

POULENC HINDEMITH PINKHAM

WORKS FOR ORGAN
AND ORCHESTRA

IAN QUINN | ORGAN

English Symphony Orchestra
English String Orchestra
Kenneth Woods *conductor*



ENGLISH
SYMPHONY
ORCHESTRA



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FRANCIS POULENC (1899-1963)

Concerto in G minor, for organ, strings & timpani, FP93 (1934-8)

TRACK

1. Andante
2. Allegro giocoso
3. Subito Andante moderato
4. Tempo allegro, molto agitato
5. Très Calme. Lent
6. Tempo de l'allegro
7. Tempo Introduction

(22' 11")

DURATION

- 2' 51"
- 2' 20"
- 7' 08"
- 2' 42"
- 2' 19"
- 2' 08"
- 2' 43"

PAUL HINDEMITH (1895-1963)

Kammermusik No 7: Concerto for organ & chamber orchestra, Op 46/2 (1927) (14' 50")

8. I Nicht zu schnell
9. II Sehr langsam und ganz ruhig
10. III

- 3' 18"
- 4' 59"
- 6' 32"

DANIEL PINKHAM (1923-2006)

Sonata No 1, for organ & strings (1966)

11. Andante e molto semplice

(3' 27")

3' 27"

Sonata No 2, for organ & strings (1966)

12. I Andante sereno
13. II Allegro scherzando

(7' 36")

3' 21"

4' 15"

Sonata No 3, for organ & strings (1987)

14. I Allegro grazioso
15. II Allegretto ballando
16. III Andante dolente
17. IV Vivace

(12' 40")

3' 39"

1' 38"

5' 11"

2' 12"

Iain Quinn - *Organ*

Dobson Organ, Merton College Chapel

English String Orchestra/English Symphony Orchestra

Kenneth Woods - Conductor

The initial heyday of the organ concerto, arguably, was in the seventeenth and eighteenth centuries and while neither Bach or Mozart composed any true or original concertos for the “king of instruments”, there are plenty by Vivaldi, Handel and a host of others, even Haydn (with three, early in his career). By the nineteenth century, however, the organ had fallen out of favour as a concertante instrument (as did the viola, cello, bassoon, amongst others, at the same time) There are none from Beethoven, Schumann, Brahms, or even Bruckner, one of Europe’s leading organists! Two of the first composers to revive it were the Frenchman Alexandre Guilmant (1837-1911), who transcribed his first organ sonata as his Symphony for organ and orchestra in 1874, and the Liechtensteinian virtuoso Johan Rheinberger (1839-1901) in 1884, with the first of two (the second followed in his final few years). By that time, Saint-Saëns had also featured the instrument in two of the four movements of his immensely popular Third Symphony, premiered in 1887.

As Hindemith was writing the first two organ sonatas in 1937, **Francis Poulenc** was well advanced in writing one of his most impressive orchestral creations, the **Concerto in G minor**. Scored for the severe combination of organ, strings and timpani (echoing the instrumentarium of Bartók’s Music for strings, percussion and celesta of 1936 and Martinů’s *Double Concerto for two string orchestras*, piano and timpani two years later), Poulenc had started work to the concerto as early as 1934 following a request from the great patroness of music, Princesse Edmond de Polignac; the concerto’s opening flourish, evocative of Bach’s Fantasia & Fugue, BWV 542, the opening of which

headed the Princesse’s headed notepaper. The expressive atmosphere of the concerto was notably more serious than Poulenc’s previous pieces, not least the light-hearted Concert Champêtre for harpsichord (1927-8) and 2-Piano Concerto (1932). The accidental death of a colleague, Pierre-Octave Ferroud, in 1936 had spurred a reawakening of religious feeling in the composer, one of the first fruits being his Mass in G major the following year and, although already under way, the still incomplete Organ Concerto.

Its single movement is divided unequally into seven sections. The opening *Andante* **[track 1]** alternates between that stark, Bachian flourish and a more meditative refrain developed by the strings and timpani, the organ joining in later, the mood sombre. The ensuing *Allegro giocoso* **[track 2]** is more the merrier Poulenc of old, a scurrying *scherzando*-like invention varying the opening material with much interplay between the organ and orchestra. The mood changes to lyrical contemplation, *subito Andante moderato* **[track 3]**, lighter in texture than the opening Andante. A yearning figure leads to further introspection before the tempo picks up to four climactic chords and a brief, hushed interlude which ushers in another complete change of mood, *Tempo allegro, molto agitato* **[track 4]**. This energetic section flashes by in dramatic fashion leading to the brief, luminous *Trés Calme. Lent* **[track 5]** which is interrupted by a stark organ chorale. Once more, Poulenc confounds expectations by launching into the music hall-like *Tempo de l’allegro* **[track 6]** with elements of Stravinskyan neoclassicism to it. For all its seeming good

humour, there are dark undercurrents which finally erupt into a reprise of the opening Bachian flourish, *Tempo Introduction* [track 7], sounding grimmer than before. For all the solace of the ensuing viola solo, the concerto ends dramatically, with a final massive organ chord cut off by a timpani stroke.

The Concerto in G minor received its premiere at a private performance in the private salon of Princesse Edmond in December 1938, with Maurice Duruflé (who had advised Poulenc on aspects of writing for the organ) as the soloist and Nadia Boulanger conducting. Duruflé was the soloist at the work's first public performance at the Salle Gaveau, with Roger Desormière the conductor.

The German firebrand **Paul Hindemith** was among the first 20th C. composers to pick up on these pioneering examples well after the First World War. He had composed a radical series of chamber concertos, entitled *Kammermusiken* from 1921 for a variety of wind-based ensembles (the Second features a piano, stringed by association). Late in 1927, he brought this series to a close with two works, paired as Op 46, for solo exotica—the viola d'amore (which instrument Hindemith had rediscovered in 1922, teaching himself to play it in three months!) and the organ—unifying the textures entirely for winds (almost, a cello and double bass are included in the orchestra).

Kammermusik No 7 is one of Hindemith's most vibrant early concertos. Cast in three compact movements, the first [track 8] is a bright and breezy prelude (not unusual for this composer) marked 'not too fast', with an emphasis on

linear counterpoint. The heart of the concerto is the songlike central span [track 9], marked 'very slow and completely calm'. The polyphonic ethos of Hindemith's invention is still primary, but the expression has a more romantic, albeit restrained, atmosphere. The longest movement is the ebullient finale, marked only as semiquaver = 184 beats per minute [track 10]. It is a fleet-footed compound movement that develops from the opening fanfares to unify the elements of the entire concerto as well as being the final distillation of the series as a whole. (Afterwards, Hindemith progressed to the shorter *Konzertmusik* series which included concertante works for piano and viola with larger sub-orchestral ensembles.) The first performance of Kammermusik No 7 was given in Frankfurt-am-Main for a radio broadcast on January 8th, 1928, by Reinhold Merten, the orchestra conducted by Hindemith's father-in-law, Ludwig Rottenberg (1865-1932). Hindemith did not abandon the organ, producing three sonatas between 1937 and 1940, and a concerto with full orchestra shortly before his death in 1963.

Horatio Parker (1863-1919) was probably the first American to compose an organ concerto, in 1902, followed by Howard Hanson (1896-1981) in 1923, Copland (1900-90)—with his Symphony for organ and orchestra the following year (reworked, without organ, as Symphony No 1 in 1927)—and Leo Sowerby (1895-1968, thus a close contemporary of Hindemith), with concertos in 1938, 1944, and a *Concert Piece* in 1951. The American composer-organist **Daniel Pinkham** (1923-2006) came to music after attending a concert given

by the Trapp Family Singers in 1939, before their immortalisation in *The Sound of Music*, and went on to study composition with several teachers—including Walter Piston, Copland, Barber, Honegger, and Nadia Boulanger—harpichord (with Wanda Landowska, no less), and organ with E Power Biggs. Among his compositions are three sonatas for organ and strings, the first two written in 1966. **Sonata No 1** is in a single brief movement, *Andante e molto semplice* [track 11], sounding rather like the central span of a moderately sized sonata the outer movements of which have been lost. It has a rather Hindemithian atmosphere, which is replicated a little in the opening movement *Andante sereno* [track 12] of **Sonata No 2**. This piece is in the form of a diptych, concluding with a **Allegro scherzando** reminiscent at times of the lighter Shostakovich [track 13]. The **Third Sonata** (1987) is larger than both predecessors (though still modest) and a more serious affair, especially its opening movement, *Allegro grazioso* [track 14]. The main subject has a very chromatic theme (although still tonal in design) which colours the entire movement. The scherzo is much briefer, marked *Allegretto ballando* ('fast, dancing lively') [track 15] though even here has an elusive quality arising from the more angular main subject. The longest movement, taking nearly half the running time of the sonata, is the third, *Andante dolente*, the strings lead the main musical development here, the organ responding and following their lead to the mildly impassioned climax. The final *Vivace* [track 17] provides a modestly sparking conclusion to the whole.

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NEOCLASSIC INSTRUMENTS

The influence of Neoclassicism was especially pronounced in the organ world because it related directly to a seminal developing trend in organ building. Beginning in Germany in the late 1920s, an organ building movement known as the *Orgelbewegung* (*Organ Reform Movement*) was promoted by organ builders who deliberately utilized building styles of the seventeenth- and eighteenth-century French, German and Dutch organs. Their purpose was to construct new instruments that would allow for two pivotal developments in the history of organ building.

Firstly, the new instruments would enable performances of the masterworks of the Baroque, mostly especially the masterworks of J. S. Bach, after more than a hundred years of largely symphonically-inspired organ building that principally focused on orchestral color at the expense of clarity for the performance of works by earlier composers. It is for this reason that the expansive and heavily contrapuntal musical canvases of the late nineteenth-century German composer, Max Reger, were quickly dismissed by critics as incogent to listeners as the instruments of the period consistently allowed for only simpler lyrical textures, as typified in the organ works of César Franck. In this regard, Max Reger was ahead of his time in terms of writing for an instrument that was yet to be fully realized in practice.

Secondly, this return to older methods of organ-building, albeit with modern conveniences such as electric blowers, rather than hand or foot pumped bellows, and console aids that could allow for the quick change of registrations (combinations of sounds) allowed a generation of composers to see the instrument afresh to a degree that was largely unequalled in other performing spheres. This spark of creativity was further emboldened by the influential Early Music Movement of the 1950s-1970s of which organists were often in leadership roles because of their close associations with choirs, churches, and academic institutions. While European organ building slowed after World War II, it accelerated in America with new instruments built along neoclassical lines that were inspired by the *Orgelbewegung*. The very sound of the organ in America changed with an ambition that could not easily be equaled in Europe where all of the key countries for organ building (England, France, Germany, The Netherlands) were recovering from the ravages of two world wars.

Each of the composers featured on this recording wrote works that exemplify specific styles of writing for Neoclassical instruments while maintaining their own distinctive individual voice. Their approach to the instrument is both contrasting and yet dependent on the nature of Neoclassical organ building in order for the musical language of their pieces to be interpreted. This will be the first recording that begins with the first work in this style, Hindemith's *Kammermusik VII* and follows a trajectory through Poulenc to Pinkham. This recording also marks the first recording of the complete sonatas of Pinkham and the first recording of the second and third sonatas.

ABOUT THE INSTRUMENT

The **Dobson Organ** in **Merton College Chapel** is one of the finest mechanical action organs in the UK. Built by Dobson Pipe Organ Builders of Iowa, USA, and installed in 2013, in readiness for the College's 750th celebrations in 2014, the organ consists of 44 ranks over three manuals. The specification encourages the performance of a wide repertoire, and the organ sounds equally thrilling in music from the baroque era as it does in the great romantic masterworks.

ABOUT THE ARTISTS

Organist **Iain Quinn** was born in Cardiff, Wales. He grew up as a chorister at Llandaff Cathedral, also studying the organ, piano, and trumpet. At fourteen, he was appointed Organist at St Michael's Theological College, Llandaff. He later joined the faculty of the Blackheath Conservatoire of Music, London. In 1994 he moved to the USA for study at The Juilliard School, the University of Hartford (BM) and the Institute of Sacred Music, Yale University (MM), returning to the UK in 2009 as a Doctoral Fellow at the University of Durham (PhD historical musicology). He has released fifteen CDs on the Chandos, Guild, Hyperion, Naxos, Paulus, Raven, and Regent labels. His most recent recordings include *Haydn Organ Concertos* with Arcangelo and Jonathan Cohen (Chandos), *Organ Music of Vincent Persichetti*, and *Organ Music of Zoltán Kodály* (Naxos). He has completed critical editions of the previously unpublished organ works and early Christmas cantata of Samuel Barber (G. Schirmer), the complete organ works of Carl Czerny (2 volumes, A-R Editions), the complete anthems of John Goss (A-R Editions), and two volumes volume of the Elgar Complete Edition. He is the editor of an ongoing series of *English Organ Sonatas* (Ut Orpheus Edizioni) and the author of four books: *The Genesis and Development of an English Sonata* (Routledge – Royal Musical Association Monograph Series); *The Organist in Victorian Literature* (Palgrave Macmillan); *Music and Religion in the writings of Ian McEwan* (Boydell and Brewer); *Rudolph Ganz, Patriotism and Standardization of The Star-*

Spangled Banner, 1907-1958 (Routledge). Dr Quinn is Professor of Organ at Florida State University and the Research Fellow in the Arts and Humanities in the Office of the Vice President for Research. He is an Honorary Research Fellow of the Royal Academy of Music.

iquinn.org

Hailed by Gramophone Magazine as “a symphonic conductor of stature”, **Kenneth Woods** was appointed Artistic Director and Principal Conductor of the English Symphony Orchestra in 2013, and has quickly built up an impressive and acclaimed body of work and recordings with them. Woods also serves as Artistic Director of both the Colorado MahlerFest – the only US organisation other than the New York Philharmonic to receive the International Gustav Mahler Society's Gold Medal – and (since 2017) the founding Artistic Director of The Elgar Festival in Worcester. Woods has conducted the National Symphony Orchestra, Royal Philharmonic Orchestra, Cincinnati Symphony, BBC National Orchestra of Wales, Budapest Festival Orchestra, Royal Northern Sinfonia and the English Chamber Orchestra, and has made numerous broadcasts for BBC Radio 3, National Public Radio and the Canadian Broadcasting Corporation. He has appeared on the stages of some of the world's leading music festivals, such as Aspen, Scotia and Lucerne.

Under Kenneth Woods' leadership, the English Symphony Orchestra has gained widespread recognition as one of the most innovative and influential orchestras in the UK. The first of Woods' many acclaimed ESO discs was

volume one in the Complete Piano Concertos of Ernst Krenek, selected by The Times as one of their “Best Recordings of 2016.” His recording of Fraser’s Elgar orchestrations for Avie was a Classic FM Disc of the Month.

The ESO’s Nimbus Alliance recording of Kenneth’s orchestration of Brahms’ Piano Quartet in A Major was chosen as one of the 10 Best Classical CDs of 2018 by The Arts Desk. In 2016 Woods and the ESO launched their 21st Century Symphony Project, an ambitious multi-year effort to commission, premiere and record nine new symphonies by leading composers, with the triumphant premiere of Philip Sawyers’ Third Symphony at St John’s Smith Square.

In 2018, the Project continued with the premiere of David Matthews’ Ninth Symphony, selected by The Spectator as one of the Top Ten Classical Events of the year, followed in 2019 by Matthew Taylor’s Fifth Symphony, hailed by ClassicalSource as “a masterpiece” at its premiere. The most recent offerings in the 21st Century Symphony Project include Robert Saxton’s Scenes from the Epic of Gilgamesh and Adrian Williams’s First.

kennethwoods.net

The **English Symphony Orchestra** is an ensemble which in recent years has become synonymous with artistic excellence, innovative and visionary programming, distinctive commissioning and ground-breaking recordings. In the last decade, ESO has established itself as a major force in British musical life under its Artistic Director and Principal Conductor Kenneth Woods, presenting and recording the orchestra’s first full length opera (the world premiere of John Joubert’s Jane Eyre) to overwhelming critical acclaim, presenting the 2015 Classical Music Magazine “Premiere of the Year,” (Donald Fraser’s orchestration of the Elgar Piano Quintet) and releasing a triumphant series of recordings, including the Complete Piano Concertos of Ernst Krenek (Sunday Times Best Recordings of 24 NI6408 2016) and John Joubert’s opera Jane Eyre (2017 MusicWeb Opera Recording of the Year).

Founded by William Boughton in 1980, the ESO have a long and distinguished history of collaboration with legendary figures of British music making. As the professional orchestra of Elgar’s home city, and orchestra-in-residence of The Elgar Festival, the music of Elgar has long been a central part of the ESO’s repertoire. Past ESO collaborators include some of the leading Elgar interpreters of the last 50 years, including conductors Yehudi Menuhin (Principal Guest Conductor 1990-2000) and Vernon Handley (Principal Conductor 2007—8) and soloists Nigel Kennedy, Nicola Benedetti, Steven Isserlis and Alexander Sitkovetsky.

Appropriately for an orchestra based in the city of his birth, the ESO has made many acclaimed recordings of Elgar’s music as well as that of major 20th

century British composers including Vaughan Williams, Britten, Butterworth and Bridge. The ESO discography also highlights a commitment to the music of our time; in addition to the notable recordings which grew out of the orchestra's affiliation with Sir Michael Tippett, there are recordings of music by John Metcalfe, John Joubert, Nicholas Maw, and Michael and Lennox Berkeley. John McCabe served as the orchestra's Composer-in-Association from 2013 until his death in 2015. Following McCabe's death in 2015, the ESO appointed Philip Sawyers as "John McCabe Composer-in- Association" who was succeeded by David Matthews in 2018 and Adrian Williams from 2020-2021. The ESO's current John McCabe Composer-in-Association is Steve Elcock.

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MUSICIANS OF THE ENGLISH SYMPHONY ORCHESTRA, ENGLISH STRING ORCHESTRA

POULENC/PINKHAM

Violin 1

Tijmen Huisingh
Leader

Suzanne Casey
Principal Violin

Richard Laing

Noriko Tsuzaki

Rachel Allen

Tom Crehan

Charley Beresford

Aria Trigas

Violin 2

Catherine Leech

Esther King Smith

Charlotte Moseley

Shulah Oliver-Smith

Zoë Davies

Philip Aird

Viola

Kate Musker

Laura Galletta

Helen Sanders-Hewett

Raisa Zapryanova

Cello

Robert Max

Corinne Frost

Claire Constable

Katy Whittle

Double Bass

Stephen Warner

Caroline Harding

Timpani

Cliff Pick

HINDEMITH

Cello

Robert Max

Corinne Frost

Claire Constable

Katy Whittle

Double Bass

Stephen Warner

Caroline Harding

Flute

Laura Jellicoe

Piccolo

Catherine Handley

Oboe

Odette Cotton

Clarinet

Alison Lambert

Bass Clarinet

Steve Morris

Bassoon

Alexandra Davidson

Jo Shewan

Contrabassoon

Claire Wadsworth

French Horn

James Topp

Trumpet

Stuart Essenhigh

Trombone

Kevin Pitt

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Producer, engineer and editor *Phil Rowlands*

Assistant engineer *James Walsh*

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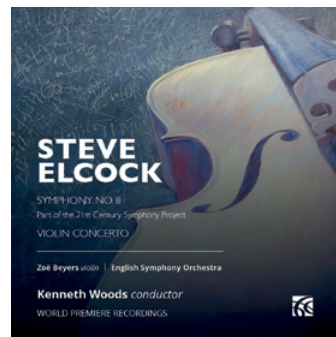
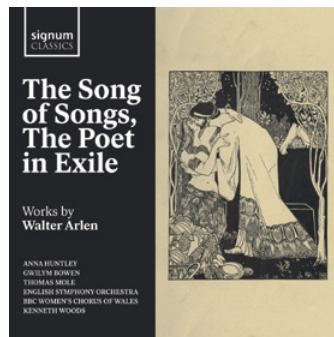
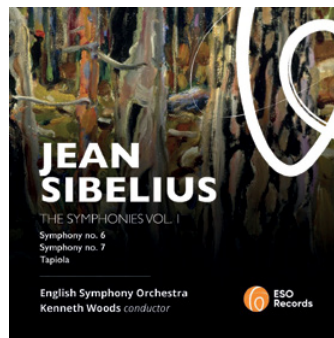
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