

## Music for the 11.00am service on Sunday June 13<sup>th</sup>

Cello: Philippa Jones

Organ: Owen Saxton

Accordion: Ian de Massini

Keyboards: Mark Dawes & Ian de Massini

Singers: Jennifer Bastable, Ian de Massini, Owen Saxton, Alan Rickard.

This morning, we inaugurate the second of our ten digital organs:  
the 1869 'Schultze' organ in St Bartholomew's church, Armley, England

### PRELUDES, from 10.37am:

1. Prelude & Fugue no. 2 in C minor, BWV 847, from *The Well-tempered Clavier* (The '48' Preludes & Fugues) by Johann Sebastian Bach (1685 - 1750).
2. Improvisation upon the old English folksong, *Country Gardens*, by Mark Dawes.
3. The *Prelude* from the Suite no. 1 in G major, BWV 1007, for unaccompanied Cello by J. S. Bach, arranged for piano (2 hands), and including additional music by Joachim Raff (1822 - 1882), later arranged for two socially-distanced keyboard-players by Ian de Massini.
4. Chorale Improvisation, Op. 65 no. 10, upon the melody, thought to have been written by Martin Luther (1483 - 1546), for Luther's Christmas hymn, *Vom Himmel hoch, ich komm dar hir* (From heaven above to earth I come), by Sigfrid Karg-Elert (1877 - 1933).
5. Meditation, by Harold Darke (1888 - 1976), upon the hymn-tune *Brother James' Air*, composed by James Bain (1840 - 1925).
6. One minute's silence.

**WELCOME & NOTICES**, followed by *Awake, awake! ye heavenly choir*, by J. S. Bach, set to a verses (altered), by Ian de Massini specially for this service (altered), from the poem, *Morning Hymn*, by Thomas Ken (1637 - 1711).  
Text: *Had I your wings, to heaven I'd fly; but God shall that defect supply; and yet my soul, wing'd with desire, shall all day long to heaven aspire*

### REFLECTIVE MUSIC

*Sarabande*, from the Suite no. 1 in G major, BWV 1007, by J. S. Bach, for unaccompanied Cello.

### POSTLUDES

1. The opening of the *Mass in B minor*, BWV 232, by J. S. Bach, arranged for solo piano specially for this service by Ian de Massini.
2. The final movement from the *Sonata no. 1 in G major*, BWV 1027, for Viola da Gamba and Harpsichord, by J. S. Bach, arranged for Cello, Accordion, and Piano specially for this service by Ian de Massini.

### MUSIC NOTES by Ian de Massini

Today, our very own Pippa Jones will come and test out her beautiful cello in our church's fabulously resonant acoustics, perfect for acoustic music, but lousy for the unaided voice! During the service, Pippa will play some music for solo cello, composed by Bach, whilst at the end of the service, she'll be joined by two fellow musicians, playing a piano and an accordion, and together they will play an effervescent movement from a Bach Trio Sonata, this being the 2<sup>nd</sup> Sunday in Trinity. Bach's six Suites for solo cello, unaccompanied by any other instruments of voice, though written in the early 18<sup>th</sup> century, immediately fell into almost complete obscurity. It wasn't until the virtuoso Spanish and Puerto Rican cellist, Pablo Casals (1886 - 1973), came across a copy of them in a 2<sup>nd</sup> hand music shop, and proceeded to spend many years learning them before then performing, and recording, them, that the world came to know these extraordinary piece properly. In the 19<sup>th</sup> century, a few composers, including Schumann, came across these pieces for solo cello, and decided Bach's music was incomplete and so added their own additional music to them, in the form of piano accompaniments. We'll play one of those arrangements before today's service.

Today we inaugurate the second of our ten digital organs: the 1869 'Schultze' organ in St Bartholomew's church, Armley, England, which Owen Saxton will play before the service. Owen writes: The Schulze organ in St Bartholmew's Armley (Leeds) is my personal personal choice of the ten digital organs to be installed onto our

church's new digital organ. Built largely by Edwin Schulze (whose father exhibited at the Crystal Palace in 1851 beside Willis!), it was built for a large private house in 1869 and moved to the church ten years later. It has an exceptionally wide dynamic range, from the Great organ with its 'canned lightning' five-rank mixture, through the Swell and Choir to an almost inaudible Echo division, supported by a large Pedal division able to support them all; it has a warm sound, with a full flute chorus in all divisions rather than the narrower diapasons we are used to, and relatively few high-pitched stops, but supported by a rich variety of strings and reeds. Karg-Elert's short Chorale Improvisation *From heaven I come* (1907) and Harold Darke's lovely *Meditation on Brother James' Air* (1948) both sound well on this instrument, drawing on lots of contrasting sounds. Harold's daughter-in-law, Olive Darke, is amongst our members, and gave me the copy I'm playing from at the time of her husband's funeral. Here's a photo of Olive, taken during Harold Darke's lifetime.

