



# Judith Bingham

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Organ Works

## Stephen Farr

The Organs of St Edmundsbury Cathedral,  
St Albans Cathedral & Trinity College, Cambridge

# Judith Bingham (b. 1952)

## Organ works

Stephen Farr (organ & harpsichord)

with  
Jeremy Cole (organ) Disc One, track 10

The Harrison & Harrison organ of St Edmundsbury Cathedral Disc One  
The Harrison & Harrison organ of St Albans Cathedral Disc Two, tracks 1-7  
The Metzler Organ of Trinity College, Cambridge Disc Two, tracks 8-11

About Stephen Farr:

*'Farr rises to the occasion, turning in performances that are as varied and vital as the music demands, intricate details inked with telling clarity'*

Choir & Organ

*'[...] one can simply enjoy Farr's rock steady rhythmic playing, crisp articulation and commanding overview'*

Gramophone

### Disc One

1. **Glass Beatitude** (2014) [9:05]
2. **Annunciation IV – Meine Seel' Erhebt den Herren** (2012) [3:44]
3. **Angel Fragments** (2012/13) [8:23]
4. **Hadrian's Dream** (1999/2016) [5:00]
- The Three Angels** (2015)
  5. Lucifer [2:44]
  6. Michael [2:56]
  7. Gabriel [2:39]
- Missa Brevis 'Videntes Stellam'** (2014)
  8. Accompaniment to Matthew 2:i-xii [2:25]
  9. Envoi [4:12]
10. **The Linnaeus Garden** (2016) [12:25]  
for organ duet

### Altartavla (2013)

11. Maria Lacrimosa [1:38]
12. The Living Mary [2:37]
13. Annunciation in a Small Room [2:58]
14. Joseph's Dream [4:39]
15. Mandorla [3:41]

Total playing time [69:13]

### Disc Two

- The Everlasting Crown** (2010)
1. The Crown [3:49]
  2. Atahualpa's Emerald [3:21]
  3. La Pelegrina [4:38]
  4. The Orlov Diamond [2:55]
  5. The Russian Spinel [4:21]
  6. King Edward's Sapphire [5:34]
  7. The Peacock Throne [7:10]
- Jacquet's Ghost** (2012)
8. Tombeau [2:10]
  9. Labyrinthe [2:11]
  10. Pastorelle somnambule [1:24]
  11. Envoi [1:52]
12. **Tableaux Vivants** (2013) [14:17]  
for solo harpsichord
- Total playing time [53:49]

*All world premiere recordings*



Judith Bingham  
(Photography: Patrick Douglas Hamilton)

### Judith Bingham: Organ Works

Judith Bingham's response to commission is fundamentally informed by a wide range of factors, among which two elements are imbued with particular significance: the unique characteristics of the performance venue for the new work, and the musical personality of the commissioning performer. In recent years, these elements have been central to Bingham's developing association with Johann Hammarström, organist of Västerås Cathedral in Sweden. Their collaboration has produced several works for organ, inspired by the superb Romantic instrument over which he presides, as well as music for the cathedral's choirs.

**Altartavla**, the first and most substantial of the organ works, was premiered in Västerås on 27 April 2014. Its chief inspiration is the Biblical scenes depicted in the magnificent carved Renaissance altarpiece of the cathedral, but alongside this visual element it incorporates contemporary Marian poetry by Bo Setterlind and Ebba Lindqvist: as at the first performance (which included projections of the scenes from the altarpiece depicted in the score), the verbal texts may be read aloud as a commentary on the music, with which they exist in a symbiotically responsive relationship. The explicit 'texting' of the score which results is the logical culmination

of a tendency which manifests in various ways throughout Bingham's output for the instrument. *Altartavla's* five movements play continuously, and during its progress the striking main theme (first heard as a fragmented staccato phrase, illustrative of the falling tears considered in the poem *Maria Lacrimosa* with which the music is associated) undergoes constant transformation before its climatic, almost overwhelming, final appearance in a passage driven by ostinato chords and marked 'dark, looming'.

Like the Mass Bingham wrote for Westminster Cathedral, a further Västerås commission from the same period, the **Missa Brevis 'Videntes Stellam'**, includes two organ solo movements, of less imposing but nonetheless liturgically effective dimensions: one to be played during the reading of the gospel (Matthew's account of the visit of the Magi) which was prescribed on the occasion of its premiere, the other ('Envoi') for performance as a closing voluntary. Each movement makes reference to the thematic content of the choral sections of the Mass setting (*Sanctus* in the gospel, *Gloria* and *Agnus* in 'Envoi'), and in its steady rhythmic tread the music is eloquent of the movement of the longships which form a central part of Swedish heritage.

Also arising from Bingham's collaboration with Johann Hammarström is **The Linnaeus Garden**

(2016), a 'botanical fantasy' for organ duet paying homage to Carl Linnaeus (1707-1778), the Swedish botanist whose house – now preserved as a museum – in Uppsala is only a short journey from Västerås. The work's modified rondo structure reflects both the elegantly ordered classifications developed by Linnaeus and the pleasing geometry of the formal gardens of the house, but as Bingham herself suggests, this formal structure is barely able to contain music which is frequently expressive of the infinite variety and sensual richness of the natural world, teeming with detail, 'forever replicating, unstoppable, driven and indifferent'. The textural opportunities of the duet scoring are explored with consummate skill in lavish depictions of flora and fauna, including Linnaeus' pet raccoon, Sjöpp.

Not commissioned by Västerås, but receiving its first performance there in April 2014, **Tableaux Vivants** (like *Jacquet's Ghost*, a homage to the French Baroque, an idiom which Bingham has always found powerfully expressive) marked Bingham's return to writing for the harpsichord for the first time since the completion of *Scenes from Nature* (1983). The later work's inspiration is historical – its programme concerns the execution of Marie Antoinette, and subsequent events precipitated by it – and

the music, which is not without its macabre aspects, combines many layers of allusion. The piece makes references to the French dance suite, the Noël, and to composers as various as François Couperin, Purcell, Balbâtre and Satie, while Bingham's typically judicious use of self-quotation incorporates passages from *The Everlasting Crown*, and a concluding, albeit fragmentary, excerpt from *Jacquet's Ghost*. The overall effect is of progress through a succession of staged tableaux, an impression reinforced for the performer by the score's rubric 'this way please...' at the conclusion of each section. At one stage in the work's composition Bingham considered the use of a female narrator for the work: a fascinating foreshadowing of *Altartavla*.

The chorale setting **Annunciation IV – Meine Seel' Erhebt den Herren** shows a different facet of Bingham's productive engagement with historical genres. The terms of the work's commission (for William Whitehead's *Orgelbüchlein* project) were strongly directive, in terms of duration, use of the instrument, and certain aspects of compositional procedure, but these restrictions proved paradoxically liberating: the work alludes with great subtlety to Bach's own settings of the same theme, while concealing the pedal *cantus firmus* behind truncated phrase structures and extreme registral and

intervallic alterations to the theme. The overall effect of the work is, in the composer's own words, 'intimate, mesmeric, secretive'... – akin to a candlelit scene from Vermeer.

The same historical genre – albeit in more refracted and highly stylised form – also lies at the heart of **The Three Angels**, a trilogy depicting Lucifer, Michael and Gabriel. 'Warum betrübst du dich, mein Herz', which appears as *cantus firmus* in the pedal of the first setting ('Lucifer') recurs in each movement; in fragmented form in the second setting ('Michael', a 'gestural and combative' treatment, to quote the composer, of 'Es steh'n vor Gottes Thron') and alongside *Vom Himmel Hoch* in the final movement, 'Gabriel'. This movement quotes an excerpt from Bingham's *Collegium Regale* setting of the Magnificat – again, the music is texted here – in a further allusion to the Annunciation, an event which she views as a powerful symbol of female creativity. The extreme discipline of the compositional procedures in the work – the number of pitches in each bar, for example, is a multiple of three – is reminiscent of the 'obligo' (self imposed technical stricture) of an earlier generation of contrapuntists, and charmingly acknowledges the work's dedication to a mathematician. The work was commissioned by Michael Bawtree, who gave the first performance in January 2017.

**Hadrian's Dream**, a work composed for this recording, could hardly be less formalised. A paraphrase and re-working of a movement from a large-scale work for chorus and orchestra, *Otherworld* (2000), its fragmentary wisps of material and almost pointillistic textural touches gradually coalesce into a cantilena which evanescences into silence over a walking bass line. The words of the chorus in the original work are by Emperor Hadrian (76-138 AD):

Little soul, gentle and wandering,  
companion and guest of the body,  
In what place will you now abide?  
Go to that impenetrable realm,  
That death itself trembles to look on.

**Angel Fragments** also demonstrates a freer, sometimes almost expressionistic, approach to its musical material, in some ways distinct from the other works in this recording. It takes the form of a set of variations on Thomas Victor, a plainsong hymn in praise of Thomas à Becket. Visual elements again inform the music here, which is influenced by the striking – sometimes even nightmarish – medieval statuary of Vezelay in France, where Becket, according to legend, preached in exile. But despite this the work is not without its humorous aspects; amongst the demons and wrestling angels a small dog barks, and the work closes in repose, with a depiction of a soul carried to heaven by angels.

**Glass Beatitude** was commissioned by Michael Bawtree (who gave the first the first performance in October 2014) and members of the choir of St Margaret's Episcopal Church in Glasgow to mark the restoration of the church's organ. Another instance of Bingham's musical response to visual stimuli, the work was inspired by a 1953 stained glass window in St Margaret's by Gordon Webster depicting the beatitude 'Blessed are the peacemakers, for they will be called children of God'. The work is characterised – though not exclusively – by an overall sense of pastoral calm, and the score contains affectionate allusions to the unpredictability of Scottish climate – one passage is marked 'Scotch Snap – colder, a hint of rain'.

The French Baroque, with its highly stylised gestures, is also a driving force in **Jacquet's Ghost**. The inspiration for the piece is that most elusive of keyboard forms, the harpsichord prelude *non mesuré*, a genre in which the player assumes a doubly creative role; while the composers of these works indicate approximate note durations and groupings by means of slurs, more precise details of rhythm and phrase structure are left to the judgement of the performer. Bingham extends this tradition by realising in expansive manner a prélude (from the *Première Suite* by Elisabeth Claude Jacquet de la Guerre).

The seventeenth-century original is treated as a both a harmonic resource and a repertory of melodic fragments whose response to subtle chromatic inflection results in a composition which is rich in allusion to a range of contemporary keyboard practices. The titles of the movements – 'Tombeau', 'Labyrinthe', 'Pastorelle somnambule' and 'Envoi' – draw on numerous stimuli, some simply pictorial (the grotesquerie of the 'buffo' passages in 'Labyrinthe'), others more subtly allusive (including moments of self-quotation). The form of the original work – albeit greatly expanded – is adopted as a structural template, a strategy which gives the work a satisfying sense of formal proportion.

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## The Everlasting Crown

Ideas for pieces often, for me, result from coming across oddball books, be it anthologies of poetry, or out of print rarities. A few years ago I came across *Stories about Famous Precious Stones* by Adela E. Orpen (1855-1927), published in America in 1890. In this book, it is not the scholarship that matters, more the romance and mythology of the chosen famous gems. It caught my imagination immediately and I squirrelled it away for future use. I was reminded of it again in reading a Sherlock Holmes story 'The Blue Carbuncle' – written about the same time as the Orpen in 1892. In describing the priceless blue sapphire of the title, Conan Doyle says with typical theatricality:

'Holmes took up the stone and held it against the light. "It's a bonny thing," said he. "Just see how it glints and sparkles. Of course it is a nucleus and focus of crime. Every good stone is. They are the devil's pet baits. In the larger and older jewels every facet may stand for a bloody deed. This stone is not yet twenty years old. It was found in the banks of the Amoy River in southern China and is remarkable in having every characteristic of the carbuncle. In spite of its youth, it has already a sinister history. There have been two murders, a vitriol-throwing, a suicide, and several robberies brought about for the sake of this forty-grain weight of crystallised charcoal. Who would think that so pretty a toy would be a purveyor to the gallows and the prison?'

The gemstone is seen as somehow drawing these events towards itself: its unchanging and feelingless nature causes the inevitable ruin of the greedy, ambitious, foolish and foolhardy, before passing on to the next victim. One wonders why anyone craves the ownership of the great stones as their history is of nothing but ruin and despair! All of the stones in this piece can still be seen, many of them in royal collections, some in vaults. I went to the Tower of London before I started the work, to see the extraordinary diamonds in the Queen's collection, and a photograph I often looked at was Cecil Beaton's Grand Guignol portrait of the Queen, set against the background of Westminster Abbey, holding the sceptre that encases the 530 carat Star of Africa.

To me, the fascinating aspect of famous stones is how history seems to madly swirl around them, while they themselves do not deteriorate. Many are a thousand or more years old, their histories shrouded in legend. Many carry curses, though given the extreme lives of their owners, it's hardly surprising that the curses seem to come true. It was very interesting to see the reaction to Catherine Middleton being given the engagement ring of Princess Diana, some people genuinely horrified.

Famous stones come to represent qualities

of the human race, accrued during their long histories. That made me think that you could create an imaginary crown which contained six famous stones, each of which would represent a quality of monarchy, good or bad. Then you have to think – who would the monarch be? And who would crown them?

Setting out to write a 35 minute piece, I knew that I wanted to make the work a moveable feast, so that movements could be done separately or in twos or threes. I wanted some movements to be much harder than others – ‘King Edward’s Sapphire’ is possibly the easiest, whereas ‘The Russian Spinel’ requires a more developed technique. I wanted to present different eras of playing – ‘La Pelegrina’ is only on two manuals, as if it were being played in a domestic setting. The opening and closing movements are very grand however, and need a big space. And I wanted to give the piece an overall feel of a dance suite once the grandeur of the opening – the *ouverture* – is over.

The piece opens with a coronation scene, gothic, gestural, presenting a pedal motif in the shape of a crown. This movement immediately introduces melodrama into the piece and I constantly visualised the different stories as scenes from expressionist movies like *The Scarlet Empress* or old

photographs of Victorian actors, frozen in expressive poses. The sequence of regal qualities that follows is divinity, the god-king, then loneliness and vulnerability. In this, *La Pelegrina*, a young princess is kept locked up by one of the Hapsburgs – she dances a *Pavane* by herself. At the end of this movement there is a segue into a creepier, darker mood – excessive ambition as presented by Count Orlov, who went insane in his efforts to win back the favours of Catherine the Great with a great diamond. Another segue continues the Russian theme with the great Chinese spinel from the Russian Imperial Crown, representing murder. I was extremely inspired by Yakov Yurovsky’s account of the murder of the Romanovs, the women in the family ‘armoured’ with corsets of diamonds and pearls. Then, in a movement representing piety and sanctity, King Edward the Confessor encounters St John the Baptist in the guise of a beggar and gives him a sapphire. Astonishingly, this jewel is still in the royal collection. And finally, the Indian connection, with the Timur Ruby, and the Peacock Throne, representing conquest and spectacle. The Koh-i-Noor diamond with its heavy curse, beckons in a glittering roulade of notes.

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Stephen Farr



**Judith Bingham:  
The Everlasting Crown (2010)**

History has an irresistible habit of overtaking those with delusions of immortality. The ruins of mighty empires tell the tale of power held and lost: Timur's fearful Samark and the cities of the Incas, the remnants of Spain's colonial adventure in the Americas and Soviet-era missile bunkers stand amid the vast, ever-growing wreckage, beneath which countless souls lie buried. **The Everlasting Crown**, like 'the angel of history, deals with the transience of human existence. Unlike Walter Benjamin's apocalyptic thesis on the philosophy of history, Judith Bingham's multi-faceted organ composition delivers a consoling counterforce rooted in constancy and changelessness.

The composer found the ideational key to her work in the enduring material and mythologies of the world's least useful, most coveted objects – precious stones fashioned to magnify the 'absolute' power of long dead despots. The metaphysical ancestry of Bingham's latest organ score, however, predates her discovery of gemmology. It is clearly present, for instance, in the extra-musical imagery associated with *The Stars above, the Earth below*, her second commission for brass band. The score, written in 1991, was informed by the

autumnal migration of Siberian swans to the British Isles, those harbingers of change and emblems of timelessness enshrined in the verse of W.B. Yeats and woven into the aural metaphor of Bingham's brass tone-poem. 'These birds have travelled back and forth for millennia,' she observes. 'Even though they are moving, even though swans die, their collective journey remains a constant around which swirls human history, that which seems so important in its time yet can be forgotten within a generation. The people beneath their flight path come and go, yet the swans are permanent: there is something mystical about this great procession.'

Gemstones and their obdurate qualities suggested fresh perspectives for Bingham to occupy in her creative response to human memory, its fragility and the impermanence of our being. Legend has it that the Koh-i-Noor diamond, reputed possession of the ruler of the world, dates from the time of Christ; the flawless Timur Ruby, meanwhile, is said to have been looted by Timur's army during the sack of Delhi in 1398. 'For me, these objects seem to absorb and hold the violence and vanity surrounding their owners and the transience of their lives. There's a cruel permanence about gemstones that were once gleaming symbols of things and people that have vanished. This was the

core idea for *The Everlasting Crown*.'

Bingham's seven-movement work, commissioned in memory of Edward Griffiths (1988-2006), was first performed by Stephen Farr at London's Royal Albert Hall on 17 July 2011. Stephen returned to the work a month after its premiere, recording it on the recently renovated Harrison & Harrison organ in St Albans Cathedral. The composer notes that the Royal Albert Hall's 'Father' Willis-cum-Harrison grand organ, for all its quirks, offered the indulgence of a 64-foot acoustic bass stop, beautiful gamba, baryton and cello stops and an almighty full sound. The instrument certainly satisfied Bingham's desire to write what she describes as a 'melodramatic' piece, one influenced by the lore and legend of jewels; the self-reflection and spectacle of Expressionist cinema; silver-print photographs of doomed monarchs, and the disturbingly obsessive cinematography of Josef von Sternberg's 1934 movie, *The Scarlet Empress*, the director's penultimate collaboration with his muse, Marlene Dietrich.

'Sternberg's film looks at Catherine the Great's rise to power in Russia,' Bingham recalls. 'He was so in love with Dietrich and lets the camera dwell on her whole face in extraordinary close-up, holding a single look for longer than any other Hollywood director

would dare. I am drawn to these gestural moments that you see in Expressionism. I tried to find and develop big musical gestures in *The Everlasting Crown*. I certainly thought of the sense of the Albert Hall organ opening up and of the space in which it sounds when writing the piece. The instrument's sheer power and visceral quality were valuable to a melodramatic work. I'd really love to hear *The Everlasting Crown* played on one of those massive American organs.'

The composer's sketches for *The Everlasting Crown*, begun in August 2010, reveal her work's thematic integrity and chart its multi-faceted development from the gravid material of three distinct ideas. The pedal organ announces the first of these, a ground bass-like motif marked (but not marred) by its tritones. The second motif, a close relative of the first, soon asserts its striking independence as the opening movement's pedal melody unfolds. The title-verso of the composer's first sketch book carries a graphic illustration of the aural outline of both themes and their intended influence on the work in toto: three groups of linked 'W' signs trace a pattern of peaks and troughs, like the pinnacles adorning medieval crowns or coronals. Angularity rules the nature of both themes; their solidity, however, is challenged by the former's tritone ambiguities, the latter's

elusive modality: the permanent and the transient are effectively established within the span of the score's first page, presented as fellow-travellers in an endless human drama.

'At the beginning of almost everything I write now,' Bingham observes, 'I present all the basic material for the composition – usually two or three ideas from which the piece grows. I am becoming increasingly classical in my old age!' Bingham's teacher Hans Keller once delivered a welcome line of encouragement, suggesting that she was like the young Beethoven. 'It was one of his first comments to me and sounded very flattering. He paused for a moment, looked at me and said, "Yes, you also have too many ideas! You have to enjoy your material and learn how to explore it." You could say that his message was less is more. I think of the material and form of a piece as a rope that helps listeners to follow my 'big idea': you can still scare people with the unexpected or move off the main path, but the rope is always there.'

'The Crown' makes a virtue of regal grandeur to mask its underlying sense of instability. Bingham launches the movement (the 'strange Gothic coronation' of her imagination) with two towering chords, intended as the driving force in what the score describes as a

'procession of great majesty'. Her third theme, a stately melodic motif imbued with rhythmic figures also to be recalled throughout the work, complements its pedal board companions. It is prefaced by and interlaced with a triplet-quaver fanfare, a rhythmic trope that surfaces later in the score. The tritone component in Bingham's trio of themes is more *vanitas vanitatum* than *diabolus in musica*, the idea that a subtle alteration to the notes of a triad, like a tiny flaw in a gemstone, can transform their apparent perfection. The composer holds her melodic demons in check until the coda of 'The Orlov Diamond', a Grand-Guignol dance, and its relentless continuation in 'The Russian Spinel'.

'Coranta' offers a neat play on words. The brief movement, labelled with the more common 'courante' title in the composer's sketchbook, connects her triple-metre piece with the majestic courtly dance in vogue from the late 1500s to the mid-1700s. It also stands but a single letter away from *coronata* (or 'crowned' in Latin). The troubled spirit of Atahualpa presides over Bingham's manic dance, magnified by shifts between duple, triple and compound metre. It also permeates the musical fabric of the movement's mysterious central section, the doomed emperor's name enciphered by the composer in the top line melody of a two-fold chordal sequence. Bold echoes

Stephen Farr & Jeremy Cole at the organ of St Edmundsbury Cathedral





of the work's third theme seize the ear in 'Coranta', dominating its initial melodic argument; in 'La Pelegrina', Bingham's 'mournful and gloomy' pavane for solitary dancer, the now familiar melody works in tandem with a modified version of the first theme to create a realm of impotent gloom and isolation. The composer's 'strange and pained' soundscape melts away at the end of 'La Pelegrina', dispelled by a decadent melodic gesture, like a wisp of incense escaping a chapel window. 'You can never escape,' she writes at this point in her composition draft: 'only through death can you fly away'.

Without pause or tempo change, 'The Orlov Diamond' appears. Its mood is decidedly different to that of what has gone before: 'much more confident and nasty', notes the finished score. The 'ground-bass' theme returns in the pedals, with a lyrical countersubject picked out by the player's right foot. Bingham deploys elements of her principal themes in the movement's first half, ratcheting up the tension inexorably before subverting Orlovian swagger with a mesmerising section in triple metre (fashioned as the 'memory of a dance'). Oppressive semitone trills add to the music's sense of claustrophobic anxiety and the violent shock of the movement's 'Mad triumph' coda.

Russia's imperial crown weighed heavily on the heads of so many of those born to wear it. 'The Russian Spinel' recalls the human weakness of rulers certain of their divine sovereignty and the corresponding certainty of absolute power's corruptive force. Bingham repeatedly turned to the troubling image of Yakov Yurowksy, chief executioner of Tsar Nicholas II and his family, during the movement's creation. The score's 'impulsive, rash' tempo direction speaks for much of Russian history from the moment of the last Tsar's abdication in March 1917 to his death in July 1918: 'All power to the Soviets!' served for much of the period as a punchy substitute for effective governance. The general hustle and bustle of 'The Russian Spinel' is momentarily quelled with the arrival of a 'sombre, hallowing' chorale, albeit one compromised by the movement's three-note dance riff in the pedals. The original tempo's restoration casts the music into a deeply unsettling mood, portent of dread things to come. Bingham's dramatic turn thoroughly changes the nature of the chorale's second appearance: Scriabin-like mystery here gives way to a disembodied chant for the dead. The movement's 'slow, regretful' coda, a matter of ten hauntingly beautiful bars, takes ear and heart by surprise with its lyrical act of mourning for a lost world.

'King Edward's Sapphire' summons up a round dance. Its initial melody, gently nostalgic and unpretentious, has the feel of a folk tune gathered in Edwardian times, redolent of the score's vision of 'Fresh open air a long time ago'. Bingham's harmonic language introduces uncertainty into the expressive equation, albeit masked by mellifluous melodic variants built from her work's third theme. Reverie briefly yields to a syncopated march, menacing in its angularity and rhythmic tics. The harmonic palette becomes richer, more secure with the restoration of calm and the return of the movement's presiding folk tune.

The sketches for 'The Peacock Throne' reveal a tale of titanic creative effort, cancelled bars and substitutions, bold revisions and the gradual emergence of a refined artwork. The compositional process and the finished piece square well with the industry and artistry of the jewel makers responsible for decorating the original Peacock Throne, the *Takht-e-Taus* of Mughal emperor Shah Jahan. Bingham establishes the movement's majesty in the course of a slow prelude assigned to the pedals. The music's character is informed by images of the Timur Ruby, the gemstone named for the brutal ruler of Samarkand and held by Jahan as his guarantee of immortality. We hear a distant trumpet fanfare and

the passing of a procession, complete with 'elephant stamp' and melodic material refashioned from the work's third theme. Thoughts of the dismantled Peacock Throne's Koh-i-Noor diamond, the 'mountain of light', are decocted in the glittering course of a virtuoso cadenza. The 'everlasting crown' finally triumphs, restored in recognisable fashion through a version of the first movement's opening and elevated with a final full organ flourish.

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*Andrew Stewart is a freelance music journalist. He has contributed articles to many British newspapers, The Independent, The Independent on Sunday, The Guardian, The Daily Telegraph, the Sunday Express and The Times among them. His work also appears in Classical Music Magazine, BBC Music Magazine, Music Week, Gramophone, the Radio Times and Choir & Organ. As a programme note writer, his credits include work for the BBC Proms, the London Symphony Orchestra, the Barbican Centre, the Southbank Centre, Deutsche Grammophon, Hyperion Records, EMI Classics, the BBC Symphony Orchestra and the Philharmonia.*

**The Harrison & Harrison Organ of  
St Edmundsbury Cathedral (2010)**

**Pedal**

1. Contra Bass (from 5)	32
2. Open Wood	16
3. Open Diapason	16
4. Violone (from 25)	16
5. Sub Bass	16
6. Echo Bourdon (from 37)	16
7. Principal	8
8. Bass Flute (from 5)	8
9. Fifteenth	4
10. Mixture	IV
11. Double Trombone (from 34)	32
12. Ophicleide	16
13. Trombone (from 34)	16
14. Fagotto (from 48)	16

*I Choir to Pedal*

*II Great to Pedal*

*III Swell to Pedal*

*IV Solo to Pedal*

**Choir**

15. Open Diapason	8
16. Stopped Flute	8
17. Principal	4
18. Nason Flute	4
19. Nazard	2 2/3
20. Fifteenth	2
21. Flautino	2
22. Tierce	1 3/5
23. Sifflöte	1
24. Cremona	8

*V Tremulant*

*VI Swell to Choir*

*VII Solo to Choir*



**Great**

25. Double Open Diapason	16
26. Open Diapason	8
27. Open Diapason	8
28. Stopped Diapason (wood)	8
29. Principal	4
30. Chimney Flute	4
31. Twelfth	2 2/3
32. Fifteenth	2
33. Mixture	V
34. Trombone	16
35. Trumpet	8
36. Clarion	4

*VIII Reeds on Pedal*

*IX Reeds on Choir*

*X Choir to Great*

*XI Swell to Great*

*XII Solo to Great*

**Swell**

37. Bourdon	16
38. Open Diapason	8
39. Lieblich Gedackt	8
40. Echo Gamba	8
41. Voix Céleste (tenor c)	8
42. Principal	4
43. Flute	4
44. Fifteenth	2
45. Sesquialtera	II
46. Mixture	IV
47. Oboe	8

*XIII Tremulant*

48. Contra Fagotto 16

49. Cornopean 8

50. Clarion 4

*XIV Octave*

*XV Sub Octave*

*XVI Unison Off*

*XVII Solo to Swell*

**Solo**

51. Quintaton (bass from 37)	16
52. Viole d'Orchestre	8
53. Viole Céleste (tenor c)	8
54. Harmonic Flute	8
55. Flauto Traverso	4
56. Clarinet	8
57. Vox Humana	8

*XVIII Tremulant*

58. Tuba 8

59. Orchestral Trumpet 8

*XIX Octave*

*XX Sub Octave*

*XXI Unison Off*

**Accessories**

Ten general pistons and general cancel

Two general coupler pistons

Eight foot pistons to the Pedal Organ

Eight pistons to the Choir Organ

Eight pistons to the Great Organ

Eight pistons to the Swell Organ

Six pistons to the Solo Organ

Combination couplers: Great & Pedal pistons

Generals on Swell foot pistons

Manuals I & II exchange

Reversible pistons: I-IV, VI, VII, X-XII, XVII

Reversible foot pistons: I, II, III, VI, XI; 1, 11

Eight divisional and 128 general memory levels

Stepper, operating general pistons in sequence

Balanced expression pedals for Swell (Transept),

Swell (Quire), and Solo

The manual compass is 61 notes; the pedal 32 notes

The actions are electro-pneumatic

Incorporating earlier pipework from Walker,  
Norman & Beard, and Nicholson.

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

**Pedal**

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* Choir to Pedal *ii* Great to Pedal  
*iii* Swell to Pedal *iv* Solo to Pedal

**Choir**

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

*v* Tremulant *vi* Octave *vii* Unison off  
*viii* Swell to Choir *ix* Solo to Choir

**Great**

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 g)	V

*x* Choir to Great  
*xi* Swell to Great *xii* Solo to Great

**Swell**

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
57. Corno di Bassetto	16
58. Hautboy	8
59. Vox Humana	8
60. Trumpet	8
61. Clarion	4

*xiii* Tremulant *xiv* Octave  
*xv* Sub Octave *xvi* Unison Off

**Solo**

62. Fanfare Trumpet	8
63. Grand Cornet (from Great)	V
64. Corno di Bassetto (from Swell)	16

*xvii* Octave *xviii* Unison off  
*xix* Great Reeds on Solo



**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

*xx* Nave on Great *xxi* Nave on Solo

**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 Metzler organ of Trinity College,  
Cambridge (1975)**

Incorporating pipework retained from earlier  
instruments installed by Father Smith in  
1694 (Ruckpositiv) and 1708 (Hauptwerk).

**Hauptwerk**

1. Principal *	16
2. Octave *	8
3. Hohlflöte 8	8
4. Octave *	4
5. Spitzflöte	4
6. Quinte *	2 2/3
7. Superoctave *	2
8. Sesquialter	III
9. Cornett	IV
10. Mixtur	IV-V
11. Trompete	8
12. Vox Humana	8

**Rückpositiv**

13. Principal *	8
14. Gedackt	8
15. Octave	4
16. Rohrflöte	4
17. Octave	2
18. Gemshorn	2
19. Larigot	1 1/3
20. Sesquialter	II
21. Scharf	III
22. Dulcian	8
Tremulant	

<b>Schwellwerk</b>	
23. Viola	8
24. Suavial	8
25. Rohrflöte	8
26. Principal	4
27. Gedacktflöte	4
28. Nasard	2 2/3
29. Doublette	2
30. Terz	1 3/5
31. Mixtur	IV
32. Fagott	16
33. Trompete	8
Tremulant	

**Pedal**

34. Principal *	16
35. Subbass	16
36. Octavbass	8
37. Bourdon	8
38. Octave	4
39. Mixtur	V
40. Posaune	16
41. Trompete	8
42. Trompete	4

Couplers: R-H S-H H-P R-P S-P

\* Father Smith ranks





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

### 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)



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Stephen Farr  
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RES10120

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Gramophone

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