



Greater London Council  
**ROYAL FESTIVAL HALL**  
General Manager: Michael Kaye

# AN EVENING OF ORGAN MUSIC

**CARLO CURLEY  
JANE PARKER SMITH  
NOËL RAWSTHORNE**

**SATURDAY  
8th MARCH 1980  
AT 8p.m.**

**Programme  
and Notes**

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**Now – exclusively on**  
**RCA**  
**THE INCREDIBLE**  
**CARLO CURLEY**



RCA is proud to announce the first recording under an exclusive contract with the phenomenal American organist Carlo Curley.

A staggering recital of some of the world's most exciting virtuoso organ music played on the mighty instrument of the Royal Albert Hall – described by Mr. Curley himself as "the ultimate in organ power."

**THE INCREDIBLE CARLO CURLEY**  
**plays**  
**VIRTUOSO FRENCH ORGAN MUSIC**  
**at the ROYAL ALBERT HALL**

RL 25247 RK 25247 (Cass)

Gigout: Grand Choeur Dialogué – Guilmant: March on a Theme by Handel –  
Saint-Saëns: Fantaisie – Vierne: Canon de Westminster –  
Boëllmann: Suite Gothique – Bonnet: Elves – Vierne: Clair de Lune

**RCA**  
RED SEAL

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PROGRAMME

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*Carlo Curley introduces himself to the audience and commences playing*

**Sinfonia from Cantata No. 29**

J. S. BACH

*Carlo Curley introduces Jane Parker-Smith who will commence playing*

**Allegro Maestoso from Sonata in G Op. 28**

ELGAR

**2 Pieces from Suite No. 3 Opus 54**

Pieces de Fantasia

**Impromptu**

**Carillon de Westminster**

VIERNE

*Carlo Curley will play*

**Chant Heroique**

JEAN LANGLAIS

*Carlo Curley introduces Noel Rawsthorne who will commence playing*

**Toccata for the Flutes**

**Fantasia & Fugue on B.A.C.H.**

LISZT

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INTERVAL

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*Carlo Curley will introduce*

**Organ Symphony No. 6 in G Minor, Opus 42**

WIDOR

**CARLO CURLEY's** grandmother, a teacher at the New England Conservatory of Music, began teaching her grandson how to play the piano three years after he was born (in Monroe, North Carolina in 1952). By the time he was five, she had him playing the organ in church; and when he was eight, he was already performing major organ works by J. S. Bach from memory, before the public. **CARLO CURLEY** was a scholarship student at the North Carolina School of the Arts in Winston-Salem. His later organ studies brought him under the influence of such coaches as Arthur Poister of Syracuse University; Robert Elmore of Philadelphia; American concert organist Virgil Fox; and British organ virtuoso George Thalben-Ball. **CARLO CURLEY** was a resident church organist in Atlanta, Georgia and Grand Rapids, Michigan before being asked (at 19) to head the choral-keyboard section of the Music Department at Philadelphia's prestigious Girard College, where he was also appointed College Organist. At Girard, he supervised the restoration of the famous 6,000-pipe E. M. Skinner organ in the College Chapel.

Since 1969, he has performed throughout North America and Europe and, in 1976, became the first concert organist to acquire his own electronic touring organ, designed especially for him by the Allen Organ Company of Macungie, Pennsylvania. The instrument has 4 manuals, 164 stops, 5,500 watts of audio power, and produces its sound from 7 digital computers through 380 speakers. This portable organ has enabled him to appear in venues where no proper pipe instrument was available.

During the summers of 1977 and 1978 **CARLO CURLEY** was the Resident Organist of the Alexandra Palace, London (the first person to hold this position since 1939). Each summer he was sponsored by the Greater London Council in six major concerts which were attended by thousands. He was filmed by BBC-TV in a special programme entitled "Virtuoso Organist" which was broadcast in October, 1977 and enjoyed high ratings. On his return in the summers of 1978 and 1979, he performed 80 European concerts (including performances at St. Paul's Cathedral — London, Free Trade Hall — Manchester, Royal Albert Hall — London, Ulster Hall — Belfast, Norwich Cathedral, Great Oval Hall — Sheffield, Jesus College — Cambridge, Hereford Cathedral, Windsor Festival, The Dome — Brighton, New College — Oxford, Glasgow Cathedral, and Fairfield Hall — Croydon) and also appeared in numerous radio, TV, and newspaper interviews.

**CARLO CURLEY** previously has made ten recordings, four of them European. He was the first organist to record on the Aeolian-Skinner pipe-organ in Kennedy Center's Concert Hall in Washington, D.C. In 1979, **CARLO CURLEY** signed an exclusive recording contract with RCA, the first



disc being released on the 146-stop instrument in the Royal Albert Hall, London. The Royal Albert Hall was the location of a **CARLO CURLEY** appearance in July, 1979, that attracted an extraordinary attendance of more than five thousand people.

Also, during the summer of 1979, **CARLO CURLEY** returned from his European tour to the U.S.A. for a solo performance and master classes at the National Music Camp, Interlochen, Michigan. He has just completed a tour of the Scandinavian countries (January, 1980) and has excerpted time from a busy U.S. concert schedule to fly to London especially for this evening's performance. This is **CARLO CURLEY's** first concert in the Royal Festival Hall.

**CARLO CURLEY** performs from a memorised repertoire of over 100 compositions. He is on a worldwide mission to establish the organ in its rightful place at the fore of the concert stage; with his recordings topping the classical charts and his audiences breaking records of size and enthusiasm, he may be confident of the success of his mission — a remarkable accomplishment for a twenty-seven-year-old musician!

*Carlo Curley is now represented in the U.K. by John Selwyn-Jones, 213 Southpark Road, London S.W.19.*

# Jane Parker-Smith

WIDOR Symphony No. 5  
GRISON Toccata in F; JONGEN Sonata Eroica  
HQS1406 □ TC-HQS1406

with MAURICE ANDRÉ:  
MUSIC FOR TRUMPET AND ORGAN  
Handel's Largo, Mozart's Alleluia, Schubert's Ave Maria  
and music by Bach, Charpentier, Senaillé, John Stanley  
ASD3453 □ TC-ASD3453

ORGAN CONCERTOS  
HAYDN Concertos in C and F  
ALBRECHTSBERGER Concerto in B flat  
C.P.E. BACH Concerto in E flat  
M. HAYDN Concerto in C for Organ, Viola  
and Orchestra (with Lubomir Malý, viola)  
Prague Chamber Orchestra/Steuart Bedford  
SLS5164 (2LP set) □ TC-SLS5164

Jane Parker-Smith has recorded two LPs of  
music by Liszt, Franck and Vierne at the organ  
of the Church of St. Francis de Sales, Philadelphia.  
Both are scheduled for release later this year.

# Noel Rawsthorne

at the organ of Liverpool Cathedral

TOCCATA!  
Famous Toccatas by Bach, Boëllmann,  
Gigout, Mulet, Reger, Whitlock and Widor  
Columbia TW0338

Noel Rawsthorne has recorded an LP of  
music by Bach. It is scheduled for release  
later this year in the HMV Greensleeve series.



EMI Records Ltd., 20 Manchester Square, London W1A 1ES.  
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**THE GREAT NAMES ARE ON HMV  
RECORDS & TAPES**

**JANE PARKER SMITH** began learning the piano aged four. At 16, she gained her ARCM in piano performing. From 1968 to 1971, she studied organ, piano and harpsichord at the Royal College of Music, obtaining an LTCL in organ playing, winning



all the major prizes and several scholarships to continue her studies with Nicholas Kynaston and with the blind organist, Jean Langlais in Paris. In 1970 she made her debut at Westminster Cathedral which was recorded by the BBC. She has since been a regular performer on all four channels and on many European networks. She made her Promenade Concerts debut in 1972 and was also chosen by the Greater London Arts Association for their 'Young Musicians '73' scheme. A year later, she won the National Organ Competition in Southport. She has starred in most of the world's major music festivals. Jane gave her first Festival Hall concert in 1975, taking the place of an indisposed Fernando Germani at short notice. She has recorded eight LPs: for the past two years recording exclusively for EMI. Her concert tours have included France, Switzerland, Gibraltar, the West Indies, America, Canada, Germany and Finland with forthcoming tours of South Africa and Norway during the next season. Jane has recently been invited to be on the international Juries for the Royal Canadian College of Organists competition at their national convention and the Internationale Orgelwoche Nurnberg.

**NOEL RAWSTHORNE'S** association with the musical life of Liverpool Cathedral spans nearly half the building's history. Over a period of more than 30 years, first as chorister, and later in the organ loft, he has become a prime influence in maintaining and expanding the English Cathedral Tradition of Britain's largest church. At 16, he won a scholarship to the Royal Manchester College of Music (now the Royal Northern College of Music), and returned to cathedral activities full-time three years later when he was appointed assistant organist to the late Dr. Henry Goss Custard. In 1965, when Dr. Goss Custard retired, Noel Rawsthorne succeeded him at the early age of 25, taking over the responsibility for one of the world's most magnificent instruments. In 1958, the Liverpool Bluecoat Society of Arts gave him an award from the Gulbenkian Foundation, which enabled him to continue studies with Fernando Germani in Italy, and Marcel Dupre in Paris. Following in their footsteps, Noel Rawsthorne is now an internationally recognised artist. He has visited the Soviet Union three times as a recitalist, playing in Moscow, Leningrad, Riga and other major cities. Performance tours of the United States and Europe have also met with wide acclaim. He has played at all the major venues in this country, and his Liverpool Cathedral recitals attract capacity audiences. In addition, he broadcasts regularly with the BBC, and has made several records. Mr. Rawsthorne is a Council Member and Examiner at the Royal College of Organists. He also lectures at



Master Classes and has adjudicated at national organ competitions. A keen knowledge of organ building and design has led to him acting as a consultant on major installations and renovation projects throughout the United Kingdom.

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## Programme Notes

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J. S. BACH

### **Sinfonia from Cantata No. 29**

Originally written for unaccompanied violin. This piece has been skilfully transcribed and arranged by Carlo Curley for the organ and has now become accepted as his "signature tune".

ELGAR

### **Allegro Maestoso from Sonata in G Op. 28**

A typical example of Elgar's ceremonial music at its best. A really thrilling "pomp and circumstance" piece for the organ.

LOUIS VIERNE (1870-1937)

### **2 Pieces from Suite No. 3 Opus 54**

Pieces de Fantaisie

#### *1. Impromptu*

A short light-hearted exercise using the softer and more orchestral stops of the Harrison & Harrison organ.

#### *2. Carillon de Westminster*

This master composition is dedicated to the late great organ builder, Henry Willis III. Louis Vierne was inspired during a visit to London by the rich tones of the Westminster chimes and listeners will be quick to recognise the familiar "Big Ben" notation. (Actually he didn't get it quite right as you may notice from certain sequences in the theme).

JEAN LANGLAIS

### **Chant Heroique**

One of 9 pieces dedicated by Langlais to Jehan Alain. You will notice several references in the piece to La Marseillaise.

PIETRO YON

### **Toccatina for the Flutes**

A light-hearted, very short composition played entirely on the lighter flute stops on the Festival Hall Organ.

LISZT

### **Fantasia & Fugue on B.A.C.H.**

One of Liszt's rare works for the organ. Composition based on the musical quotation B.A.C.H. and first composed in its original version 50 years before the Brahms chorale preludes. Although widely accepted now, in Liszt's time it was considered very advanced by reasons of its bold chromaticism. It was written for the inauguration of the new organ in Merzeburg Cathedral and it uses virtually every stop on the Festival Hall organ from the lightest strings to a glorious full organ.

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### INTERVAL

*A warning gong will be sounded for five minutes before the end of the interval*

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WIDOR

### **Organ Symphony No. 6 in G Minor**

First published in 1887. It comprises of 5 splendid movements:

#### *Allegro*

One of the finest movements in all of the symphonies. An imposing 32 measure theme is introduced, then magnificently developed, the effect is one of spaciousness and splendour, the pedal leaps mid-way are highly challenging, even for a Widor symphony.

#### *Adagio*

Though only 4 pages long, this movement remains on the same high level as its predecessor, it possesses a deeply felt beauty which is fully realised in its brief span.

#### *Intermezzo (Allegro)*

A brilliant display piece rich with cunning details.

#### *Allegretto*

This "cantabile" movement is a satisfying combination of charming melody and ingenious accompaniment (containing references to the first movement) with superb opportunities for "orchestration".

#### *Finale (Vivace)*

An heroic, striking theme, thrillingly developed, here, as in the first and third movements, Widor's sense of virtuoso display stirs the listener.

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#### IN ACCORDANCE WITH THE REQUIREMENTS OF THE GREATER LONDON COUNCIL:

Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or sit in any of the other gangways.

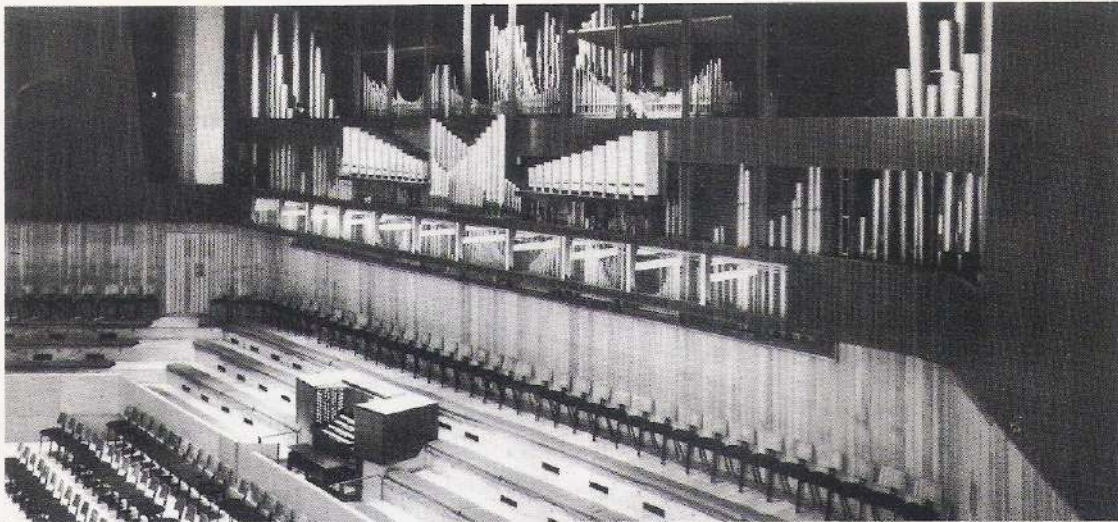
No smoking in the auditorium.

The taking of photographs is not permitted.

Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance, or part thereof, unless prior arrangements have been made with the Director and concert promoter concerned.

If you normally wear a hearing aid but find that you do not need to use it during the concert, please make sure, if you remove the earpiece, that you turn it off. Failure to do so may cause a high-pitched whistle which could be distracting to your neighbours.

# ROYAL FESTIVAL HALL ORGAN



## SPECIFICATION OF THE ORGAN

4 Manuals, C to c4, 61 notes:  
Pedals, C1 to g, 32 notes

<i>Principals</i>		<i>Flutes</i>		<i>Reeds and special stops</i>	
<b>GREAT</b>					
16	Principal	16	Gedacktpommer	16	Bombarde
8	Principal	8	Harmonic flute	8	Trumpet
8	Diapason	8	Rohrgedackt	4	Clarion
4	Octave I-II	5½	Quintflute		
2½	Quint	4	Gemshorn		
2	Superoctave	4	Quintadena		
1½	Tierce	2	Blockflute		
2	Mixture V	8	Cornet (from c) V		
½	Sharp mixture IV				
<b>POSITIVE</b>					
8	Principal	8	Gedackt	8	Trumpet
4	Octave	8	Quintadena	8	Dulzian
2	Mixture V	4	Rohrflute		Tremulant
1	Sharp mixture V	2½	Rohrnazard		
½	Carillon II-III	2	Spitzflute		
		1½	Tierce		
		1½	Larigot		
<b>SWELL</b>					
8	Diapason	16	Quintadena	8	Viola
4	Principal	8	Gemshorn	8	Celeste
2	Octave	8	Quintadena	16	Bombarde
1	Mixture IV-VI	4	Koppelflute	8	Trumpet
½	Cymbel III	2½	Nazard	8	Hautboy
		2	Openflute	8	Vox humana
		1½	Tierce (from f)	4	Clarion
		1	Flageolet		Tremulant
<b>CHOIR</b>					
4	Spitzoctave	8	Open Wood	16	Salicional
2	Principal	8	Stopped Wood	8	Salicional
1½	Quint	4	Open flute	8	Unda maris
1	Octave			8	Cromorne
½	Sesquialtera II			4	Schalmei
½	Mixture IV				Tremulant
<b>SOLO</b>					
8	Diapason	8	Rohrflute	16	Basset horn
4	Octave	2	Waldflute	8	Harmonic trumpet
2½	Rauschquint II			4	Harmonic clarion
1½	Tertian II				Tremulant
1½	Mixture VI				
<b>PEDAL</b>					
32	Principal (ext.)	16	Sub bass	Transmissions:-	
16	Majorbass	10½	Quintflute	16	Salicional (Ch)
16	Principal	8	Gedackt	16	Quintadena (Sw.16)
8	Octavebass	5½	Nazard	8	Quintadena (Sw.16)
4	Superoctave	4	Spitzflute	16	Dulzian (Pos.)
5½	Rauschquint	3½	Septerz II	8	Cromorne (Ch.)
2½	Mixture V	2	Openflute	4	Schalmei (Ch.)
				32	Bombarde (ext.)
				16	Bombarde
				8	Trumpet
				4	Clarion
				2	Cornett
<b>COUPLERS</b>					
Swell to great			Great reeds and cornet on solo		
Positive & choir to great			Swell octave (16, 8 and 4 stops only)		
Solo to great			Solo to pedal		
Swell to positive			Swell to pedal		
Solo to positive			Great to pedal		
Solo to swell			Positive and choir to pedal		
Great sub-octave			Choir on solo, on choir (transfer)		
			Positive on great, on positive (transfer)		

Balanced swell-control (mechanical) for Swell Organ, Solo Organ and Choir Organ.

Electro-pneumatic key action, fitted externally to slider windchests.

Electro-pneumatic stop and stop-combination movements: the latter being instantly adjustable from the console.

General tonal crescendo pedal, and piston for giving Full Organ by a touch of the foot (reversible mechanism).



Greater London Council

# ROYAL FESTIVAL HALL

Director: George Mann, OBE

*The Greater London Council presents*

## ORGAN RECITALS

WEDNESDAYS AT 5.55

- 23 JANUARY **Nicholas Danby** *London*
- 30 JANUARY **Peter Planyavsky** *Vienna*
- 6 FEBRUARY **Peter Hurford** *St. Albans*
- 13 FEBRUARY **Nicolas Kynaston** *Kings Lynn*
- 20 FEBRUARY **James Dalton** *Queen's College, Oxford*
- 27 FEBRUARY **Jane Parker-Smith** *London*
- 5 MARCH **Simon Preston** *Christ Church, Oxford*
- 12 MARCH **Lionel Rogg** *Geneva*
- 19 MARCH **Thomas Trotter** *Winner of St. Albans Competition*
- 2 APRIL **Bernard Lagacé** *Montreal*

Tickets: £1.00 (unreserved) including programme,  
on sale one calendar month before each concert from  
Box Office, (01-928 3191), Royal Festival Hall,  
London SE1 8XX, and usual agents.

A season ticket is available for all the above recitals: Price £7.00

For full details of programmes see overleaf.

**The Organ in the Royal Festival Hall**

by RALPH DOWNES

Illustrated booklet available from the Information Desk,  
price 35p (by post 45p)

## 23 January

Bruhns  
Höller  
Dandrieu  
Franck  
Vierne  
Bach

## NICHOLAS DANBY

Præludium in E minor  
Ciaccona, Op. 54  
Pieces in A from Premier Livre d'Orgue  
Choral No. 1 in E  
Sicilienne (from Pièces de Fantaisie)  
Prelude and Fugue in E flat, BWV 552

## 30 January

Brahms  
Anton Heiller  
Bach

## PETER PLANYAVSKY

Prelude and Fugue in G minor  
Tanz-Toccata  
Chorale Prelude: Wir glauben all, BWV 740  
Toccata and Fugue in F, BWV 540  
Improvisation on a submitted theme  
Variations and Fugue on an original theme  
(Royal Fanfares from the opera Fredegundis)

## 6 February

Bach  
Hindemith  
Bach

## PETER HURFORD

Prelude and Fugue in F minor, BWV 534  
Sonata No. 3  
Partita: O Gott, du frommer Gott, BWV 767  
Concerto No. 1 in G (after Ernst), BWV 592  
Sonata No. 4 in E minor, BWV 528  
Prelude and Fugue in G, BWV 541

## 13 February

Bach  
Franck  
Liszt/Reger  
Dupré

## NICOLAS KYNASTON

Fantasia and Fugue in A minor, BWV 561  
Fugue in G minor, BWV 578  
Choral No. 2 in B minor  
St. François de Paul marchant sur les flots  
Symphony No. 2 Op. 26

## 20 February

Couperin  
Bach/Dalton

## JAMES DALTON

Messe pour les Couvents de Religieux et Religieuses  
(with plainsong-choir)  
Fantasia in C, BWV 573

## 27 February

Bach  
Langlais  
Vierne

## JANE PARKER-SMITH

Prelude and Fugue in E minor, BWV 548  
Fugue et Continuo (first performance)  
Symphony No. 6 in B minor, Op. 59

## 5 March

Bach  
Mozart  
Messiaen

## SIMON PRESTON

Prelude and Fugue in B minor, BWV 544  
Trio-Sonata No. 1 in E flat, BWV 525  
Fantasia in F minor, K.608  
Meditations from La Nativité du Seigneur  
Les Bergers; Les Anges; Les Mages; Dieu parmi nous

## 12 March

Bach

## LIONEL ROGG

Prelude and Fugue in C minor, BWV 546  
Chorale Preludes:  
An Wasserflüssen Babylon, BWV 653  
Nun freut euch, BWV 734  
Trio-Sonata No. 5 in C, BWV 529  
Fantasia and Fugue on Ad nos

## 19 March

Bach  
Alain  
Durufé

## THOMAS TROTTER

Fantasia and Fugue in G minor, BWV 542  
Chorale Preludes:  
Allein Gott in der Höh sei Ehr', BWV 675 & 664  
Suite  
Introduction and Variations; Scherzo; Choral  
Suite, Op. 5  
Prélude; Sicilienne; Toccata

## 2 April

Buxtehude  
Bach  
Reger

## BERNARD LAGACE

Chorale-Fantasia: Wie schön leuchtet der Morgenstern  
Passacaglia and Fugue in C minor, BWV 582  
Chorale Partita: Sei gegrüßet Jesu gutig, BWV 768  
Chorale-Fantasia: Wie schön leuchtet uns der Morgenstern,  
Op. 40 No. 1