



Richard LAMBERT

MUSIC FOR BRASS AND ORGAN

... MOV'D WITH CONCORD OF SWEET SOUNDS FOR BRASS SEPTET

THE FESTAL TRUMPET SOUNDS FOR TRUMPET AND ORGAN

GLORIA, LAUS ET HONOR: TOCCATA FOR ORGAN

LITTLE SUITE NO. 3 FOR THREE TRUMPETS

LITTLE SUITE NO. 2 FOR TWO TRUMPETS

MUSIC FOR ORGAN, BOOKS I AND II

PARTITA FOR BRASS QUINTET

John Jermy, trumpet

Chester Concordia

Brass Ensemble

Richard Lambert, director

Robert Marsh and Philip Rushforth

Organ of Chester Cathedral

FIRST RECORDINGS

RICHARD LAMBERT Music for Brass and Organ

Partita for brass quintet (2015)

1	I	Proclamation	1:08
2	IV	Sennet and Tucket Antiphon	2:09
1	V	Clarion Call –	1:04
4	VI	Anfar	1:30

Music for Organ, Book II

5	I	March in F (2008)	2:14
6	II	Elegy (2009)	4:26
7	III	Caledonian March (2012)	2:22
8	IV	Pastorale in F (2008)	4:06
9	V	<i>Preludio burlesco</i> (2017)	1:55
10	VI	March in C (2008)	2:51

the festal trumpet sounds for trumpet and organ

11	I	Voluntary in B flat (2009)	2:17
12	II	Elaboration on Thornbury (2009)	1:35
13	III	Elaboration on Hyfrydol (1974)	2:03

Little Suite No. 2 for two trumpets (2016)

14	II	Signal	1:09
15	III	Alarum	0:50

Gloria, laus et honor: Toccata for organ (2015)

4:05

Little Suite No. 3 for three trumpets (2016)

17	I	Flourish	0:55
18	II	Cortège	2:31
19	III	Solitude	1:38
20	IV	Skipping the Beat	1:36

Music for Organ, Book I

21	I	Intrada (1978, rev. 2008)	22:58 2:36
22	II	In memoriam (2008)	4:44
23	III	March in D (2008)	2:14
24	IV	Paraphrase on Rockingham (2015)	2:53
25	V	Passacaglia brevis (2011)	3:45
26	VI	Intermezzo (2009)	3:20
27	VII	Recessional March in G (2008)	3:26
28	... <i>mov'd with concord of sweet sounds</i> for brass septet (2011)		8:32

TT 73:58

Chester Concordia Brass EnsembleJohn Jermy, trumpet: I **1**–**7** **17**–**20** **28**, solo **11**–**13**Jim Bulger, trumpet: II **1**–**4** **17**–**20** **28**, I **14** **15**Joel Cooper, trumpet: II **14** **13**, III **17**–**20** **28**Christopher Jones, trombone I **1**–**4** **28**Elizabeth Bannan, trombone II **28**Stephanie Conway, trombone III **28**Jenny Cox, horn **1**–**4** **28**Conall Gormsley, tuba **1**–**4****Richard Lambert, director** **1**–**4** **14**–**13** **17**–**20** **28****Philip Rushforth, organ** **5**–**13** **13****Robert Marsh, organ** **21**–**27****Organ of Chester Cathedral**

FIRST RECORDINGS

MY MUSIC FOR BRASS AND ORGAN

by Richard Lambert¹

I've spent a lifetime immersed in the worlds of brass and organ – as player, composer and listener. These days, however, my playing is largely as an organist. My father and grandfather were both bandmasters in Bath, responsible for a Free Church silver band.² When I was a small boy in the 1950s, it was an eighteen-piece, full-quorum group, formed primarily for church services, but there would also be concerts, fêtes and carnivals.... My father, himself a very good cornet-player, taught me to play the instrument – although I later came to prefer the trumpet, with its bolder sound. I was in the band from about the age of nine. By sixteen I was writing pieces for everyone to play. From about fifteen I also played organ for services, funerals and weddings – and not only in my parents' church: I was quite a regular at the local crematorium! Carolling on Christmas morning and the evenings running up to Christmas Day may not always have been pleasant in the cold, but as a youngster I relished the whole teamwork experience.

It was my secondary-school music director, Allan Bennett, who encouraged me, when I was eleven, to swap cornet for the more versatile trumpet. I readily played with different ensembles, soaking up new styles and techniques. I was principal trumpet of the school brass ensemble, touring places like Norway, where we performed Giovanni Gabrieli, Matthew Locke and others. The school additionally had an excellent symphony orchestra in which I was also principal trumpet. There was also a school trad jazz band which I found very helpful, because it gave me the confidence to improvise. I can't say jazz is fully in my bloodstream: I enjoy jazz rhythms, but I'm not a natural jazz man. At Bristol University, struggling with

¹ Recorded in conversation with Ateş Orga, Malvern, 12 November 2023.

² People's Mission, Corn Street, disbanded in 1998. Home today to the Mission Theatre, Grade II listed, opened in 2005.

embouchure and higher notes, my lip tiring easily, I went onto the lower-bore trombone, only to find that, while improved in the upper register, I couldn't get the fundamentals. I play neither instrument these days but my enthusiasm for brass has never waned. I know the workings and limitations of the medium from the inside.

I studied organ with Dudley Holroyd, Organist and Master of the Choristers at Bath Abbey. A pupil of Francis Jackson in York, he was a superb musician, and very demanding – he didn't take any prisoners. He was just what I needed at the time. He made me *listen* to my playing. I learnt a huge amount about phrasing and organ colour. Under his guidance, I initially began studying English eighteenth-century manual music (English organs, unlike their German counterparts, were slow to have pedal-boards added). I played composers such as John Stanley, William Boyce, Maurice Greene and William Walond; I still enjoy and programme their music to this day. Sadly, the lessons terminated after a couple of years, and consequently my pedalling technique is not as good as it perhaps should be. I couldn't play all of Bach, but I was unquestionably motivated to listen to such iconic repertoire.

I was attracted to the symphonic medium, and several works had an impact on me at a formative stage. Britten's *Serenade* for tenor, horn and strings knocked me over – especially the 'Dirge'. With the school orchestra we played his comparatively new *Courtly Dances from Gloriana* – influential stylistically. Then there was Nielsen's Second Symphony, *The Four Temperaments*; Janáček, too, especially the clamorous brass and percussion of his marvellous *Sinfonietta*. The Romantic gamut, the big concertos, drew me. My preference for the Baroque came later. Through playing in the Bath Symphony Orchestra and the Bath Youth Orchestra, I experienced a wide range of contemporary idioms – Stravinsky's Russian ballets and *Symphonies of Wind Instruments*, Bartók, Shostakovich, Prokofiev, Poulenc, occasionally Maxwell Davies.... The annual May-time Bath International Festivals – Yehudi Menuhin was then artistic director – provided yet more encounters. I'd frequently steward to get free admission. Discovering BBC Radio Three during the William Glock/Boulez years exposed me to uncompromising alternative dimensions and high-end performances – though the need to be 'contemporary' or else

not be heard I found very limiting. Why, I asked myself, should a democratic society be dictated to by somebody's whim or wishes?

I knew from around thirteen that I wanted to be a composer. I absorbed music however I could. I'd spend hours at the piano improvising. I listened avidly to records. My passion, though, had in fact been seeded very early on. From the age of four I'd watch my father conducting his band – I'm told I would stand up in the services next to him, copying his conducting and actions. It felt very natural, it wasn't something I grew *into*, it was something I grew up *with*. A decisive turning-point came when I was about sixteen. The most prominent brass-group at the time, the Philip Jones Brass Ensemble, was giving a concert in Bath Abbey, with an open-air recital beforehand in the resonant churchyard area just outside. They played the 'fanfare' Toccata from the Prologue to Monteverdi's *Orfeo*. It's largely a repeated D major chord but the sheer brilliance and precision astounded me – brought up on the mellow cornet tones and light *vibrato* of a silver band, living through this vibrant *al fresco* sound blew me away. I knew then that this was a world I wanted to inhabit and compose for rather than simply playing marches or hymn-tunes for the rest of my life.

Although I'll improvise at an instrument, I write most of my music away from the piano, though very occasionally I'll check out a chord if I think I'm not hearing it properly. (It's relevant that my Steinway – a Hamburg Model C 'Parlour Concert Grand' from 1886 – isn't in my composing room, but a two-manual Viscount organ is.) I sometimes generalise myself as an *English* composer. My formative influences were certainly a mix of core post-war English values. Initially I was very much a Vaughan Williams and Holst man, the latter's Military-Band Suites leaving their mark; likewise the mysticism of *The Planets* – though I've evolved since. I remember once conducting his *Vedic Hymns*: his interest in the East and Hinduism didn't particularly grab me at the time. On the other hand, like the repetitions of Ravel's *Boléro*, that minimal, hypnotic Algerian riff in the finale of the Holst *Beni Mora* suite – used over 160 times – never bores in its cleverness, colour or ornament: he had all the mastery and technique to sustain interest and avoid monotony. I love Britten's folksong settings, often accompanying them. I much admire the instrumental output of Elgar. And how could anyone, any brass-player, ignore

Malcolm Arnold? He'll always be an influence. Like Britten he was a serious craftsman with facility and the light touch. That he composed too easily shouldn't be a reason to suspect his worth. I like the outspoken, slightly outrageous nature of his imagination. The Brass Quintets and *Symphony for Brass* rank high in my estimation.

Living and working in Royston, Hertfordshire, during the 1980s and '90s I valued regular contact with Elizabeth Poston and Malcolm Williamson who lived locally: I introduced them to each other in 1985 at a Royston Arts Festival concert which premiered my *Prayer and Supplication*.³ Over the years I've conducted many of their works (including a couple of Williamson premieres), and benefited enormously from their musical experience and compositional techniques. With Elizabeth, I respected her use of the miniature: for a very long time (in part determined by the fact that I didn't have time to write extensive pieces, preferring to turn out a carol that would be performed regularly than spend a year writing a big work that might never secure a performance), I wrote cameos of little more than five to ten minutes each. Malcolm was very much an eclectic figure. Needing to earn an income, he'd write in whatever style was required of him. I wouldn't say I emulated him, but I certainly learnt from watching. We didn't have strict lessons, but I watched the way he worked. I'd sit at his desk while he was scoring, and he'd ask me what I'd do in a particular instance. It was a case often of two-way chatting more than formalised 'teaching'. He was an abundantly informative, larger-than-life character – and yet a man fearful of being critically shunted, to the point of writing at times in a Messiaenic sort of way, currying favour as it were with the Establishment. His *Mass of Christ the King* fascinates me. In the years since, I've absorbed contrasting twentieth-century things from studying such composers as Einar Englund and Benjamin Frankel. In later life Frankel (1906–73) evolved his own style of serialism which retained elements of tonality; with Englund (1916–99), likewise, I was attracted to his sound world and his particular use of tonality – notably where Romantic melody is employed alongside colourful dissonance. My regard for Sibelius led me on

³ Recorded on Toccata Classics TOCC 0713.

to explore more of his compatriots – in particular Einojuhani Rautavaara (1928–2016), another who combined a mixture of styles within individual works.

Much of my professional life has been spent in music education, enjoyably so. Needing quick practical arrangements, resorting to straightforward tonal writing, transiently spiced, which young people will readily understand, repeats and *da capos* woven into the canvas, I resorted early on to what I call my *kapellmeister* style. Writing to commission or independently, however, seeking a language that's intrinsically personal, my tonal choices (occasionally mixed with selective elements of serialism) are expressively more complex and sophisticated.

Largely, I'm a tonalist, certainly in the sense that some notes are more dominant than others. I *think* in a key, without necessarily having a desire to return ultimately to that key. If anything, my music is closer to the idea of early-twentieth-century progressive tonality, as in Mahler and Nielsen. Like any tonalist, I'm interested in the relationship one key has to another. But I don't *think* 'I'm now major, I'm now minor ... now E flat major'. The sound leads me where it wants to go. (Maybe it has something to do with my performer's hat. Sitting in the back row as a trumpeter, I, like Malcolm Arnold, had a 'back of the orchestra' sound-world around and in front of me. As a conductor the impact is different – I have a whole orchestra pointing towards me.) Some composers, architect-like, will plot a blueprint. I rarely do. I love the symphonies of Sibelius. But, undertaking the journey to get there, he will often work backwards, knowing exactly where he's heading. I don't work that way. Apart from my choral *Folk Song Suite* (1975/2008), basically a glorified arrangement, I don't resort to intrinsically English folksongs or modes *per se* in my music. Folk-like tunes, yes, often pseudo-Irish or -Scottish. Jigs are second nature to me.

For me, choice of key is generated by structure, lyrics and mood. If I'm writing for choir, it's pragmatic to be tonal. In student days, I soon discovered that a chromatically challenging work like Schoenberg's *Friede auf Erden* is extremely difficult to perform accurately in tune. More often than not, you'll find a choir tensing (negatively) because they're simply unrelaxed about getting the right notes or harmonies. Depending on context, some keys are preferable to others. I won't say I'm inspired by the *colour* of

keys (Skryabin's synaesthesia isn't my penchant), but their *reflection* and *shading*, their *light emission*, if you like, has an impact. A major, for instance, is brighter than A flat. Comparably, D flat major is much warmer and softer shaded than D major. I can't imagine Beethoven Five being in any key other than C minor. I cannot feel a piece like 'Nimrod' in anything but E flat major. It absolutely *has* to be that key. Of course, it would still work in E major, we know that – but, straightaway, I would feel a different *mood*, a different *reflection*, a different *shade* coming off it.

In the past ten years or so – swayed maybe by Frankel's later symphonies – selective serialisation has occasionally surfaced: generally dodecaphonic, though I've also used eight- and ten-note rows. Essentially the intention is to create a deliberately 'other worldly' feeling. ... *a plague o' your houses* (2021)⁴ includes interjected passages of serial writing. Similarly, my cantata *The Returning* (2014) has recurring passages organised serially, enhancing the mystical elements of George Szirtes' text. In my Piano Concerto (2012–16) serialism and modal tonality offset each other. Characteristically, though, the tone-rows I evolve – diatonically or chromatically - are fundamentally tonally governed. My Yeats triptych, *The Wind among the Reeds* (2016–17)⁵ is typical in so far as its row – F–A–C–B–G#–C#–D–D#–F#–Bb–G–E – consciously alludes to F major and F minor triads along with an implied C dominant-seventh minus the root. The choral writing is diatonic, the piano part is largely serial. My serial patterns are pitch-determined, not rhythmically or dynamically governed. I never wanted to follow the rigour of Schoenberg, Webern or the Darmstädter, any more than Messiaen or his modes of limited transposition, much as I revere him. Drawn to using motifs in my writing, I find it useful to impose familiarity in my serial excursions through recurrence or paraphrase, resisting exact repetition. Loosely, I use serialism as a way of modulation. A series is a starting point that must be flexible when required. Some commentators contest that one is either a serialist or a tonalist but not both. I don't buy this. You can be both.

Very much a mannerism of mine, especially in my later works, is to contrast regular and irregular metres. It's something I cannot get out of my system. The organ piece I'm

⁴ Recorded on Toccata Classics TOCC 0713.

⁵ Likewise recorded on Toccata Classics TOCC 0713.

working on at the moment⁶ is in 5/8–3/4–5/8. Why have I chosen 5? Because I love that feeling; it's instinctive. Why the 3/4 bar? Because I need that to give the music a rhythmic twist. That's just me. I got the idea of flexible time-signatures early on from one of Lennox Berkeley's 1945 piano Preludes. The fifth of that set begins in 7/8, to which one soon becomes accustomed, but the second section reverts to a more familiar 6/8. That new 6/8 material sounds pleasantly 'incorrect' at first – rhythmically unsettling, since you don't expect it; I really got something from that. As a young student, I thought it was a masterstroke.

In contrast with my youth, this is a pluralistic age. Anything goes. Come the end, irrespective of style or language, I just want people to respond to the music I write – even love it, as Poulenc might have said.⁷

⁶ Work in progress as of January 2024.

⁷ 'Above all, don't analyse my music – love it!'; quoted in Pierre Bernac, *Francis Poulenc: The Man and his Songs*, transl. Winifred Radford, W. W. Norton, New York, 1977, p. 13.

DULCIS CONCORDIA

by Ateş Orga

Born in Bath in 1951, Richard Lambert read music and education at Bristol University, graduating in 1973, subsequently gaining an MA at UCL Institute of Education (1985) with further tertiary training at Surrey University (1993–94) under Sebastian Forbes, and at the University of West London (2015–16) with Francis Pott. Independently, he pursued composition studies with Elizabeth Poston (1980–86) and Malcolm Williamson (1982–96). In 1977 he established the Chanticleer Chamber Choir, conducting it until 1983. Five years later he founded and directed the (still current) Royston Arts Festival in Hertfordshire. From 1989 to 2023 he was a Senior Examiner, Trainer and Moderator for the London College of Music (LCME), travelling the world and absorbing diverse cultural influences. The selection of brass and organ works presented here spans the years 1974 to 2016.

Partita for brass quintet (2015)

This is a divertimento-like compilation of earlier material for alternatively scored forces, recomposed idiomatically for standard quintet formation (two trumpets, horn, trombone, tuba). Changing combinations of instruments lend textural variety, and frequent use of mutes adds contrast. Here omitting the second and third movements (transcribed from choral originals recorded elsewhere¹), the suite opens with a ‘Proclamation’ [1], contrasting initially traditional fanfare material with agitated imitative interpolations. Several of the movements allude to Elizabethan stage directions: a ‘sennet’ indicates a ceremonial entrance or exit; a ‘tucket’ is a flourish, sometimes from afar; a ‘clarion’ signals an announcement; and ‘anfar’ – source of the word ‘fanfare’ – may be derived from the Arabic for ‘trumpets’ رَفَنَح. ‘Sennet and

¹ *Hodie Christus natus est* and *O magnum mysterium*, released on Toccata Classics TOCC 0713.

Tucket Antiphon' [2], 'Clarion Call' [3] and 'Anfar' [4] comprise the fourth, fifth and sixth movements.

Music for Organ, Volume 2

Introducing his organ selection on this album, Richard Lambert writes:

Bringing together thirteen independent numbers intended for weddings, funerals or general church services, my first two organ volumes [a third is underway] were written for myself to play. Reflecting my own technical facility, some of the pieces were initially more simplified. But on publication² I revisited the scores, making them a little more sophisticated as well as user-friendly for general application. The organ isn't an instrument without limitations, particularly in terms of expressiveness. Cathedral reverberation, especially, can often blur the musical texture. Contrapuntal writing and textural voicing are natural procedures to me but every now and again they can get lost in the registration. I generally prefer quieter pieces, because of the increased clarity that's possible. I'm rarely impressed by sustained *fortissimo* playing.³

Opening Volume 2, the *March in F* (2008) is entry or exit music for a bride [5], suitable also as a general-purpose voluntary. Pivoting on the A and C of F major, the more restrained central section commences in A modal minor. The triumphal closing bars climax in an individualised 'English' cadence of High Renaissance/Restoration association.

The *Elegy* (2009) [6], dedicated to Hugh Sutton,⁴ is a flowing 6/8 number with occasional *hemiolae*.⁵ A variant of the main material – mildly varied reprises being something of a Lambert trait – closes the piece in a mood of resignation and repose.

The *Caledonian March* (2012) [7] was composed for a Scottish wedding and dedicated to the Singaporean organist Linda Fang. The refrains and episodes of this short rondo-structure in D major each use a suggestive short-long 'Scotch-snap' figure. The refrain is in Neo-Purcellian trumpet style.

² By United Music Publishing, Bury St Edmunds, in 2020.

³ Richard Lambert, in conversation with the author, Malvern, 12 November 2023.

⁴ Organist, former lay clerk at Norwich Cathedral, Chief Music Examiner for the London College of Music.

⁵ Two-against-three rhythmic patterns: for instance, 6/8 against ¾.

The *Pastorale in F* (2008) [8], dedicated to Peter J. Williams,⁶ is a Neo-Baroque voluntary in 6/8, with crotchet *hemiolae* cutting across the pulse. The piece was intended as a pastiche trio sonata, suitable for playing before the bride's entrance or during the signing of the register.

A sardonic essay, the *Preludio burlesco* (2017) [9] was conceived as a short recital piece rather than church voluntary. It develops short motifs within a tonally ambiguous framework.

The main section of the jubilant *March in C* (2008) [10] – a march-voluntary – is contrasted with two episodes in related keys; an extended final statement leads into a grandiose coda celebrating 'white-key' C major in fulsome blaze and glory. The piece is dedicated to Ian Seddon.⁷

... *the festal trumpet sounds for trumpet and organ* (1974, 2009)

A trilogy of separately written pieces rather than a purposed suite.

Voluntary in B flat (2009). This short voluntary rondo [11] exploits rhythmic interplay between the two soloists. The brief first episode is primarily for organ; the second episode is considerably longer and more relaxed in character. The main theme returns to conclude stirringly, nobly highlighting the trumpet's upper register. There's not a trace in this piece of anything other than 19th-century resonances, or even earlier yet, in ways I can't explain, it's idiomatically *me*.

Elaboration on Thornbury (2009), 'O Jesus I Have Promised' [12], transpired as a latter-day companion piece to my *Elaboration on Hyfrydol* penned thirty-five years earlier. The organ part comprises two reiterated verses of the eponymous hymn by the composer-organist Basil Harwood (1859–1949). Above this the trumpet elaborates two counterpointed melodies of increasing complexity, ringingly exploiting the upper range of the instrument.

⁶ Organist at Ickenham United Reformed Church, conductor since 1980 of the Hillingdon Choral Society, examiner for the London College of Music Examinations.

⁷ Assistant organist at Selby Abbey; until May 2023 Acting Director of Music and Cathedral Organist at Sheffield.

Elaboration on Hyfrydol (1974), ‘Come, thou long expected Jesus,/born to set thy people free’ [13], was composed for an induction service in St Martin’s Church, Fenny Stratford, Buckinghamshire. The organ part draws on two consecutive verses of the early Victorian Welsh hymn tune *Hyfrydol* by Rowland Hugh Prichard (1811–87). The trumpet elaborates two contrasting melodies above this – the first a *legato* descant, the second more clamorous and fluid.⁸

Little Suite No. 2 for two trumpets (2016)

This suite (of which the middle two movements have been selected for this recording⁹) uses Shakespearean stage-direction brass terms as titles. ‘Signal’ (second movement, C major) [14] has the trumpets initially calling and responding to each other antiphonally – the first trumpet muted to give the impression of distance. ‘Alarum’ (third movement, G minor) [15], largely imitative, is faster and more agitated, requiring both instruments to be muted throughout.

At one of my teaching appointments, the headmaster was passionate about Shakespeare, directing a new production almost every year. It gave me the opportunity to write incidental music for several of the plays, inevitably involving off-stage signals and fanfares. Even as a boy at school I remember composing group fanfares for *Hamlet*, playing live in the wings. I came later, from long experience, to really enjoy writing all those theatrical *sennets*, *tuckets* and *anfars*. It’s hard to avoid fanfares, even when composing larger works for brass.¹⁰

Gloria, laus et honor for organ (2015)

This exuberant, virtuosic toccata [16] is centred around the early 9th century Palm Sunday hymn, ‘All glory, laud, and honour/To Thee, Redeemer, King!/To Whom the lips of children/Made sweet Hosannas ring.’¹¹ The melody is presented in the pedals initially in free and

⁸ Composer’s note.

⁹ Linked initially, the omitted movements – ‘Sennet’ and ‘Tucket Antiphon’ – originally constituted the fourth movement of the brass Partita completed a year earlier [2].

¹⁰ Richard Lambert in conversation with the author, Malvern, 12 November 2023.

¹¹ Theodulf of Orléans, transl. John Mason Neale, after Matthew 21:1–11.

augmented rhythm, modulating widely. The jubilant, bravura manual work opening the piece continues inexorably between the lines of the hymn and is presented canonically as many as fourteen times – in a variety of keys and dynamic levels. Several lines of the hymn are presented chordally in chorale prelude style, harmonised idiomatically to reinforce the triumphant mood. The final four bars conclude in affirming C major with astringent added [eleventh-partial] F#s.¹²

In conceiving *Gloria, laus et honor*, I didn't compromise on what might be possible. People have claimed it's too difficult to play, but in practice this hasn't proved the case. Philip Rushforth dispatched the present recording in two takes, each complete. If we're looking for influences, then Tippett would have to be the main one. I heard his *Magnificat and Nunc Dimittis* in Bath Abbey around 1970: it knocked me off my seat. Those brilliant, florid organ figures he used, with the trumpet stop counterpointed against the vocal writing – that was the feeling, the imagery, the association I was trying to emulate more than forty years later!¹³

Composed at the request of, and dedicated to, Peter Hallam,¹⁴ *Gloria, laus et honor* was premiered in February 2017 by Jung-A Lee at St Andrew's Presbyterian Church, Newport Beach, Los Angeles.

Little Suite No. 3 for three trumpets (2016)

A spin-off from his Second Suite for two trumpets, Lambert's Third Suite, in similar style, is for three. 'Flourish' [17], the first movement, is a fanfare opening with a mixture of triadic writing and imitation. 'Cortège' [18] – a gravely melancholic, masterly funeral march – is a slow, restrained processional in modal (distantly Phrygian) C minor, again combining homophonic chording with imitative work. 'It deliberately exploits the trumpet's lower register, which you rarely hear. I wanted to explore that sombre timbre.'¹⁵ 'Solitude' [19], as the title suggests, is a reflective movement where the dynamics do not

¹² Composer's note.

¹³ Richard Lambert in conversation with the author, Malvern, 12 November 2023.

¹⁴ Retired organist, former examiner for the London College of Music.

¹⁵ Richard Lambert in conversation with the author, Malvern, 12 November 2023.

rise above *mp*. ‘Skipping the Beat’ [20] makes for a buoyant, positive jig-finale in typically Lambert-esque 6/8 time – a skipping game, with Malcolm Arnold around the corner.

Music for Organ, Volume 1

Intrada (1978, rev. 2008) [21], suitable as entry or exit music for a bride, or alternatively a lively general-purpose voluntary, was written for the wedding of Lambert’s sister, Hilary. It featured later in his own wedding (his second), to Rachel in September 2007. Originally, the opening A section was complete in itself, centred around a confident D major but showcasing Lambert’s ‘remote’ chording-within-a key technique. Featuring a walking bass and developing rhythmic ideas from the opening, the central B minor episode, added in 2008, works its way back to a reprise of the first section.

In memoriam (2008) [22] subjects a solemn D minor theme to continual variation, succumbing to two noble D major statements.

Behind this, emotionally, was the death of an uncle, my mother’s elder brother, John W. Davis MBE (1920–2008), at one time a cornettist in my father’s People’s Mission band. I wrote the piece (which John saw in his final days) for his funeral service. Since then I’ve played it at my mother’s funeral and also at Rachel’s mother’s funeral. A signature melody to play on solemn occasions, it ends joyously: having mourned a passing, it celebrates a life well lived. I later rearranged it, definitively, for concert band, in which form it was played at the 2009 Bath and West Agricultural Show by the Band of the Brigade of Gurkhas during a memorial service for my uncle. John was for many years Secretary of the Show.¹⁶

The short *March in D* (2008) [23], a Neo-Baroque rondo pastiche intended for a wedding, offsets D major with a contrasting section in B flat.

An elegiac voluntary, the *Paraphrase on Rockingham* (2015) [24], was premiered in Beverley Minster by Ian Seddon in March 2017 and repeated the following month by its dedicatee, Hugo Agius Muscat,¹⁷ at the Good Friday Service in St Paul’s Anglican Pro-Cathedral, Valletta. In chorale-prelude style, it is based on the Lenten communion hymn

¹⁶ *Ibid.*

¹⁷ Since 1983 Titular Organist at St Paul’s Anglican Pro-Cathedral, Valletta, Malta.

Rockingham (arranged by Edward Miller in 1790 from an earlier source): ‘When I survey the wondrous cross/on which the Prince of glory died,/my richest gain I count but loss,/ and pour contempt on all my pride.’

Lambert feels that his *Passacaglia brevis* (2011) [25] is less Purcellian in ancestry than Bachian (the C minor *Passacaglia* and *Fugue* proving a lasting influence). It is a general-purpose voluntary based on two seven-note ground-bass figures. The first is in the A Aeolian mode, underpinned by the ground notes A–B–C–B–D–E–B, repeated seven times. The second, in E major, follows the notes E–G#–C#–D#–A–F#–B five times before the reprise of the first – this time ‘transmoded’ to A Lydian, ‘which has the effect of raising the opening minor ambience to the major.’¹⁸ The coda references the pitch sequence and key of the second ground. The first performance was given by the composer in Singapore in April 2012 in Kampong Kapur Methodist Church.

Written for an autumn wedding, *Intermezzo* (2009) [26] is a voluntary in A major with two main ideas: a lilting subject in 12/8 based on running quavers, and a 10/8 one based on semiquaver rising thirds. The themes are varied each time they are presented, with a central reprise in the remote key of A flat major. The piece is dedicated to Christopher Tutin.¹⁹

Recessional March in G (2008) [27] is a ceremonial voluntary in rondo form, with a recurring hymn-like main theme, dedicated to Robert Marsh.²⁰ The recurring refrain has a different two-bar ending for each of its three repetitions. The first episode is in E minor, set largely above a tonic pedal. Presented twice, the second episode, in C major, gently parodies Elgar with its *nobilmente* repeat an octave higher.

... mov'd with concord of sweet sounds for brass septet (2011)

This work [28] takes its title from Lorenzo's speech in Shakespeare's *The Merchant of Venice* (V:i): ‘The man that hath no music in himself, Nor is not mov'd with concord of sweet sounds, Is fit for treasons, stratagems, and spoils’. Consisting of a single movement divided

¹⁸ Composer's note.

¹⁹ Former editor at Novello & Company and senior examiner for the London College of Music.

²⁰ Organist at Christ Church, Skipton, and examiner for the London College of Music.

into several contrasting sections, with a tightly knit development of the various germinal motifs, it's a *tour de force* for all the players [three trumpets, horn, three trombones]. Reinforcing the rhythmic nature of the music, time-signatures change frequently. And while ostensibly tonal overall, several passages leave the key unclear, with edges sometimes blurred by deliberately 'phasing' doubled notes to introduce new timbres. Instrumental effects add to the range of colours created – sometimes, as at the end, involving a mixture of open and muted playing. An expressive coda section substantially reworks a withdrawn early part-song, *When the Spring comes* (1973), concluding with an air of quiet resignation and wry humour.²¹

Commissioned by Deryck and Gwen Thornley on the occasion of their 60th wedding anniversary, ... *mov'd with concord of sweet sounds* was premiered in March 2017 in the church of St James the Great, Cupar, Fife, by the St Andrews Brass Septet directed by Bede Williams. Its recurrent, distinctive circling of motifs, as in several other works on this album, remind the listener that Lambert resorts to the device abstractly: 'I don't attach a motif to an object or a thing as, say, Wagner would do. Motifs are just a way of binding my music together'.²²

Formerly a member of the BBC Music Division, and later on the academic staff at the University of Surrey and Istanbul Technical University, Ateş Orga is a prolific Irish-based writer, critic and independent record producer, recipient of a Royal Philharmonic Society Music Award and the Liszt International Grand Prix. His orchestral, chamber and piano productions include albums for Brilliant Classics, Champs Hill, Grand Piano, Hyperion, Naxos, Pentatone and Warner Classics. The author of several books, he reviews frequently for International Piano, Musical Opinion and a variety of websites. In 2005 he contributed a substantial essay on Ronald Stevenson's piano music to Colin Scott-Sutherland's symposium Ronald Stevenson: The Man and his Music (Toccatà Press).

²¹ Composer's note.

²² Richard Lambert in conversation with the author, Malvern, 12 November 2023.

Philip Rushforth has enjoyed a life-long association with Chester Cathedral as chorister, Organ Scholar, Assistant Director of Music and, from 2007, Organist and Master of the Choristers. He began learning the organ with Roger Fisher, the Cathedral Organist, and in 1991 went up to Trinity College, Cambridge, as Organ Scholar, working under the direction of Richard Marlow. At Trinity he broadcast and recorded frequently with the world-famous college choir, touring with them extensively in Europe, Canada and the USA. His organ studies continued with David Sanger. Active as a recitalist, he has appeared throughout the United Kingdom, in many cathedrals and concert halls, including Westminster Cathedral, St Paul's Cathedral and King's College, Cambridge. In September 2000 he was a finalist in the prestigious Royal College of Organists' Performer of the Year competition, held in the Bridgewater Hall, Manchester, performing the Poulenc Concerto with the BBC Philharmonic Orchestra and Rumon Gamba. His playing is well-known throughout Europe, with invitations to perform in organ festivals in Berlin, Como, Dublin, Milan, Rome and Sens, France. In 1994, he took up the post of Assistant Organist at Southwell Minster and co-founded the Southwell Minster Chorale. In September 2002 he returned to Chester Cathedral. He organises the prestigious, long-running weekly organ-recital series held in the Cathedral. Since 2011 his distinguished, critically acclaimed recordings have been released on the Priory label. In 2020 he was awarded honorary associateship of the Royal School of Church Music for achievements in church music of national significance.



Photograph: Jules Norman

Formerly a Junior Exhibitioner at the Royal Northern College of Music, studying the organ with Donald Mearns and Eric Chadwick, **Robert Marsh** won an organ scholarship to Keble College, Oxford, where he read for an Honours Degree in Music. Aged eighteen, he gave his first BBC broadcast, two years later becoming a Fellow of the Royal College of Organists. After a period of postgraduate study at Jesus College, Cambridge, he made his professional debut in 1978 at Winchester Cathedral, playing organ continuo in a performance of Bach's *St Matthew Passion* with the Choir of Winchester Cathedral directed by Martin Neary, noteworthy



Photograph: Richard Lambert

for being the first-ever complete British account of the work to use Baroque pitch and period instruments. He has held a number of school, university, church and cathedral appointments. As Director of Music at Reigate Grammar School, he was responsible for launching a highly successful series of music-theatre productions, featuring among other students David Walliams and Keir Starmer. As a concert organist – appearing in venues from Westminster Abbey to the Chapel of the West Point Military Academy in New York – he has made several recordings, including contributing to Priory's *Magnificat and Nunc Dimittis* series. As conductor, associated particularly with the Northern Cathedrals and Yorkshire Three Choirs Festivals, he has worked with the Northern Philharmonia and Manchester Camerata. As composer, he has contributed to both *New English Praise* and the *Revised English Hymnal*.

The Ipswich-born trumpeter **John Jermy** began playing cornet at the age of twelve and went on to study trumpet at the Colchester Institute School of Music with George Reynolds, former co-principal of the London Symphony Orchestra, and Michael Clack. During that time, he performed in jazz groups, large brass ensembles and many orchestral concerts. He has been a member of the National Youth Brass Band of Great Britain, Essex Youth Orchestra Brass Ensemble, Suffolk Youth Orchestra, Clacton-on-Sea Co-Operative Band and the Pasadena Roof Orchestra, and was a founder member of the Anglian Brass Academy. With ties in Suffolk and Norfolk, he is currently a member of the Seckford Ensemble and is principal trumpet of the Prometheus Orchestra. A prolific arranger, he has worked with the UK-based Australian folk-singer Emily Barker, and has also collaborated with BAFTA-winning film-composer Harry Escott on projects for the London-based Arctic Circle collective.



photograph: Marcus Oakland

The **Chester Concordia Brass Ensemble** – John Jermy, Jim Bulger and Joel Cooper, trumpets; Christopher Jones, Elizabeth Bannan and Stephanie Conway, trombones; Jenny Cox, horn;

Conall Gormsley, tuba – comprises mainly freelance players from the northwest of England. It appears frequently with the major symphony and chamber orchestras of the Greater Manchester and Liverpool region, with this particular group especially assembled for this recording by Joel Cooper.

CHESTER CATHEDRAL ORGAN

by Roger Fisher

In 1875–76 the Liverpool Architect and Organ Consultant Dr George Ashdown Audsley recommended that the Dean and Chapter commission the three-year-old Chester firm of Charles Whiteley and Company to build the cathedral organ. The evidence is that the Whiteleys did well, even going to Cavallé-Coll in Paris for their Harmonic Flutes and some, at least, of the reeds. The organ-builders Gray and Davison made some minor modifications in 1895 and in 1909–10 William Hill and Son of London carried out a major rebuild, with new soundboards throughout and all new reeds. Although still sounding glorious, by 1967 the organ was becoming increasingly unreliable and unsuited to the musical requirements of a twentieth-century cathedral. Four major firms were consulted and, after much deliberation, Rushworth and Dreaper, who had maintained the organ for many years, won the contract to rebuild the instrument. Rebuilding took a year and has been praised by players from all over the world, including Maurice and Marie-Madeleine Duruflé, who gave the opening recital in 1970.¹

Roger Fisher was Organist and Master of the Choristers at Chester Cathedral from 1967 to 1996.

Specifications

Pedal Organ		Choir Organ	
Double Open Wood	32'	Double Dulciana	16'
Open Wood	16'	Open Diapason	8'
Open Diapason	16'	Viola	8'
Violone	16'	Stopped Diapason	8'
Bourdon	16'	Dulciana	8'

¹ Philip Rushforth is mindful that with any prospective rebuild the special sound of the instrument, maintained by David Wells, should remain unchanged.

Dulciana (from Choir)	16'	Principal	4'
Bass Flute	8'	Stopped Flute	4'
Violoncello	8'	Gemshorn	4'
Principal	8'	Fifteenth	2'
Fifteenth	4'	Stopped Flute	2'
Mixture	IV	Mixture	II
Contra Trombone	32'	Clarinet	8'
Trombone	16'		
Trumpet	8'		

Great Organ

Swell Organ

Double Diapason	16'	Vox Angelica	8'
Open Diapason I	8'	Salicional	8'
Open Diapason II	8'	Stopped Diapason	8'
Open Diapason III	8'	Open Diapason	8'
Flute à Pavillon	8'	Suabe Flute	4'
Open Flute	8'	Principal	4'
Hohl Flute	8'	Fifteenth	2'
Octave	4'	Mixture	IV
Principal	4'	Sharp Mixture	III
Harmonic Flute	4'	Bassoon	16'
Fifteenth	2'	Oboe	8'
Spitz Flute	2'	Double Trumpet	16'
Tierce	1 3/5'	Trumpet	8'
Mixture	V	Horn	8'
Sharp Mixture	II	Clarion	4'
Contra Posaune	16'		
Trumpet	8'		
Clarion	4'		

Solo Organ

Viola	8'	Nazard	2 2/3'	Cymbel	II
Celeste	8'	Block Flute	2'	Vox Humana	8'
Bourdon	8'	Tierce	1 3/5'	Clarinet	8'
Koppel Flute	4'	Larigot	1 1/3'	Tuba	8'



Photographie: Richard Lambert



Recorded on 22–25 August 2022 in Chester Cathedral
Balance engineer: Ken Blair, BMP The Sound Recording Company
Audio editing: Ken Blair, Will Anderson, BMP
Mixing: Ken Blair, BMP
Mastering: Will Anderson, BMP
Producer: Ateş Orga

Publishers

Forton Music [1](#)–[4](#) [14](#) [15](#) [17](#)–[20](#); United Music Publishing [5](#)–[13](#) [16](#) [21](#)–[28](#)

Booklet texts: Richard Lambert (www.richardlambertmusic.com), Ateş Orga (www.atesorga.com), and Roger Fisher

Cover photograph: Stamford Photo Express

Booklet essays: Richard Lambert and Ateş Orga

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2024

© Toccata Classics, London, 2024

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com