



The John Hill Memorial Recitals 2014

The Guild Church of St. Lawrence Jewry Next Guildhall
City of London EC2V 5AA

Tuesday Lunchtime Organ Recitals 1:00pm - 1:45pm

6 May	Karol Mossakowski	Poland
13 May	Anna-Victoria Baltrusch	Germany
20 May	Martin Sturm	Germany
27 May	Peter Holder	UK
3 June	Benjamin Sheen	UK

The
Eric Thompson
Charitable Trust
for organists
and organ music

St Albans
International
Organ Festival

Welcome to the

9th Annual John Hill Memorial Recitals

This year marks a departure from the sponsorship of HSBC who have generously supported us since the recitals started.

John was an international officer with HSBC and its associated banks for over 45 years.

Now, Catherine Ennis, Graham Matthews, David Wakefield, my family and I sincerely acknowledge our many friends who have helped us financially and in other resourceful ways to ensure that these recitals continue; and to maintain the very high standard that we have seen grow and develop exponentially.

Again our thanks go to Canon David Parrott for continuing to encourage these memorial recitals in his beautiful church. St Lawrence Jewry holds many happy memories for me, listening to my husband playing the renowned Klais organ under the tutelage of Catherine. Also our thanks go to Brigadier Charlie Hobson who so kindly supports our endeavours by allowing the international recitalists to stay at Charterhouse, with Graham as their host and mentor. We are always delighted to welcome our esteemed Patrons, Lord Glenarthur, Lord Green and Simon Preston CBE whenever they can take time off from their busy schedules to be with us and for their continued support and encouragement.

However this year our special appreciation must go to Dinah Molloy Thompson, David Wakefield and the Trustees of The Eric Thompson Trust (ETT) for agreeing to account for and manage the funds raised specifically for the John Hill Memorial series. David has provided a short note about the ETT. I really do believe life is cyclical: "what goes around comes around" because John was Chairman of this Trust until his death in 2004. He was passionate about the work of the Trust for young organists, whom he felt were the orphans of the musical world.



Every Tuesday in October four organists, who are recipients of ETT grants, will give the lunch time recitals; just another example how help for young organists is increasing.

I feel sure you will be inspired by the music at today's recital. The many regular attendees at St Lawrence Jewry will hear again some favourite familiar pieces, as well as exciting new ones. John loved to explore the wide range of music composed or rearranged for the organ. If he found a particular piece that didn't ring comfortably in his ear, he would try to find the score or a recording which he played again and again until the music registered some meaning for him. This consequently introduced all our family to new compositions and composers; some we grew to love, others not quite so!

Thank you once again, most sincerely, to all our friends who have made today's recital possible.

A handwritten signature in dark ink that reads "Barbara Hill". The signature is fluid and cursive, with a large, stylized 'B' and 'H'.

Barbara Hill



**The John Hill
Memorial Concerts**



Eric Thompson

The Eric Thompson Trust was founded in 1993 to commemorate the life and work of Eric Thompson OBE. Although trained as an oboist, Eric quickly realised that his greater talent lay in musical administration and after a period with Boosey & Hawkes he joined the Arts Council and quickly established himself as a most effective and highly regarded senior manager of the Council's various musical programmes.

Eric was always interested in the organ and took care to ensure that the instrument, its players and its repertoire were properly represented in the work of the Arts Council and in concerts arranged by the British Council. After retiring he became Honorary Secretary of the Royal Philharmonic Society, where he continued to promote all matters connected with the organ and its music and especially the encouragement and support of young organists.

The Eric Thompson Charitable Trust

for organists and organ music

Vice-Presidents:
Nicolas Kynaston
Dame Gillian Weir DBE

The Trust's objectives mirror Eric's interests. It aims to provide grants to help aspiring professional organists who need financial assistance for special projects such as attending master classes in the UK and elsewhere, summer schools, or special lessons from a distinguished teacher outside of normal ongoing tuition. Through the generosity of Flentrop Orgelbouw, an annual scholarship is also available for a young organist to spend two weeks in their Zaandam workshops, learning the rudiments of organ building and having lessons from two distinguished Dutch organists on some of that country's most famous instruments.

Since its founding 21 years ago the Trust has supported 65 young organists, many of whom now hold prestigious positions in Cathedrals, Colleges, major churches and schools.

The Trustees, who meet twice a year to review applications and ensure the Trust's charitable objectives are achieved, are:

David Wakefield (Chairman)
Clive Driskill-Smith
Dame Glynne Evans
Richard Fisher
Colin Hamling (Clerk)
Robin Jéquier
Dinah Molloy Thompson
David Titterington



6 May

Karol Mossakowski

Poland



Born in 1990 into a family of musicians, **Karol Mossakowski** started studying the piano and the organ with his father at the age of three. After high school he entered the Poznań Music Academy, where he was a pupil of Elżbieta Karolak and Jarosław Tarnawski.

In 2011 he was admitted to the Conservatoire National Supérieur de Musique et de Danse de Paris as a pupil of Olivier Latry and Michel Bouvard. Since 2013, he has also been a student of Thierry Escaich and Philippe Lefebvre in the Conservatoire's improvisation class.

In Poland he has won several national competitions as well as the 2010 Feliks Nowowiejski international competition in Poznań. In May 2013, he won first prize in the "Springtime in Prague" international competition and was the recipient of a scholarship from the French government; he has also received a grant from the Brieux-Ustaritz Foundation.



13 May

Anna-Victoria Baltrusch



Germany

Anna-Victoria Baltrusch was born in Berlin, Germany in 1989. She studied piano from the age of four and organ from the age of nine. From 2002 she was a junior student in piano and organ at the Julius-Stern-Institut of the University of Arts (UDK) in Berlin. From 2008 she studied Church Music and Piano at the Hochschule für Musik in Freiburg im Breisgau (organ with Professor Schmeding), for both of which she earned the Bachelor degree in 2011. She is now in her final year for the degree of Master of Church Music. Apart from the many prizes she received in piano and organ competitions as a schoolgirl, as a student she has been awarded the following renowned prizes: in 2009 the first prize at the Internationaler Orgelwettbewerb der Bach-Gesellschaft Wiesbaden; in 2010 a scholarship of the Deutscher Musikwettbewerb connected with the inclusion into the Bundesauswahl Konzerte junger Künstler and the Künstlerliste des Deutschen Musikrats; in 2011 second prize at the 60th International Music Competition of the ARD in Munich; in May 2013 first prize at the Internationaler August-Gottfried-Ritter-Wettbewerb in Magdeburg; in July 2013 second prize at the International Organ Competition in St. Albans (Great Britain).

Anna-Victoria Baltrusch has performed in recitals and concerts throughout Germany, in Austria, Switzerland, Turkey and Spain. She made her Solo Debut at the Philharmonie Berlin in January 2012. She often plays chamber music and as a lieder accompanist is much in demand.

Since October 2010 she has been supported by the Evangelisches Studienwerk Villigst and in 2012 received a scholarship from the Brahms-Gesellschaft of Baden-Baden.



20 May

Martin Sturm

Germany



Martin Sturm, born in 1992, has been playing and composing music since early childhood. He won the 50th anniversary International Improvisation Competition (Tournemire Prize) at St Albans in 2013, and was also finalist at the International Improvisation Competition Luxembourg "organ without borders" in 2011. He studies at Würzburg Music Hochschule with Prof. Christoph Bossert. His eclectic concert activities feature an extensive repertoire of improvisations, interpretations and compositions.

Much of the inspiration for his musical creativity springs from a grounding in theology and philosophy. As early as 2005-2007 he was winning prizes in the composition competitions of the "Jeunesses Musicales Germany". 2012 saw his composition, a choral prelude on "Wir glauben all an einen Gott", performed at the prestigious "John Cage Projekt Halberstadt".

In 2007 he founded the "The Walking Stick Jazz Ensemble" which seeks to create with organ plus other instruments new sound and music structures. Under his direction, many performances of contemporary chamber music and works for orchestra and choir, centred around the music of J.S. Bach, have taken place in recent years. Martin is responsible for instigating restorations of important historical organs in the East Bavarian region of Germany.



27 May

Peter Holder

UK



Peter Holder is Organ Scholar at Westminster Abbey, where he accompanies the world famous choir in the daily services and assists with training of the choristers. He has performed at many state occasions, and most recently at the service to celebrate the 60th Anniversary of the Coronation of HM Queen Elizabeth II. In June 2013 Peter graduated with a first-class honours degree from the Royal Academy of Music and was awarded HRH Princess Alice the Duchess of Gloucester's Prize for exemplary studentship. He now continues as a postgraduate student at the Royal Academy of Music, where he is generously supported by the Cordelia Moses Scholarship. Peter studies with David Titterington, Jon Laukvik and Patrick Russell.

Peter was educated at The King's School, Worcester, and was a chorister at Worcester Cathedral. Following a gap year as Organ Scholar at Southwell Minster, where he studied with Paul Hale, he spent a year as Organ Scholar at The Royal Hospital, Chelsea, before moving to St. Albans Cathedral for two years as Organ Scholar. While there, he toured Sweden and Denmark with the Cathedral Choir and Abbey Girls Choir respectively, and accompanied the Abbey Girls Choir and Lay Clerks of the Cathedral Choir in their recording of works by Mendelssohn (Naxos).

Peter has recorded for BBC Radio 3 on numerous occasions and played the organ in the 2012 BBC Proms with the combined Orchestra of the Royal Academy of Music and Juilliard School, conducted by John Adams. As a continuo player, he has performed with St James's Baroque at the Lufthansa Festival of Baroque Music's annual concert at Westminster Abbey. Recent and forthcoming solo performances include Reading Town Hall; St John's Smith Square; the Cathedrals of Gloucester, St Paul's, and Westminster; Lichfield Festival; St Albans International Organ Festival; and Cambridge Summer Music Festival.

A close-up portrait of Benjamin Sheen, a young man with short dark hair and blue eyes, wearing a light blue shirt and a yellow tie with small dark spots. He is looking directly at the camera with a slight smile.

3 June

Benjamin Sheen

UK, resident in USA



Benjamin Sheen, Assistant Organist at St. Thomas Church, Fifth Avenue, New York City, is one of the UK's brightest young organists. Hailed as a 'brilliant organist' by the New York Times, he is the 2013 winner of the Pierre S. du Pont First Prize at the inaugural Longwood Gardens Organ Competition 2013 and received Second Prize and the Jon Laukvik prize at the St. Alban's International Organ Competition 2013.

Benjamin started his education as a chorister at St. Paul's Cathedral (under the direction of John Scott), before studying at Eton College and, more recently, Oxford University where he graduated with First Class Honours in Music. While an undergraduate, he held the position of Organ Scholar at Christ Church Cathedral, Oxford and became a prize-winning Fellow of the Royal College of Organists and the recipient of the prestigious Worshipful Company of Musicians' Silver Medal for 2011. In May 2013, Ben graduated from the Juilliard School of Music in New York, with a Master of Music in Organ Performance, during which time he studied with Grammy award-winning organist Paul Jacobs.

As a concert organist, Benjamin has performed throughout the UK and the USA, as well as further afield in Europe, Australia and New Zealand. Notable engagements have included performances in Westminster Abbey, St. Paul's Cathedral and the Royal Albert Hall in London as well as appearances with the City of London Sinfonia, the Royal Philharmonic Orchestra and the Duisburg Symphonie in Germany. Recent engagements in the US have included recitals at Washington National Cathedral, Alice Tully Hall (New York) and Trinity Church, Boston. He has also performed live on BBC radio and television and made a number of appearances on NPR's Pipedreams. In January 2012, Benjamin made his concerto debut with the Juilliard Percussion Orchestra in a performance of Lou Harrison's Concerto for Organ and Percussion Ensemble as part of the 2012 FOCUS Festival in the Lincoln Centre.

For more information
and upcoming performances,
please see www.bensheen.com

History of the Organs

The 2001 Klais Organ

The first organ of which we know in St. Lawrence Jewry was built by Renatus Harris in 1684. Its case was enlarged and the organ rebuilt successively in 1875 by Gray and Davison, then again in 1930 by Hill, Norman and Beard.

It was this instrument which inspired the organist of the 1920s and 30s, Lewis Montgomery Jones, to instigate the renowned weekly lunchtime recital series, continued by Margaret Cobb and Margaret Phillips, which continue to this day.

Some seventeen years after the destruction of St. Lawrence Jewry in 1940, a 3 manual and pedal organ of 50 stops was provided for the newly rebuilt church by Noel Mander.

Catherine Ennis *explains:*

the Klais organ in St. Lawrence Jewry came about because of a lunch invitation from John Hill!

In summer 1999 John very kindly invited me to lunch to meet Philipp Klais. I explained to John my misgivings - as the new organ project at the church was already well advanced, and we would not be seeking a quotation from Klais. John insisted I should come (what John said, we all did...) and by the end of a hilarious hour, everything had changed. Philipp revealed considerable knowledge of our architectural and musical history and spoke eloquently about the sound world the St. Lawrence Jewry organ should inhabit. Subsequently, his inspired proposal to build an integrated console for the Commonwealth Chapel organ (to avoid the need to hire an electronic organ during installation of the main organ) was so clever, yet so simple, that I decided to persuade the Vicar, David Burgess, to seek a quotation from Klais in addition to those we had already received.

The result is the beautiful organ you hear and see today. How serendipitous that John Hill's memorial series now takes place on the instrument which his intervention helped to shape, all those years ago.



Philipp Klais, the Organ Builder, says:
“when I came the first time to the beautiful St. Lawrence Jewry Church in London I was most impressed: the very intense musical church life with regular lunch time recitals, the quality of the music in the liturgy, the beauty of the church architecture, the location of the church in the heart of London and two separate organ cases being combined in one instrument.

From my first visit I had the idea of creating two individual instruments which would grow together to one unit. I was very interested in finding out more details about the organ history in this church, and I could find a lot of material in the archives of the library of the Guildhall. The two instruments complement each other with, on the one hand, the completely mechanical one-manual and pedal Commonwealth Chapel instrument with its direct articulation, and on the other, the main organ in the Nave with the ability for romantic and symphonic repertoire as well as the later 18th century music. Through their specifications, both instruments have their own very strong personalities. The scales are carefully designed in such a way that the Commonwealth Chapel instrument can also be played as part of her bigger sister.



The good and delicate acoustical situation in this church permits the tonal characteristics of each different stop to be heightened. All stops are voiced in order to create a very warm, melting and room-filling sound, yet giving enough clarity for the performances of polyphonic music.

In order to achieve a precise tracker action all manual divisions are arranged with short horizontal tracker runs, the Commonwealth Chapel instrument with suspended action. The Choir Organ (Ruck-positive - at the back of the player) as well as Great and Swell are placed above each other symmetrically in the centre of the instrument. The outer case had been built by the organ building workshop of Mander in the fifties, and embraces design concepts of the former St. Lawrence Jewry instruments. We kept this fine organ case, added a new Ruck-positive (a feature of the old organ omitted in the 1957 design) and created an instrument in which the inner structure is mirrored by the outer appearance. Outer appearance and inner structure grow together to one unit.

Based on those ideas, the final tonal concept, including pipework details, have been carefully worked out between Catherine Ennis, Heinz-Günther Habbig (Tonal Director of Johannes Klais Orgelbau, who voiced the organ) and me. Our intention was to create a contemporary instrument with a strong personality, which allows the performance of a wide range of literature. In reflecting the history of the instrument we intentionally did not want to create a copy of any style.

The principals are taken from one scale for an optimal blend; the flutes have wide scales in order to support the warm room-filling sound of the organ foundations. The reed stops are based on continental traditions, the reed-traditions of my great grand-father at the Rhine Valley which are closer to the French than to the North German and Dutch traditions.

We feel very privileged to have had the opportunity to build this instrument in the heart of the City of London; we hope that the instrument is going to reach the heart of the audience, and that you all will have as much joy listening to the colours of the organ as my team and I had during the last years in planning and building it”.

Organ Specification

The 2001 Klais Organ

I. Choir (unenclosed) 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
Tremulant

II. Great C-c4

- 11a Praestant 16' – g1
(transmission from Violone 16' pedal)
- 12 Open Diapason 8'
- 13 Chimney Flute 8'
- 14 Octave 4'
- 15 Twelfth 2 2/3'
- 16 Fifteenth 2'
- 17 Cornet V (from g1, 8')
- 18 Mixture IV
- 19 Trumpet 8'
- 20 Fanfare Trumpet 8'

Commonwealth Chapel Organ C-c4

- 40 Stopped Diapason 8'
- 41 Principal 4'
- 42 Flute 4'

Couplers:

Commonwealth to Great,
Commonwealth to Choir,
Commonwealth to Pedal.

Swell to Great, Choir to Great,
Swell to Choir; Choir to Pedal,
Great to Pedal, Swell to Pedal.

III. Swell (enclosed) 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'
Tremulant

Pedal C-g1

11b Violone 16' (Organ front)

- 33 Subbass 16'
- 34 Octave 8'
- 35 Bourdon 8'
- 36 Tenor octave 4'
- 37 Mixture IV
- 38 Posaune 16'
- 39 Trumpet 8'

- 43 Octave 2'
- 44 Larigot 1 1/3'
- 45 Pedal Bourdon 16'
Tremulant

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.

6th May

Karol Mossakowski

Allegro Vivace from Symphony No. 5 in F minor, op. 42
Clair de Lune, op. 53
Suite op. 5 : Prélude, Sicilienne, Toccata

Charles-Marie Widor (1844-1937)
Louis Vierne (1870-1937)
Maurice Duruflé (1902-1986)

13 May

Anna-Victoria Baltrusch

Pièce Héroïque
Vivace, Trio sonata no. 6 in G BWV 530
Praeludium in e minor
Vater unser im Himmelreich
Phantasie und Fuge über den Namen BACH op.46

César Franck (1822-1890)
Johann Sebastian Bach (1685-1750)
Nicolaus Bruhns (1665-1697)
Georg Böhm (1661-1733)
Max Reger (1873-1916)

20 May

Martin Sturm

Fantasia and Fugue in g minor BWV 542
14 Canons, appendix of the Goldberg Variations
Variations 30, 36 from Choraltabulaturbuch:
40 Variationen über Vater unser im Himmelreich
Contrapunctus IV from the Art of Fugue
Variations 17, 19 from Choraltabulaturbuch:
40 Variationen über Vater unser im Himmelreich
Improvisation: Fantasia and Fugue on
Wie schön leuchtet der Morgenstern

Johann Sebastian Bach (1685-1750)
Johann Sebastian Bach
Johann Ullrich Steigleder (1593-1635)

Johann Sebastian Bach
Johann Ullrich Steigleder

Martin Sturm (b. 1992)

27 May

Peter Holder

Praeludium in D major BuxWV139
Prelude and Fugue in B flat minor BWV867 (arr. Reger)
Introduction and Passacaglia in D minor
Adagio and Allegro in F minor K594
Càrdinas Obstiné

Dietrich Buxtehude (c.1637-1707)
Johann Sebastian Bach (1685-1750)
Max Reger (1873-1916)
Wolfgang Amadeus Mozart (1756-1791)
Ferencz Liszt (1811-1886)

3 June

Benjamin Sheen

Flourish for an Occasion
Fantasia in F minor, K. 594
Roulade, Op. 9 no. 3
Cantabile, Op. 37 no. 1
Prelude and Fugue, 'The Spitfire' (arr. Tom Winpenny)

Sir William H. Harris (1883-1973)
Wolfgang Amadeus Mozart(1756-1791)
Seth Bingham(1882-1972)
Joseph Jongen (1873-1953)
Sir William Walton (1902-1983)