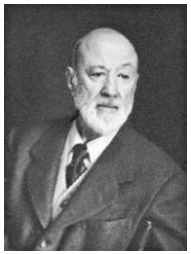
Choral Song and Fugue - Samuel Sebastian Wesley (1810 – 76) Wesley was the illegitimate son of the composer Samuel Wesley, and grandson of Charles Wesley, and owed his middle name to his father's lifelong admiration for the music of Bach. He sang in the choir of the Chapel royal as a boy, and was then appointed organist at Hereford Cathedral, moving on to Exeter Cathedral in 1832. Subsequently he held appointments at Leeds Parish Church, and Winchester and Gloucester cathedrals.

Trumpet Minuet - Alfred Hollins (1865 – 1942) Hollins, who was blind from birth, was born in Yorkshire, and educated the Wilberforce Institution for the Blind in York and the Royal Normal College for the Blind at Upper Norwood. His genius as a musician was recognised early; he played the solo part in the Emperor Concerto at Crystal Palace and a year later he was performing at a private concert at Windsor in the presence of Queen Victoria. He was a prolific composer, and wrote much for the organ. The three pieces which have best stood the test of time are this Trumpet Minuet, A Song of Sunshine, and Spring Song.

Three pieces for musical clock - Joseph Haydn (1732 – 1809) Between 1772 and 1792 Haydn wrote 30 pieces for the Flute-Clock (Flötenuhr). they were designed to sound an octave higher than written, and are therefore generally played on 4 ft pipes.

Sonata III op. 65 - Felix Mendelssohn (1809 – 1847) Mendelssohn's six organ sonatas were published in 1845. A skilled organist, Mendelssohn gave a number of well-received organ recitals during his visits to Britain. The sonatas were commissioned as a 'set of voluntaries' by the English publishers Coventry and Hollier in 1844. In response to the commission, Mendelssohn at first drafted seven individual voluntaries, but then decided to extend and regroup them into a set of six sonatas, meaning by this not pieces in classical sonata form, but using the word as it had been used by Bach, for a collection or suite of varying pieces. The sonatas include references to a number of Bach chorales, and no.3 (in A major), which uses the Lutheran chorale *Aus tiefer Not schrei' ich zu dir* (Out of the deep have I called unto thee, O Lord – a paraphrase of psalm 130) also incorporates a processional piece which Mendelssohn had written for the wedding of his sister Fanny.



Variations on 'America' - Charles Ives (1874 – 1954) Ives was a great American original: innovator, eccentric, and irrepressible humorist whose quirky genius combined the essence of the old ways of American life with a kind of revolutionary modernism. He held up a musical mirror to early 20th century America, and found an astonishing variety of ways of framing folk songs, hymn tunes, landscapes and social scenes inside a restless, adventurous musical language.

Meditation op. 167, no. 3 - Josef Rheinberger (1839-1901) When only seven years old Rheinberger became organist at Vaduz Parish Church, and his first composition was performed the following year. In 1851 he entered the Munich Conservatory, where he later became professor of piano and subsequently professor of composition. In 1877 he became court conductor to the Bavarian royal family, responsible for the music in the royal chapel. When the present Conservatorium was founded in Munich, Rheinberger was appointed its professor of organ and composition, a post he held until his death. Rheinberger was a prolific composer, composing twelve masses, several operas, symphonies, chamber music and choral works. However, today he is remembered almost exclusively for his elaborate and challenging organ compositions, which include two concertos, 20 sonatas, 22 trios, 12 Meditations, 24 fughettos, and 36 solo pieces.

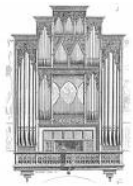
Postlude in D - Henry Smart (1813-79)
An English organist and composer, Smart was born in London. He studied first for the law, but soon gave this up for music. In 1831 he became organist of Blackburn parish church, then of St Giles-without-Cripplegate, followed by St Luke's, Old Street, and finally St Pancras New Church, in 1864, which last post he held at the time of his death. His many organ compositions were described as 'effective and melodious, if not strikingly original' by the 1911 Encyclopaedia Britannica, which also praised his part songs. His best known composition is now probably the hymn tune *Regent Square*, commonly sung to the words 'Light's abode, celestial Salem'. In the last fifteen years of his life Smart was practically blind.

Adrian Moore BA ARCO is the organist of Holy Trinity Church, Leamington Spa

Adrian Moore

ORGAN RECITAL

Monday, August 30th 2010
at 11 a.m.



All Saints' Church,
Leamington Spa

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