

R.H. Principal (Open Diapason – not heavy or opaque) 8' or a Cornet (Flutes 8' 4' 2 2/3' 2' 1 3/5') or Flutes 8' 4' 2 2/3' or a Vox Humana + Flute 8'

L.H. Any combination of 8' and 4' Flutes or possibly a small 8' Principal only (no 4' Principals!) to balance the R.H. registration. If using an 8' Flute only, ensure that is sufficiently clear in lower passages (e.g. in bars 9 and at the end).

Pedals Light 16' (Subbass or Bourdon) + 8' Flute (if clear enough) or light 16' coupled to the L.H. manual (if this helps clarity).

Whatever scheme works best on your instrument, it's always worth bearing in mind these guidelines when registering J.S. Bach:

1. Clarity – each note of each line must be heard clearly throughout.
2. Balance – the L.H. and pedal registrations must be the same dynamic as each other, and the R.H. solo line should not be drastically louder!

3. Beauty – it's easy to overlook the fact that a beautiful sound is paramount, which might mean some unorthodox solutions on certain instruments!

AND FINALLY ...

If you are playing from an older edition littered with performance directions (extra slurs and dynamics, etc.), it would be advisable to consult a 'clean' edition (e.g. the new Breitkopf or Bärenreiter) so that you can discern Bach's markings from the editor's!

As with any new piece, and especially a more demanding one, consider recording yourself in the very final stages of preparation. This will give you musical feedback and gear you up for the adrenaline of a real performance.

Enjoy!

EDITIONS

J.S. Bach's *Orgelbüchlein* is published in the following editions available from RSCM Music Direct:

Bach: Complete Organ Works Volume 7 (Breitkopf), £17.95, order no. N1112

Bach: Organ Works Volume 1 (Bärenreiter), £20.00, order no. N0085

O Mensch, bewein... is listed on page 45, Fifth Sunday of Lent, and is suitable for Passiontide.

Reviews of printed music

CHORAL MUSIC

KEY

- E Easy
- M Medium
- D Difficult

UPPER-VOICE CAROLS

FULL OF JOY, IN SWEET ACCORD [E]

Simon Mold
Unison voices and organ
Banks Music Publications ECS 578
£1.50

The words are translated from a Latin sequence, *Laetabundus*, but Simon Mold has composed his own attractive melody with the feel and shape of a plainsong Kyrie, although each verse builds to an Alleluia climax. Unison throughout (with an optional three parts for the final two chords) and underpinned by a supportive organ part, this is as musically satisfying as it is easy to perform.

LITTLE BABY BORN AT DARK MIDNIGHT [E/M]

arr. John Bertalot
Unison voices (with optional descant) and piano ECS 569 (or SATB unaccompanied ECS 568)
Banks Music Publications
£1.75 each

SING NOEL [E/M]

John Bertalot
Unison voices and piano ECS 572 (or SATB unaccompanied ECS 570)
Banks Music Publication £1.75 (or £1.95)

Although there are unison and SATB versions for both pieces, one version is not an arrangement of the other. Not only do the unison versions have piano introductions and links, but the harmonies are reimagined so as to produce idiomatic parts for piano or ATB respectively – and very successful they are, with plenty of interest in all parts. Each was written for one of John Bertalot's godchildren (biographical information included), and the composer has written appropriate lyrics for each.

The music, dating from the late 1970s and early 1980s, has jolly syncopations that bounce along in *Sing Noel*, contrasting with an affective Appalachian folk-song melody used for *Little baby born at dark midnight*.

TOMORROW SHALL BE MY DANCING DAY [E/M]

Bob Chilcott
SSA and piano
Oxford BC177 £2.20

MY LORD HAS COME [M]

Will Todd
SSAA
Oxford W185 £2.60
Bob Chilcott's *Tomorrow shall be my dancing day* is not an arrangement of the traditional carol but an original composition with dancing syncopations that remind one of John Gardner's setting – coupled with Chilcott's musical inventiveness, especially in some of the lesser-known verses. The characterization of verse 3 'Into the desert', of verse 4 'Then down to hell' and of verse 5 'Then up

to heaven' will delight a carol-service congregation.

Will Todd's *My Lord has come* is an intense and, in some ways, demanding piece with second altos repeatedly singing bottom F sharps (in one place optionally bottom E). Yet it is also highly singable, with harmonies that are easy to hear in advance and well-shaped vocal lines. The words are by the composer, describing the shepherds called by love and sages searching for love, but as a fortissimo climax 'his love will hold me' because, in the words of the title that are also a refrain, 'My Lord has come.'
James L. Montgomery

CRADLE LULLABY [E]

Owain Park
2-part upper voices (and solo) and piano
Novello NOV165363 £2.25
AWAY IN A MANGER [E/M]
Owain Park
2-part upper voices (and solo) and piano
Novello NOV295152 £1.75

A superficial glance, including at the six flats in the key signature of *Cradle Lullaby*, may remind one of John Rutter, but Owain Park, still in his early twenties, has a musical voice of his own (more Chilcott than Rutter). *Cradle Lullaby* has very easy choral lines but needs a solo voice floating an effortless top A flat in a third vocal part during the final 16 bars. Although a secular cradle song, I can see this sung as an alternative to a choir version of *Away in a manger* in a crib or carol service.

Park's own setting of *Away in a manger* is a contrast, with a strong melody characterized by fourths and fifths. Those same intervals provide the basis of the accompanying chords into which thirds are introduced sparingly, until a quaver pattern announces 'I love thee, Lord Jesus'. Here there are parallel sixths in the two vocal lines and a warmth comes into the music as the words change from description to a personal statement of relationship with Jesus. The third verse is a canon, only in two parts, but as if each singer is asking Jesus to 'be near me'. This is a simple but carefully and skilfully composed piece that encourages the listener to identify freshly with the oft-heard words.

Julian Elloway

MIXED-VOICE CAROLS FOR ADVENT AND CHRISTMAS

SUSANNI [E/M]

Ronald Corp
SATB unaccompanied
Novello NOV295284 £1.75

SUSANNI [D]

Grayston Ives
SATB and organ
Novello NOV293315 £2.25

They have the same title and same refrain, *eia* (or *eya*) *susanni*, but otherwise these two settings have little in common. Corp sets Percy Dearmer's familiar version of 'A little child there is y-born' in a simple, strophic form with constant 6/8 time and the feel of a carol. Performers may want to add some subtlety of dynamics to the four verses marked *mf* followed by a final *f* verse. Grayston Ives uses Martin Luther's 'From heaven high, O angels come' (with the *susanni* refrain) and derives musical material from the associated *Von Himmel hoch* chorale melody, most clearly quoted fortissimo in an energetic 7/8 rhythm. The music of heaven (mostly quiet and in 2/4) contrasts with the praise of 'men on earth' (often loud and in 7/8). I particularly enjoyed the final carefully paced diminuendo and hushed ending.

DORMI JESU [E/M]

Antony Baldwin
SATB with divisions
Banks Music Publications ECS 584
£1.50

MY JESU, SLEEP [E/M]

Adam Harvey
SATB, S and T soli
Novello NOV295229 £2.25

You need divided altos and tenors for Antony Baldwin's otherwise easy setting of *Dormi Jesu* – known in English as 'The Virgin's Cradle Hymn' (it is a pity that there was not space in the publication for Coleridge's English translation). There is much to enjoy, from the gently pulsating rhythm of the introduction, through a melody that will stay in the memory long after the piece has finished, to a final 'Howells-y' cadence. Strongly recommended.

A very different Christmas lullaby, also for unaccompanied mixed voices, is by Adam Harvey. Setting Bramley's translation from Latin, 'The Virgin stills the crying', Harvey's 6/8 melody has the feel of a traditional carol. I particularly liked the first and last verses (musically identical) but was less convinced by the middle two verses with solo lines accompanied by humming until their refrains which are the same in all four verses. A little unimaginative perhaps, but easy to perform and a good choice if you want to showcase a tenor and a soprano voice at Christmas.

**GOD IS BORN AMONG US [E/M]
ANGELS TELL THE CHRISTMAS STORY [E]**

Malcolm Archer
SATB and organ
Oxford X583 £2.20 and X553 £1.75

There are similar musical techniques in both these attractive carols, with alternating compound-time and duple-time metres, verses alternating between upper and lower voices, catchy refrains and spirited, sparkling organ parts that enliven the texture and also support the vocal lines. There is a small amount of divisi writing in *God is born among us*, a translation by Andrew Pratt of a Polish carol. *Angels tell the Christmas story*, with words by the composer and every line ending 'in excelsis gloria', is more straightforward but no less effective.

**THE CHRISTMAS BELLS [E/M]
ON CHRISTMAS MORN [E/M]
WHERE IS THE CHILD? [M]**

Thomas Hewitt Jones
SATB and piano (or organ)
Banks GCL 011, 013 and 015
£1.95 each

The Christmas bells, with words and music by the composer, and accompaniment for piano rather

than organ, is a jubilant celebration with a 'Hey diddle hey diddle diddle O' after the first two lines of each verse and a feeling best characterized by the instruction at one point of 'With a hint of mischief' – a direction that perhaps needs to be given with care to church choristers. A solo soprano sings a descant in the last verse.

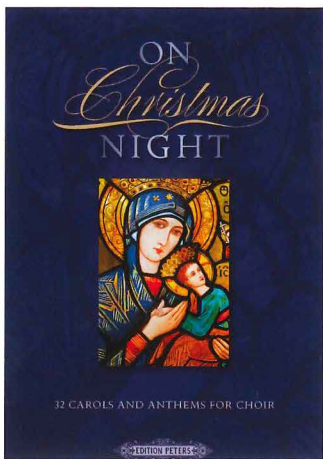
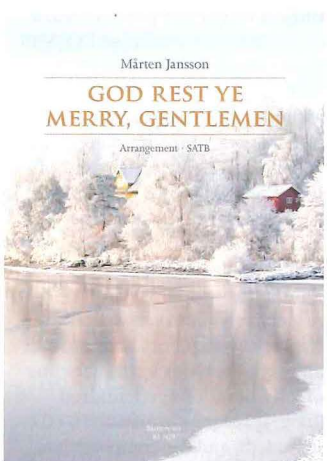
On Christmas morn and *Where is the child?* both have words by Paul Williamson, have accompaniments more suitable for organ, and are altogether more serious pieces – anthems to be sung at Christmas rather than carols. Both have last verse descants in addition to the SATB texture, and *Where is the child?* appears conceived for a large choir with its *fff* climax. *On Christmas morn* is more expressive, in F major until a lush (the composer's word) and romantic move to F sharp major for a conclusion that describes the 'hallowed mystery' when the holy child is born.

**GOD REST YE MERRY,
GENTLEMEN [M/D]**

arr. Märten Jansson
SATB with divisions
Bärenreiter BA 7419 £3.50

'SATB with divisions' indeed – in fact at the end the basses divide into four parts, although the composer kindly marks the top and bottom parts 'if possible', as the bottom bass descends to a C below the staff. This arrangement is a welcome change from the 'standard' choir settings of this carol, from a Swedish composer presumably approaching tune and words from outside the English carol tradition. Surprisingly the tune is kept in the alto part throughout (in canon with the basses in the last verse) but the other voices spring delightful surprises – it is an imaginative treatment that I hope to hear in performance.

James L. Montgomery



CHRISTMAS ANTHOLOGY

ON CHRISTMAS NIGHT [E/M-D]

32 carols and anthems for choirs SATB with or without keyboard Edition Peters EP 72694 £14.95 This collection of 32 choral pieces that Peters Edition have published separately over the past 20 or so years is excellent value for money: 250 pages for £14.95. However, the only unifying feature (apart from a nativity theme) is that all the composers are alive. Presentation varies, with most of the a cappella pieces on separate staves, sometimes with and sometimes without keyboard reductions. Several of the pieces are only likely to be sung by the most accomplished church or cathedral choirs or professional chamber choirs, but there are also pieces, such as Stephen Cleobury's *Love came down at Christmas*, that are well within the *Carols for Choirs* tradition, as are settings of the *Coventry Carol* by Doug Andrews and Barnaby Smith.

The 25 composers also include Judith Bingham, Jonathan Dove, Francis Pott, Ben Parry, Roxanna Panufnik and James Burton, whose *On Christmas Night* gives the title to the collection – not an arrangement of the carol that you might expect but a piece with words and music by Burton that cleverly incorporates Nicolai's chorale 'How brightly shines the morning star' in the manner of a 21st-century Peter Cornelius. Few church choirs will want a complete set of copies of the anthology, but all the pieces are available separately and I would strongly recommend choir directors to buy a single copy and then order those pieces most suitable for them.

Stephen Patterson

WITH SAINTLY SHOUT AND SOLEMN JUBILEE [E-M/D]

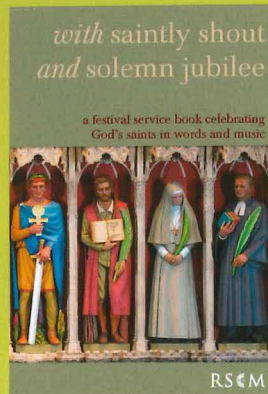
Andrew Reid, Peter Moger and Tim Ruffer

RSCM S0170 £6.50 (affiliates £4.88)

This is another versatile publication for choral festivals, services celebrating any particular saint, and of course, the feast of All Saints itself. As with last year's *Thy kingdom come, thy will be done*, the book is arranged in the form of a Festival Service of the Word, but with an additional suggested order of service for choral evensong, using materials from the main part of the book and also from the 16 pages of 'additional choral resources', generously provided at the end of the 144-page volume.

The music includes introits by Sally Beamish, James MacMillan and Tomás Luis da Victoria, Kyries by Jonathan Dove, Charles Wood and from the Taizé Community, and songs by Paul Oakley and the combination of Stuart Townend and Keith Getty. Other composers represented include William Harris, Basil Harwood, Grayston Ives (an anthem specially written for this book), Philip Moore, Richard Shephard, Stanford, Philip Wilby and Charles Wood.

Andrew Reid has written an organ accompaniment to the *Jesu, corona virginum* plainsong that is used for 'The call to holiness is ours' – the office hymn for 'Holy Men and Women' in *Hymns for Prayer & Praise* – which in this



book is given as an alternative to John Bell and Graham Maule's 'For all the saints who showed your love'. In fact, the additional settings abound: Anglican chant or responsorial chant; Benedictus in C by Stanford or a splendid responsorial 'Thanksgiving for the Holy Ones of God' (a Litany of the Saints); anthems by William Harris (*Holy is the true light*) or by Philip Moore (words by Bonhoeffer). The range of difficulty extends from those two anthems and Sally Beamish's *Gaudent in Coelis*, which some choirs will find moderately difficult, to Richard Shephard's 'Magnificat and Nunc dimittis for Parish Choirs', which is easier! The 'saints' here are all those in whom the Church has particularly recognized God at work – and this volume reflects that diversity.

Julian Elloway

ORGAN MUSIC

KEY

- E** Easy
- M** Medium
- D** Difficult

EASY ORGAN MUSIC

ENJOY THE ORGAN 3 [E/M]

ed. Karl-Peter Chilla
Bärenreiter BA 11209 £11.00
Sunday by Sunday has enthusiastically reviewed the first two volumes (SbyS 65 and 70) and it is good to be able to continue the recommendation for this third one. As before, the selection is unusual, quirky even, but delightful. It opens with a *Batalla Imperial* by Cabanilles complete with optional separate 'tambourin' part that, as with several other pieces, has an easy pedal part but needs nimble fingers. Two movements by Albrechtsberger

are manuals only and a Vanhal Sonata is for manuals or with optional pedals. The remaining pieces are all with pedals. Schumann's Op. 70 Adagio for horn and piano works well transposed down a semitone as an organ solo. Then we come up against an *Offertoire* by Batiste. As John Henderson says in his *Directory*, 'if you think Lefébure-Wély's organ music is vulgar then think again for that of Edouard Batiste is worse' – well, here's a chance to decide for yourself. Chilla's arrangement of Fauré's *Cantique de Jean Racine* is excellent, and in C major! Finally, there is the Yon *Toccatina* with the left hand arranged in quavers throughout – awkward to play if you have learnt the original, but perhaps easier if you are playing it from this volume for the first time. All in all, a wide-ranging, imaginative and cleverly arranged collection.

Duncan Watkins

TROIS PIÈCES (THREE PIECES) [E-E/M]

Denis Bédard
RSCM CH65 £4.75

The first piece is for manuals only, a *Chromatic Fantasy* that will need careful fingering in places to observe the legato marking and would be a good teaching piece as well as being absorbing to listen to. The second piece, *Contemplation*, is only a little less chromatic than the first, and is manuals-only until an easy pedal part in the last 17 bars. Finally there is a short *Hommage* with a 14-bar pedal part in minims, mostly alternating feet a fourth or fifth apart, before a final pedal D extending through 14 bars during which the music winds down until coming to rest on open fifths. The music of all three is calm and contemplative, with single 8-foot stops; *Contemplation* and *Hommage* need two manuals.

Julian Elloway

HYMNS FOR ORGANISTS

HYMNS AMAZING [E/M]

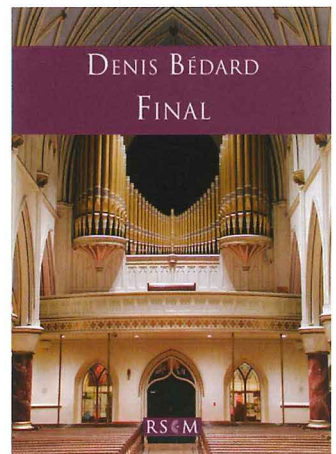
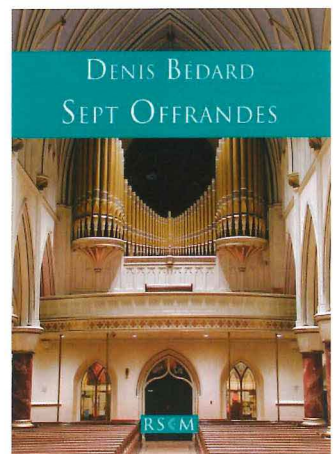
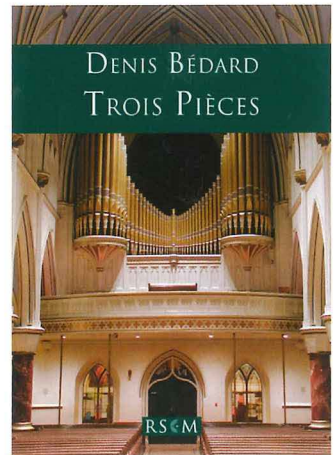
June Nixon
Kevin Mayhew 1450453 £19.99
Fifty hymn tunes are presented with an introduction, standard harmonization, alternative harmonization, interlude, last verse harmonization and then a short piece based on the hymn. It is those short pieces that are most useful – described by the composer as intended as 'preludes, postludes, interludes and processions, or to play the choir out before the final voluntary.' They have a considerable range of approaches, seen in their movement titles such as Trumpet tune, Gavotte, Berceuse, Sarabande, Variations, Humoresque, Musette, Fanfare, Fugato, Ground bass, Tuba tune, Scherzetto and so on. Many organists will be pleased to have these ideas for different treatments of hymn tunes.

Duncan Watkins

ORGAN VOLUNTARIES

THREE IMPROMPTUS [M]

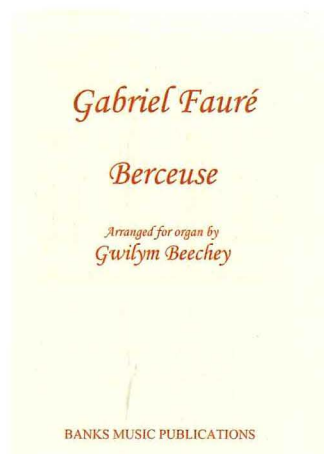
Samuel Coleridge-Taylor
ed. David Patrick
Fitzjohn Music Publications £9.00
Published in 1911, thirteen years after the triumphant premiere of his *Hiawatha's Wedding Feast*, these distinctive pieces make one wonder how Coleridge-Taylor would have developed as a composer if he had not died from pneumonia the next year at the age of 37. The outer pieces both have rousing final climaxes and would be good



concluding voluntaries, but perhaps more striking is the middle one, with a single-bar ostinato E, E flat, D, G repeated mostly in the bass line throughout much of the piece.

BERCEUSE [M]

Gabriel Fauré
arr. Gwilym Beechey
Banks Music Publications 14075 £3.50
Yes, it is the first movement of Fauré's *Dolly Suite*, and a performance would doubtless evoke a smile from those in the congregation who remember *Listen with Mother* on the radio.



But the arrangement is well made, to the extent that it feels as though it might originally have been written for organ. Perhaps something to play before the service next Mothering Sunday?

FOUR ROMANTIC PIECES [M]
C. Hubert Parry
arr. Geoffrey Atkinson
fagus-music.com £8.00

These are arrangements of four of the *Five Romantic Pieces* for piano published after Parry's death. In some the piano origins are apparent, such as the repeated chords in the left hand in *Romance* (subtitled 'Forget-me-not') and some of the energetic accompaniment in *A Caprice*, a movement that reminds one of Mendelssohn. Elsewhere it is Schumann who comes to mind, rather than the Brahms who is more often cited in discussion of Parry. But Parry had his own distinctive lyrical voice, heard also in the opening *Sonnet* and concluding *Solitude*, and these charming pieces could be varied and individually-characterized voluntaries.

FANTASY-PRELUDE [M/D]
Charles Macpherson
ed. David Patrick

Fitzjohn Music Publications £7.50
More English Romanticism, written at the turn of the century and first published in 1901 – by a composer whose name may look familiar but was unrelated to the (Charles) Stewart Macpherson who wrote harmony and counterpoint books as well as composing. The Macpherson published here is the one who wrote the *Andante soavemente e dolce* in the *Little organ book in memory of Hubert Parry* and who later became organist of St Paul's Cathedral. His *Fantasy-Prelude* is discursive, ruminative as the title might suggest, building to a monumental climax about half-way through. Numerous themes appear and reappear, with an inner 'felt' musical logic rather than any imposed structure, and there is

effective, quiet colouring called for on Swell and Choir.

SONGS WITHOUT WORDS
[E/M–M]
SONATINA [M]

Nigel Gaze
fagus-music.com £8.00 and £10.00
Songs without words are subtitled 'Three quiet pieces' – four-minute pieces (more or less) that could well be mood setting before a service. They are dedicated to Carson Cooman, organist at Harvard University, who also commissioned Gaze's *Sonatina*. Cooman has commissioned pieces from many composers including Michael Finnissy, Jo Kondo and Peter Maxwell Davies; Nigel Gaze has responded to the commission with a piece that is more closely argued, more 'gritty' in a way, and quite substantial at about 15 minutes for its three movements. The strong opening motive – a rising sequence of repeated quavers – reappears in the last movement, offsetting a rather jolly jig. This is an inventive and satisfying piece.
Duncan Watkins

SEPT OFFRANDES (SEVEN OFFERINGS) [E–M]
FINAL (FINALE) [M/D]
Denis Bédard

RSCM CH64 £8.00; CH66 £4.75
The seven 'offerings' were written by Bédard separately over a period of six years for his wife, the organist Rachel Alflatt. All are technically easy except for number 6, a theme and six variations, the fifth of which is a 6/8 dance with a jaunty pedal solo. The other pieces all have titles that convey their individual characters and often give a clue to the performer as to how to approach them. Bédard writes attractive melodies, developed far enough to make their mark but not overstaying their welcome – if anything, these short pieces leave one wanting more.

The 'Finale' is 111 bars of post-service voluntary, which apart from two bars of repose, keeps going with a brilliance and (in semiquaver passages) a frenetic determination towards its goal where, in the last bar, D minor turns into major.
Julian Elloway

AN IRISH PHANTASY [M]
William Wolstenholme
ed. David Patrick

Fitzjohn Music Publications £7.00
Eleven pages marked *f* are followed by a final page of *ff*, but the opening forte is contradicted after just four bars by a change to Choir with flute stops – so the apparent lack of dynamic changes may be attributed to Wolstenholme's blindness and his use of an amanuensis to notate

the score. The piece takes a page or so to get going, but then after two silent bars a delightful jig appears and the music mostly dances its way to the end. It is music of charm and happiness despite an E minor key signature – which, seemingly inevitably, becomes E major about three quarters of the way through. It is a piece that helps one to understand why the composer was so acclaimed in his lifetime.
Stephen Patterson

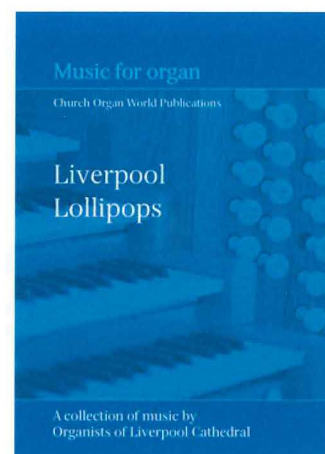
SHORT ORGAN ANTHOLOGIES

A ROMANTIC SKETCHBOOK [M]
ed. Paul C. Edwards
animus £5.00

More Wolstenholme appears in this volume which concludes with his *Allegretto in F* which the composer recorded in 1913, a recording to which Paul Edwards refers in his editing. The first piece is an arrangement of a piano piece by Charles-Valentin Alkan, a *Canon* between left hand on Great and right hand on Swell that also fills in the harmonies – the pedals simply provide a one-note-per-bar underpinning. The other three pieces are from less well-known composers and organists may well wish to buy this volume for these 'discoveries'. William Crossley's *Sketch in B flat* is apparently the only organ composition of this Cheshire organist; it survives from having been published in *The Organist's Quarterly Journal* in 1870 – the source for this new publication. Its title presumably triggered this volume being called a 'sketchbook'. *The Organist's Quarterly Journal*, this time in 1887–8, also provides the source for a *Sonata no. 1 in G* by Lancashire solicitor Edward Townshend Driffield, the second movement of which is reprinted here. Finally, there is a *Chant Idyllique* by the south London stockbroker Ernest Halsey, published in *The Western Organist* in 1907. All these pieces are charming rather than profound, and well worth performing when something less demanding is appropriate.

LIVERPOOL LOLLIPOPS [M–D]
Church Organ World Publications
COW-2015-003 £20.00

This 'collection of music by Organists of Liverpool Cathedral' contains seven pieces by current or former organists, deputy organists and organ scholars of Liverpool Cathedral. Several pieces are dedicated from one organist to another, Shean Bowers and Ernest Pratt both to Ian Tracey, and Ian Tracey to Noel Rawsthorne. Rawsthorne's own *Celtic Lullaby* is the stand-out piece in the anthology – easy, memorable and affecting, effortlessly demonstrating how



'less is more'. At least two pieces prove to be based on well-known tunes. Ernest Pratt contributes a *Pastorale* that takes the Dutch tune that Charles Wood used for 'King Jesus hath a garden' and 'pastoralizes' it with a 6/8 time signature. Shean Bowers' *Toccata* based on *The Old Hundredth* needs a good manual technique but would be a show-stopper delivered with confidence. Ian Wells has written a *Carol* for organ that sounds like a genuine carol tune (perhaps it is?). Daniel Bishop's *Reflection* (or *Reflections* as in the contents list) is contemplative rather than mirror-like. Lewis Rust (Noel Rawsthorne's assistant for some 20 years) has written a rather four-square *Little Prelude for Beth*, i.e. for Beth Rawsthorne, that would be effective if played slightly tongue-in-cheek – an approach which the deadpan ending seems to encourage. Ian Tracey, one assumes the compiler of the volume, opens it with an *Aria* that has a soaring melody that develops with the feeling of an improvisation. As with other pieces here, it is modest in intent, and pleasing in its rather conventional way.
Stephen Patterson

You will find reviews of recent CDs and books in the September 2016 issue of CMQ.

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