



Clifton Cathedral

Organ Music Christmas 2 to Easter 2022

Cathedral Dean | Canon Bosco MacDonald
Head of Music Service | Richard Jeffrey-Gray

Choral Director | John Gibbons
Organist & Junior Choir Director | Stephen Bryant

Sunday 2 January

2nd Sunday of Christmas

Organ Prelude: Der Tag der ist so freudenreich

Johann Pachelbel (1653-1706)

Pachelbel served as organist in Erfurt, Stuttgart, Gotha and finally of St. Sebald in Nürnberg. In his own time, he was celebrated as an organist and as the composer of over 200 organ works. In almost half of the cases it concerns chorale settings, which in their sobriety and clarity form benchmarks for the genre. The text translates as: *O hail this brightest day of days, All good Christian people! For Christ hath come upon our ways, Ring it from the steeple!*

Organ Voluntary: Carol-Prelude *God Rest You Merry, Gentlemen*
Robert Elmore (1913-1985)

Elmore, born in India to missionary parents, studied at the Royal Academy of Music in London and was a pupil of Pietro Yon at the University of Pennsylvania. He wrote numerous pieces, and although he felt that all his music was to the glory of God, many of these pieces are in an exuberant secular style. This piece, composed in 1966, falls into this category. Enjoy!

Thursday 6 January

Epiphany

Organ Prelude: Christum wir sollen loben schon (BWV 611)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *We should now praise Christ, son of the chaste virgin Mary, as far as the dear sun gives light and reaches to the end of all the world.*

Organ Voluntary:
(BuxWV 223)

Wie schön leuchtet der Morgenstern
Dietrich Buxtehude (1637-1707)

Buxtehude succeeded F. Tunder as organist at St. Mary's in Lübeck on the condition that he married Tunder's daughter! He was organist there for 38 years and is widely regarded as the "father" of the North German school of organ playing. Buxtehude was innovative in developing the form of the chorale prelude so that his compositional style was copied by many other composers. This is one of 45 Chorale Preludes which he composed. The opening text of the chorale translates as: *How lovely shines the morning star full of grace and truth from the Lord, the sweet root of Jesse!*

Sunday 9 January

Baptism of the Lord

Organ Prelude: Lobt Gott, ihr Christen, allzugleich
(BWV 609)

Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *Praise God, you Christians, all together, on his highest throne, who today unlocks his heavenly kingdom and bestows on us his son.*

Organ Voluntary: Christ, unser Herr, zum Jordan kam
(BWV 684) Johann Sebastian Bach (1685-1750)

The hymn '*Christ our Lord came to Jordan*' focuses on the work of John the Baptist with particular reference to Christ's baptism in the river Jordan and its Christian symbolism. This chorale prelude is in three parts: in the upper two, semiquaver and quaver motion constantly replace each other in discreet units of varying lengths representing the motion of the river, while the cantus firmus (chorale melody) enters below in long notes.

Sunday 16 January

2nd Sunday in Ordinary Time

Organ Prelude: Prelude in G (BWV 541)

Johann Sebastian Bach (1685-1750)

This piece is thought to have been composed for Bach's eldest son Wilhelm Friedemann to play at his audition for an organist's post at the Sophienkirche, Dresden, in 1733. It is not a virtuosic piece, but instead is a well organized piece of weight and substance.

Organ Voluntary: Fugue in G (BWV 541)

Johann Sebastian Bach (1685-1750)

Bach's organ works dating from his time in Leipzig (1723-1750) were probably written over a long period of time. This fugue is typical of his style of writing at this time in that it has a mighty architectural breadth together with an emphasis on contrapuntal complexity.

Sunday 23 January

3rd Sunday in Ordinary Time

Organ Prelude: Pari Intervallo

Arvo Pärt (b1935)

Pari intervallo was written in 1976 in four parts without fixed instrumentation. The composer later made versions for organ (1980), four recorders (1980), clarinet, trombone and string orchestra (1995), saxophone quartet (2002), two pianos or piano duet (2008), and eight or four cellos (2010). Pari intervallo was one of seven works premiered in 1976 under the title Tintinnabuli, the name of compositional style created by the composer.



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Organ Voluntary: Carillon de Westminster (Pièces de Fantaisie, 3me Suite)
Louis Vierne (1870-1937)

Louis Vierne was organist of Notre-Dame in Paris from 1900 after serving as Widor's assistant at St. Sulpice from 1892. The 24 Pièces de Fantaisie of 1926/27 were originally composed for recital use. Carillon de Westminster is a fantasia on the Westminster chimes, played from the clock tower of the Palace of Westminster, every 15 minutes since 1858.

Sunday 30 January **4th Sunday in Ordinary Time**

Organ Prelude: Prelude in D major (Bux 139)
Dietrich Buxtehude (1637-1707)

Buxtehude succeeded F. Tunder as organist at St. Mary's in Lübeck on the condition that he married Tunder's daughter! He was organist there for 38 years and is widely regarded as the "father" of the North German school of organ playing. In addition to his musical duties, Buxtehude also served as church treasurer. This Praeludium is improvisatory in nature.

Organ Voluntary: Fugue in D major (Bux 139)
Dietrich Buxtehude (1637-1707)

This Fuga opens with a strict fugue before leading into a brief adagio and a final postlude, which concludes with double pedalling.

Sunday 6 February **5th Sunday in Ordinary Time**

Organ Prelude: Liebster Jesu, wir sind hier (BWV 634)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *Dearest Jesus, we are here.*

Organ Voluntary: Thema met Variaties
Hendrik Andriessen (1892-1981)

Andriessen was organist of St. Joseph in Haarlem and then of Utrecht Catholic Cathedral in addition to his appointments as Director of the Conservatoires at Utrecht and The Hague. This piece dates from 1949, and is one of his best known works. It was written with his own organ at Haarlem in mind, a modest two manual and pedal instrument.

Sunday 13 February **6th Sunday in Ordinary Time**

Organ Prelude: Prelude in F# minor (BuxWV 146)
Dietrich Buxtehude (1637-1707)

Buxtehude was an organist and composer of the Baroque period, whose works are typical of the North German organ school. As a composer who worked in various vocal and instrumental idioms, Buxtehude's style greatly influenced other composers, such as Johann Sebastian Bach. Historically, Buxtehude is among the important composers of the mid-Baroque period in Germany. In the magnificent Praeludium in F sharp minor, fiery semiquavers precede the low F sharp over which the subsequent bars unfold, and a passage of stately, homophonic writing brings it to a conclusion.

Organ Voluntary: Fugue in F# minor (BuxWV 146)
Dietrich Buxtehude (1637-1707)

The Fugue opens with a fugue marked Grave and based on a subject whose descending diminished seventh anticipates both Handel and J S Bach. At bar 50 a second fugue begins (Vivace): the three-semiquaver group at the beginning of its subject is the germ from which grows all the improvisatory material that follows; and the scintillating final page is a worthy conclusion indeed.

Sunday 20 February **7th Sunday in Ordinary Time**

Organ Prelude: Lied (24 Pièces en style libre)
Louis Vierne (1870-1937)

The 24 *Pièces en style libre* were written in two volumes during the years 1913 and 1914. Vierne wrote that 'the parts of this collection are calculated in such a way that they can be executed during the normal duration of an Offertory.'

Organ Voluntary: Toccata (Dix Pièces)
Eugène Gigout (1844-1925)

Gigout succeeded Guilmant as Professor of Organ at the Paris Conservatoire and in 1863 was appointed to St. Augustin in Paris where he remained until his death. The *Dix Pièces* of 1892 from which this toccata comes is his most notable collection of published pieces, and this toccata is undeniably effective.

Sunday 27 February **8th Sunday in Ordinary Time**

Organ Prelude: Nun danket alle Gott
Marcel Dupré (1685-1750)

Marcel Dupre prepared these short works, not as another version of the famous chorales and chorale preludes of J. S. Bach, but rather as a means of making the beginning organist aware of the beautiful chorale melodies and to prepare him or her for the study of Bach's works. Interestingly, in this piece the opening lines of the chorale are not repeated by Dupré.



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Organ Voluntary: Nun danket alle Gott (Op.65)
Sigfrid Karg-Elert (1877-1933)

Karg-Elert succeeded Reger as director of the Leipzig Conservatory in 1919. He was said to be fond of practical jokes, and he described himself as filled with “nervous restlessness, mystical and fantastic visions and burning passion yielding somehow to tranquil, felicitous reflection”. Sadly, he was dogged with ill-health and died at a relatively young age. He is now best known for the Marche Triomphal *Nun danket* which we hear today.

Wednesday 2 March

Ash Wednesday

No Organ Prelude

Organ Voluntary: Ich ruf' zu dir, Herr Jesu Christ (BWV 639)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *Lord, hear the voice of my complaint, to you I commend myself; let not my heart and hope grow faint, but deign your grace to send me; true faith from you, my God, I seek, the faith that loves you solely, keeps me lowly, and prompt to aid the weak, and mark each word that you speak.*

Sunday 6 March

1st Sunday in Lent

No Organ Prelude

Organ Voluntary: Ich ruf' zu dir, Herr Jesu Christ (BWV 639)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *Lord, hear the voice of my complaint, to you I commend myself; let not my heart and hope grow faint, but deign your grace to send*

me; true faith from you, my God, I seek, the faith that loves you solely, keeps me lowly, and prompt to aid the weak, and mark each word that you speak.

Sunday 13 March

2nd Sunday in Lent

No Organ Prelude

Organ Voluntary: Wir danken dir, Herr Jesu Christ (BWV 623)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *We bless you, Lord Jesus Christ; your name for ever adored: for you, the sinless one, has died so that sinners might be justified.*

Sunday 20 March

3rd Sunday in Lent

No Organ Prelude

Organ Voluntary: O Lamm Gottes, unschuldig am Stamm (BWV 618)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *O Lamb of God, although innocent he was slaughtered on the cross; he was always long suffering. How much were you despised: you have carried every sin. Otherwise we would despair. Please have mercy with us, Jesus.*

Sunday 27 March

4th Sunday in Lent

No Organ Prelude

Organ Voluntary: Christe, du Lamm Gottes (BWV 619)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *Christ, Lamb of God, you who carries the sin of the world, please have mercy on us.*

Sunday 3 April

5th Sunday in Lent

No Organ Prelude

Organ Voluntary: O Mensch, beweine deine Sünde gross (BWV 622)
Johann Sebastian Bach (1685-1750)

This chorale prelude is from the Orgelbüchlein (Little Organ Book) which seems to date from the end of Bach's time in Weimar, 1714-1717. The text of the chorale translates as: *O man, weep over your great sin. Because of it Jesus left his father's lap and came to earth; born by a pure virgin for us. He wanted to be our mediator. He gave the dead man life and overcame all sickness, until the time came for him to be crucified. He carried our sin and heavy burden for a long time on the Cross.*

Sunday 10 April

Palm Sunday

No Organ Prelude

No Organ Voluntary



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Wednesday 13 April

Chrism Mass

Organ Preludes: Résurrection (Symphonie-Passion)
Marcel Dupré (1685-1750)

Choral No.2 (Trois Chorals) Cesar Franck (1822-1890)

O Mensch, bewein dein Sünde gross (BWV 622)
Johann Sebastian Bach (1685-1750)

Organ Voluntary: Toccata in F (BWV 540)
Johann Sebastian Bach (1685-1750)

This toccata is thought to date from after 1713 and is one of Bach's finest works. He was heavily influenced by the works of Vivaldi at this time and as a result his prelude and fugue writing took on a far more mature style. This toccata is a fine example of how he integrated the north German pedal virtuosity into a highly organized and developmental structure.

Saturday 16 April

Easter Vigil

No Organ Prelude

Organ Voluntary: Toccata (5eme Symphonie)
Charles-Marie Widor (1844-1937)

Charles-Marie Widor (1844-1937) occupies an important position in the idiosyncratic tradition of French organ music, serving as organist at St Sulpice in Paris for 64 years. Much of Widor's organ music calls for the full resources of the great instruments made for major Paris churches by Cavallé-Coll. Of particular interest are Widor's ten Organ Symphonies, including the fifth, which ends with this famous Toccata – which Widor himself used to play after the Solemn Mass on Easter Day.

Sunday 17 April

Easter Day

Organ Prelude: Résurrection (Symphonie-Passion)
Marcel Dupré (1685-1750)

Dupré made the first of his many visits to America in 1921. He refers in his memoirs to the evening of 8 December when, at a recital he was giving in the Wanamaker Auditorium in Philadelphia, he was offered several liturgical themes on which to improvise – *lesu redemptor omnium*, *Adeste fideles*, *Stabat mater dolorosa* and *Adoro te devote*. He instantly decided to improvise an organ symphony in four movements which depicted in music the life of Jesus: 'The world awaiting the Saviour', 'Nativity', 'Crucifixion' and 'Resurrection'. This improvisation became the basis of his *Symphonie-Passion*, Op 23, which he began to compose on his return to France. 'Resurrection' is a vast crescendo based entirely on the Eucharistic hymn *Adoro te devote*.

Organ Voluntary: Toccata (5eme Symphonie)
Charles-Marie Widor (1844-1937)

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