INAUGURAL ORGAN RECITAL

on the new Vincent Woodcock organ, donated to the School by Evelyn Greaves

ST CATHERINE’S, BRAMLEY

2nd OCTOBER 2015

7.00pm
We were wonderfully surprised and absolutely delighted to be approached by Mrs Evelyn Greaves at the end of the Spring Term this year with the offer of her most generous donation of her beloved organ. We are so grateful to her for all of the opportunities this will bring to the girls at St Catherine's, now and in the future.

We are also indebted to Dr Jennifer Bate who gave her name to our Senior School Organ Scholarship in 2004 and to the annual Jennifer Bate Organ Academy, held at St Catherine's, for girls from all over the country. It was Dr Bate who introduced Mrs Greaves to the School.

Armed with the knowledge that we encourage young women to play this multifaceted “King of Instruments”, Mrs Greaves was keen to donate this beautiful instrument to us as she relocated from her Hertfordshire home. Having heard that there had been expressions of interest from leading national music conservatoires, both we and the Directors of Music were overwhelmed to hear that St. Catherine’s was the chosen recipient of this wonderful organ.

Now that it is safely installed and voiced within the Prep School Hall – with a wonderful time-lapse film having been made of its construction - girls as young as four have already shown their fascination with how the instrument works. Our current organ scholar, Imogen Morgan, played for the first time in our assemblies at the beginning of this Autumn Term and girls in the Prep School pressed up against the windows during their break time, eager to hear the end of the flamboyant piece she executed with such panache.

So often hidden away out of sight, this location, on the floor of the Hall, places the organ in such an accessible spot and will inspire the girls in many ways. We are sure we will see budding musicians and perhaps even sound engineers as a result. No one is too young to play a line of a simple melody and explore the many different and curious sounds – and volumes – that can be created.

Our warmest and humblest thanks, therefore, to Mrs Evelyn Greaves, to Mr Vincent Woodstock, the master organ builder, and to Dr Jennifer Bate, for this most generous of gifts, for this inaugural concert, and for making the next level of organ playing possible for us here at St Catherine’s.

Alice Phillips
Naomi Bartholomew
Jennifer Bate is in the top rank of international organists and has long been a favourite at all the world’s great festivals. Recent engagements include concerts in Australia, Austria, Croatia, France, Germany, Gran Canaria, Holland, Italy, Monaco, Norway, Spain, Sweden and Russia. Many composers have written for her, inspired by her phenomenal technique and ability to bring out the colours of the organ. In 1990, Jennifer’s artistry received international recognition with the Personnalité de l’Année award by the French-based jury. She was only the third British artist to achieve this distinction, after Sir Georg Solti and Sir (later Lord) Yehudi Menuhin. In 1996, Jennifer was granted Honorary Citizenship of Alessandria for 20 years’ services to music in Northern Italy. In 2002, she was elected a Fellow of the Royal Society of Arts, in 2007 she received an Honorary Doctorate in Music from the University of Bristol and in 2008 she was awarded an OBE in The Queen’s Birthday Honours List. In 2011, the French Minister of Culture made her an Officier de l’Ordre des Arts et des Lettres, and President Sarkozy appointed her to the rank of Chevalier de la Légion d’Honneur, France’s highest order.

Jennifer is recognised as the world authority on the organ works of Olivier Messiaen, with whom she worked extensively. Her world première recording of Livre du Saint Sacrement, won a Grand Prix du Disque. In 1995, Jennifer opened the Messiaen Festival at l’Eglise de la Sainte Trinité, Paris, where his complete organ works were performed and recorded. Among numerous awards for her CD, were the Diapason d’Or and Preis der Deutschen Schallplattenkritik.

All her Unicorn/Unicorn-Kanchana recordings, starting with the complete works of Messiaen and Franck, have recently been re-issued by Treasure Island Music. Her CD of recently-discovered works by Samuel Wesley and its sequel, The Wesleys and their Contemporaries (both recorded from first editions, on an historic organ), received great critical acclaim, as did her 5-CD set of The Complete Organ Works of Felix Mendelssohn. Naxos have released The Complete Organ Works of Peter Dickinson and Heritage have recently re-issued his Organ Concerto (BBC SO/Atherton/Royal Festival Hall) with his violin and piano concertos. Please visit Jennifer’s web page: www.classical-artists.com/jbate for further information.

Jennifer gives master-classes worldwide (including Oxford and Cambridge Universities), lectures on a wide range of musical subjects and particularly enjoys working with young people. Her pioneering education programme – A Guide to the King of Instruments - which she delivers in any of five languages, is in great demand for all age groups.
EVELYN GREAVES

Evelyn Greaves (née Yeo), a Singaporean Chinese, is a late comer to the organ, having studied the piano in her teenage years in Singapore. She took early retirement from her occupation as Nutrition and Dietetic Manager at the N Herts NHS Trust where her chief interests included eating disorders and their treatment by hypnotherapy and enteral feeding therapy. She has several major publications to her credit including “Nutritional Management of the Cancer Patient in a Domiciliary Setting”, “Packed Lunches for School Children” and “Stir Fry to a Healthy Diet” and has given numerous oral communications at international meetings on these topics. She has also served as a Magistrate on the North Herts bench.

Evelyn commenced her organ studies in the mid – 1990’s, initially with Anne Page and subsequently with Anne Marsden Thomas (Head of the RCO Academy Organ School) and Daniel Moult.

Evelyn received an award from the ABRSM for passing with distinction the four highest grades of the Board’s examinations in the organ and was later successful in the Diploma ABRSM examination (organ performance) in London and Singapore.

She has given recitals in St Mary’s Cathedral in Kuala Lumpur, Kampong Kapor Methodist Church Singapore and St Giles’ Cripplegate Church, London.

Evelyn is passionate about introducing youngsters to organ studies, but also wishes to remind those of a more mature age that it is never too late to consider taking up the organ.
The first Voluntary from Op 7 is especially interesting. The key at the time was not often used. The opening movement on the diapasons, particularly smooth and lyrical, is very elegant. The following Allegro for the Cornet is the only one that Stanley ever wrote in the key of A major, presenting a jovial theme, which is echoed and varied.

Festing was well-known as a violinist, composing sonatas, concertos and symphonies. He held several appointments as violinist in the King’s Band, director of the Italian opera and director of music at the opening of Ranelagh Gardens. He was also a founder member of the Royal Society of Musicians.

These movements are skilfully arranged from a violin sonata in such a way that they demonstrate many aspects of the organ.

Buxtehude was a great baroque composer who influenced and inspired Bach. The Passacaglia or Chaconne were thought to have been imported from Spain or Mexico by the conquistadores. The basis is an 8-bar theme in triple time, mostly heard in the bass. Unusually, Buxtehude takes the piece into new keys en route to a wonderful pianissimo ending.

In about 1746, Bach asked his pupil Schübler to publish a set of 6 cantata arrangements for the organ and had them published. This is the first of the set and the main theme is heard in the tenor.

This early Weimar work has acquired the name The Gigue because of its infectious 6/8 rhythm. It is unique in Bach’s writing for the organ and a supreme example of his contrapuntal expertise.
A yearning mood is created by a decorated melody poised above pulsating LH chords in A minor. The first statement gives way to a more intense, modulating, middle section before the initial melody returns.

Manz was a student of the famous blind organist Helmut Walcha and the eminent organist and composer Flor Peeters. Manz was organist of Mount Olive Lutheran Church in Minneapolis for 37 years and then artist in residence at the Lutheran School of Theology in Chicago. He composed many sets of hymn and chorale based pieces. ‘Aria’ was published in 1989.

Three Chorale Preludes from Ten Preludes on Chorales of the Bohemian Brethren 1971-73

From Ten Preludes on Chorales of the Bohemian Brethren 1971-73
1. No VIII Hrichu svych oplakej (Praise God, Praise God with Singing)
2. No IX Nastala noc (At the Lamb’s High Feast We Sing)
3. No X Jafjsem v tom rozveselen (Good Health for Those who are Hungry)

Each prelude has a short introduction described by Eben as an “intonation”. A feature of these settings is a frequent change of metre and many manual changes in order to express the underlying text most effectively.

VIII - Hrichu svych oplakej (Praise God, Praise God with Singing). The Intonation presents the tune in the pedals while the soprano is partly in canon with it. In the ensuing Prelude, the melody in the soprano is introduced and interrupted by free material.

IX - Nastala noc (At the Lamb’s High Feast We Sing). The opening Intonation gives the first choral phrase in soprano, subsequently repeated in the bass. In the Prelude which follows, the “night” theme appears in the tenor, with haunting themes surrounding it.

X - Jafjsem v tom rozveselen (Good Health for Those who are Hungry). The Intonation sets the bold festive scene without quoting the chorale melody. Then the Prelude is set across two manuals, with the cantus firmus in the pedals.

Petr Eben was born in North Eastern Bohemia. He spent most of his working life in what is now the Czech Republic. The outbreak of World War II brought hardship and suffering to the young musician. Expelled from school at fourteen, he worked first as a printer’s apprentice and then on a building site. He was deported to the concentration camp in Buchenwald where he spent the remainder of the war years.

In 1971, the Bärenreiter publishing house invited Eben to compose chorale preludes of the Bohemian Brethren. This programme presents three Chorale Preludes, numbers viii, ix and x from the set of ten.
Mendelssohn's organ pieces are strikingly varied. None of the Sonatas is written in conventional sonata form and no two follow the same pattern. Sonata II contains movements on which Mendelssohn had worked during the previous decade or more. In 1839, he wrote a group of three fugues, of which the C Major is the second. He revisited it prior to December 1844, but the published version, written on 19 December as the last movement of Sonata II, is by far the most fluent. The opening movements of the Sonata were written two days later. Originally, he included an Allegro moderato maestoso in C but later substituted the Allegro maestoso e vivace, which runs directly into the fugue. These last two (attacca) movements resemble another earlier piece, Nachspiel of 1831, both thematically and in form.

Sketch No 4 in D flat Op 58

In her diary, May 1845, Clara Schumann wrote, "We received a set of pedals for our piano to attach beneath the pianoforte, and we had great pleasure from it. Our chief object was to practise organ playing. Robert, however, soon found another interest in the instrument and composed several Sketches and Studies, which will certainly make a sensation, being something entirely new". She later mentions playing some of them to Mendelssohn, who visited them on his way to Pillnitz, and adds, "It was easy to see how pleased he was".

Variations on a Gregorian theme

This piece is based on the beautiful plainsong for Vespers on the first Sunday in Advent, which we sing as the hymn *Creator of the stars of night*.

Var 1  *Musette*  Theme in canon over a drone bass
Var 2  *Courante*  Trio with the tune in the centre
Var 3  *Waltz*  Theme in canon forms the accompaniment while the Amen weaves above. The shifting pedal ostinato gives the waltz a distinct limp!

Var 4  *Romance*  Ethereal chords unite the tune in canon
Var 5  *March*  A bold trio with the tune in the bass
Var 6  *Sarabande*  Headed "Homage to Percy Whitlock"; I deliberately copied his harmonic language in this variation, much in the spirit of his Carol, dedicated to Delius. The theme is varied in two canons before it appears in full to form the coda.

Festal Fanfare

This piece is in three sections. The first comprises a busy set of conversations. The middle part is more reflective, but everything builds up to the final climax, where for the first time everyone will hear the full force of the organ with all the themes combined.
I cannot believe how fortunate we are that such a wonderful instrument has been so generously given to us. To have direct access to two organs of different styles for different repertoire is a fantastic facility for the young organists of St Catherine’s and the Jennifer Bate Organ Academy. I particularly enjoyed demonstrating the instrument to the girls in the Preparatory School; I know that this instrument will inspire generations of girls for many years to come. We are all most grateful to Mrs Greaves for her exceptional generosity.

Imogen Morgan
Jennifer Bate Organ Scholar

We are delighted to announce this evening that the Andrew Lloyd Webber Foundation has chosen to support the Jennifer Bate Organ Academy with a grant of £20,000. They are thrilled to support the young organists of the future in developing their skills within such a prestigious residential programme and will specifically provide funding for bursary places at the Academy. St Catherine’s looks forward to a long-term partnership with the Foundation over five years.
VINCENT WOODSTOCK

Having completed a five year organ-building apprenticeship with a small English company specialising in building mechanical action organs, Vincent Woodstock joined the design department of a prestigious organ building firm in Europe in January 1970. He returned to England to design organs and, for some twelve years, Vincent developed both his design and craft skills, working on a number of small projects both in the UK and abroad.

In 1984, Vincent established his own firm of organ builders in Hertfordshire. Woodstock organs have established a reputation for reliability and versatility and have featured in a number of recordings.

He has worked professionally with St Albans Cathedral, Winchester College, St Paul’s Cathedral and Chichester Cathedral. A recent project for the Yehudi Menuhin School was a made-to-order, solid English oak chamber organ with three stops and fretted oak pipe screens above the three fields of front pipes.

The three-manual Vincent Woodstock organ generously given to St Catherine’s by Mrs Greaves was completed in 2006, and Dr Jennifer Bate gave the inaugural recital at Professor and Mrs Greaves’ home in June of the following year.

**SPECIFICATION**

**Manual I (Choir)**
- Chimney Flute 8’
- Stopped Flute 4’
- Twelfth 2 2/3’
- Block Flute 2’
- Tierce 1 3/5’

**Manual II (Great)**
- Open Diapason 8’
- Principal 4’
- Octave 2’
- Mixture II 1’

**Manual III (Swell)**
- Stopped Diapason 8’
- Gamba 8’
- Celeste 8’
- Gemshorn 4’
- Principal 2’
- Larigot 1 1/3’
- Oboe 8’
- Tremulant

**Pedal Organ**
- Bourdon 16’
- Bass Flute 8’
- Bassoon 16’

Couplers: Ch to Ped, Gt to Ped, Sw to Ped, Sw to Gt, Ch to Gt, Sw to Ch
General and Divisional Pistons
Great and Pedal Combs Coupled
Stepper
MORE THAN JUST PLAYING THE ORGAN! This is a wonderful opportunity for young women organists, aged 13-21, to develop their all-round musicianship.

NEW FOR 2016 - introducing the 3 manual Vincent Woodstock organ (kindly donated to St Catherine’s School by Mrs Evelyn Greaves) which participants will use, as well as notable local instruments.

The residential course at St Catherine’s, Bramley is designed to explore and discover wider performance skills, providing excellent training and a greater breadth of experience, particularly for those considering university or conservatoire application, as well as candidates for ABRSM exams and RCO diplomas. A number of previous participants have become organ scholars at Oxford and Cambridge.

The internationally-acclaimed virtuoso Dr. Jennifer Bate OBE leads the course, assisted by a team of outstanding specialists offering masterclasses in Choral Direction, Ensemble Performance, Improvisation, Repertoire, and Service Accompaniment. Applicants are encouraged from all ability levels; the course itinerary is flexible and can be tailored to meet individual needs.

For further information please contact
Geoffrey Field - JBOA Course Director  |  01483 899647  |  geoff.field@stcatherines.info
“Let us go on ....”