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LENNOX
&
MICHAEL
BERKELEY

ORGAN
WORKS

TOM
WINPENNY

THE ORGAN OF
ST ALBANS CATHEDRAL

Lennox Berkeley (1903-1989) &
Michael Berkeley (b. 1948)

Organ works

Tom Winpenny *organ*

The Organ of St Albans Cathedral

About Tom Winpenny:

'Tom Winpenny's immaculate playing is beyond reproach'
International Record Review

*'The crisp and rhythmic playing of Tom Winpenny,
[...] brings these performances of Stanford's organ works to life'*
Gramophone (on *Charles Villiers Stanford: Organ Works* - RES10104)

Lennox Berkeley
1. **Impromptu** (1941) * [3:11]

Three Pieces for Organ, Op. 72, No. 1 [2:53]
2. Aubade [3:04]
3. Aria [4:48]
4. Toccata

Michael Berkeley
Sonata (1979) * [4:07]
5. Ricercare: [3:36]
6. Intermezzo [6:06]
7. Toccata

Lennox Berkeley
8. **Andantino**, Op. 21, No. 2b [3:19]
(arr. Jennifer Bate, from *Festival Anthem*, Op. 21 No. 2)

9. **Fantasia**, Op. 92 [9:08]

Michael Berkeley
10. **Wild Bells** (1986) [5:47]

Total playing time [46:07]

* World premiere recording



Lennox and Michael Berkeley in Trafalgar Square, c. 1953
By permission of the Lennox Berkeley Society (lennoxberkeley.org.uk)

Lennox & Michael Berkeley: Organ Works

Two of the most individual voices from the last 100 years of British music are those of Sir Lennox Berkeley (1903-1989) and his eldest son Michael Berkeley (b. 1948). A product of a combination of strong British and French musical traditions, Lennox rapidly established himself as a composer in his twenties and thirties. Following a degree in modern languages at Oxford, he studied with Nadia Boulanger in Paris on Maurice Ravel's recommendation – a time in his life that influenced everything he wrote subsequently. He also had well-documented and close friendships with illustrious names such as Benjamin Britten and Francis Poulenc. His contribution to British music was extensive in a wide number of genres, with vocal music – song and choral works – often at the centre of his output, along with music for the piano. Despite post-war fashion changes threatening to leave him more in the musical wilderness, Lennox persisted with his own very personal musical style and language that has served him well over time. His involvement as a teacher at the Royal Academy of Music for over twenty years saw him teach some of the most significant composers of the second half of the twentieth century.

Michael's career has been perhaps a little more diverse than that of his father's, with a long and distinguished period as a broadcaster alongside his activities as a composer, as well as a significant spell as artistic director of the Cheltenham Festival from 1995 (Lennox had been president of the festival from 1973-1983). Michael's early studies were with his father and one of Lennox's pupils, Richard Rodney Bennett, and his musical output can be divided into two unambiguous periods. The latter of these began in the mid-1980s when, going against the establishment, Michael began to include considerable elements of modernism in his musical language. Despite this dramatic change in his style, his later works are noted for having the same clear communication of his more overtly tonal earlier style.

As father and son, the respective musical outputs of Lennox and Michael regularly feature together, particularly on disc, and often with much success. While their personal styles are evidently and significantly different, these two distinctive composers frequently complement each other to great effect. While neither Lennox nor Michael has written extensively for solo organ, the resulting selection of repertoire provides a convenient and satisfyingly varied recital for the instrument, with each piece written within a period of fewer than fifty years.

In addition to the three works for solo organ heard here (along with one arrangement), the organ featured prominently, and effectively, within a number of Lennox's significant output of choral works. While Michael, in addition to works for choir and organ wrote his Concerto for Organ and Orchestra in 1987, shortly after the two solo works featured here. First performed in the impressive space of Ely Cathedral, the concerto was considered as a seminal work in Michael's output, where his modernism came to the fore.

At Oxford, Lennox had studied the organ with William Harris (1883-1973), who was at that time the director of music at New College. Despite Lennox's fluent writing for the organ, he was not a great lover of the instrument declaring that '[...] I feel I shall never really like the organ – the sound is so often lacking in clarity – so blurred and indefinite. Only in quiet passages is it pleasing to my ear' – an opinion which neatly explains his judicious use of extended louder passages in his writing for the instrument

The earliest work in this collection *Impromptu* was composed by Lennox in October 1941 for the Rev. Colin Gill 'on the occasion of his translation from Holborn to Brighton'. A typical 'closing voluntary', it begins grandly, with a bold chordal statement of the theme

punctuated by the pedals gradually making way to hushed semiquaver passages, beneath which the main theme can be heard in the pedals. The continuous semiquavers persist as the music builds towards a recapitulation of the opening chordal theme, this time with both elements combined as the culmination of the *Impromptu* approaches.

Lennox's Three Pieces for Organ, Op. 72, No. 1, were originally written separately, and are dedicated to the composer's middle son, Julian. The first of the Three Pieces, 'Aubade', was composed in 1966 for the Aldeburgh Festival's Edith Sitwell Memorial Concert, and first performed in June the same year by Simon Preston in Aldeburgh Parish Church. The remaining two pieces 'Aria' and 'Toccata' were written some two years later for the 1968 Cheltenham Festival – Preston once again did the first performance which took place in the chapel of Cheltenham College.

The 'Aubade' (in this context probably referring to a song at daybreak) is characterised by the almost playful interaction of an imitative two-part counterpoint at the opening, with the changing metre further blurred by irregular syncopation. The interplay between hands continues following the pedal statement of the theme, and they are briefly joined together leading into the central section of the movement. With a new theme,

the good-natured interaction continues, but is soon interrupted by the material from the opening, a brief period of rising tension leads to an extended resolution in which the music becomes gradually calmer towards a hushed and satisfied ending.

The influence of French music on Lennox becomes clear in the slow 'Aria' – with the staccato and gently discordant pedal never quite allowing the music to settle beneath the lyrical right hand. Following the smooth but somewhat anxious central section, soothing relief is soon provided in the form of a recapitulation of the opening.

The characteristics of the 'Aubade' make a return in the closing 'Toccata', which begins with a busy section of two-part counterpoint. However, the chromatic movement here is more adventurous and involved, creating a colourful section that boils over into inevitable cascading figures and an unresolved climax, before a calmer fugal section. Following on from the restatement of the opening, the closing section sees a repetitive figure based on the main musical material of the movement, providing a suitable conclusion to the 'Toccata'.

The final solo piece that Lennox wrote for organ, *Fantasia*, Op. 92, was commissioned for the Golden Jubilee Recital of The Organ Club,

and was first performed by Nicholas Kynaston at the Royal Festival Hall in December 1976. Also dedicated to Lennox's second son, Julian, it is the most extensive single movement that Lennox composed for the instrument. The two-part imitative counterpoint seen in the earlier Three Pieces characterise parts of the *Fantasia*, and are alternated with bolder chordal sections. The fantasia qualities of the work particularly come to the fore in the, at times, dream-like softer central section. A toccata-like *moto perpetuo* section ensues, again alternated with chordal passages, before a prolonged resolution of the accumulated tension.

Composed in 1945 for Rev. Walter Hussey and the Choir of St Matthew's Church, Northampton, the *Festival Anthem* ('Sion's Daughters, Sons of Jerusalem'), Op. 21 No. 2 is perhaps the most significant and well-known of Lennox's works for choir and organ. In 1982 Jennifer Bate, under discussion with the composer arranged a section for solo organ for a recording with the Hyperion record label, and the piece was subsequently published as *Andantino*, Op. 21, No. 2b. First performed in St James's Church, Muswell Hill in London, the result is a valuable organ miniature, full of character and melodic invention.

As a chorister of Westminster Cathedral, Michael was exposed to the organ regularly



in these vital formative years, and he states how his organ concerto was 'inspired by my impressionistic days as a chorister at Westminster Cathedral, and in particular, the liturgy of Easter: the bringing of light after the darkness of Lent.' The earlier of his two solo works for the instrument to date, Sonata – composed in 1979 – came some years before his seminal organ concerto. Formed of three movements ('Ricercare', 'Intermezzo' and 'Toccata'), the Sonata has some echoes of Lennox's Three Pieces for Organ in scale and structure and, as one of Michael's earlier works, the language is in contrast to that of the more transitional *Wild Bells*.

The opening 'Ricercare' provides a prelude to the work, with an enticing suggestion of bitonality that embodies the soft opening introducing the main melodic and rhythmic theme. Displaying great variety, the 'Ricercare' is made up of various short sections that constantly explore the musical material of the movement. The development grows in stature leading to a brief climax, before rapidly dispersing to a hushed ending. The often uncertain atmosphere of the 'Ricercare' is replaced with the warmth of the 'Intermezzo', which provides a gentler and reassuring impression. The Sonata closes with a bright and confident

'Toccata' – with as much variety as the opening 'Ricercare' and the same restless short sections, there are echoes of the opening movement as the work begins to reach its zenith before an explosive finish.

The progression in Michael's musical language is clear in *Wild Bells* (1986). From the very opening, the driven rhythmic section displays a distinct transformation in style and musical voice when compared with the earlier Sonata. As with Lennox's *Fantasia* (and other works including Kenneth Leighton's *Paeon* and organ duet *Martyrs*), it was commissioned by The Organ Club. Completed in 1986, it was almost contemporaneous with the vital organ concerto that was premiered in the following year.

Following the bold and erratic-sounding opening single line (marked as 'Clarion-like' in the score), perhaps reminiscent of Messiaen, a minimalist flavour of composers such as John Adams ensues, with the melodic theme being adopted by the pedals beneath rapid repetitive figures in the right and left hand. The pitch slowly rises with an increasing intensity towards a more chordal section at the pinnacle of the opening. Respite is provided by a softer and slower statement of the opening theme before a new 'continuous overlapping texture' and *accelerando* build towards a closing



Tom Winpenny

section of staccato repeated chords, with 'contrasting colours' employed between each change of chord. As the chords grow in stature, a slightly fractured and augmented statement of the Westminster chimes is stated in the pedals, before a series of ascending cluster chords heralds the close of the work.

© 2013 Andrew Benson



Tom Winpenny *organ*



Tom Winpenny is Assistant Master of the Music at St Albans Cathedral where his duties include accompanying the daily choral services and directing the acclaimed

Abbey Girls Choir. Previously, he was Sub-Organist at St Paul's Cathedral and during this time he performed with the Cathedral Choir at the American Guild of Organists National Convention, performed in Mahler's Symphony No. 8 with Valery Gergiev and the London Symphony Orchestra, and played for many great state occasions. He has also broadcast regularly on BBC Radio and has featured on American Public Media's *Pipedreams*.

He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. After holding the post of Organ Scholar at Worcester Cathedral and St George's Chapel, Windsor Castle, he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on CD releases on EMI Classics.

He has taken part in the first performance of works by Judith Bingham, Jonathan Dove, Francis Grier, Francis Pott and Cecilia McDowall. He has studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition.

Recent and forthcoming engagements include recitals in Leeds Town Hall, Coventry Cathedral, Stockholm Cathedral and in the USA in Tulsa, Oklahoma and Independence, Missouri. His solo organ recordings include a recital on the organ of St Albans Cathedral (JAV Recordings), organ works by Judith Bingham (Naxos) – including the first recording of the concerto *Jacob's Ladder* – and music by Charles Villiers Stanford played on the organ of Queens' College, Cambridge (Resonus Classics). He also directed St Albans Abbey Girls Choir in an acclaimed recording of Mendelssohn's Choral Works (Naxos).

www.tomwinpenny.org



The Harrison and Harrison Organ of St Albans Cathedral
(1962 & 2009)

The Harrison & Harrison Organ of St Albans Cathedral

Built in 1962 by Harrison & Harrison of Durham, the design of the organ at St Albans Cathedral was revolutionary, being the first cathedral instrument in Britain to be voiced and built on neo-classical lines, to a specification by Ralph Downes and Peter Hurford. The organ incorporates pipework from the previous instrument together with the north and south cases of 1908, designed by John Oldrid Scott. However, all of the old pipework was revoiced and the tonal design was entirely new. Its unusual versatility means it is possible to perform all schools of organ repertoire on the instrument, as well as being ideal for accompanying the English cathedral repertoire.

In 2007-9 the organ was comprehensively refurbished and enlarged, again by Harrison & Harrison, with the addition of a new console with a fourth manual, new Great reeds and a 32' pedal reed. The facade pipes on the north and south cases were all replaced, while a new nave division was also prepared for, to be installed in the coming years.

Aside from its regular liturgical duties, the organ is the centerpiece of the biennial St Albans International Organ Festival and Competitions, which were founded by the cathedral's former Master of the Music, Peter Hurford, in 1963.

Organ Specification

PEDAL ORGAN

1. Sub Bass	32
2. Principal	16
3. Major Bass	16
4. Bourdon	16
5. Quint	10 2/3
6. Octave	8
7. Gedackt	8
8. Nazard	5 1/3
9. Choral Bass	4
10. Open Flute	2
11. Mixture 19.22.26.29	IV
12. Fagotto	32
13. Bombardon	16
14. Bass Trumpet (from 41)	16
15. Fagotto (from 12)	16
16. Tromba	8
17. Shawm	4
<i>i Choir to Pedal ii Great to Pedal</i>	
<i>iii Swell to Pedal iv Solo to Pedal</i>	

CHOIR ORGAN

18. Quintaton	16
19. Open Diapason	8
20. Gedacktpommer	8
21. Flauto Traverso	8
22. Octave	4
23. Rohr Flute	4
24. Wald Flute	2
25. Larigot	1 1/3
26. Sesquialtera 19.24/12.17	II
27. Mixture 22.26.29.33	IV
28. Cromorne	8
<i>v Tremulant vi Octave vii Unison off</i>	
<i>viii Swell to Choir ix Solo to Choir</i>	

GREAT ORGAN

29. Principal	16
30. Bourdon	16
31. Principal	8
32. Diapason	8
33. Spitzflute	8
34. Stopped Diapason	8
35. Octave	4
36. Stopped Flute	4
37. Quint	2 2/3
38. Super Octave	2
39. Blockflute	2
40. Mixture 19.22.26.29	IV-VI
41. Bass Trumpet	16
42. Trumpet	8
43. Clarion	4
44. Grand Cornet 1.8.12.15.17. (tenor c)	V
<i>x Choir to Great</i>	
<i>xi Swell to Great xii Solo to Great</i>	

SWELL ORGAN

45. Open Diapason	8
46. Rohr Flute	8
47. Viola	8
48. Celeste (tenor c)	8
49. Principal	4
50. Open Flute	4
51. Nazard	2 2/3
52. Octave	2
53. Gemshorn	2
54. Tierce	1 3/5
55. Mixture 22.26.29	III
56. Cimbrel 29.33.36	III

(SWELL ORGAN cont.)

57. Corno di Bassetto	16
58. Hautboy	8
59. Vox Humana	8
60. Trumpet	8
61. Clarion	4
<i>xiii Tremulant xiv Octave</i>	
<i>xv Sub Octave xvi Unison Off</i>	

SOLO ORGAN

62. Fanfare Trumpet	8
63. Grand Cornet (from Great)	V
64. Corno di Bassetto (from Swell)	16
<i>xvii Octave xviii Unison off</i>	
<i>xix Great Reeds on Solo</i>	

NAVE ORGAN (prepared)

65. Bourdon (bass from 72)	16
66. Principal	8
67. Rohr Flute	8
68. Octave	4
69. Spitzflute	4
70. Super Octave	2
71. Mixture 19.22.26.29	IV
72. Pedal Sub Bass	16
<i>xx Nave on Great xxi Nave on Solo</i>	

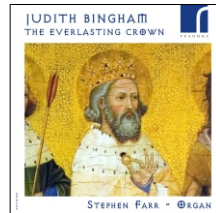
ACCESSORIES

Sixteen general pistons and general cancel
Eight foot pistons to the Pedal Organ
Eight pistons and cancel to the Choir Organ
Eight pistons and cancel to the Great Organ
Eight pistons and cancel to the Swell Organ (duplicated by foot pistons)
Three pistons and cancel to the Solo Organ
Four pistons and cancel to the Nave Organ
Reversible pistons: i – iv, viii, x – xii, xix – xxi
Reversible foot pistons: ii; xx
Stepper, operating general pistons in sequence (thumb – 9 advance, 2 reverse: toe – 2 advance, 1 reverse)
Combination couplers:
Great & Pedal Combinations Coupled,
Generals on foot pistons
Eight divisional and 256 general piston memory levels
Cimbelstern (drawstop and foot pedal)
Balanced expression pedal to the Swell Organ
Rotary switch for Choir Organ west shutters



The organ console of St Albans Cathedral
Harrison & Harrison, 2009

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Judith Bingham: The Everlasting Crown
Stephen Farr (organ)
The Organ of St Albans Cathedral
RES10108

'[Farr's] breadth of vision, intense sense of purpose and brilliant technique combine to make this a recording which, every bit as much as Bingham's music itself, deserves repeated listening.'
Gramophone



Charles Villiers Stanford: Organ Works
Tom Winpenny (organ)
The Organ of Queens' College, Cambridge
RES10104

'[...] a worthwhile and utterly reliable set of reference recordings; it is to the great credit of Resonus that it has taken on this project.'
International Record Review

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Assistant Engineer: Steven Binks
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Session and organ photography © Resonus Limited

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DDD – MCPS

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