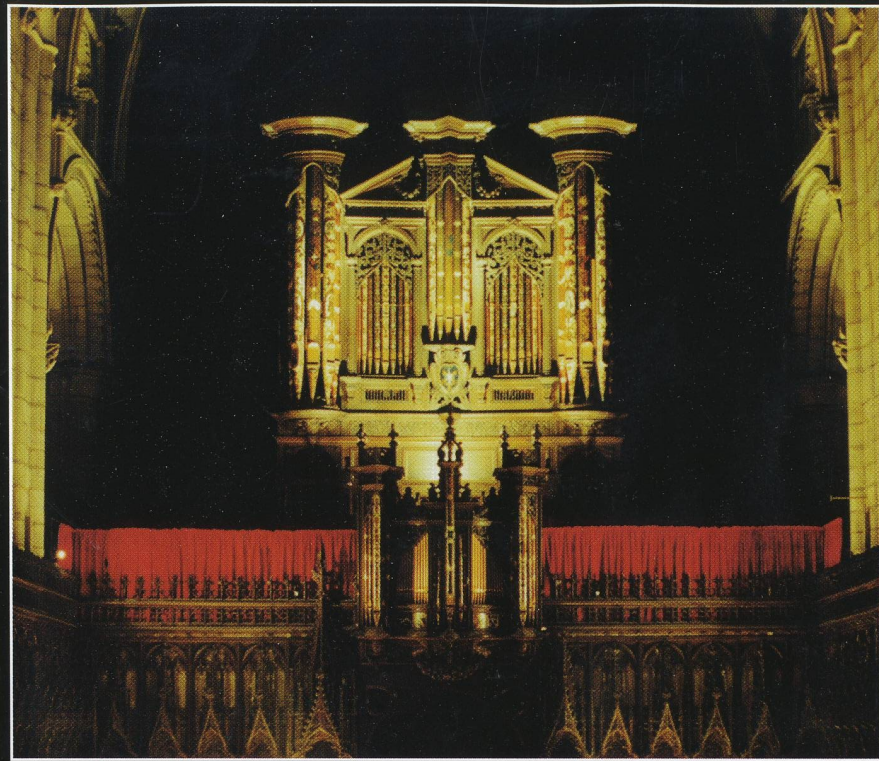


David Briggs

David Briggs enjoys a world-wide reputation as an organ concert artist and is renowned especially for his skill as an improviser. After having won the Silver Medal of the Worshipful Company of Musicians and all the prizes at FRCO at the age of seventeen, he was appointed Organ Scholar at King's College, Cambridge and was awarded the John Stewart of Rannoch Scholarship in Sacred Music. In 1982 and 1983, David had the privilege of playing for the Christmas Eve Carol Services from King's, to a live radio audience of around 350 million. Subsequently he continued his studies in Paris with Jean Langlais, and in 1995 became the first British winner of the celebrated Tournemire Prize at the St Alban's International Improvisation Competition. After having held the post of Assistant Organist of Hereford Cathedral for four years, David was appointed Organist and Master of the Choristers at Truro Cathedral in 1989, becoming the youngest Cathedral Organist in the country. In June 1994 he took up the position as Director of Music at Gloucester Cathedral, becoming only the fourth holder of the post this century.

As well as fulfilling his busy schedule in Gloucester, he teaches improvisation at the Royal Northern College of Music in Manchester and gives some thirty freelance recitals every year. Recent engagements have included concerts in the UK, France, Germany, Australia, New Zealand, Iceland, Canada and the USA, where he is represented by Phillip Truckenbrod Concert Artists. All of his concerts include a large-scale improvisation. Increasingly in demand as a composer, he is fascinated by the relationship between composition and improvisation, i.e. how to establish in the former the spark of spontaneity of the latter! He has recently completed a Magnificat and Nunc Dimittis for the Hereford Three Choirs Festival in August 2000 and is currently involved in another major millenium commission, Creation, for soloist, chorus and orchestra. He has made twelve solo commercial recordings, including the highly acclaimed CD of his own transcription of Mahler's Symphony No 5.

David is fanatical about aviation.



DAVID BRIGGS Re-opening Organ Concert

Gloucester Cathedral 22 January 2000

The Rebuilt Organ of Gloucester Cathedral

We are delighted that the firm of Nicholson and Co. (Worcester) was chosen by the Dean and Chapter to carry out the full restoration of the Gloucester organ. We are maintaining the wonderful integrity of the instrument as designed by Ralph Downes and John Sanders in 1971, when the tonal scheme adopted a much more classical approach. This rebuild was a very controversial one, but one which we believe was very forward looking and one of the best examples from the 1970s.

A synopsis of the work carried out by Nicholson and Co. between April and October 1999 is as follows:

The ingenious electromagnetic action, designed in 1971 by John Norman, has been fully restored, using the most modern, silent components.

The soundboards have been renovated.

The pipework has been cleaned and fully re-regulated.

A new solid state transmission system has been installed.

A replay system, based on a standard IBM compatible computer, will be included at a future date.

The console technology has been upgraded, to include a stepper, 384 levels of general pistons, 16 levels of divisionals, pedal divide etc.

New drawstop solenoids have been fitted.

A Swell Sub Octave coupler has been added.

A new 32' Bombarde has been placed within the screen, with half-length zinc resonators for the bottom octave.

The pedal organ has been augmented by a 32' "Cornet Separé" (à la Cavallé-Coll), to include a new Quint 10 2/3', Tierce 6 2/5' and Septième 4 4/7' (big scale, metal pipework, tuned in mean temperament, voiced with very few harmonics and placed on a new soundboard within the screen).

The roof of the organ has been removed, thus allowing the nave vault to act as a sounding board (as it did 1717-1971!), thereby considerably enhancing the power and fullness of the instrument

Pedal

Flute	16	#Quint	10 2/3	#Bombarde	32
Principal	16	#Tierce	6 2/5	Bombarde	16
Subbass	16	#Septième	4 4/7	Trumpet	8
Octave	8	Mixture	IV ranks	Shawm	4
Stopped Flute	8				
Choral Bass	4				
Open Flute	2				

Great

Gedecktpommer	16	Quartane	II ranks (West)	Posaune	16
Open Diapason	8 (West)	Mixture	IV-VI ranks (East)	Trumpet	8
Open Diapason	8 (East)	Cornet	IV ranks (mid C)	Clarion	4
Spitzflute	8 (West)				
Bourdon	8 (East)				
Prestant	4 (West)				
Octave	4 (East)				
Flageolet	2 (East)				

Swell

Chimney Flute	8	Nazard	2 2/3	Fagotto	16
Salicional	8	Tierce	1 3/5	Trumpet	8
Celeste	8	Mixture	IV ranks	Hautboy	8
Principal	4	Cimbel	III ranks	Vox Humana	8
Open Flute	4				
Gemshorn	2	Tremulant			

Choir

Stopped Diapason	8	Sesquialtera	II ranks	Cremona	8
Principal	4	Nazard	1 1/3		
Chimney Flute	4	Mixture	III ranks	Tremulant	
Fifteenth	2				

West Positive

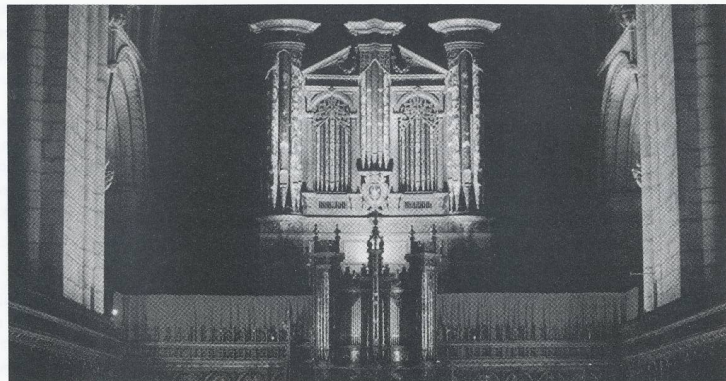
Gedecktpommer	8	Nazard	2 2/3	Tremulant
Spitzflute	4	Tierce	1 3/5	
Doublette	2	Larigot	1 1/3	
		Cimbel	III ranks	

Couplers

*West Positive to Great	*Swell to Great
*Choir to Great	
Swell to Choir	West Positive to Choir
*West Positive to Pedal	*Swell to Pedal
*Great to Pedal	
*Choir to Pedal	
#Swell Sub Octave	West Great flues Sub Octave

Re-opening Recital

The Dean of Gloucester, the Very Reverend Nicholas Bury, welcomes the audience with his customary warmth and humour. The audience for the concert numbered some 600, with the entrance queue stretching half way round the building on a cold January night! We welcomed visitors from Germany, Austria, France, America as well as from all over the UK. The 'small surprise' which David Briggs refers to at 05:58 on Track 1 is the first public viewing of the illuminated Thomas Harris organ cases of 1666. This lighting, the effect of which can be seen on the front cover of this CD, was installed (by D Briggs Electrical Consultants Ltd!) at 8pm the previous evening - just when a certain organist should have been rehearsing...



Transfers

Great reeds on Man IV

West Great flues on Man IV

Combination Couplers

Great and Pedal Combinations coupled

#Generals on Swell toe pistons

#Pedal Divide

Below adjustable dividing point:

All pedal stops and couplers

Above adjustable dividing point:

Four illuminated controls (Ch/Great/Swell/West Positive)

Tremulants

All are fully adjustable

Pistons

Reversibles to knobs marked*

#Four Stepper pistons (2+ & 2-) (duplicated by footpistons)

Four pistons to West Positive

Eight pistons to Swell

Eight pistons to Great

Six pistons to Choir

Eight toe pistons to Pedal

Eight toe pistons duplicating Swell

Eight General thumb pistons

General Cancel

Setter

#There are 16 levels of divisional pistons and 384 levels of general pistons

#Replay System

An IBM computer replay system is 'prepared for', to be installed at a later date.

Etude Symphonique Enrico BOSSI (1861-1925)

Marco Enrico Bossi was born in Salo, Italy on 25 April 1861 and died at sea on 25 February 1925. He was a brilliant piano student at the Milan Conservatoire and toured many countries, including England, as a concert artist. He later became the organist at Como Cathedral and professor of organ and composition at the Naples, Venice and Bologna Conservatories. In 1916 he was appointed director of the celebrated St Cecilia Conservatoire in Rome. In 1924, he undertook a long and triumphal tour of the USA (concurrently with Marcel Dupre) and died suddenly during his homeward journey. The Etude Symphonique is one of his most celebrated compositions and is a veritable tour de force, particularly for the feet!

Passacaglia & Fugue in C minor, BWV 582 Johann Sebastian BACH (1685-1750)

This colossal and sublime composition is unique in all Bach's output for the instrument and is unprecedented in terms of the height of its musical inspiration. The work is difficult to date accurately as the original manuscript is lost. The first mention of its performance is by Forkel in 1802. Its gigantic construction of 292 bars comprises variations on the passacaglia theme of the greatest diversity, fantasy and structural cohesion. The fugue could perhaps be described as 'Variation 21' - 21 was, amongst others, a highly symbolic number for Bach, from his earliest days. It is thought that the passacaglia theme itself is derived from the Trio en passacaille from the Premier Livre d'Orgue by André Raison (1688). In this performance you can hear the glorious 'Organo Pleno' of the Gloucester instrument.

Noel "Ou s'en vont ces gais bergers?" Claude BALBASTRE (1727-1799)

Claude Benigne Balbastre was born in Dijon on 22 January 1727 and died in Paris on 9 May 1799. He was appointed organist of the church of St Roch in Paris in 1756, and (like Pierre Cochereau, his successor two centuries later) moved to the Cathedral of Notre-Dame in 1760. He was also a celebrated harpsichordist and the majority of his compositions are for that instrument. A celebrated improviser, he would often improvise to crowds of 4000 at Notre-Dame and (again rather like Cochereau) became a cult figure. His collections of Noels illustrate his populist style of composition and are both colourful and original.

Choral No 2 in B minor Cesar FRANCK (1822-1890)

Born in Liège on 10 December 1822, César Franck is hailed as the founder of the modern French organ school. He was the first titulaire of the Basilica of St Clotilde in Paris (appointed in 1858) and was greatly influenced by the famous organ of Aristide Cavallé-Coll. He remained in post until his death in 1890. The Trois Chorals, the proofs of which were checked by Franck on his death-bed, are works of sublime maturity, and are devoid of any picturesque or 'showy' influences which were sometimes present in his earlier works. The Choral No.2 is shaped in the manner of a passacaglia, but, in the same manner as Bach, so great is the invention and spontaneity that one is hardly aware of the method of construction! The work is ideally suited to the sumptuous foundation stops and French-style reeds of the Gloucester organ. The organ surely sounds more French than English!

Prelude and Fugue in A flat, Op 36 Marcel DUPRE (1886-1971)

Dupré was born in Rouen and was a child prodigy. After brilliant studies at the Paris Conservatoire, and a spell as suppléant to Louis Vierne at Notre-Dame de Paris, he succeeded Charles-Marie Widor as organist of the 5-manual Cavallé-Coll instrument at St Sulpice. He remained there until his death on Whit Sunday 1971. He was a world-renowned concert organist and famous for his genius in improvisation. As a teacher at the Paris Conservatoire, his list of pupils was formidable, with names like Jean Langlais, Pierre Cochereau, Jean Guillou, Marie-Claire Alain, Marie-Madeleine Duruflé-Chevalier, Jeanne Demessieux and

Gaston Litaize featuring amongst the first-prize winners.

The Prelude and Fugue in A flat dates from 1938. As well as being a piece of great emotional wealth it reflects the composer's great interest in contrapuntal device - inversion, augmentation, stretto, use of countersubjects as new themes etc. The other interesting compositional procedure is the foreshadowing of the fugue subjects in the prelude. The final four bars of the fugue are surely amongst the most inspired in the whole of Dupré's output.

Mouvement Jean BERVEILLER (1904-1977)

Jean Berveiller was, for seven years, a composition pupil of Marcel Dupré. Mouvement is a moto perpetuo based entirely on the ostinato motif heard in the pedals at the outset. Berveiller's harmonic style is clearly influenced by Dupré but also by jazz. The piece has an irresistible joie de vivre, which is breathtaking from beginning to end.

Berceuse-Paraphrase George BAKER

American Dr George Baker holds doctorates in music and dermatology. He is currently Director of Music and Organist of the University Chapel, Southern Methodist University, Dallas, Texas. He studied with Robert Anderson, Jean Langlais, Pierre Cochereau and Marie-Claire Alain and won first prizes in the American Guild of Organists National Organ Playing Competition (1970), Grand Prix de Chartres (1974), and the International Improvisation Competition of Lyon, France (1979). He is the three-time recipient of the Grand Prix du Disque from the French Recording Academy, the latest of these prizes (1995) for his recording at St Ouen in Rouen (completing the recording project begun by Pierre Cochereau at Notre-Dame de Paris) of the complete organ works of Louis Vierne.

The Berceuse-Paraphrase is strongly influenced by his mentor Pierre Cochereau, bearing a close formal resemblance to the latter's improvised Berceuse à la Mémoire de Louis Vierne. In ternary form, the work is characterized by ecstatic harmonies, and builds to an heartfelt climax before the reprise, in which the carol Away in a Manger is combined, movingly, with the initial subject. The piece was written in the immediate aftermath of the passing of the composer's first baby, and is therefore, very understandably, full of emotion. It is published in the USA by H T FitzSimons.

Prelude and Fugue on B-A-C-H Franz LISZT (1810-1886)

One of the towering masterpieces of the Romantic organ repertoire, the Prelude and Fugue on B-A-C-H was written in 1855 for the inauguration of the new organ in Merseburg Cathedral. The first performance was given by the work's dedicatee, Alexandre Winterberger on 13 May 1855. Liszt made a second version in 1870 and a third, for piano solo, appeared in 1871. The main theme B-A-C-H was first used by Bach himself in The Art of Fugue (1750). Liszt uses all the tricks in the book to create a virtuoso showpiece, including devices like pedal trills, manual double octaves and passagework of considerable velocity. The final result is truly kaleidoscopic in its effect.

Improvisation on themes from Holst's The Planets David BRIGGS (b.1962)