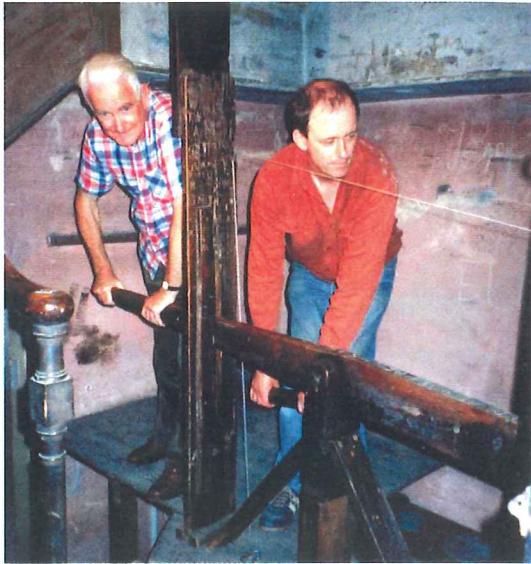


THE ORGAN AT ST. JAMES'S CHURCH, BERMONDSEY
Pumping necessitated by blower failure during the recording!



Fortunately, the original hand-pumping facilities have been retained on the Bermondsey instrument - almost all items recorded at Bermondsey on this CD had to be hand-pumped following failure of the electric blower. The manuals and pedals have separate reservoirs, thus requiring two people to pump.

*The Wesleys and Their
Contemporaries*
JENNIFER BATE ORGAN



The Wesleys and their Contemporaries
played on the Organs of St. James's Church, Bermondsey,
and The Brangwyn Hall, Swansea
Jennifer Bate, Organ

B= Bermondsey	S= Swansea	
B Concerto 2nd Set No. 1 in G minor	Charles Wesley(1757-1834)	(12:15)
[1] i. Maestoso		0:47
[2] ii. Allegro moderato		4:26
[3] iii. Andante pastorale		3:00
[4] iv. Allegro		4:02
B Voluntary in A minor	Charles Wesley	(8:35)
[5] i. Slow		1:50
[6] ii. Allegro		2:22
[7] iii. Slow cantabile		2:17
[8] iv. Andante		2:06
B Voluntary in D, Op. 6 No. 8	Samuel Wesley (1766-1837)	(6:30)
[9] i. Andante maestoso		3:20
[10] ii. Spiritoso		3:10
B		
[11] A Scrap for Organ	Samuel Wesley	2:31
B		
[12] Fugue in B minor for Dr. Mendelssohn	Samuel Wesley	2:26
B Voluntary No. IV 2nd Set	William Russell (1777-1813)	(7:02)
[13] i. Largo 2:34		
[14] ii. Allegro 4:28		

B		
[15] A Dirge	Thomas Attwood (1765-1838)	3:46
S Choral Song and Fugue	Samuel Sebastian Wesley	(7:36)
(3 Pieces for a Chamber Organ No. 3)	(1810-1876)	
[16]		3:03
[17]		4:33
S Prelude and Fugue in G minor	Sir Frederick Ouseley	(8:14)
[18]	(1825-1889)	5:04
[19]		3:10
S		
[20] Larghetto in F# minor	Samuel Sebastian Wesley	5:31
(2nd Set of 3 Pieces for a Chamber Organ, No. 2)		
B		
[21] Andante in G	Samuel Sebastian Wesley	5:28
(2nd Set of 3 Pieces for a Chamber Organ No. 1)		

Total Duration: 70:44

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This disc is a companion to Jennifer Bate's critically acclaimed *Samuel Wesley Organ Music* (SOMMCD 036 - *Céleste* Series). Both CDs were recorded from first editions or manuscript copies.

Charles, Samuel and Samuel Sebastian Wesley, have more than just dates in common with the contemporary composers on this CD. For example, Attwood's father was among the distinguished musicians who attended the Wesley family concerts. These featured Charles's and Samuel's latest compositions and, when Charles wrote his *Ode on the Death of William Boyce*, the young Attwood was one of the treble soloists. The boys' paths often crossed in later years. Samuel and Thomas were freemasons in the same lodge, although Samuel was not particularly active until after his father died. When Samuel was treated for severe depression, he arranged with Attwood to have Samuel Sebastian admitted as a boarder to the Chapel Royal.

Russell was considered the best organ performer after Samuel Wesley. Charles and Samuel were his friends and are listed among the subscribers supporting the publication of his first book of voluntaries. Russell was a Bach enthusiast who performed with Samuel and Vincent Novello. Attwood and Samuel were on the committee that organised the benefit concert when Russell died.

Samuel Sebastian and his younger contemporary, Ouseley, were the most important figures in 19th Century English church music. Both influenced the great composers that followed, particularly Parry.

Charles Wesley. Charles Wesley Snr, the greatest hymn writer in the English language and brother of John (founder of the Methodist movement), headed a dynasty of exceptional musicians. He married late and was 49 when his first surviving son, also called Charles, was born. From the age of two (!), the boy was able to compose tunes, with a bass part, at the keyboard and was writing short pieces when he was three. In Bristol, his musical studies were rudimentary but, from 1769, the family were based more in London. Kelway offered to teach him gratis and further studies with Worgan and Boyce opened new musical vistas.

When Charles was 18, he had the chance to play for George III at Buckingham House, and rapidly became a favourite of the King - first as his private organist and then at the Chapel of the Lock Hospital, Grosvenor Place. Charles applied to be Organist at St. Paul's Cathedral but was turned down with the words "We want no Wesleys here". On hearing of this, the King gave him £100 as a consolation gift and intended to grant him a pension of £200 per annum. The King fell ill before this came about. However, the Prince Regent, later George IV, appointed him Organist in Ordinary and Musical Preceptor to his

daughter, Princess Charlotte. Charles was also Organist at the Surrey Chapel and then, until his death, at St. Marylebone (both old and new churches). Like all the Wesleys, he was eccentric in both habits and dress.

He composed services, anthems, duets, odes, quartets and overtures in addition to solo organ works and concertos. Handel's music remained an abiding passion and had considerable influence on his style. In 1775, he wrote six concertos, Op. 10. He revised the full score of the G minor concerto at a later stage, adding the introductory movement and augmenting the string passages. The title page of the solo piece reads "*Voluntary for the Organ or Piano Forte In which is Introduced The Op'ning of the Opera, Julius Caesar, by Handel, by Charles Wesley, Organ Performer to his Royal Highness the Prince Regent*", above which are the Prince of Wales's feathers and, below, the price of 2s 6d, which was quite a considerable amount for a single piece in those days. Directions for registration and use of the Swell pedal are detailed throughout.

Samuel Wesley. Charles's brother had a much greater impact on contemporary English music. He was acknowledged as the finest organist and composer of his day, even though his unconventional lifestyle and eccentricities mitigated against a career in church circles. His father was reluctant to have another son studying music so, initially, Samuel was self-taught, copying from his brother's exercise books. Both boys played organ and harpsichord at the family concerts; Samuel was also an accomplished violinist. The Earl of Mornington, father of Arthur Wellesley, Duke of Wellington, would often join them, playing the violin. Later in life, Samuel boasted that his family was connected with the Wellesleys, although this is not obvious from the immediate family tree.

Samuel Wesley was pressured into marrying Charlotte Martin when she became pregnant with their first child. Although he had lived with her happily for some time, their relationship steadily deteriorated. By 1810, he was having an affair with their young housekeeper, Sarah Suter. He moved out of the marital home and set up house with Sarah, pregnant with the first of their seven children, Samuel Sebastian. Charlotte was subsequently granted a Deed of Separation, which increased his financial difficulties. Stress and periods of depression culminated in periodic visits to Blacklands - a hospital for the mentally ill.

Much of his immense output has been sadly neglected. In addition to organ and other solo works, he wrote orchestral and vocal music. He was devoted to the music of J.S. Bach, which he promoted through

publishing, lectures and performances. He was also famous 5 for his powers of extemporisation. His *12 Voluntaries Op. 6* mark the point at which the English voluntary became sonatas in all but name. In each, he explored every aspect of the organ during its transition towards an instrument with independent pedals. The series generally needs a third manual, pull-down pedals and a selection of orchestral stops. The *Scraps* are short pieces suited to a chamber organ.

On 7th September 1837, Mendelssohn wrote a 9-bar musical autograph in Eliza Wesley's album. She was Wesley's third child by Sarah and, like Samuel Sebastian, was very musical. Two days later, at Christ Church, Newgate Street, she took her father to meet Mendelssohn. Each composer improvised and, according to *Musical World*, Wesley's extemporisation had "*a purity and originality of thought far which he has rendered his name ever illustrious*". Mendelssohn complimented Wesley, who said "*Ah, Sir! You have not heard me play; you should have heard me 40 years ago*". It was the last time he played. The day before their meeting, Wesley wrote a piece, based on the theme in Eliza's autograph album with the subtitle "*Composed expressly for Dr. Mendelssohn*". He died one month later.

Samuel Sebastian Wesley. Samuel Sebastian showed exceptional musical promise, so his father persuaded Hawes to have him elected chorister of the Chapel Royal, St. James's, where he received a fine musical education. His first organist appointments were at St. James's, Hampstead Road (1826), and St. Giles, Camberwell (1829). His keyboard skills soon became legendary and, in 1832, he was appointed at Hereford Cathedral, where he married the Dean's sister. Once he had left London, he found the standard of cathedral music to be very disappointing. His hopes to make his mark as a composer began to evaporate and he became a reclusive. He then moved to Exeter Cathedral. Whilst there, he may have had a romantic attachment to one of his pupils, Lady Ackland, of Killerton House, with whom he played duets on the organ in the music room.

Like all the Wesleys, Samuel Sebastian could be difficult and irascible. He always felt undermined by the clergy and needed more artistic freedom away from cathedral politics. In 1842, he accepted the post at Leeds Parish Church, where there was an exceptionally fine instrument. There, his reputation as a great English church composer finally became established and he developed the concept of the service as an art form. However, in 1865, he became Organist in Gloucester Cathedral, where his conducting at the Three Choirs Festival received great public acclaim. He died 11 years later.

Samuel Sebastian's views on organ building were particularly important as he frequently acted as consultant on new instruments, including several by Bishop whom he knew well. His preference was to

retain long-compass instalments, like that at Bermondsey, and tuning in unequal temperament. Eventually, however, he was persuaded to accept the new instruments that Willis was building in the modern way.

His anthems and services are amongst the most important in English church music. He also composed glees, songs, piano music and seventeen pieces for the organ. He was renowned for his *legato* touch and brilliant extemporisation, playing which influenced Parry, Vaughan Williams and Elgar. He wrote several groups of pieces for chamber organ. The set written in 1842 has very limited use of pedals, which are reserved to underpin dramatic moments in the splendid fugue. By 1868, when he wrote his second set of 6 pieces, pedal parts were *obbligato* and complex.

William Russell. Although Russell died so young, he was highly respected and admired by his contemporaries. His music reflects his admiration of Handel, Haydn and Mozart. As organist of the Foundling Chapel and of St. Ann's, Limehouse, he played two large three-manual instruments of advanced design for their day, with pull-down pedals. Few of Russell's works were published in his short lifetime but amongst these were two significant volumes of organ music. In 1805, the first set appeared with some very distinguished subscribers, including Charles and Samuel Wesley, Dr. Burney and dementi. The second set, of 1812, had no subscribers because he was sufficiently well known for them to sell independently. The fourth voluntary has very specific directions for use of the Swell pedal in almost every bar of the first movement and detailed registration throughout.

Russell also worked at Covent Garden and Sadler's Wells. He wrote incidental music for about twenty plays, numerous songs for the Pleasure Gardens, and six large-scale choral works. His best known composition was the oratorio *Job*; after his death, his great friends Samuel Wesley and Vincent Novello made an adaptation of this as part of a benefit concert for his widow.

Thomas Attwood. Another of Samuel Wesley's great friends was Thomas Attwood, who had studied as a chorister in the Chapel Royal and to whom he dedicated a magnificent *Voluntary in B flat*. Young Thomas was much admired by the Prince Regent, who sent him to study in Naples and Vienna. He was Mozart's only English pupil and was said to be his favourite scholar. On return to England, he became Assistant Organist at St. George the Martyr, Queen's Square, London, and was appointed Chamber Musician and Page to the Prince of Wales, later George IV. From 1796, he was both organist at St. Paul's Cathedral and Composer to the Chapel Royal. He continued to be a favourite with the King, who appointed him Organist of the Private Chapel at the Royal Pavilion, Brighton, where his best choristers,

including Samuel Sebastian Wesley, performed services.

Attwood befriended Mendelssohn, whom he made welcome on the organ at St. Paul's. The organ had an extended C pedalboard, which Bishop had added in 1826, making it possible to perform the great Bach works. In 1829, Mendelssohn had an accident and convalesced at Attwood's villa on Beulah Hill, Norwood. He dedicated a Kyrie in A minor and the *Three Preludes and Fugues Op. 37* to Attwood "*With reverence and gratitude*".

Attwood was well known as a composer of church music. His many anthems and services still play an important part in Anglican worship. Like Russell, he was also a theatrical composer, with several comic operas listed in his output. He wrote only two short pieces specifically for organ. The *Dirge* has two subtitles: *The Burial Service... Perform'd At the Funeral of Lord Viscount Nelson... St. Paul's Cathedral ... 9th January 1806... London, Clementi & Co.*, followed by "*Composed expressly for this occasion by T. Attwood. Composer to his Majesty, and Organist of St. Paul's Cathedral*".

Sir Frederick Ouseley. A remarkable personality, the Rev. Sir Frederick Gore Ouseley was one of the most ardent and learned musicians of his time. The son of a British Ambassador successively to both Russia and Persia, he came from the same old Irish stock that gave to the world the Wesleys and Wellesleys. He showed precocious musical talent at the age of three, when he started writing a volume of 243 pieces for his parents' aristocratic friends. It soon became evident that he possessed perfect pitch when, aged 5, he famously asked his father why he blew his nose in G! At the age of seven, he started composing operas.

Ouseley was educated privately and studied at Oxford University. On graduating, he was ordained and for a year held a curacy at St. Paul's Knightsbridge, followed by St. Barnabas, Pimlico. However, the latter was desecrated during the notorious anti-Puseyite riots. Rather than disband the fine choir, he removed the boys to a chapel near Windsor until the building of his foundation, St. Michael's College, Tenbury, was completed. From 1856 until he died, he was Vicar of St. Michael's Tenbury as well as Warden of the College. He wrote 11 services, over 60 anthems, many pieces for organ, and two string quartets. As Professor of Music at Oxford, he introduced a number of reforms - continued by his successor. Parry.

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Jennifer Bate is in the top rank of international organists and has long been a favourite at all the world's great festivals. 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 outstanding ability and contribution to music 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 Georg Solti and Yehudi Menuhin. In 1996, she was granted Honorary Citizenship of the Italian province of Alessandria, for services to music in Italy over 20 years. In 2002, she was elected a Fellow of the Royal Society of Arts.

She is recognised as the world authority on the organ works of Olivier Messiaen, with whom she worked extensively. She became his organist of choice, to whom he re-allocated all his organ recitals over the last decade of his life. The British premiere of his last masterpiece, *Livre du Saint Sacrement*, at Westminster Cathedral (1986) with the composer present, received a 20-minute standing ovation from a capacity audience. Her world première recording of this monumental work won a *Grand Prix du Disque*. In 1995, Jennifer opened the Messiaen Festival at l'Eglise de la Sainte Trinité, Paris. Among numerous awards for her recording of this, were the *Diapason d'Or* (France) and *Preis der Deutschen Schallplattenkritik* (Germany).

Jennifer is world-famous for her interpretation of modern and romantic music but is also a specialist in early repertoire. Her award-winning series of recordings, *From Stanley to Wesley*, matched over 70 works by 18 composers to period instruments built between 1690 and 1840. Her other recordings range from Vivaldi concertos, for which she researched new performing editions, to the latest virtuoso orchestral and solo works. She also composes and the pieces on a CD, entitled *Reflections*, form a musical biography.

THE ORGAN AT ST. JAMES'S CHURCH, BERMONDSEY

The west gallery organ was built in 1829 by James Bishop, and at the time had the most complete Pedal organ in the country. The first organist was James Turle, composer of many hymn and chant tunes and later organist of Westminster Abbey. Some work was carried out in 1877, but most of the original organ survived, slowly becoming less playable. In 1975, Bishop restored the Great organ, and in 2002 Goetze and Gwynn restored the organ as close as possible to 1829 condition.

Pitch: 432 Hz at 15°C. The tuning was fixed from Swell pipes which appeared to have original lengths. It is a modified form of the (approximately $1/5$ comma meantone) system described by Bishop in a notebook he started in 1807. The lower of the Swell Open Diapasons is a smaller scale than the upper.

The Bassoon is from GG-d; the Cremona from d# -f³. However, the pipes change shape (and sound) between b and c1 up. The Swell Stopt Diapason is stopped (with pierced stoppers) to the top. 3 combination pedals to Great, Full Great on left, 8fts on right. Reversing swell shifting movement leaves the 8fts. Swell GG - F# play the Choir keys.

The most original feature on this extraordinary instrument is the 2-octave pedal finger keyboard, to the left of the console. This mechanically connects the keys with the corresponding notes on the pedalboard, permitting a second player to play the pedal parts by hand. The pedal stops and couplers are arranged in a row above the keys, again mechanically connected to their equivalents in the pedal department.

Great GG- f³

Clarion 4
Trumpet 8
Mixture Sexquialtra
Fifteenth 2
Twelfth 2^{2/3}
Principal 4
Stopt Diapason 8
Open Diapason 8
Swell to Great
Choir to Great
Choir GG- f³
Cremona 8
Bassoon 8
Fifteenth 2
Flute 4
Principal 4
Stopt Diapason 8
Open Diapason 8
Dulciana 8
Swell to Choir

Swell G- f³

Oboe 8
Trumpet 8
French Horn 8
Cornet (no Tierce)
Principal 4
Stopt Diapason 8
Open Diapason 8 O
pen Diapason 8

Râchet Swell pedal

Pedals GG - g

Unisons
Double Diapason 16
Trombone 16
Great to Pedal
Choir to Pedal

Pedal Finger

Keyboard GG-g

Future Series: MENDELSSOHN - THE COMPLETE ORGAN WORKS

The Organ in the Brangwyn Hall, Swansea

Built by Henry Willis & Sons In 1919 for the Elite Picture House in Nottingham, and moved to the Brangwyn Hall in 1934, the instrument was restored and additions made by the same firm in 1980 and 1994. It is currently maintained by Percy Daniel & Co of Clevedon who, since 1997, have continued with a rolling programme of refurbishment.

Great

1. Double Open Diapason 16
2. Stopped Diapason
3. Open Diapason 16 8
4. Gemshorn 8
5. Stopped Diapason 8
6. Principal 4
7. Stopped Flute 4
8. Twelfth 2^{2/3}
9. Fifteenth 2
10. Seventeenth 1^{3/5}
11. Mixture II
12. Quartane II
13. Contra Tromba 16
14. Tromba 8
15. Clarion 4

Pedal

1. Sub Bass 32
2. Open Diapason 16
3. Double Open Diapason 16
4. Bourdon 16
5. Violón 16
6. Sallcional 16
7. Grand Principal 8
8. Flute 8
9. Quint 5^{1/3}
10. Super Octave 4
11. Gedeckt 4
12. Recorder 2
13. Mixture 11
14. Mixture 11
15. Contra Ophicleide 32
16. Ophicleide 16
17. Clarion 8
18. Rohr Schalmey 4

Swell

1. Contra Salicional 16
2. Open Diapason
3. Rohr Gedeckt 8
4. Salicional 8
5. Voix Celestes 8
6. Gemshorn 4
7. Flute Triangulare 4
8. Nazard 2^{2/3}
9. Principal 2
10. Mixture V
11. Mixture II
12. Oboe II
13. Waldhorn 16
14. Trumpet 8
15. Clarion 4

Solo

1. Violon 16
2. Violoncello 8
3. Viola Celestes 8
4. Aeoline 8
5. Concert Flute 8
6. Viola 4
7. Flute Harmonique 4
8. Piccolo 2
9. Fagott 16
10. Jagdhorn 8
11. Clarinet 8
12. Voix Humaine 8
13. Tuba 8

Positif

1. Gedackt 8
2. Spindle Flöte 4
3. Nazat 2^{2/3}
4. Blockflöte 2
5. Terz 1^{3/5}
6. Larigot 1^{1/3}
7. Sifflet 1
8. Cimbél III
9. Trompette en Chamade 8

A generous array of playing aids are available at the console, including adjustable manual and toe pistons controlled by a solid-state 24-channel capture system and a general crescendo pedal.