



# MUSIC AT ST PAUL'S

There has been a choir of boy choristers and gentlemen at St Paul's Cathedral for more than nine centuries. The choir is part of an ancient and important tradition - a regular choir of male voices singing services throughout the week in cathedral, collegiate or parish church - that is peculiarly English. In the past 15 years the Choir's repertoire has been enlarged by the inclusion of more music by twentieth century composers. Today's choirboys go through a demanding selection procedure. The prospectus notes they must be 'physically strong enough to withstand the life of a chorister.' Gentlemen and choristers have in common a love of music and a commitment to the tradition of St Paul's.

Christopher Dearnley has been Organist and Director of Music at St Paul's Cathedral since 1968. In 1972 he introduced the presentation of orchestral masses by classical composers, now a well-established feature of the cathedral on Sundays in July.

John Scott was a chorister at Wakefield and gained diplomas of the Royal College of Organists while still at school. An organ scholar at Cambridge he was then assistant organist at St Paul's and Southwark. In 1985 he was appointed sub-organist and assistant Director of Music at St Paul's. He is a winner of the Manchester and Leipzig International Organ Competitions.

**BACH AT TWILIGHT**  
**GERT VON BÜLOW and JAMES PARSONS**  
**YARROW ART GALLERY 9.55pm**  
 Suite No 4 in E flat BWV 1010  
*Prelude; Allemande; Courante; Sarabande; Bourée I & II; Gigue*  
 Sonata in G minor for cello and harpsichord BWV 1029  
*Vivace; Adagio; Allegro*

TUESDAY 18

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# THE CHOIR OF ST PAUL'S CATHEDRAL SCHOOL CHAPEL 7.30pm

Sponsored by Price Waterhouse

*Psalm 121*  
*Organ - Clarifica me Pater*  
*Ave Maria*  
*Give ear, O Lord*  
*O clap your hands*  
*Organ - Magnificat secundi toni*  
*- Fuga sopra Magnificat*  
*O Lord God of hosts*  
*Remember not, Lord, our offences*  
*O God, thou art my God*

INTERVAL

*My soul there is a country*  
*Beati quorum via*  
*Vox dicentis*  
*Organ - Grand Choeur*  
*Hymn to the Virgin*  
*Come Holy Ghost*  
*Viri Galilei*

Sacred choral music from three great periods of English cathedral music forms the programme given by the choir of St Paul's Cathedral. After Walford Davies' setting of the psalm the programme moves to music from the pre-Reformation Latin rite and post-Reformation vernacular. The opening of Parsons' 5-part Ave Maria reflects the plainsong tradition of the English church. Gibbons' extensive 8-part anthem provides a joyful counterpart. Chromatism is a notable feature of Weelkes' anthem.

Jakob Praetorius' Magnificat is an extensive setting of a plainsong chant, heard greatly simplified at the beginning. Bach's treatment of his Magnificat theme is a curious mixture of chorale prelude and fugato.

John Scott



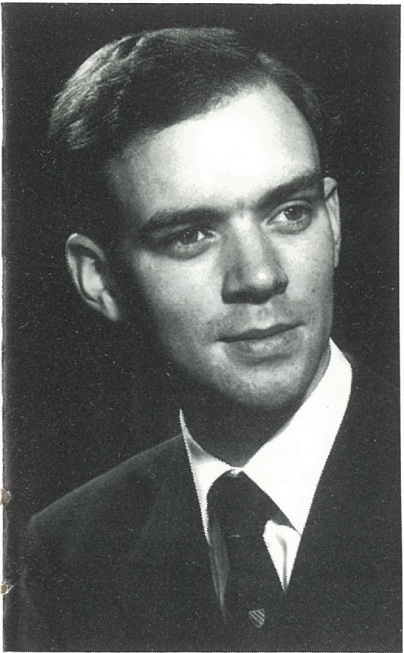
H Walford Davies 1869-1941  
 W Byrd 1543-1623  
 R Parsons d 1570  
 T Weelkes c1575-1623  
 O Gibbons 1583-1625  
 J Praetorius 1586-1651  
 J S Bach 1685-1750  
 H Purcell 1659-1695  
 H Purcell  
 H Purcell

C H H Parry 1848-1918  
 C V Stanford 1852-1924  
 E W Naylor 1867-1934  
 G Weitz 1883-1970  
 B Britten 1913-1976  
 J Harvey b 1939  
 P Gowers b 1936

Purcell's music is of the Restoration period. In the 5-part 'Remember not, Lord,' chromaticism and false relations add to the penitential flavour. 'O God, thou art my God' is a lengthier and more energetic setting. The second half moves straight to composers writing in the wake of the nineteenth century Anglican revival but often looking back to their musical ancestors. Parry's work, published in 1916, is an impassioned but controlled plea for peace. Stanford's 6-part motet is dignified and calm while Naylor's 'Vox Dicentis' includes a ravishing treble solo in a vigorous and powerful setting.

Weitz' Grand Choeur maintains the sacred link. The imposing opening section leading to a fugue on the plainsong chant. Finally, from the contemporary repertoire is Britten's setting for double choir of a fourteenth century text in both Latin and English. 'Viri Galilei' was written for the choir of St Paul's on the enthronement of Richard Harries as Lord Bishop of Oxford. For double choir it involves the unusual accompaniment of an organ duet, played tonight by Christopher Dearnley and Andrew Lumsden.

Christopher Dearnley



# GORDON STEWART

Organist of Manchester Cathedral Gordon Stewart has established himself as one of this country's leading recitalists, playing throughout this country, the USA and Germany. His repertoire covers all periods of organ composition. In 1985 he performed the complete organ works of J S Bach in a series of 23 concerts in Manchester Cathedral and earlier this year gave the first performance of Michael Ball's Concerto for Organ with the BBC Philharmonic Orchestra. Taking up his first church organist post at 14, Gordon Stewart studied with Flor Peeters, Gillian Weir and Lionel Rogg, training which led him to take a wide view of organ playing. Gordon Stewart is also organ tutor at Manchester University, the Royal Northern College of Music and Chetham's School of Music.

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# GORDON STEWART ORGAN RECITAL

## PETERBOROUGH CATHEDRAL 1pm

Sponsored by Compart Technology

### PETERBOROUGH CATHEDRAL ORGAN

Since 1540 when Richard Storey probably played a small one or two manual organ with a dozen stops, Peterborough Cathedral has had several organs of varying size and in different locations. The present instrument is based on the organ presented in 1894 by John Harrison Foster, constructed by William Hill and Son. A rebuild took place in 1930/31 but by the late 1970s it was obvious that another complete restoration could not be delayed.

Work was carried out by Harrison and Harrison and finally completed in early 1982. The inaugural recital on the four manual, 106 stop organ was given by Nicolas Kynaston in July 1982.

### Sinfonia (Cantata 29)

A model transcription by Dupré of the Sinfonia to Cantata 29. In the original the solo organ played only the semiquavers while the orchestra provided accompaniment. Dupré uses the whole Romantic organ with swell boxes and solo reeds to bring the piece to life.

### Trio in G

The Trio appears twice in Bach's output; in the instrumental trio sonata and a gamba sonata. This arrangement for organ may be by one of Bach's pupils rather than the master himself.

### Symphonic Poem Psaume XVIII

Written in 1949 in memory of his mother, the Symphonic Poem, like the earlier 'Evocation' in memory of Dupré's father, is in three movements. The text is 'the heavens are telling the glory of God', Psalm 19 (Psalm 18 in the Vulgate). The first movement's main theme is thought to depict the sun; the central movement, a Nocturn mystique, makes wonderful use of the strings and flutes of the Romantic organ. A double fugue, the third movement is the type for which Dupré was famed for improvising in his recitals.

Dupré's music, particularly that written after 1930 is rarely heard today, being regarded as very difficult. Gordon Stewart is an enthusiastic proselyte who describes the music as 'stunning' and regards Dupré as the most important French organist of the twentieth century.

### The Beggar with the Hurdy-Gurdy

#### Moto Ostinato

Of this Czechoslovakian composer's large output for organ two works have found popularity in Britain. These are 'Faust', an arrangement of stage music for Goethe's play and 'Sunday Music'. The Song of the Beggar from 'Faust' is a light hearted piece while Moto Ostinato, the third movement of 'Sunday Music' is heavier fare, a battle between the forces of good and evil.

J S Bach/Dupré

J S Bach 1685 - 1750

Dupré 1886 - 1971

Petr Eben b 1929

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TUESDAY 18