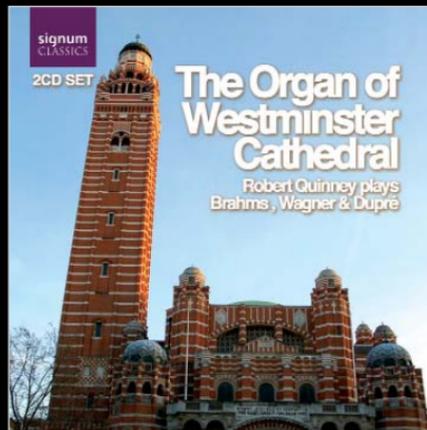


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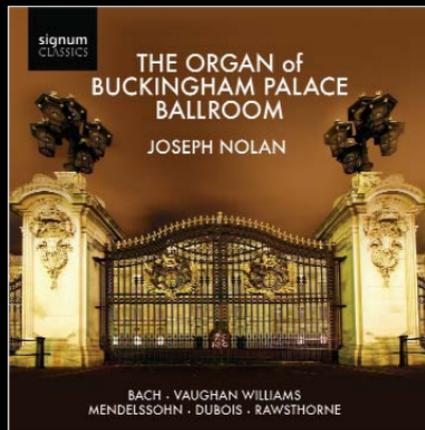


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THE ORGAN OF SAINT SULPICE, PARIS JOSEPH NOLAN

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THE ORGAN OF SAINT SULPICE, PARIS

Suite Gothique, Op. 25		Léon Boëllmann
1.	Introduction - Chorale	[2.58]
2.	Menuet Gothique	[3.11]
3.	Prière à Notre-Dame	[4.55]
4.	Toccata	[4.51]
Sonata No. 2 for organ, Op. 87a		Edward Elgar (trans. Ivor Atkins)
5.	Introduction	[2.48]
6.	Toccata	[4.37]
7.	Fugue	[2.37]
8.	Cadenza	[2.00]
9.	Coda	[1.49]
Poema and Toccata Beorma		George Thalben-Ball
10.	Poema	[6.09]
11.	Toccata Beorma	[5.37]
Fantasia und Fuge über den Chorale 'Ad nos, ad salutarem undam'		Franz Liszt
12.	Fantasia (Moderato - Allegro - Tempo giusto - Vivace)	[10.48]
13.	Adagio - Allegro deciso	[10.21]
14.	Fuga (Allegretto con moto - Allegro con brio - Vivace molto - Più mosso - Adagio)	[9.59]
Total Timings		[72.41]

JOSEPH NOLAN ORGAN

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Léon Boëllmann (1862-1897)

Suite Gothique, Op. 25

Edward Elgar (1857-1934) (trans. Ivor Atkins)

Sonata No. 2 for organ, Op. 87a

George Thalben-Ball (1896-1987)

Poema and Toccata Beorma

Franz Liszt (1811-1886)

Fantasia und Fuge über den Chorale 'Ad nos, ad salutarem undam'

The church of St Sulpice, located in the *Quartier du Luxembourg* of the *6e arrondissement*, is one of the more impressive and striking of Paris's plentiful ecclesiastical buildings, and is second in size only to Notre-Dame de Paris. The church that stands today was begun in 1646 and not completed for over 130 years and combines a number of architectural styles including Roman, late-baroque and classical.

The imposing casework of the *grand orgue* that dominates the west end of the interior of St Sulpice was designed by Jean Chalgrin, one of the church's numerous architects, who also designed one of the two iconic, yet mismatched, towers of the west façade. While the organ contained inside

this epic case is mostly regarded as a large Romantic instrument, the current in a long line of veritable titular organists of this church, Daniel Roth, would argue that it is a successful fusion of the classical instrument completed in 1781 by François-Henri Clicquot, and the organ of Aristide Cavallé-Coll, begun in 1857, that preserved much of Clicquot's earlier work.

The succession of important and well-known organists of St Sulpice ensured an enduring respect and preservation of Cavallé-Coll's nineteenth-century instrument close to its original state, despite various minor alterations. From the date of completion of Cavaille-Coll's organ, the list of organists reads as an indisputable 'who's who' of the Parisian organ world: Louis James Alfred Lefébure-Wély (from 1863 to 1869), Charles-Marie Widor (1870-1934), Marcel Dupré (1934-1971), Jean-Jacques Grunenwald (1973-1982) and, from 1985 to the present day, Daniel Roth. The organ itself was to be hailed as one of the three '100 stop' organs of Europe and is still widely considered to be a prime example of the pinnacle of French organ building, retaining much of its original and revolutionary nineteenth-century technology.

Despite the multifaceted nature of this magnificent instrument, its suitability for music of the Romantic era is undeniable. The versatility and range of colour available throughout the organ's specification allows for the music of almost any era to be effectively and successfully realised. The wide-ranging, although overtly Romantic, programme of this recording - from Franz Liszt to George Thalben-Ball - demands much diversity of character from the organ, while demonstrating the instrument's full capabilities.

Arguably the centre-piece of this programme is Liszt's *magnum opus* for the organ the *Fantasie und Fuge über den Chorale 'Ad nos, ad salutarem undam'*. Liszt's works for the organ are not even close in number to the immense catalogue that he completed for the piano, mostly owing to his considerably greater accomplishment as a pianist. However, of those works that do exist, the influence of his pianistic style is palpable, often verging on the side of virtuosic, notably in *Ad nos* and the ever-admired *Prelude and Fugue on B-A-C-H*. Liszt also made a number of organ transcriptions of his own and other composers' works, as well as writing a number of works for organ with a solo voice or instrument.

The *Fantasie und Fuge über den Chorale 'Ad nos, ad salutarem undam'* was composed in Weimar in 1850. The chorale itself was derived from the opera *Le prophète* by Giacomo Meyerbeer, to whom Liszt dedicated the work. The piece consists of three main sections: the opening fantasia, a central adagio and the closing fugue, which is preceded by a short almost cadenza-like interlude.

The memorable theme of the Meyerbeer's chorale is the clear basis for much of the material found in the introspective section following the opening statement of the fantasia. A series of climactic sections, which serve as a free set of variations, follows before the quiet yet intense adagio development section. The quiet is broken with a louder transitional interlude into the fugue section, which acts as the recapitulation of the opening material, as well as a further section of development. The culmination of the work is approached over some time concluding with a valiant C major statement of the chorale.

Born in Ensisheim in Alsace in 1862, Léon Boëllmann lived until only a month after his thirty-fifth birthday in 1897. His relatively short career was spent as an organist and composer in Paris - the body of work from Boëllmann's pen that remains suggests that his premature death was a

particularly significant loss not just to French organ music but to French music as a whole. Following an education in Paris from 1871, where his teachers included Eugène Gigout, he served as organist at the church of St Vincent de Paul in Paris, firstly at the choir organ and then as the titular organist, where he remained until his early death.

The *Suite Gothique* is the most well-known of Boëllmann's works. It is made up of four movements: 'Introduction - Chorale', 'Menuet Gothique', 'Prière à Notre-Dame' and 'Toccata', the latter two of which are often performed as pieces in their own right. The short but imposing 'Introduction' states an original chorale theme, with each bold phrase being subject to an echo, a trait that is reversed in the sprightly and more extensive 'Menuet Gothique'. The mood changes completely for the pious and lyrical 'Prière à Notre-Dame', which introduces an assuring sense of calm. The calm is irreparably interrupted by the *moto perpetuo* of the closing 'Toccata', which grows organically yet unremittingly towards a monumental climax and resolution.

Growing up as a Catholic, the organ was an instrument that Edward Elgar would have heard on a regular basis throughout his youth, before himself becoming assistant organist to his father

at St George's Catholic Church in Worcester. However, despite his abilities at the organ, Elgar wrote very little solo music specifically for the instrument, seeming to prefer the sound of the organ in a liturgical setting, as accompaniment to a choir, or within an orchestral setting. In fact, he wrote only two works for solo organ, the *Vesper Voluntaries Op. 14* and the *Sonata No. 1 in G major Op. 28*.

Elgar wrote his *Sonata No. 1 in G major for organ Op. 28* in 1895 and it has since been widely accepted as a significant work in the British Romantic organ canon. The second of Elgar's two organ sonatas started out life as the *Severn Suite Op. 87*, a test piece for the 1930 Crystal Palace Brass Band Festival. Two years later the five-movement suite appeared in a version for orchestra by Elgar, first performed in April 1932 at an Abbey Road recording session. Also in 1932, Ivor Atkins - then organist of Worcester Cathedral and a close friend of Elgar - arranged, with the agreement of the composer, four movements of the *Severn Suite* as Elgar's *Sonata No. 2 for organ*, which received its first public performance at a recital of the Organ Music Society in 1933, following a private performance for the composer in Worcester Cathedral. The arrangement was subsequently published and allotted the separate opus number 87a.

The sonata is in three main movements - 'Introduction', 'Toccata' and 'Fugue' with a concluding cadenza and coda added by Atkins. Much of the work is an extremely faithful representation of material from the original suite, and opens with a triumphal and memorable statement, the material of which recurs in Atkins's 'Coda'. The 'Introduction' grows gradually softer toward the 'Toccata', the most extensive and movement of the work. The breathless energy of the 'Toccata' slows and softens once more before moving seamlessly into the broad and steady 'Fugue'. The whispered 'Cadenza' reintroduces the main theme from the opening, before the recapitulation and climactic finale of the 'Coda'.

George Thalben-Ball was one of the most respected British organists of the twentieth-century. Born in Sydney, Australia in 1896, he returned to Britain with his English parents at the turn of century. An extremely distinguished career saw him as organist of the Temple Church in London for almost sixty years, as well as curator organist at the Royal Albert Hall and for thirty years as Birmingham City & University Organist. Upon his retirement in 1982 he was knighted, having earlier been awarded a CBE in 1967.

The *Toccata Beorma* was composed in recognition of an honorary doctorate that Thalben-Ball received from the University of Birmingham in 1972. The *Poema* was composed some years later with both pieces published together in 1980. Beorma is generally accepted as the founder of Birmingham, and the city's name stems from that word, together with the Anglo-Saxon '-ingham' ending. The thematic material of the *Poema* is derived from a musical code spelling the word 'Beorma'; this is first heard in imitative entries beginning in the left hand following the hazy opening chord sequence on the organ's strings. An unusual approach ensues throughout these two contrasting pieces, with harmony and chromatic movement somewhat untypical of the more conservative musical style found in Thalben-Ball's other works - particularly his two elegies and the *Paganini variations for pedals*. The perpetual and repetitive patterns of the bristling *Toccata* are distinctly French in style, with further stretching of tonal boundaries, as the rhythmic momentum gathers pace above a slow-moving and persistent pedal part.

Adam Binks, © 2009.

BIOGRAPHIES

Joseph Nolan has been hailed by Diapason Magazine, USA for his 'flawlessly performed debut recital in Pittsburgh and impeccable technique' and compared to the legendary Pierre Cochereau in Choir and Organ Magazine.

Joseph was appointed to Her Majesty's Chapels Royal, St James's Palace in 2004 where he played for the regular services. He broadcast with the choir on Radio 3 and Classic FM and also played at the Thanksgiving service for Princess Diana at The Guards Chapel in August 2007, broadcast live worldwide.

Joseph has performed on numerous occasions at Buckingham Palace, most notably giving the inaugural recital of the refurbished Ballroom organ in November 2005 to a distinguished invited audience. Joseph was the first ever Organist to record a commercial CD of this instrument in November 2006 for the Signum label. Extracts from this disc were played on BBC Radio 3's 'In Tune'.

A scholarship holder at The Royal College of Music, London, Joseph won major organ prizes and was awarded First Class Honours for his BMus Final Recital at The Temple Church, London. Joseph then



studied in Paris with Marie Claire Alain after winning scholarships from the Countess of Munster Trust and the Hattori Foundation.

Joseph's career is being recognised internationally, with his recordings on the Signum, ASV, Herald and Priory labels being lauded by International Record Review, BBC Music Magazine, Diapason (France), Klassik (Germany), Fanfare (USA), American Record Guide, Gramophone (UK), The Saturday Telegraph,

Novita Gennaio (Italy), Luisata (Holland) and the Penguin Good CD Guide. They have also been broadcast in part on Radio France and Radio New Zealand.

Joseph has performed at many of the major venues including Notre Dame Cathedral, St Sulpice, Paris, St Paul's Cathedral and Westminster Abbey, London. Joseph also tours regularly to the USA, performing at many noted conventions, including giving a lecture at Yale University on Widor. Most recently, Joseph gave an opening concert for the American Guild of Organists Year of the Organ in 2008. Festival appearances include Oundle, Frankfurt, Brisbane, Newcastle, Cambridge and Thaxted.

Joseph is also active as a choral conductor. He was Conductor of The University College London Chamber Choir and Conductor of London choir 'Vivamus'. With both these choirs Joseph conducted the London Mozart Players at St John's Smiths Square.

Joseph was appointed Organist and Master of The Choristers at St George's Cathedral, Perth, Australia, in March 2008, where he is responsible for directing the Cathedral's professional men and boys choir.

The Cathedral Choir under Joseph's direction, toured to France in April 2008 and sang at the Villers Bretonneux Anzac Day service which was broadcast live across Australia. The choir also gave concerts in St Sulpice, Paris and Amiens Cathedral. The Cathedral Choir will be singing live for the ABC network on numerous occasions throughout 2009, including a nine lessons and carols in December.

THE GALLERY ORGAN OF SAINT SULPICE

Cliquot, 1781 / Cavaillé-Coll, 1862 /
Mutin, 1903 / Renaud, 1991

5 manuals and pedal keyboards
Manul compass - 56 Notes
Pedal compass - 30 Notes

102 stops, 135 ranks, 7000 pipes
Key action by pneumatic machines
Stop action by pneumatic machines

I. Grand Choeur

1. ²Salicional 8
2. ¹Bombarde 16
3. ³Octave 4
4. ³Basson 16
5. ¹Furniture, IV
6. ¹ère Trompette 8
7. ¹Plein-Jeu IV
8. ¹2è Trompette (d-g²) 8
9. ¹Cymbale VI
10. ³Basson 8
11. ¹Cornet (d-g²) V
12. ^{1,3}Clairon 4
13. ³Clairon-Doublette 2

II. Grand Orgue

1. ¹Montre 16
2. ^{1,3}Flûte harmonique 8
3. ¹Principal 16
4. ³Flûte traversière (d-g²) 8
5. ¹Bourdon 16
6. ²Flûte à pavillon 8
7. ³Flûte conique 16
8. ^{1,2,3}Grosse quinte 5 ¹/₃
9. ¹Montre 8
10. ^{1,3}Prestant 4
11. ¹Bourdon 8
12. ¹Doublette 2
13. ²Diapason 8

III. Positif

Laye de Fonds

1. ³Violon-basse 16
2. ³Quintaton 16
3. ^{1,2,3}Salicional 8
4. ³Viole de gambe 8
5. ³Unda maris 8
6. ^{2,3}Quintaton 8
7. ³Flûte traversière 8
8. ²Flûte douce 4
9. ²Flûte octavante 4
10. ²Dulciane 4

Laye de combinaison

1. ^{1,3}Quinte 2 ²/₃
2. ²Doublette 2
3. ¹Tierce 1 ³/₅
4. ¹Larigot 1 ¹/₃
5. ¹Piccolo 1
6. ³Plein-Jeu harmonique III-VI
7. ⁴Basson 16
8. ¹Baryton 8
9. ¹Trompette 8
10. ¹Clairon 4

IV. Récit (expressif)

Laye de Fonds

1. ¹Quintaton 16
2. ⁴Diapason 8
3. ³Violoncelle 8
4. ³Voix céleste 8
5. ¹Bourdon 8
6. ^{1,2}Prestant 4
7. ¹Doublette 2
8. ^{1,6}Fourniture IV
9. ^{1,6}Cymbale V
10. ^{1,3}Basson-Hautbois 8
11. ¹Cromorne 8
12. ¹Voix humaine 8

Laye de combinaison

1. ³Flûte harmonique 8
2. ³Flûte octavante 4
3. ²Dulciane 4
4. ^{1,2}Nazard 2 ²/₃
5. ³Octavin 2
6. ¹Cornet (c-g²) V
7. ³Bombarde 16
8. ³Trompette 8
9. ³Clairon 4

V. Solo Vent

Laye de Fonds

1. ¹Bourdon 16
2. ³Flûte conique 16
3. ^{1,2,3}Principal 8
4. ^{1,3}Bourdon 8
5. ^{2,3}Flûte harmonique 8
6. ³Violoncelle 8
7. ³Gambe 8
8. ³Kéraulophone 8
9. ^{1,2,3}Prestant 4
10. ^{2,3}Flûte octavante 4
11. ^{2,3}Trompette (chamade) 8

Laye de combinaison

1. ²Grosse Quinte 5 ¹/₃
2. ³Octave 4
3. ³Grosse tierce 3 ¹/₅
4. ³Quinte 2 ²/₃
5. ⁴Septième 2 ²/₇
6. ³Octavin 2
7. ¹Cornet V
8. ³Bombarde 16
9. ¹Trompette 8
10. ^{1,2}Clairon 4

Pédale

Laye de Fonds

1. ^{1,3}Principal 32
2. ⁵Principal 16
3. ^{1,2}Contrebasse 16
4. ¹Soubasse 16
5. ^{2,6}Violoncelle 8

Recorded at the church of Saint Sulpice, Paris, on the 26th and 27th of September 2007.

Producer - Adrian Peacock
Engineer and Editor - Andrew Mellor
Assistant - Andrew Riches

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Design and Artwork - Woven Design
www.wovendesign.co.uk
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6. ³Principal 8
7. ¹Flûte 8
8. ^{1,2}Flûte 4

Laye de combinaison

1. ^{1,3}Bombarde 32
2. ^{1,3}Bombarde 16
3. ²Basson 16
4. ^{1,2}Trompette 8
5. ¹Ophicléide 8
6. ¹Clairon 4

Legend: Pipework origin

- ¹ Clicquot 1781
- ² Daublaine et Callinet 1845
- ³ Cavaillé-Coll 1862
- ⁴ Mutin 1903
- ⁵ Pleyel-Cavaillé-Coll 1933
- ⁶ Renaud 1991

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