

**Details of the music for the two services
in Downing Place Church, Cambridge on Sunday June 20th**

For the 11.00am morning service

PRELUDES

1. Prelude & Fugue no. 3, in C# major, BWV 848, from *The Well-tempered Clavier, Book 1* (The '48' Preludes & Fugues) by Johann Sebastian Bach (1685 - 1750).
2. *An Air composed for Holsworthy Church Bells, and varied for the Organ*, by Samuel Sebastian Wesley (1810 - 1876).
3. A selection of movements from *Ten Preludes for organ on the Lady Margaret Hall Hymn Tunes*, by Ernest Walker (1870 - 1949).
4. The *Sinfonia* from Cantata no. 21 (written for performances on the 3rd Sunday after Trinity) by J. S. Bach, specially arranged for Digital Keyboard and Piano by Ian de Massini (1959 -).
5. The first verse of the hymn-text, *This Bethel breathes tranquility*, written by Nigel Uden, sung to the folksong melody, *O Waly, Waly*, with piano accompaniment by Ian de Massini.

REFLECTIVE MUSIC

I will lift up mine eyes, by Ernest Walker. Text: *I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep.* (Psalm 121: 1 - 4; Book of Common Prayer, 1662).

POSTLUDES

1. The first of *Three pieces for a Chamber Organ, Set 2*, by S. S. Wesley, specially abridged and arranged for solo Piano, by Ian de Massini.
2. *Choral Song*, from the *Choral Song & Fugue*, by S. S. Wesley.

For the 7:30pm Open Table communion service

PRELUDE

Prelude, from Prelude & Fugue no. 1, in C major, BWV 846, from *The Well-tempered Clavier, Book 1* (The '48' Preludes & Fugues) by Johann Sebastian Bach (1685 - 1750).

COMMUNION

The slow movement (abridged) from the Piano Sonata in B flat, D. 940, by Franz Schubert (1797 - 1828).

POSTLUDE

Fugue, from the Prelude & Fugue no. 1, in C major, BWV 846, from *The Well-tempered Clavier, Book 1* by J. S. Bach.

MUSIC NOTES by Ian de Massini

This morning we inaugurate the third of our eleven digital organs, this one being the mighty '**Henry Willis' organ of Hereford Cathedral**. We purchased the digital version of this organ specifically in honour of the fine 'Willis' organ that has given over 100 years of faithful service to the membership of Emmanuel United Reformed Church on Trumpington Street, here in Cambridge. Although it must have been very hard for that congregation to say goodbye to their magnificent instrument - the only 'Willis' organ in Cambridge - they can, at least, take succour in the knowledge that Pembroke College, now the proud owners of that organ, have vowed to take extremely good care of it, and will allow it to be regularly used by future young organists studying in Cambridge.

The Hereford Cathedral 'Willis' organ was built twelve years after the one built in Emmanuel U.R.C., Cambridge, but both exhibit many of the characteristics of Henry Willis's world-famous tonal design. One could argue that it is unnecessarily extravagant to install a huge, four-manual cathedral organ in our modestly proportioned church, here in Downing Place, but I would argue otherwise. One of the most important duties of any British cathedral organ is to provide its resident choir with a rich panoply of tonal variety and colour, in order to help underpin and highlight the wide gamut of emotion and visual imagery contained in the 150 Psalms of David, which the choir traditionally work their way through every month. In purchasing a digital version of this organ, one of the greatest cathedral organs in the land, we can use that organ's vast array of colourful and piquant sounds in many subtle ways, in order to similarly underpin and highlight our regular acts of worship, here in Downing Place Church. Throughout today's service, you'll hear Mark and me put the 1892 'Willis' organ of Hereford Cathedral through its paces, from the veiled caresses of its distant *Voix Celeste* stop - heard during today's Reflective Music - through to its gargantuan 32-foot long Pedal *Bombarde* pipe, which I'll reserve for the the final chord of today's second Postlude.

Note that both of today's Postludes, together with one of the Preludes, were all composed by the great organist and composer, **Samuel Sebastian Wesley**, grandson of the leader of the English Methodist Movement, and Organist, albeit for three years, of Hereford Cathedral, hence the inclusion of several of his compositions during today's service.

Today, we also honour the musical background of **Mark Dawes**, the last Organist of Emmanuel United Reformed Church, Cambridge, and now one of your two Directors of Musics here in Downing Place Church. Whilst as a student reading Mathematics at the University of Oxford, Mark was also Organ Scholar for the Chapel of Balliol College. One of Mark's predecessors as organist there at Balliol College Chapel was **Ernest Walker**, who went on to champion much modern music to audiences of conservative England. Walker gave the British premieres of many contemporaneous compositions by Rachmaninov, Debussy, Wolf, Scriabin, Reger, and Brahms. He even composed a few of his works, but they've almost all now fallen into oblivion, except for one piece, and that is his oh-so-English-and-restrained setting of **Psalm 121, I will lift up mine eyes unto the hills**. The only reason I know about this curious, miniature gem is that David Willcocks, former Organ Scholar at King's College, Cambridge, introduced it to his chapel choir during the final years of Ernest Walker's life, in the late 1940s. Ever since then, the gentlemen choral scholars of King's Chapel have regularly sung this little piece, but only once a year, and always on a Wednesday during Long Vac., and always wearing bow-ties, D.J. and academic hood, accompanied by the rich strings and flutes of the King's organ. This morning, you'll hear this piece by Ernest Walker sung by our four solo voices, accompanied by the quietists stops from Hereford Cathedral's wonderful 'Willis' organ.

I searched the internet, a few weeks ago, to see if I could find any more music by Ernest Walker, and found a website entitled usedorganmusic.co.uk, on which I found a copy of **Ernest Walker's Ten Preludes for organ on the Lady Margaret Hall Hymn Tunes** and which I bought, and so Mark will play a selection of them before today's service. It wasn't until I'd emailed Mark a photo of the front cover of that score that he pointed out to me that the previous owner of that piece of music had written their name on the front cover, and where they were Organist. It was none other than **Eric Impey**, former organist, for 44 years, between 1954 and 1998, of St Columba's United Reformed Church, here in Cambridge. His daughter, Madeline, is a current member of Downing Place Church: how providential is that?!

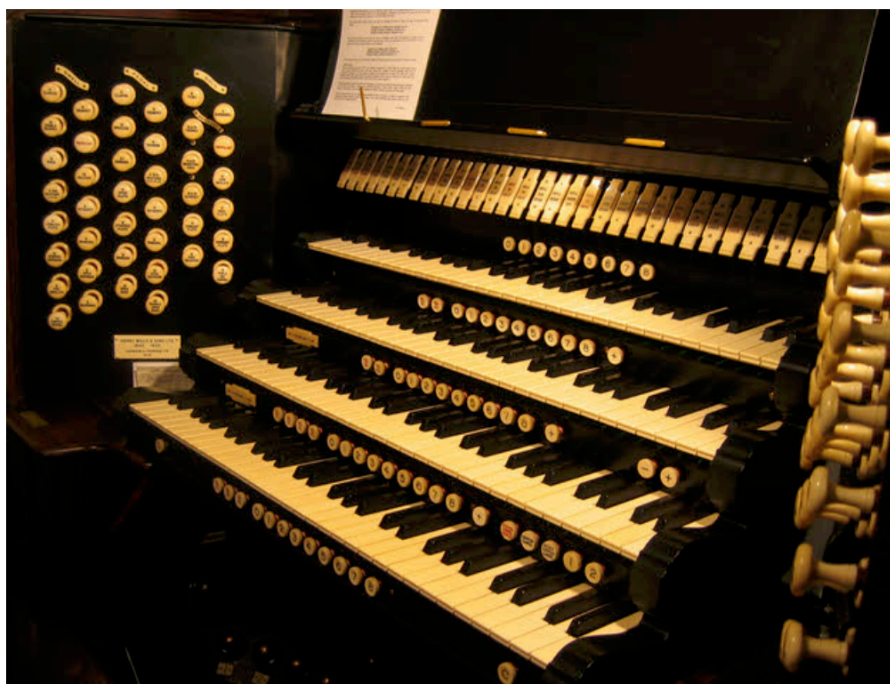
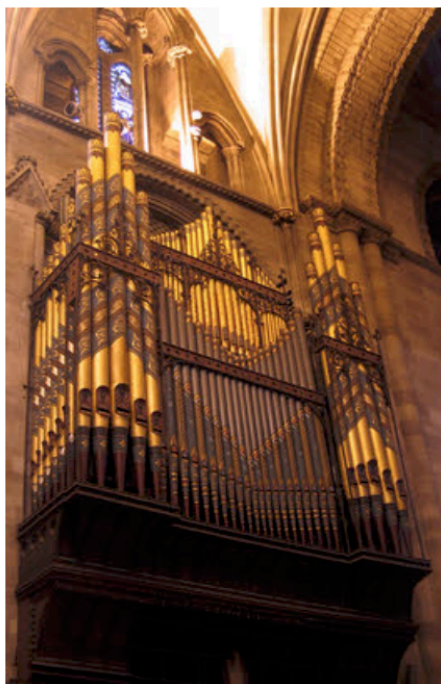
With respect to **the exact placing of our new, portable organ console inside our church**, you might have noticed that we now seem to have found what might be the best position for it, such that the player maintains direct aural and visual connections with all of the eight organ loud-speakers that are placed high above The Emmanuel Room. We've also turned the console around so that, for those of you who wish, you can watch the organist play, as well as observe what comes up on the two computer screens: these screens provide access to the vast array of sounds available on each organ, but in a way that perfectly mimics the visual design of the original organ. It includes a clever system of distributing the four manuals of Hereford Cathedral's organ over the three manuals of our own organ. Our organ's current orientation also allows direct eye-contact between the keyboard triumvirate of the organist, the digital-keyboard player (hidden round the back of the organ console) and the pianist. And, for this Sunday, we'll be using our new organ for the very first time as an accompanying instrument for the choir, for which august occasion we hope that the organ console won't need to be moved at all, as the player also has direct eye and ear contact with the choir, at least in theory: let's see what happens!

Today is the 3rd Sunday in our series of 48 consecutive Sundays that will feature performances, one a week, of all of **Bach's famous 48 Preludes & Fugues**. Today, you'll hear the *Prelude & Fugue in C# major*, the title of which would seem innocuous enough to most people, but to classically-trained musicians, the key of "C# major" is an anomaly. No-one willingly writes music in C# major, as that requires the use of a ferociously-looking key-signature comprising eight accidentals (all sharps, #). Far easier is to write that same piece of music in the key of D \flat major: the physical notes on the piano are all the same for both versions, but the version in D \flat requires only seven accidentals (all flats, \flat) in its key-signature. Indeed, if you turn to Book 2 of Bach's '48', you'll find that the equivalent Prelude & Fugue (no. 3) is, indeed, written in D \flat major, not C# major. So, why this conundrum, in Book 1? It was because Bach was making a point: he was overstating the fact that, in theory, one can write a piece of music in any key one wishes. And using today's modern tuning system (called Equal Tempered, a modernised version of Bach's title, 'Well Tempered'), one can indeed play a piece of music in any key very happily. But that was not the case in Bach's lifetime, for Bach lived at the end of the centuries-long era when keyboard instruments were tuned to a wide variety of Unequal Temperaments, temperaments specially designed to make certain keys sound especially bright, whilst other keys sounded especially doleful. Composers then exploited these characteristics, most especially Mozart. The downside of Unequal Temperament was that, since no composer would ever conceive of writing a piece in C# major, no Unequally Tempered tuning-system was ever invented that would make something played in C# major sound harmonious. So, if Bach's had ever tried to play today's *Prelude & Fugue in C# major*, his ears would have been savaged by a continuous barrage of very out-of-tune notes, from beginning to end! So, how come this piece in C# major exists? Careful analysis of Bach hand-written score reveals that he actually wrote out the whole piece, from beginning to end, initially in C major, for which no key-signature was needed, then added a key-signature of eight sharps at the beginning of every line of music, and then realised that he also had to squeeze in various additional accidentals at various points in the music, where it changed key, sometimes resorting to sticking those added accidentals way-up above the musical notation. Bach was simply making the point that his *48 Preludes & Fugues* were pieces of music destined for the future when keyboard instruments would be habitually tuned to the mathematically precise system of Well (or Equal) Temperament, as we do today.

Whilst we in Downing Place Church are still in this period of non-congregation singing, we've taken the opportunity, this morning, to include a hymn-tune that will be unfamiliar to you all. It was written by me over 13 years ago, soon after I had been appointed Organist of St Columba's Church, and had been composed in honour of the then Minister, Keith Riglin. I've returned to this little piece, which had only ever had one outing, and have re-worked the piece, re-fashioning some of its somewhat pedestrian harmonies, and have made the vocal-writing more lyrical. Our four vocal soloists will present this new version of **my hymn-tune, called Riglin**, within the more reflective part of this morning's service, sung very gently to the words of the wonderful hymn-text, *Lord, thy word abideth*.

Finally, I would like to express my deepfelt thanks to Pippa, for her playing of that consolatory, but life-affirming, *Sarabande* for unaccompanied cello last Sunday morning. As she moved her bow, it seemed as if the whole church was in communion with her cello, and Bach's music vibrated within every corner of our building, and in which we were all bathed, from head to foot, and from heart to soul, by a total musical immersion, as it were! And full marks also go to our ever-cool

Mark Dawes, as he played the piano for the Postlude Trio Sonata, keeping both Pippa and me umbilically tied together, musically, by his adroit bass line, separated, as we all were, by several metres of very resonant space between us all. That music could have gone wrong very quickly, with us all spread out as we had to be, but it worked!



The 1892 'Willis' organ in Hereford Cathedral. Note the four keyboards, and Gilbert Scott's painted pipework.



The 2021 'Hauptwerk' digital organ in our church. Note the 3 keyboards, 2 computer-screens, and no pipes at all.