

*Requiem*

1. Requiem aeternum (6:19)
2. Kyrie eleison (5:25)
3. Domine Jesu Christe (6:46)
4. Sanctus (3:15)
5. Pie Jesu (3:41)
6. Agnus Dei (5:10)
7. Lux aeterna (3:26)
8. Libera me, Domine (4:51)
9. In paradisum (6:35)
10. *Ave Maria* (5:49)

*Organ Concerto*

11. Introduction and Allegro (8:51)
12. Passacaglia (7:44)
13. Final (6:27)

Total Duration: (74:19)

Recording made in Blackburn Cathedral  
29 and 30 November 2005

Produced by David Briggs

Recorded and edited by Lance Andrews

Project Manager for Chestnut Music: Madge  
Nimocks

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Organ Concerto Recording Sessions

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David Briggs  
*Requiem/ Organ Concerto/ Ave Maria*

Euphony

Northern Chamber Orchestra-  
Leader: Nicholas Ward

Greg Morris (Organ soloist)  
Richard Tanner (Conductor)

David Briggs

REQUIEM  
ORGAN CONCERTO  
*Ave Maria*

Euphony + Northern Chamber Orchestra

Greg Morris, Organ

Richard Tanner, Director

Recorded in Blackburn Cathedral

While exploring the tonal resources of a new organ in Battle Creek, Michigan in 2002, I stumbled across the first chord of the Requiem, thought, "That's it," and immediately notated it. This is a fairly complicated chord, saturated with false-relations and added notes, and spiced up in this recording by the gallic flavour of the Blackburn Vox Humana.

This setting of the Requiem was commissioned by All Saints' Episcopal Church, Atlanta, Georgia in celebration of their new four-manual organ by Jean-Paul Buzard. The work was created during a period of considerable personal change in my life. I think of this work as ultimately optimistic – incorporating a rich, post-Debussyan harmonic palette and a continuous sense of melodic development which constantly leads the ear towards ever richer sound worlds. There are moments of intense solace and resolution ('Et lux perpetua' in the first movement and the final section of the 'Kyrie eleison') and considerable pleading (the opening phrases of the 'Kyrie eleison' and the constantly rising harmonic intensity of the 'Agnus Dei'). The huge unison transformation towards the end of 'Libera me, Domine' illustrates the strength of divine intention. There are moments of comfort and tenderness too, especially in the poignant 'Pie Jesu', as well as sensuous luminosity during the 'Lux aeterna.' The

incandescent nature of myriads of angels (encompassing the concept of heaven) is portrayed by a colourful and impressionistic orchestral palette, with harp and glockenspiel creating glittering garlands of light, illuminating the Latin 'Sanctus' text. The final setting of 'In Paradisum' is a musical representation of the vastness and serenity of the infinite, where time as we know it ceases to exist.

There is nothing overtly *avant garde* about this setting of the Requiem. It could probably have been written over 50 years ago. I believe it is still possible to say fresh things within a tonal (or perhaps more accurately polytonal) and modal soundworld. Inevitably comparisons might be made with the setting of the same text by Maurice Duruflé (1947) but I would like to cite an even greater influence – that of the improvisations of the great Pierre Cochereau, Organist at Notre-Dame de Paris from 1955-84 and the most dominant influence on my own development as a composer. A born improviser and in such demand as an organist all over the world, he scarcely had time (or the inclination) to compose. I like to think that maybe my offerings are similar to those which Cochereau might have written had he had the time (and computer software...!). The organ interludes in the 'Agnus Dei' are directly inspired from a rare, unedited reel-to-reel recording of Pierre Cochereau improvising at

at Paisley and was the first British winner of the Tournemire Prize at the St Albans International Improvisation Competition. David gives regular masterclasses at the Royal Northern College of Music and Cambridge University and frequently serves on international competition juries.

Having held positions at Truro and Hereford Cathedrals as well as King's College, Cambridge, where he was Organ Scholar, David is Organist Emeritus at Gloucester Cathedral, where he directed the music for eight years. While at Gloucester, he oversaw the complete rebuilding of the Cathedral organ by Nicholson, and directed the Three Choirs Festivals, conducting some of the UK's finest professional orchestras, notably the Philharmonia.

David Briggs is also a prolific composer and his works range from full scale oratorios to works for solo instruments (including the carillon!) In addition to the works heard on this recording, recent commissions include a setting of the St John Passion for choir, chamber orchestra and soloists; a Song Cycle, 'Dreamworld' and an organ symphony 'Missa pro defunctis'. Orchestral transcriptions include Tchaikovsky's Symphony No.4, Bruckner's Symphony No. 7, Schubert's 'Unfinished Symphony', Mahler No. 5 and Ravel's 'Daphnis & Chloe'. David has

recorded 24 solo organ CDs which have received wide critical acclaim.

In the past year, David has played more than 50 concerts around the world. Recent venues include the Royal Albert Hall in London, Notre-Dame in Paris, the International Performing Centre in Moscow and Severance Hall in Cleveland, Ohio. He is frequently asked to perform improvisations for silent movies including *Hunchback of Notre-Dame*, *Phantom of the Opera*, *Nosferatu* and *Metropolis*.

David now lives in New York. For more information and to order CDs, please visit his website: [www.david-briggs.org.uk](http://www.david-briggs.org.uk)

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**David Briggs** (composer) studied organ with Jean Langlais in Paris. His international career as a concert organist takes him around the world and he is increasingly sought after for his orchestral transcriptions and his art of improvisation. He has transcribed a large number of the improvisations of Pierre Cochereau, the celebrated organist of Notre-Dame de Paris. He won the first prize in the International Improvisation Competition

Vespers in Notre-Dame at the Festival of the Assumption in 1963. Likewise much of the ecstatic music of the 'In Paradisum' owes its inspiration to Cochereau improvisations with their soaring melodies and intensely moving harmonic progressions.

This recording was made in Blackburn Cathedral by a group of 15 singers – Euphony – a professional vocal ensemble based in the North of England. No composer could wish for a finer group of singers to bring his musings to life. Truly a 'dream choir'..

*Ave Maria* was commissioned in 2004 by the Lay Clerks of Blackburn Cathedral and was first performed by them at their Advent Carol Service in 2005 and subsequently broadcast on BBC Radio 3's 'Choral Evensong'. It is a rich setting for divided Tenors and Basses with organ accompaniment.

My own love affair with the Blackburn Cathedral Organ began in December 1976 when I had the thrill of giving my first public organ concert on the instrument. As a 14- year old, I vividly recall the electrifying effect of this instrument's unbounded tonal vivacity. In 2000 I was appointed by the Dean and Chapter as the consultant for the restoration and enlargement of this unique organ. Part of my involvement was to write a new *Concerto* in its honour - this was

premiered in Blackburn in June 2006, with Greg Morris as soloist with the Northern Chamber Orchestra, conducted by Richard Tanner.

The work is in three movements and scored for Strings, Glockenspiel, Timpani, Harp and Side Drum. The first movement begins, *mysterioso*, with an extended introduction, based on the second subject of the main Allegro (which hovers around a tritone C - F sharp) punctuated by a repeated 12/8 pulsating figuration in the harp. Suddenly the organ enters, *fortissimo*, with the first subject material, powerfully declamed on the tutti. The rest of the movement (basically cast in the form of a Sonata-Allegro) sees these two themes being freely tussled around and eventually combined.

The second movement, a Passacaglia based in the Dorian mode, dedicated to my mother Jane, represents the emotional core of the work. Comprising a set of contrasting yet complimentary variations, there is a sense of growth towards a highly chromatic and emotionally-charged climactic central section for *sostenuto* divisi Strings, perhaps somewhat reminiscent of the *Symphonic Metamorphosen* of Richard Strauss. The 'denouement' features a dialogue between the Viola Solo and the 'Bourdons/Flutes Harmoniques' of the Organ solo, over a tonic pedal to the accompaniment



of Pizzicato Strings, in direct homage to the great Organ Concerto of Francis Poulenc. The difference here is that the solo viola plays my Passacaglia theme, the music is in E major (as opposed to G minor) and that Poulenc's pizzicato figure rises over two octaves whereas mine rises an octave and then falls to the original pitch! I also hope he would be pleased with the lush 12-part E major string chord at 7:09.

The last movement commences with an Introduction in direct homage to Pierre Cochereau (Improvisations on 'Frère Jacques,'

1970). The rhythmic main Allegro theme is also based on Cochereau (*Final* from the *Versets pour Vepres*, 1962), but again dressed up in a Poulencian soundscape. Percussion and *martellato* string writing adds a sense of rhythmic vitality and articulation. The second subject of the first movement makes its presence felt (in a quasi-cyclical fashion) and two-thirds of the way through the movement the atmosphere completely relaxes with a string based section, with swirling harp glissandi and

rich harmonies for the divided strings. From that moment on there is a big push towards the final climax, via various structural and rhythmic procedures, including a transformation into 9/8 time (rather akin to the end of Dupré's *Triptique* for organ). Thereby the work quickly reaches its culmination in a vibrant G major.



some of the leading organists, choirs and conductors in the UK. As an organist, he is busy as a recitalist and also enjoys giving concerts with his wife, the soprano Philippa Hyde, in the UK and further afield. Richard is a regular Musical Director and Organist on BBC Radio 4's Daily Service and he has also worked on BBC TV's Songs of Praise as Conductor, Organist, Arranger and Musical Adviser on a number of occasions. Richard has recently formed Euphony, a professional choir comprising professional singers from the North of England.

Richard was a chorister at St Paul's Cathedral, student at the Royal Academy of Music, and organ scholar of Exeter College, Oxford and St Albans Cathedral.

Born in Manchester, **Greg Morris** began to study the organ with Andrew Dean at the Manchester Grammar School. He subsequently held organ scholarships at St George's Chapel, Windsor Castle, Jesus College, Cambridge and St Martin-in-the-Fields. While at Cambridge, he held a music exhibition as well as directing and accompanying the two chapel choirs. In September 2000 Greg took up the post of Assistant Director of Music at Blackburn Cathedral. Greg accompanies the Cathedral Choirs and Renaissance Singers, and with them has visited Germany and USA, and

broadcast on BBC Radio's 3 & 4, as well as BBC TV's Songs of Praise. He also conducts the Young People's Choir, which under his direction has broadcast live on BBC Radio 4, and will be visiting Vienna on its second foreign tour in August. Greg is a regular organist for Radio 4's Daily Service.

Greg has studied the organ with Paul Stubbings, John Kitchen and Thomas Trotter. He gained his FRCO diploma in 2000 and performs regularly as a soloist throughout the UK and abroad. Recent recital venues have included Southwell Minster, Ripon Cathedral, The Queen's College, Oxford and King's College, Cambridge. His first solo CD, Sounds Inspirational, which features music by composers including Bach, Buxtehude, Duruffé and Messiaen, is available on the LAMMAS label, and has received widespread critical acclaim.

After six very rewarding years working at Blackburn Cathedral, Greg will take up the post of Associate Organist at the Temple Church in London in September 2006.

## *Requiem (2003)*

### *I. Introit*

Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi redetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.

### *II. Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### *III. Domine Jesu Christe*

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repaesentet eas in lucem sanctam,  
quam olim Abrahae promisisti, et semini  
ejus.  
Hostias et preces tibi, Domine, laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus;

fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti, et semini  
ejus.

Soloists: Matthew Minter (Tenor), Marcus Farnsworth (Baritone) and Joshua Ellicott (Tenor)

### *IV. Sanctus*

Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit in nomine domini.  
Hosanna in excelsis.

### *V. Pie Jesu*

Pie Jesu Domine,  
dona eis requiem sempiternam.  
(Soprano soloist: Philippa Hyde)

### *VI. Agnus Dei*

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

### *VII. Lux aeterna*

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam, dona eis Domine,  
et lux perpetua luceat eis.

### *VIII. Libera me*

Libera me, Domine, de morte aeterna,  
in die illa tremenda, quando coeli movendo  
sunt et terra,

dum veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.  
Dum veneris judicare saeculum per ignem.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Marcus Farnsworth (Baritone soloist)

#### *IX. In Paradisum*

In Paradisum deducant Angeli,  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam  
Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

#### *Ave Maria (2004)*

Ave Maria Gratia plena  
Maria Gratia plena  
Maria Gratia plena  
Ave, ave dominus  
Dominus tecum

Benedicta tu in mulieribus  
Et benedictus  
Et benedictus fructus ventris  
Ventris tui Jesus

Ave Maria  
Ave Maria Mater dei  
Ora pro nobis peccatoribus  
Ora, ora pro nobis  
Ora ora pro nobis peccatoribus  
Nunc et in hora mortis  
In hora mortis, mortis nostrae  
In hora mortis nostrae  
Ave Maria!

#### *Euphony*

##### *Soprano*

Philippa Hyde  
Amy Wood  
Charlotte Kirby  
Sasha Johnson Manning  
Jenny Kelsey

##### *Alto*

Holly Marland  
Joyce Tindsley  
Rebecca Anderson

##### *Tenor*

Matthew Minter  
Joshua Ellicott  
Mark Hounsell

##### *Bass*

Mark Rowlinson  
Marcus Farnsworth  
Roger Barlow  
Simon Vivian

**Richard Tanner** (conductor) has been Organist and Director of Music at Blackburn Cathedral since June 1998 and conductor of the Renaissance Singers since September 1998. At Blackburn he has led a music programme which has grown considerably under his leadership. There are currently around 170 singers involved in music making at the Cathedral.

As well as championing the work of the historic Cathedral Choir of boys and men and supporting the work of the Young People's Choir, Richard has developed singing opportunities for girls, and for children aged 5-8. He has founded The Friends of Blackburn Cathedral Music, presided over the restoration and enlargement of the world class Cathedral Organ, started an education programme for the local community and expanded the number of concerts held at the Cathedral, particularly performances of great choral works using the choirs of Blackburn Cathedral and leading orchestras from the North West.

As well as leading one of the busiest and most wide ranging musical programmes in any English Cathedral, Richard also enjoys an exciting freelance career. He works regularly with Manchester Chamber Choir and Northern Chamber Orchestra. As a record producer he has worked on more than thirty discs with