



PHILIP MOORE
ORGAN WORKS

STEPHEN FARR ORGAN

Philip Moore (b.1943)

Organ Works

Stephen Farr *organ*

The Harrison & Harrison Organ of St Albans Cathedral

Sonata for Organ

- | | |
|-----------------------|--------|
| 1. Allegro agitato | [4:14] |
| 2. Andante tranquillo | [4:04] |
| 3. Allegro con brio | [2:27] |

4. **Laudate Dominum *** [4:28]

5. **Fanfare de Maris *** [4:11]

6. **Pastorale** [8:32]

7. **Impromptu *** [4:27]

8. **Variations and Fugue on 'East Acklam'** [9:46]

Five Sketches on Helmsley

- | | |
|------------------------|--------|
| 9. Maestoso | [3:34] |
| 10. Maestoso | [1:38] |
| 11. Allegro leggiero | [1:47] |
| 12. Andante espressivo | [4:51] |
| 13. Allegro deciso | [1:53] |

14. **Soliloquy** [5:37]

Sinfonietta *

- | | |
|--------------------------------------|--------|
| 15. Allegro deciso | [4:46] |
| 16. Allegro scherzando | [1:48] |
| 17. Adagio, e espressivo, con rubato | [5:58] |
| 18. Molto allegro | [3:50] |

Total playing time [78:03]

* *World premiere recording*



Philip Moore: Organ Works

Organ Sonata

This work was written in 1982 and dedicated to Carys Hughes, who gave the first performance in 1983 at the Royal College of Organists. There are three movements: 'Allegro agitato', 'Andante tranquillo' and 'Allegro con brio'. The first movement is in sonata form, the second a simple ABA form while the third is a rondo. The opening semiquavers in the first movement, in particular the intervals of a major third, a minor second and a perfect fourth contain material on which the whole work is built.

Laudate Dominum

In 2014 Robert Patterson, a former organ scholar of York Minster, was invited to give a recital at London's St Paul's Cathedral. He generously suggested a programme devoted to my organ music and asked if I would write a work for the occasion.

The organ at St Paul's Cathedral has sections in the Quire and the Dome, a diapason chorus towards the end of the Nave and a battery of trumpets attached to the west wall, so I decided to write a work that displayed the various parts of the organ. The initial musical idea came to me in Albany Station, NY, when I was waiting

for a much-delayed train. St Paul's has an abundantly resonant acoustic, so rests are also a feature of the piece. The final few bars consist of a chord of C major, played on separate sections of the instrument, until the final chord, when the whole organ is used. The work has been subjected to three revisions, of which the one on this recording is the last, and final, one.

Fanfare De Maris

In 2018 a new and very powerful trumpet was added to the organ of Portsmouth Cathedral. Dr David Price, Director of Music, suggested I should write a work to celebrate this significant addition. The new stop is called Trompette de Maris, in recognition of the Cathedral's association with the sea. This gave me the idea that I should use the opening of Vaughan Williams's *Sea Symphony* as a starting point; the juxtaposing chords of B-flat minor and D major are hugely dramatic and dominate the Fanfare. At the suggestion of Father Alexander, of Ampleforth Abbey, I also wove into the music some hints of Walton's overture *Portsmouth Point*.

Pastorale

Jonathan Ryan, currently Director of Music at the Church of St Michael and all Angels in Dallas, Texas, invited me to write a work for a recording that he was making on the organ of St Martin's, Dudelange, Luxembourg.

The piece is based on two themes that are developed in various ways. The peaceful opening gives little hint of the middle of the work, which is more anguished and intense. The final section, however, subsides into rest and tranquility.

Impromptu

This work was written to celebrate Dr Francis Jackson's 70th birthday. It was directly inspired by the Impromptu that he composed for his predecessor Sir Edward Bairstow's 70th birthday. I felt it appropriate to honour my predecessor in a similar manner. It was first performed at a concert given in York Minster on October 1st 1987 to celebrate his birthday.

The work is in sonata form and both themes are inspired by motifs from two of his compositions. The first subject comes from the first four notes of his well-known and well-loved Magnificat in G. The second subject is similar in outline to the fugue subject of his Toccata, Chorale and Fugue. Each theme is developed separately and, after the recapitulation, there is short coda that refers briefly and simultaneously to the two ideas, using the Minster's famous Tuba Mirabilis.

Variations and Fugue on 'East Acklam'

To celebrate Dr Jackson's 90th birthday

the Percy Whitlock Trust commissioned a group of composers to celebrate this milestone. My offering was first performed in York Minster in October 2007 by Dr John Scott Whiteley.

East Acklam is known and loved all over the world and is the name of the tune Dr Jackson wrote as an alternative to *Ar hyd y nos*, normally sung to 'God that madest earth and heaven.'

There are five variations, each giving the melody a variety of treatment. In the second variation there is a direct quote from Dr Jackson's Magnificat in G. The fugue subject is based on several elements of the original melody. At the first episode the hymn-tune appears complete, first in the left hand, then in the right hand and finally in the pedals. The fugue subject also appears in inversion. After a brief *stretto* there is a fortissimo statement of the tune in the left hand, with the fugue subject superimposed. A brief coda, related to the tune, brings the work to a triumphant conclusion.

Five Sketches on Helmsley

Helmsley is the name of the tune sung to 'Lo! He comes with clouds descending'. These sketches were written for the 1983 Helmsley Festival, now known as the Ryedale Festival, and first performed

on 4 August in the Abbey Church, Ampleforth, by the then Abbey Organist, Simon Wright. The first movement, 'Maestoso', presents and develops the melody in block harmony and in 5/4 time, with the middle section developing the Alleluias. The second movement displays the melody as a cantus firmus on pedal 8' and 4' reeds, in the manner of an 18th century French Organ Mass. The third movement, 'Scherzo', is based on sections of the melody in inversion. The fourth, 'Adagio', is propelled initially by a retrograde version of the first five bars of the melody. The last movement presents the complete melody, with some rhythmic twists, in 12/8.

Soliloquy

In 1982 Dr Francis Jackson asked me to write a work for inclusion in the *York Organ Album*, a Novello publication, which he was editing. I composed it shortly after he retired from the Minster and just before I succeeded him. It is dedicated to him and to his late wife, Priscilla.

The opening melody is based on the letters J A C K S O N. This is worked out by substituting H with A, I with B, J with C and so forth. Its rather wistful quality is perhaps a reflection of the weight on my shoulders at the thought of succeeding so great a

musician. The melody first appears in the manuals only, but is repeated with the addition of the pedals.

A middle section, partly in octaves, builds to a climax, after which the opening melody appears again, but this time in canon, with the pedals playing the melody on a 4' stop. A brief coda brings the music to a hushed conclusion.

Sinfonietta

This work was composed in 2001 in response to a commission from the American concert organist Stephen Tharp. Serial technique (each note of the chromatic scale is employed once in what is known as a note-row) is used throughout the work, although there are times when this is applied only loosely. The row can be played upside down (inverted), backwards (retrograde), and upside down and backwards (retrograde inverted). To the uninitiated this may sound alarmingly mechanical, but structure is as important in music as in any other art, and the restrictions that are imposed by a clear and logical form can act as an inspiration rather than a limitation.

There are four movements: 'Allegro deciso', 'Allegro scherzando', 'Adagio e espressivo con rubato', and 'Molto Allegro'. They are all built around the sequence of notes

that appear in the first two bars of the first movement. The second movement is a trio with one voice only appearing in the right hand, left hand and pedals. In the third movement the twelve notes of the chromatic scale appear in the first four bars in chords. The last movement is in rondo form. Towards the end of this movement the first bar of the first movement appears in combination with the opening theme of the last movement, and the two ideas bring the work to an energetic close.

* * *

To bring this CD to fruition has involved a huge amount of work by many people and I would like to register my profound thanks to all who have helped this recording come to life. In particular Stephen Farr who has spent hours absorbing a great deal of music and who has interpreted it in ways that I couldn't have imagined possible; Adam Binks, whose skills as a recording engineer have captured the music and the organ so faithfully; and to the Dean and Chapter of St Albans, as well as to the staff of the Cathedral, who gave us every possible assistance despite the restrictions of Covid.

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Philip Moore

Philip Moore studied at the Royal College of Music. Here he won the Walford Davies Prize for Organ Playing and the Limpus, Turpin and Read Prizes in the Royal College of Organists' examinations. He has a Bachelor in Music degree from Durham University.

He has honorary fellowships from the Royal School of Church Music, the Guild of Church Musicians and the Academy of St Cecilia. In 2014 he was awarded an honorary doctorate from the University of York and in 2016 he was awarded the Cranmer Award for Church Music, an award in the gift of the Archbishop of Canterbury.

He was Organist and Master of the Music at York Minster for twenty five years. Before moving to York he held posts at Guildford Cathedral, Canterbury Cathedral and Eton College. He retired from the Minster in 2008 and was appointed Organist Emeritus. The Archbishop of York awarded him the Order of St William, an honour entirely in his gift.

He has been composing since early childhood, although the pressures of work made it impossible for him to do so on a regular basis. Since his retirement from York Minster, however, he now spends

much of his time composing as well as enjoying life as an itinerant organist. In addition to writing for choirs and organs, he has also written music for other instruments. There are also three cantatas and a concerto for organ and orchestra. His most recent large scale work is his Requiem, for chorus, soprano solo and organ, or small orchestra, which has been performed both in the UK and in the USA.



Stephen Farr (organ)

Stephen Farr's career as a soloist and ensemble and continuo player has taken him throughout Europe, to North and South America, and to Australia. He has performed with some of the world's leading ensembles and conductors, and has appeared in venues including the Berlin Philharmonie (where he performed with the Berlin Philharmonic in the world premiere of Jonathan Harvey's *Weltethos* under Sir Simon Rattle), the Royal Festival Hall, the Concertgebouw Amsterdam, Symphony Hall Birmingham, Westminster Abbey, St Paul's Cathedral, Notre Dame de Paris, and the Royal Albert Hall. He appears frequently at the BBC Proms: he gave a solo recital in the 2011 season, including the world premiere of Judith Bingham's *The Everlasting Crown*, and made a concerto appearance with the BBC Symphony Orchestra under Sakari Oramo in the 2015 season. He is Director of Music at All Saints Margaret Street, and teaches organ at both Oxford and Cambridge Universities. In 2017 he succeeded Patrick Russill as Chief Examiner of the Royal College of Organists.

Stephen Farr was Organ Scholar of Clare College, Cambridge, graduating

with a double first in Music and an MPhil in musicology as a postgraduate student of John Butt's. He then held a number of cathedral appointments before embarking on a freelance career. In 2014 he completed a PhD on the organ works of Judith Bingham.

A prize-winner at international competition level, he has an established reputation as one of the leading recitalists of his generation, with an impressive stylistic grasp of a broad range of repertoire and a particular commitment to contemporary music. His extensive and wide-ranging discography for Resonus encompasses music from the sixteenth to the twenty-first century – recent releases include the complete organ works of Kenneth Leighton and works by J.S. Bach and Judith Bingham – and has received unanimous critical acclaim.

www.stephenfarr.co.uk



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

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J.S. Bach: Orgelbüchlein, BWV 599–644
Stephen Farr
Trost Organ, Stadtkirche, Waltershausen
RES10259

'[...] Farr is a serious, musicianly organist with an imagination for colour that ensures each of these gems gets its due [...] In short, here is the full spirit of Bach, both the musician and the man of faith'
BBC Music Magazine (5 stars)



J.S. Bach: Chorale Partitas, BWV 766–768 & 770
Stephen Farr
RES10234

'Thanks to the effortless virtuosity of Stephen Farr's magnificent playing, Bach's music is conveyed to the listener with eloquent clarity'
Gramophone

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Recorded at St Albans Cathedral, Hertfordshire on 29–30 October 2020

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Engineer, editor & producer: Adam Binks

Recorded at 24-bit/96kHz resolution

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