

# KENNETH LEIGHTON

## ORGAN WORKS VOLUME 3

STEPHEN FARR ORGAN  
CHLOË HANSLIP VIOLIN



# Kenneth Leighton (1929-1988)

## Organ Works, Volume 3

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Stephen Farr *organ & harpsichord*

*with*

Chloë Hanslip *violin*

The Rieger Organ of St Giles' Cathedral, Edinburgh tracks 1-3 & 9-11

The Henry Willis Organ of St Paul's Church, Knightsbridge, London tracks 4-8

### About Stephen Farr:

*'Indeed, it is the sheer musical quality of Farr's playing and his obvious sensitivity towards the rhythmic and textural detail of Leighton's music which makes this a hugely impressive release'*  
Gramophone (Editor's Choice)

*'[...] unimpeachable performances and sound'*  
Classical Ear

1. **Paeon** (1966) [4:56]

2. **Elegy** (1965) [8:07]

3. **Ode** (1977) [3:48]

### **Fantasy on a Chorale 'Es ist genug', Op. 80 (1979)**

for violin and organ

4. Es ist genug [6:27]

5. Herr, wenn ed dir gefällt [3:48]

6. So spanne mich doch aus [1:07]

7. Ich fahre sicher hin mit Frieden [6:17]

8. Es ist genug [3:04]

9. **Rockingham** (1975) [3:09]

10. **Fanfare** (1966) [2:15]

11. **Veni Redemptor  
(A Celebration)**, Op. 93 (1985) [10:21]

### **Improvisations 'De profundis', Op. 76 (1977) \***

for harpsichord

12. Molto adagio e con fantasia [2:46]

13. Allegro e ritmico [4:04]

14. Presto e leggiero [1:00]

15. Appassionato [5:24]

16. Più sostenuto e molto espressivo [6:37]

17. Molto statico e misurato [3:00]

Total playing time [76:19]

\* *world premiere recording*



### Kenneth Leighton: Organ Works, Volume 3

Perhaps the most performed of Leighton's organ works today is **Paeon**. Commissioned by Oxford University Press for the second volume of *Modern Organ Music*, *Paeon* was completed in July 1966 and first performed by Simon Preston on 25 January 1967 at a recital to celebrate the fortieth anniversary of The Organ Club in London's Royal Festival Hall. Bold in nature, it encapsulates many typical Leighton elements including chromatic writing, lyrical lines and syncopated rhythmic energy in this celebratory work.

In succession to the 1963 Prelude, Scherzo and Passacaglia, Bryan Hesford commissioned **Elegy** for inclusion in the Novello volume *Music Before Service*. It was Leighton's second solo work for the instrument and was completed in April 1965 – the first known performance was some years later in the chapel of King's College, Cambridge, with Hesford himself at the organ.

Despite the reserved expectations of a work written to be used before a service, Leighton provides a composition of some scale and substance that invites the player to make full use of the instrument's range. Composed in an arch-shaped form, much of the musical material is derived from a

chromatic four note theme heard at the very beginning of the work. A dark and unsettled piece, it is also characterised by long and deeply lyrical threads of counterpoint, which reach a dramatic climax before a gradual return to the softness of the opening.

Originally entitled 'Heroic Ode' in manuscript sketches, **Ode** was written for Oxford University Press's *A Second Album of Preludes and Interludes* and is among six works by British composers penned for this organ volume. Composed in November 1977, it represents the first of a number of shorter organ works commissioned for various compilations published by Novello and Oxford University Press. Leighton slowly builds tension and the dynamic through this short work with dense textures, punctuated with a pesante pedal line, leading to a triumphant C major conclusion.

**Fantasy on a Chorale (Es ist genug)**, Op. 80, is Leighton's only foray into the rarely heard combination of violin and organ, and is one of his most substantial works in a single movement. It was commissioned by the American violinist Jean Harmon, and was first performed on 4 May 1980 in Chevy Chase Presbyterian Church, Washington DC, by Jean Harmon and organist Kenneth Lowenberg. Written in May of the previous

year, Leighton dedicated the work to the memory of his father. The Fantasy makes extensive use of the chorale by J.G. Ahle previously used (Leighton notes) by J.S. Bach in his cantata *O Ewigkeit, du Donnerwort*, BWV 60, and by Alban Berg in his last completed work, the Violin Concerto of 1935. Leighton goes on to describe how 'The tritone plays an important part, both melodically and harmonically, in the development of the Fantasy, which is in one movement but divided into five sections based on the five different phrases of the chorale. The music tries to illuminate the words of the chorale'.

**Fanfare** and **Rockingham** provide two of the most approachable of Leighton's organ works composed in 1966 and 1975 respectively, both composed for Oxford University Press publications – *Volume 1 of Easy Modern Organ Music (Fanfare)*, and *Chorale Preludes on English Tunes (Rockingham)*. The two works are completely contrasting in mood, the first a solemn yet straightforward fanfare, while the second provides a gently lilting chorale prelude on the familiar hymn tune to 'When I survey the wondrous cross'.

Based on chant from the Sarum Antiphoner, **Veni Redemptor**, Op. 93, was composed in July of 1985. Subtitled 'A Celebration' it

was written for the North Wales International Music Festival that same year. It is dedicated to the organist John Scott (1956-2015) – himself born in Wakefield and a former chorister of Wakefield Cathedral – who gave the first performance of the work in St Asaph Cathedral on 20 September 1985. Leighton describes how: '[...] the music takes its starting point from the great plainsong melody Mode I which is usually sung to St Ambrose's hymn 'Veni Redemptor Gentium' ('Come, thou redeemer of the earth'), a celebration of Christmas which gives expression to awe and majesty as well as to joy and brightness.'

Completing this set is Leighton's sole work for solo harpsichord – **Improvisations (De Profundis)**, Op. 76, begun in 1976 and completed in August of 1977. As well as being a pianist of considerable ability, Leighton had some affinity with the harpsichord, both as a soloist and continuo player, which was further enhanced with the presence in Edinburgh of the Raymond Russell Collection of Early Keyboard Instruments, bequeathed to the university in 1964 during Leighton's time as a senior lecturer. Giles Easterbrook, who worked with Leighton's publisher Novello for many years and prepared an edition of *Improvisations* for publication by Maecenas

in 1996, states how '*Improvisations* was written at a time of some unhappiness, stress and upheaval for the composer' the influence of which is clearly evident from the opening bars of this monumental work. Composed in one movement (and without commission), Leighton described the work as '[...] a set of constant variations [...] It tries to use for the most part the lyrical and contrapuntal potentialities of the harpsichord and is meant to be played on an instrument of eighteenth century design.' The instrument used in this recording is a copy of the two-manual Pascal Taskin harpsichord of 1769 housed in the Raymond Russell Collection in St Cecilia's Hall in Edinburgh, where Leighton himself gave the premiere of *Improvisations* on 7 June 1978.

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**Specification of the 1992 Rieger Organ  
St Giles' Cathedral, Edinburgh**

**Great (Manual II)**

1. Bourdon	16
2. Principal	8
3. Stopped Diapason	8
4. Harmonic Flute	8
5. Octave	4
6. Nachthorn	4
7. Quint	2 2/3
8. Superoctave	2
9. Mixture VI	2
10. Mixture IV	1 1/3
11. Cornet V	8
12. Trumpet	16
13. Trumpet	8
14. Trumpet	4
Tremulant	

**Swell (Manual III - enclosed)**

26. Bourdon	16
27. Diapason	8
28. Souffle	8
29. Flûte à cheminée	8
30. Gambe	8
31. Voix Céleste	8
32. Prestant	4
33. Flûte pointue	4
34. Nazard	2 2/3
35. Quarte de Nazard	2
36. Tierce	1 3/5
37. Sifflet	1

38. Plein Jeu VI-VIII	2 2/3
39. Basson	16
40. Trompette	8
41. Hautbois	8
42. Voix humaine	8
43. Clairon	4
Glocken	
Tremulant	

**Positive (Manual I)**

15. Gedackt	8
16. Salicional	8
17. Principal	4
18. Chimney Flute	4
19. Octave	2
20. Recorder	2
21. Sesquialtera II	2 2/3
22. Larigot1	1 1/3
23. Mixture IV	1
24. Rankett	16
25. Cromorne	8
Tremulant	

**Pedal**

44. Untersatz	32
45. Principal	16
46. Open Wood	16
47. Sub Bass	16
48. Octave	8
49. Gedackt	8

50. Choral Bass	
51. Flute	
52. Mixture V	
53. Bombarde	
54. Bombarde	
55. Fagotto	
56. Posaune	
57. Clarion	
Glocken	

Compass: manuals C-a3 (58 notes)  
pedals C-f1 (30 notes)  
Couplers: III/I, I/II, III/II, I/P, II/P, III/P  
Combinations:  
12 generals  
6 individuals per division on  
16 memory levels  
Sequencers  
General Crescendo  
Tutti  
  
General cancel



**Specification of the Henry Willis Organ of  
St Paul's Church, Knightsbridge, London**

**Pedal**

1. Resultant Bass	32
2. Open Wood	16
3. Violone	16
4. Bourdon	16
5. Dulciana	16
6. Octave Wood	8
7. Flute Bass	8
8. Ophicleide	16

**Choir (Manual II - enclosed)**

9. Contra Dulciana	16
10. Violoncello	8
11. Claribel Flute	8
12. Dulciana	8
13. Concert Flute	4
14. Viola	4
15. Nasard Harmonique	2 2/3
16. Piccolo	2
17. Corno di Bassetto	8

**Great (Manual I)**

18. Double Open Diapason	16
19. Open Diapason I	8
20. Open Diapason II	8
21. Stopped Diapason	8
22. Claribel Flute	8
23. Principal	4
24. Flute Harmonique	4
25. Twelfth	2 2/3

26. Fifteenth	2
27. Sesquialtera	IV
28. Trombone	16
29. Tromba	8
30. Clarion	4

**Swell (Manual III - enclosed)**

31. Lieblich Bourdon	16
32. Open Diapason	8
33. Lieblich Gedact	8
34. Salcional	8
35. Vox Angelica	8
36. Gemshorn	4
37. Lieblich Flute	4
38. Flageolet	2
39. Mixture	IV
40. Contra Hautboy	16
41. Cornopean	8
42. Hautboy	8
43. Clarion	4
44. Tremulant	

**Solo (Manual IV - enclosed)**

45. Flute Bouchee Harmonique	8
46. Gamba	8
47. Flute Harmonique	4
48. Clarinet	8
49. Vox Humana	8
50. Tremulant	
51. Tuba	8

**Couplers**

Swell to Pedal
Swell to Great
Swell to Choir
Swell octave
Swell suboctave
Swell unison off
Choir to Great
Choir to Pedal
Choir octave
Choir suboctave
Choir unison off
Great to Pedal
Solo to Pedal
Solo to Great
Solo to Swell
Solo to Choir
Solo Octave
Solo Sub Octave
Solo Unison Off

**Accessories**

10-channel piston system with  
generous provision of thumb pistons

Manual compass: C-a3

Pedal compass: C-f1

*I still feel I'm a Yorkshireman – very much  
so – because I have all the natural  
qualities of one. I think this of my music  
too, because of a certain directness and a  
common-sense attitude. I'm also very  
much a romantic basically; there's a very  
emotional attitude behind it all, which I  
think is characteristically Yorkshire actually.*

*Kenneth Leighton, 1979*



## Stephen Farr

Stephen Farr pursues a varied career as a soloist and continuo player, activities which he combines with the post of Director of Music at St Paul's Church, Knightsbridge. He was Organ Scholar of Clare College, Cambridge, graduating with a double first in Music and an MPhil in musicology. He then held appointments at Christ Church, Oxford, and at Winchester and Guildford Cathedrals. In 2014 he completed a PhD on the organ and harpsichord works of Judith Bingham.

A former student of David Sanger and a prizewinner at international competition level, he has an established reputation as one of the leading recitalists of his generation, and has appeared in the UK in venues including the Royal Albert Hall (where he gave the premiere of Judith Bingham's *The Everlasting Crown* in the BBC Proms 2011); Bridgewater Hall; Symphony Hall, Birmingham; Westminster Cathedral; King's College, Cambridge; St Paul's Celebrity Series; and Westminster Abbey: he also appears frequently on BBC Radio 3 as both performer and presenter. He has performed widely in both North and South America (most recently as guest soloist and director at the Cartagena International Music Festival), in Australia, and throughout Europe.

He has a particular commitment to contemporary music, and has been involved in premieres of works by composers including Patrick Gowers, Francis Pott and Robert Saxton; he also collaborated with Thomas Adès in a recording of *Under Hamelin Hill*, part of an extensive and wide-ranging discography.

His concerto work has included engagements with the Bournemouth Symphony Orchestra, Ulster Orchestra and the London Mozart Players; he made his debut in the Amsterdam Concertgebouw in 2005. In the 2015 BBC Proms he performed Jón Leifs rarely heard organ concerto with the BBC Symphony Orchestra and Sakari Oramo. He has also worked with many other leading ensembles including the Berlin Philharmonic (with whom he appeared in the premiere of Jonathan Harvey's *Weltethos* under Sir Simon Rattle in October 2011), Florilegium, the Bach Choir, Holst Singers, BBC Singers, Polyphony, The English Concert, London Baroque Soloists, City of London Sinfonia, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra, Wallace Collection, Endymion Ensemble, the Philharmonia, Academy of Ancient Music, Britten Sinfonia and Orchestra of the Age of Enlightenment.

[www.stephenfarr.co.uk](http://www.stephenfarr.co.uk)



## Chloë Hanslip

Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut in 2002 and her US concerto debut in 2003, and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included, among others, the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Bremen Philharmonic, Royal Liverpool Philharmonic, Lahti Symphony, Moscow State Symphony, Vienna Tonkünstler Orchester, Czech National Symphony and the Royal Flemish Philharmonic. Further afield her engagements include the Detroit Symphony, Tokyo Metropolitan Symphony, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Neville Marriner, Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Michail Jurowski and Jeffrey Tate.

Chloë has an extensive discography, including Violin Concertos by Vieuxtemps (Royal Flemish Philharmonic Orchestra/Brabbin), York Bowen Sonatas (Danny Driver), Glazunov/Schoeck Concertos and Medtner Violin Sonatas. Other notable recordings include Bruch Concertos with the London Symphony Orchestra (Warner Classics) for which she won the Echo Klassik Award for 'Best Newcomer' (2002) and 'Young British Classical Performer' at the Classical BRITS (2003), and a highly acclaimed recording of John Adams Violin Concerto with the Royal Philharmonic Orchestra/Slatkin.

Hanslip's wide-ranging repertoire spans Concertos by Britten, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Elgar and Sibelius. With a particular passion for contemporary repertoire, in recent years she has performed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Peter Maxwell Davies and Brett Dean.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz.

She plays a Guarneri del Gesù made in 1737.

[www.chloehanslip.com](http://www.chloehanslip.com)





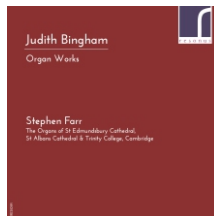


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and St George's Church, Chesterton, Cambridge on 18 June 2016 (Improvisations 'De Profundis').

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