



John Hill Organ Series 2019

Tuesdays 1:00–1:45pm

7 May – 4 June

The Guild Church of St Lawrence Jewry next Guildhall,
City of London EC2V 5AA

The
Eric Thompson
Charitable Trust
for organists
and organ music

St Albans
io festival
International Organ Festival



The Church of St Lawrence Jewry

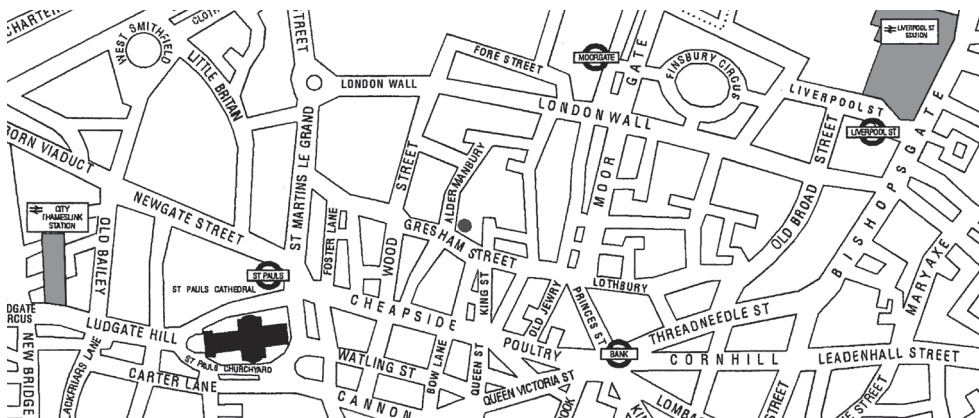
There has been a church on the present site since the 12th century. The first church is thought to have been built in 1136, and its successor was destroyed in the Great Fire of London in 1666; the church was one of many rebuilt by Sir Christopher Wren. Work began in 1670 and was completed in 1677. It was one of Wren's most expensive City churches. During the second world war the church was extensively damaged, but not completely destroyed, on 29 December 1940.

Restored in 1957, it is now the official church of the Corporation of London. Like most Wren churches, few walls are at right angles, but the 'sumptuous barn' white interior with its gold-leaf and chandeliers is spectacular; Sir John Betjeman described it as 'very municipal, very splendid'.

In a tradition that has continued for over 100 years, the church offers musical

respite for office workers, residents and others, in the form of lunchtime recitals: piano on Monday and organ on Tuesday each week. The church has become celebrated for its high standard of music making, enhanced by the installation in 2001 of the fine Klais organ, which cleverly includes an integrated console for the Commonwealth Chapel organ. The commission for the organ was prompted by a lunch invitation from John Hill; director of music Catherine Ennis comments, 'How serendipitous that John Hill's memorial series takes place on the instrument which his intervention helped to shape, all those years ago.'

St Lawrence Jewry has had some distinguished vicars, including William Grocyn, good friend of Thomas More and the foremost English renaissance scholar; John Wilkins, who helped to found the Royal Society; the celebrated mathematician and astronomer Seth Ward; and Edward Reynolds, the author of the General Thanksgiving in the *Book of Common Prayer*.



Welcome to the 14th Annual John Hill Organ Series

In memory of John Hill, who gave help and encouragement to young organists.

Patrons Lord Green of Hurstpierpoint;
Simon, Lord Glenarthur DL; Simon Preston CBE

In this 14th annual programme, the John Hill series again presents brilliant young artists at the organ, with the difference this year that they all just happen to be women. In the past we have welcomed none, or one or two per series, and this year seemed the perfect time to redress an unintended imbalance. Further to this theme, each of our five stellar players has chosen some repertoire by women composers.

Even if the current zeitgeist of inclusivity may not be to everyone's taste, the coincidence this year of the launch of the (non-gender-exclusive) Society of Women Organists (see article on p.14) is a welcome arrival in our midst as we seek to encourage people of any gender to enjoy the splendour of fine music-making at the organ.

That this series has thrived for so many years as a festival of high-flying emerging organists is thanks to the enthusiasm, generosity and warmth of John Hill's remarkable widow. Perhaps we should subtitle this year's recitals the 'Barbara Hill series'. For enabling this opportunity for so many fine young players, here is to Barbara and her family, and to the memory of John.

Without the support of our Patrons, our donors, the Vicar and Churchwardens of St Lawrence Jewry, The Master and Organist of



the Charterhouse, the entire Hill family and their friends, the Eric Thompson Trust and St Albans International Organ Festival, this series would not be possible, and we thank all profusely.

Catherine Ennis

Please switch off your electronic devices!

The John Hill Recital Series is proudly managed by the Hill Family, the Guild Church of St Lawrence Jewry and the Eric Thompson Trust.



Not only during May!

Come and enjoy music in the beautiful surroundings of St Lawrence Jewry all year round. Piano recitals **Mondays 1pm**, organ recitals **Tuesdays 1pm**, except in August, when the Summer Festival offers recitals by various instrumental and vocal groupings **every weekday at 1pm**. All recitals are free with retiring collection. Pick up a leaflet or visit www.stlawrencejewry.org.uk

7 May

Rachel Mahon Canada



Rachel Mahon is assistant director of music at Coventry Cathedral, where she accompanies and conducts the Cathedral Choir and curates organ recitals and visiting choirs. Before this she was assistant organist at Chester Cathedral, where she worked regularly with the Cathedral Choir. The choir's album of anthems and canticles, which features Rachel on the organ, has just been released on the Priory label.

Rachel also has a busy international recital schedule, touring as soloist and as part of 'Organized Crime Duo'. Recent and upcoming engagements include an opening concert for the Montreal Symphony; St Albans Cathedral; the Royal Canadian College of Organists' National Convention 2016; Orgelsommer Festivals 2016 and 2017 in Lüneburg, Germany; Temple Church, London (presented by the Keyboard Trust); St Thomas Fifth Avenue, New York City; Christ Church Cathedral, Victoria, BC; Pro Organo, Ottawa, ON; Westminster United Church, Winnipeg; Toronto Bach Festival 2018; Haderslev Cathedral, Denmark; and Trinity College, Cambridge.

Rachel was organ scholar at St Paul's Cathedral in London from 2014-16, the first female organist in its 1,400-year history. As one of the full-time organists, she gave recitals and regularly played and conducted for services.

Rachel has won numerous awards and competitions in Canada, including a coveted graduating scholarship from the Faculty of Music, University of Toronto, and the Godfrey Hewitt Memorial Scholarship from the Royal Canadian College of Organists. She holds a Bachelor of Music degree in Organ Performance from the University of Toronto, where she studied with Professor John Tuttle. While pursuing her degree, Rachel was the Bevan Organ Scholar at Trinity College, Toronto, as well as the principal organist at Timothy Eaton Memorial Church. She has also held organ scholarships at St James Cathedral, Toronto, and Truro Cathedral, UK. In 2014 she was named one of the top 30 musicians under the age of 30 in Canada by the Canadian Broadcasting Corporation. Rachel currently studies with Henry Fairs at the Royal Birmingham Conservatoire. rachelmahon.co.uk

Programme

Concerto in G major, BWV 592
(No marking) – Grave – Presto

Prince Johann Ernst of Saxe-Weimar, arr. J.S. Bach (1685-1750)

Dolcezza (from *Reflections*)

Percy Whitlock (1903-46)

Chromatic Partita

Ruth Watson Henderson (b.1932)

Toccata in D minor, BuxWV 155

Dietrich Buxtehude (1637/39-1707)

Scherzo (from Symphonie no.1, op.36)

Rachel Laurin (b.1961)

Petite Suite

Gerald Bales (1919-2002)

Introduction – Intermezzo – Finale

The bulk of Bach's organ works date from his time in Weimar, where he was court organist and later Kapellmeister from 1708-17. Here, Bach found time to devote to composing and developing his style. He absorbed all he could from other musicians and foreign ideas. Bach was fascinated with Italian music, particularly Vivaldi's, and arranged many of his concertos. This is thanks in part to Bach's young student, Prince Johann Ernst, who, after studying in Amsterdam, brought the music of Vivaldi and others back to his court in Weimar. The prince was clearly inspired by Vivaldi's work to compose this simple, yet charming, **Concerto in G major**, and we can only speculate that his teacher arranged it out of gratitude or admiration. It is in the typical ritornello style of Italian concertos, meaning the music always returns, or repeats a certain musical theme.

In his short life, Percy Whitlock, a student of Ralph Vaughan Williams, particularly excelled at writing short pieces with original folk-like melodies, of which **Dolcezza** is the perfect example.

An Associate of the Canadian Music Centre, Ruth Watson Henderson is known internationally as a choral composer, but she has also written music for organ. Her **Chromatic Partita**, published in 1989, won the International Competition for Women Composers in Mannheim, Germany, in the same year. It is

an adventurous and colourful set of variations following an opening chorale, showing off the different sounds and moods the organ can create.

Buxtehude's **Toccata in D minor** is in the typical baroque *stylus fantasticus* – virtuosic free sections interspersed with more rigid fugal sections.

Rachel Laurin is a Canadian composer, organist and teacher from Quebec. She studied at the Montreal Conservatory under Raymond Daveluy and has held posts at St Joseph's Oratory, Montreal, and Notre Dame Cathedral, Ottawa. Her career as an organist and teacher has taken her around the world, and her compositions appeal to all audiences and are internationally recognised. Written in 2002, her *Symphonie no.1* is in the French style of Widor or Vierne. The **Scherzo** is in ternary form, as are the other movements of the symphony, but is in a much lighter vein.

Petite Suite by Gerald Bales is so named because its three movements take a mere six minutes to perform. Dating from 1963, the Suite is a fun piece featuring syncopated rhythms and daring harmonies. Bales held posts in Toronto, Calgary, Ottawa and London, and followed in the footsteps of his teacher Healey Willan, in that he too was a president of the Royal Canadian College of Organists and was made a Member of the Order of Canada.

14 May

Ilaria Centorrino

Italy



Ilaria Centorrino was born in Messina, Sicily, in 1998. A piano student since childhood, in 2013 she began to study organ at the Corelli Music Conservatoire in Messina. In 2014 she moved to the S. Giacomantonio Music Conservatoire in Cosenza, on the Bachelor organ course with Professor Emanuele Cardì. She has given organ concerts in Italy and England and attended masterclasses with organ professors such as Jürgen Essl, Guy Bovet, Ludger Lohmann, Theo Jellema, Masaaki Suzuki, Christophe Mantoux and Daniel Zaretsky. In 2016 she won first prize at the Tisia International Organ Competition, second prize and Franz Zanin special prize at the 5th International Organ Competition 'Organi storici del Basso Friuli', and second prize at the 6th International Organ Competition in Faiano. In 2017 she was a semi-finalist at the International Organ Competitions in Groningen and Wiesbaden. During the same year she was celebrated as one of the major winners from Italian conservatoires of prizes in international competitions, with an award from the Italian government.

In 2018 Ilaria was highly commended during the Northern Ireland International Organ Competition in Armagh and she won the first prize at 'XIII Premio delle Arti 2018', the national organ competition between all the Italian conservatoires' organ students. In February 2019 she came third in the Miami International Organ Competition.

In November 2018 Ilaria recorded her first CD (for Urania Records), at the Pinchi organ, S. Giorgio in Ferrara, dedicated to Italian influence in northern European organ music.

Programme

Concerto in C 'Grosso Mogul', BWV 594, after Vivaldi
Allegro – Recitativo – Allegro

Johann Sebastian Bach (1685-1750)

Choral varié sur le 'Veni creator', op.4

Maurice Duruflé (1902-86)

Passacaglia quasi toccata sopra 'B.A.C.H.'

Miloš Sokola (1913-76)

Variationen op.29 über ein Thema von G.F. Händel

Arno Landmann (1887-1966)

Octaves (from *Six études*, op.5)

Jeanne Demessieux (1921-68)

Today's programme is based on the key words 'transcription and variation'. Variation technique may just be the form of a piece, or it can come into play within more complex forms, depending to the historical context. Transcription and variation are two different sides of the same coin, each presenting a way of changing the original piece or theme.

J.S. Bach transcribed, for organ and harpsichord, some famous Italian orchestral concertos, mainly by Antonio Vivaldi. The **Concerto in C's** title, 'Grosso Mogul', which appears in the manuscript of Schwerin (but not in the autograph score of Turin) of Vivaldi's RV 208, probably refers to what was considered the most famous diamond of the period, which was owned by the Great Mogul (ruler of the empire of eastern India). Through the allusion to a fabulous Orient, the evocative title (even if of doubtful authenticity) illuminates the scintillating quality and virtuosity of the work. The Allegro first movement, with its thematic simplicity, has highly virtuosic writing; the 'Recitativo' that follows (Grave) is imbued with a poignant melancholy. A final, dance-like Allegro with virtuosic cadenzas, originally for solo violin, concludes the work.

For the second piece we jump more than 150 years. **Veni creator** ('Come, Creator Spirit') is a hymn believed to have been written by Rabanus Maurus in the 9th century. Maurice Duruflé used this chant (in the Gregorian version) as the basis for his symphonic organ composition *Prélude, Adagio et Choral varié sur le thème du 'Veni creator'* in 1926/1930. In the *Choral varié*, the theme is followed by four beautiful and poetic variations ending with a majestic forte, written in

the toccata style.

Almost all the Bach family wrote compositions based on the simple theme of B.A.C.H. (B flat, A, C, B natural), followed in subsequent generations by Liszt, Schumann, Reger and many others.

Passacaglia quasi toccata sopra 'B.A.C.H.'

by Miloš Sokola, one of the most technically demanding pieces in the organ repertoire, is a torrent of notes on this same theme, increasing in tension until it climaxes in a dramatic, almost demonic outburst, creating a very rare and particular suspense.

Arno Landmann's **Variations op.29** on the famous Sarabande from Handel's Suite in D minor HWV 437 can be compared to a large picture, with each variation zooming in on a small part of that picture, characterised by differing colours and sounds.

The last piece in today's recital – **Octaves** (from *Six études*, op.5) – is neither variation nor transcription, but central to the overall theme of this John Hill Organ Series 2019, given by female organists. Jeanne Demessieux was the first internationally acclaimed woman organ virtuoso. Despite her tragically premature death at the age of 47, her fame lives on as one of the most remarkable performers the instrument has ever known. Demessieux frequently claimed feelings of 'musical saturation' and spoke of regrets for a childhood of excessive discipline and study, together with a professional life spent struggling for her place in a very male-dominated world. Now, fortunately, the world is different. Works like this composition by Jeanne Demessieux describe perfectly the power, the bravery and the elegance that are inside every woman.

21 May

Katelyn Emerson

USA



Praised for 'outstanding [musical] maturity and historically-informed nature' (*Musica Sacra*), Katelyn Emerson performs throughout the USA, Europe and Asia, showcasing repertoire spanning the 14th to 21st centuries, and presenting masterclasses and lectures on organ interpretation and church music.

Katelyn is laureate of numerous international organ competitions, most recently the American Guild of Organists' 2016 National Young Artists, VIII Musashino International Organ Competition (Japan), 5th International Organ Competition 'Pierre de Manchicourt' (France), and VIII Mikael Tariverdiev International Organ Competition (Russia). She was featured in the May 2015 issue of *The Diapason* magazine's inaugural '20 under 30' class of 2015, a group of exceptional sacred musicians showing 'superior accomplishments... and innovative thinking.' Katelyn is regularly invited to serve on faculties of organ academies throughout the USA and Europe, and to present workshops at regional conventions of the AGO. Her two CD recordings, *Evocations* (2017) and *Inspirations* (2018), appear on the *Pro Organo* label.

Through a German Academic Exchange Scholarship (DAAD), Katelyn pursues a Master Orgel at the Stuttgart Musikhochschule (Germany) with Ludger Lohmann. Recipient of the prestigious J. William Fulbright Study/Research Grant, she has studied with Michel Bouvard and Jan Willem Jansen at the Conservatoire à Rayonnement Régional Toulouse, France, between performances throughout France, Iceland, Russia, Germany, and Belgium. Katelyn holds double degrees in organ performance – studying with James David Christie – and French, as well as minors in historical performance (fortepiano) and music history from Oberlin College and Conservatory.

Prior to her studies in Germany, Katelyn was associate organist and choirmaster at the Church of the Advent (Boston), working with the historic Aeolian-Skinner organ and the professional and volunteer choirs. Previous sacred music positions include music director at St Paul Lutheran Church (Amherst, Ohio) and Sacred Music Intern at the Brick Presbyterian Church (New York).
www.katelynemerson.com

Programme

Praeludium in E, BWV 566

Sonata VIII in E minor, op.132 (1883)

ii. Intermezzo – iii. Scherzoso – iv. Passacaglia

Allegretto, from Organ Sonata in E flat major (1905)

Sonate en trio (1967)

Allegro vivo – Largo – Final: Allegro

Finale, op.78 (2017)

Johann Sebastian Bach (1685-1750)

Josef Rheinberger (1839-1901)

Horatio Parker (1863-1919)

Jean Langlais (1902-91)

Rachel Laurin (b.1961)

J.S. Bach's mature works, from *Clavierübung III* to BWV 542, reveal a composer who has surpassed his teachers, but **Praeludium in E, BWV 566** was composed by a Bach in his early 20s, experimenting with his predecessors' ideas. After studying with Dieterich Buxtehude in 1705-06, Bach explored the *stylus fantasticus*, a free compositional form where the organist improvised or composed in short, contrasting sections. In this Praeludium, composed c.1708, Bach extends the four contrasting sections: an opening toccata leads to a fugue that, rather than concluding after all four voices have stated the lengthy subject, travels to extraordinarily distant keys. When a later piece might conclude after the fugue, a short toccata transitions to yet another fugue, inspired by the first and in three.

In **Sonata VIII, op.132**, Josef Rheinberger reveals the inspiration of past compositional styles of the baroque and classical eras. The gentle Intermezzo brings a minuet to mind, a frequent second movement in Mozart's day. The subsequent Scherzoso sounds like a classical-era trio; its ternary form is familiar, although the tritone relation between the sections makes this movement novel. The Scherzoso's concluding half cadence leads directly to the Passacaglia, likely inspired by Bach's Passacaglia as the minor mode and identical lilting motion suggest. This final movement concludes with material from the first movement (which is not heard today), as many of Buxtehude-era Praeludia conclude.

Horatio Parker enjoyed a prolific career throughout New England, ultimately becoming dean of music at Yale University, where he

mentored such students as Charles Ives and Seth Bingham. His charming **Allegretto** from Sonata in E flat major, op.65 reveals German romantic music's influence on his lighthearted writing. Parker studied with Josef Rheinberger in Munich, beginning the same year that Rheinberger published his Sonata VIII. In the Allegretto, the voice and the unique texture remain entirely Parker's own, while the listener hears hints of Mendelssohn, Rheinberger, and Brahms.

In 1967, when Jean Langlais was commissioned by the Paris Conservatoire to write for their student competition, he challenged both himself and the students. Inspired by Bach's trio sonatas, written to teach Bach's eldest son, he wrote what he believed to be the most demanding form: **Sonate en trio**. The first Allegro movement uses musical pointillism, alternating semiquaver notes in the hands with a pedal line that, while melodic, leaps. Langlais's creativity appears in the ternary form, as the initial musical material returns in retrograde. The central Largo movement hints at canonic serialism, before the final movement flits past in an eruption of sextuplets and unexpected intervallic leaps.

Canadian composer Rachel Laurin wrote **Finale, op.78** in 2017 for the Washington DC AGO. Three contrasting subjects appear in the exposition: first, a toccata-like *moto perpetuo* with repeated notes, then a light and joyful melodic motif, and finally a majestic chorale. The three themes are developed together before, in the re-exposition, they intertwine and are presented in an entirely different order, with jubilant results.

28 May

Ghislaine Reece-Trapp

UK



Ghislaine Reece-Trapp is a Yeoman of the Worshipful Company of Musicians, and a Fellow of the Royal College of Organists, having won the Limpus, Shinn and Durrant prizes, and the Coventry Cathedral Recital Award. She teaches organ and academic music at Highgate School.

Ghislaine studied the organ with Matthew Owens at Wells Cathedral School. She spent her gap year as organ scholar at Guildford Cathedral, where she won the South of England Organ Competition at the age of 19. She then became organ scholar and an academic scholar at Christ Church, Oxford, before being promoted to the position of assistant organist.

Ghislaine has performed across the UK, in venues including Westminster Cathedral, St George's, Hanover Square, St Albans Cathedral (as part of the International Organ Festival), Coventry Cathedral, St John's, Smith Square, Cadogan Hall, and St Paul's Cathedral. She has played for live radio broadcasts on BBC Radios 3 and 4, and on Chinese national television. She was presented to the Queen at St James's Palace in 2014, and invited to the Queen's Garden Party 2018 for her services to the organ.

Ghislaine is a published composer, whose first publication, *Alleluia! A new work is come on hand*, is the Royal School of Church Music's second-best-selling carol ever. In 2016 she reached the finals of both the BBC Radio 3 Carol of the Year Composition Competition and the Northern Ireland International Composition Competition. Her work has been performed by Manchester Cathedral Choir, Southwark Cathedral Choir, the Choir of St Bride's, Fleet Street, and the BBC Singers. Her music has been recorded by Westminster School (*Now may we sing*, also featuring CD sleeve notes by Ghislaine), and is due to be recorded by Harmonia Sacra in May 2019. Ghislaine regularly receives composition commissions from the Royal School of Church Music and independent choirs.

Ghislaine has given recitals and led workshops for the RCO and RSCM, and works as a tutor for the Oxford and Cambridge Singing School courses. She is a member of the RCO Academic Board, and a consultant for the RSCM. Ghislaine and Anne Marsden Thomas MBE are the co-chairs of the Society of Women Organists (see p.14).

Programme

Prelude and Fugue in E minor, BWV 533
Ettrick Banks
Fantasia in G
Suite médiévale en forme de messe basse

Johann Sebastian Bach (1685-1750)
Judith Weir (b.1954)
William Byrd (1540-1623)
Jean Langlais(1907-91)

The organisers of the John Hill Organ Series are grateful to the London Organ Concerts Guide for sponsoring today's recital.

Nicknamed the 'Cathedral', J.S. Bach's **Prelude & Fugue in E minor, BWV 533**, was written during the composer's first few years in Arnstadt, where he served as organist at the Neue Kirche from 1703-07. During this period, reports from the church council mention '*frembde Thone*' ('strange notes') during Bach's performances of the chorale preludes, which were said to confuse the congregation. In this short work there is very much a sense that Bach is continuing to explore the musical boundaries of the organ. The Prelude opens with bold *stylus fantasticus* passagework – which Bach would develop further, after exploring the organ music of Dietrich Buxtehude – before *tremolo* chords and strident dissonances take over. While the Fugue would have been more familiar in style to Bach's Arnstadt congregation, it too cannot resist adventurous chromatic lines.

Like Bach, Judith Weir's **Ettrick Banks**, written over 200 years later than BWV 533, also challenges the notion of traditional writing for the organ. Inspired by Impressionist water studies for piano, such as Debussy's *Reflets dans l'eau*, *Ettrick Banks* is a water study for organ, following the movements of the river Ettrick Water in Selkirkshire, Scotland. Ettrick Water, the second-fastest rising river in Scotland, inspires in Weir a turbulent composition, with bubbling melodic lines, ever-shifting rhythmic patterns, and some unusual stop combinations. Threaded throughout the piece are subtle references to the traditional Scottish air, 'Ettrick Banks', which centres on the intervals of minor 3rd and perfect 4th.

The simple, poised opening to William Byrd's **Fantasia in G** provides a stark contrast to the adventurous compositions by Bach and Weir. Melodic motifs introduced in one part are echoed by the rest of the texture, and perfect cadences in closely related keys bring interweaving parts together in a stable, comforting manner. Byrd's characteristic changes in metrical emphasis and rhythmic flourishes add sparkle to the work, which builds in energy as it progresses, blossoming eventually into a joyful dance.

In his **Suite médiévale en forme de messe basse**, Jean Langlais follows the formula devised by Charles Tournemire in his 51 Offices in *L'orgue mystique*: a suite of five pieces progresses from Prelude to Introit, through Offertory, Elevation, and Communion, to a closing movement. However, whereas Tournemire's plainchant melodies refer to a specific feast-day (e.g. the Assumption or Easter), Langlais draws upon plainchant melodies from various liturgical services. In this way, Langlais creates a flexible liturgical and musical form. This Suite '*en forme de messe basse*' ('in the form of a low mass') could be used both at low and high masses, and even as concert repertoire. The Suite, moreover, explores past, present and future through neo-classicism, chromaticism, modality and tonality. Langlais's references to phrases of Gregorian chant show his skill in facilitating worship, both directing the thoughts of his listeners towards the liturgical meaning, and pre-empting liturgical events that are to take place.

4 June

Constance Taillard

France



Born in Mulhouse, France, in 1994, Constance Taillard began musical studies in her local music school. After initial courses in harpsichord and organ, she progressed to the organ class of Éric Lebrun at the Conservatoire of Saint-Maur-de-Fossés. At the age of 17, Constance was admitted to the classes of Olivier Baumont and Blandine Rannou at the Conservatoire national supérieur de musique et de danse de Paris. Graduating with first class honours, she then joined the organ class of Michel Bouvard and Olivier Latry in the same institution. She was appointed to a teaching position in the Conservatoire d'Arras in 2016.

Constance is in demand as a soloist in France and abroad. She took part in the complete performance of Bach's keyboard works at the Cité de la Musique in Paris, in the festival Organi Antichi in Bologna and in the Chaise-Dieu festival as artist-in-residence. Her interest in modern music has led her to work alongside such leading French composers as Gilbert Amy, Thierry Escaich and Éric Lebrun. France Musique, the main French Radio station for classical music, has featured her performances both in the 'Young Interpreters Generation' and the 'Classical Chamber' series.

In September 2018 Constance won second prize at the Concours Corneille 'Le Poème Harmonique'.

Ensemble music is also an important part of Constance's musical life. She has played for conductors including Julien Chauvin, Ignazio Schifani and Maxime Pascal, and often accompanies vocal groups such as Intermezzo Chorus, Jubilate Deo, or Christine Paillard vocal ensemble. She was assistant conductor of the choir of Église Saint-Antoine-des-Quinze-Vingts for two years.

In view of her enthusiasm for historic organs in their original state, Constance is president of the Association Oltingue Sundgau, which seeks to preserve the most authentic Callinet organ known in France, in the church of Saint-Martin.

Constance Taillard receives support from the prestigious Safran Foundation for Music, the major French organisation for sponsoring young artists.

Programme

Prelude in E flat major, BWV 552

'La vallée du Béhorléguy, au matin', from *Paysages euskariens*

Te Deum, op.11

Prelude in F minor

'Complainte', from *Three pieces for organ*

Final from *Symphonie no.2* in E minor

Johann Sebastian Bach (1685-1750)

Ermend Bonnal (1880-1944)

Jeanne Demessieux (1921-68)

Nadia Boulanger (1887-1979)

Henriette Puig-Roget (1910-92)

Louis Vierne (1870-1937)

The French organ school reached an apogee in the 17th century that was hugely influential throughout Europe. The characteristic styles, either majestic or sweet, were imitated by many non-French composers, including J.S. Bach. The **Prelude in E flat major** (1739) is a prime example, in which the dotted rhythm of the opening *ritornello* refers immediately to French Overture style.

The unique elegance of the French aesthetic was always the leading characteristic of most compositions. Today, French composers are still trying to write in a narrative style sparkling with grace and sobriety. The **Three Pieces for Organ** by Henriette Puig-Roget refer to typical French poetry. Puig-Roget, a pupil of Charles Tournemire and Marcel Dupré, was specially acclaimed in Japan, where she received an honour from the Emperor.

Jeanne Demessieux, another pupil of Marcel Dupré, was also a great figure of the French organ world. Deeply admired by her teacher and celebrated by the international press, she received

early recognition as belonging to the circle of the most extraordinarily virtuosic players. Among her numerous compositions, the **Te Deum** is a tone poem in three parts revealing expressive creativity.

To contrast with this joyous outburst, we hear music which shows the symphonic side of the organ, by two pupils of Gabriel Fauré: '**La vallée du Béhorléguy, au matin**' by Ermend Bonnal, and **Prelude in F minor** by Nadia Boulanger. Boulanger, raised among the intellectual elite, showed as a child uncommon gifts for organ and composition. After her exemplary studies she was nominated for Second Prix de Rome, later becoming one of the world's most sought-after pedagogues. Her deep friendship with Bonnal remained strong throughout their lives.

To end the recital, we will hear the genius of her master Louis Vierne in the **Final** of his Second Organ Symphony. Written in 1932, this work connects the musical era started by César Franck to the more intense language later created by his pupil Olivier Messiaen.

Women At The Helm

A new society to promote female organists – the Society of Women Organists (SWO) – was launched at an organ recital given by Catherine Ennis on 25 February at the Royal Festival Hall, preceded by a panel discussion with Southbank Centre director of music Gillian Moore, Catherine Ennis, and the Society's co-founders Anne Marsden Thomas and Ghislaine Reece-Trapp.

SWO aims to support all women organists; to encourage girls and women to study the organ; and to foster the promotion of women's activities in the organ world. The initiative comes against a backdrop in which playing the organ – and particularly holding a professional post as an organist – is predominantly a male activity, despite recent progress. Anne Marsden Thomas explains: 'We were concerned about the gender imbalance in the organ world and the fact that it doesn't seem to be improving by very much, despite the introduction of girls' choirs in the early 1990s, a much easier world to move around in, and the promotion of women in other fields. In the public school system, boys have the opportunity to take lessons and practise in school, but there are fewer public schools for girls and a lot of them don't have organs. Also, young girls are often very, very good on the organ, but I've observed them being pushed forward towards an academic career; or sometimes they simply don't have the confidence to develop their ambitions as

organists, so fall by the wayside.' A recent study by Sarah MacDonald, director of music at Selwyn College, Cambridge, found that only 22 per cent of Oxbridge organ scholars are female.

The Society seeks to realise its aims through a number of ways. Its website includes profiles of women organists, designed to inspire and serve as role models; a list of women who are available for concerts and church works, accompanying, and choral conducting etc; and the chance for women to network among themselves. There will also be occasional events. Marsden Thomas stresses, however: 'We are not into positive discrimination or tokenism; we're not complaining about discrimination; and we're not all women – although there has been an immense amount of interest from women organists of all ages, we have an increasing number of men joining us, too. Our action points for 2019 are: through the website, to supervise information about women organists, church musicians, accompanists, conductors; publicise events in which our members take a leading role; offer spotlights on prominent women organists and role models and those approaching the profession; promote events for women organists to meet and support each other; and actively encourage, and where possible help to arrange funding for, lessons for girl organists in schools.' societyofwomenorganists@gmail.com, www.societyofwomenorganists.co.uk.

(l to r) Southbank Centre director of music Gillian Moore; Catherine Ennis, Ghislaine Reece-Trapp and Anne Marsden Thomas



Photo by SWO

St Lawrence Jewry, London

ORGELBAU KLAIS (2001)

I. CHOIR (Rück-positive, unencl.)

C – c4	
1. Gedact	8
2. Dulciana	8
3. Principal	4
4. Block Flute	4
5. Nazard	2 ² / ₃
6. Wald Flute	2
7. Tierce	1 ³ / ₅
8. Larigot	1 ¹ / ₃
9. Mixture	III
10. Cromhorn	8
<i>Tremulant</i>	

II. GREAT

C – c4	
11a. Praestant	
(to gl transmission from 16	
Pedal Violon 16)	
12. Open Diapason	8
13. Chimney Flute	8
14. Octave	4
15. Twelfth	2 ² / ₃
16. Fifteenth	2
17. Cornet (from g#, 8)	V
18. Mixture	IV
19. Trumpet	8
20. Fanfare Trumpet	8

III. SWELL

C – c4	
21. Open Diapason	8
22. Stopped Diapason	8
23. Gamba	8
24. Voix Celeste	8
(from tenor c)	
25. Fugara	4
26. Flute Octaviane	4
27. Octavin	2
28. Mixture	IV
29. Bassoon	16
30. Trompette	8
31. Oboe	8
32. Clarion	4
<i>Tremulant</i>	

PEDAL

C – g1	
11b. Violone (organ front)	16
33. Subbass	16
34. Octave	8
35. Bourdon	8
36. Tenoroctave	4
37. Mixture	IV
38. Posaune	16
39. Trumpet	8

COMMONWEALTH CHAPEL ORGAN (2000)

C – c4	
40. Stopped Diapason	8
41. Principal	4
42. Flute	4
43. Octave	2
44. Larigot	1 ¹ / ₃
45. Pedal Bourdon	16
<i>Tremulant</i>	

Couplers: Commonwealth–Gt, Commonwealth–Ch, Commonwealth–Ped, Sw–Gt, Ch–Gt, Sw–Ch, Ch–Ped, Gt–Ped, Sw–Ped
6 adjustable pistons to Choir, Great, Swell and Pedal.
10 General pistons.
Sequencer, multiple channels, lockable.
Full Organ, General Cancel.
Balanced Swell Pedal almost centred.

Message from the organ builder

Best wishes from Orgelbau Klais to all participants and listeners of the concerts of the John Hill Memorial Series at St Lawrence Jewry. With gratitude to the late John Hill, who made this series possible, we see with admiration the wonderful musical achievements of the youngest generation of talented organists. We are proud to be able to contribute to this success by providing the vehicle for the music – that is, the organ at St Lawrence Jewry, which we were honoured to build some years ago.

May all of you, performers and listeners, enjoy the experience of great music in a great setting!
 Yours sincerely,

Philipp C.A. Klais

John Hill Organ Series 2019

Presenting young artists at the outset of their concert careers

Tuesdays 1:00 - 1.45pm

7 May - 4 June

St Lawrence Jewry next Guildhall, London EC2V 5AA

Admission free; retiring collection

7 May

RACHEL MAHON (Canada)

14 May

ILARIA CENTORRINO (Italy)

21 May

KATELYN EMERSON (USA)

28 May

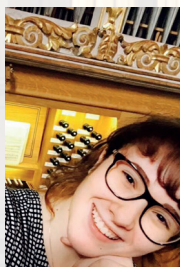
GHISLAINE REECE-TRAPP (UK)

4 June

CONSTANCE TAILLARD (France)



Rachel
Mahon



Ilaria
Centorrino



Katelyn
Emerson



Ghislaine
Reece-Trapp



Constance
Taillard

The John Hill Organ Series is in memory of John Hill, who gave help and encouragement to young organists. This annual series showcases rising stars in the organ world.