

Kingussie Parish Church

Organ Opening Concert



Organist Mr John Riley
23rd May 2017

KINGUSSIE ORGAN CONCERT

All' Offertorio	Domenico Zipoli
Capricante	Paul Wachs, arr. J. Riley
Potpourri on themes from 'Frau Luna'	Paul Linke, arr. J. Riley
Five pieces in contrasting styles	John Riley
Twinkle Twinkle Little Bach	John Riley
Postman Pat's bad day	John Riley
Improvisations on submitted themes	John Riley
Ou S'en vont ces Gays Bergers	Nicolas Lebègue
Jesu, Meine Freude	Johann Gottfried Walther
Rudolph the Red Nose Reindeer's big night out.	John Riley
The Grand Old Duke of York, he had ten thousand merry men....	John Riley
Three Blind Mice run riot	John Riley
Organ duet(s) with brave volunteer(s)	John Riley and ?
Improvisations on submitted themes	John Riley

Biography

Based in Edinburgh, John Riley is a freelance musician and noted as a performer and teacher of organ improvisation. He also has an equal interest in the art of classical piano improvisation. Born in Leeds in 1958, he started playing the piano from a very early age and later studied at Liverpool and Cambridge Universities.

Since 1990, he has been one of a team of organists at St. Paul's and St. George's Episcopal Church, Edinburgh. He frequently deputises as organist at St. Mary's Metropolitan RC Cathedral, and at various Edinburgh parish churches. John has played for various concerts and services at the Usher Hall, St. Giles' Cathedral, St Mary's Episcopal Cathedral and Loretto School, to name but a few.

For many years John taught music and computer skills to children with special educational needs, a post which he relinquished in 2014 to concentrate on his organ playing and teaching.

In that capacity, he has taught organ improvisation and musicianship skills on courses for young organists organised by Oundle for Organists and Royal College of Organists Academy, as well as to various organists' groups, including a masterclass in improvisation skills for Cambridge University organ scholars earlier this year.

As a church musician he is experienced in working with a wide range of styles and ensembles, from traditional organ and choir to contemporary worship group. John has composed extensively for school choirs and these have featured at special services, concerts and productions, venues including St. Mary's Episcopal Cathedral, Edinburgh and Edinburgh Festival Theatre.

John has written series of articles on organ improvisation for 'Organists Review' and for 'The Organ' magazines; also on keyboard improvisation in general for 'Music Teacher' magazine. His book 'The Creative Organist' was critically well received and a new tutor book on organ improvisation is in preparation. John also has an equal interest in classical piano improvisation.

To find out more and to sample John's recordings and compositions, visit his websites:

www.organimprovisation.net and www.pianoimprovisation.net



Organ Specification

Manual I (GREAT)

1. Open Diapason 8'
2. Claribel Flute 8'
3. Lieblich Gedacht 8'
4. Dulciana 8'
5. Principal 4'
6. Suabe Flute 4'
7. Octave 2' (changed from the 1994 Mixture II)

Manual II (SWELL)

8. Open Diapason 8'
9. Stopped Diapason 8'
10. Echo Gamba 8'
11. Vox. Angelica 8'
12. Gemshorn 4'
13. Piccolo 2'
14. Cornopean 8'
15. Oboe 8'

Pedal

16. Subbass 16'
17. Bourdon 16'
18. Bass Flute 8'

Swell to Great

Great to Pedal

Swell to Pedal

Swell Superoctave

Tremulant for Swell

Balanced Swell Pedal

Soundboard: pneumatic slider-chest

Composers' biographies

Nicolas Lebègue (c.1630-1702) was born in Laon and in the 1650s settled in Paris, quickly establishing himself as one of the best organists of the country, eventually becoming one of the *organistes du Roi* ("organist to the King"); a position of very considerable prestige. He lived and worked in Paris until his death, but frequently made trips to other cities to consult on organ building and maintenance matters. Lebègue's reputation today rests on his keyboard music. He made particularly important contributions to the development of the French organ school by devising pieces with independent pedal parts. His oeuvre also includes some of the earliest known noëls (variations on folk-like religious songs).

Carl Emil Paul Lincke (1866-1946) was a German composer and theatre conductor. He is considered the "father" of the Berlin operetta and holds a similar significance for Berlin as does Johann Strauss for Vienna and Jacques Offenbach for Paris. From Berlin he spent two years as Director at the most famous European vaudeville house, the Folies Bergère in Paris. After a highly successful period at Berlin's Apollo Theatre, in 1908 Paul Lincke became principal conductor and composer at the Metropol Theatre, whose spectacular revues were the capital's biggest attraction. A prolific composer, he was nevertheless self-taught in composition, his Operetta 'Frau Luna' being his most enduring work.

Paul Étienne Victor Wachs (1851-1915) was a French pianist and organist, most remembered for his salon compositions. The son of the French composer Frédéric Wachs, he studied at the Conservatoire de Paris, where he was taught by several teachers, including César Franck. He went on to become the second organist at the Church of Saint-Sulpice. In 1874, he left this position to be the choirmaster at the Church of Saint-Merri, a position previously held by famous composer Camille Saint-Saëns.

Johann Gottfried Walther (1684-1748) was born in Erfurt. Not only was his life almost exactly contemporaneous to that of Johann Sebastian Bach, he was the famous composer's cousin. As an organ composer, Walther became famous for his organ transcriptions of orchestral concertos by contemporary Italian and German masters. He made 14 transcriptions of concertos by Albinoni, Gentili, Taglietti, Giuseppe Torelli, Vivaldi and Telemann. These works were the models for Bach to write his famous transcriptions of concertos by Vivaldi and others. As city organist of Weimar, he wrote exactly 132 organ preludes based on Lutheran chorale melodies. Some free keyboard music also belongs to his legacy. However, only a very small part of his output is regularly played today.

Domenico Zipoli (1688-1726) was born in Italy and trained in Florence, Naples and Rome. He eventually entered the Jesuit priesthood and served in the Spanish Colonial Americas, dying from an infectious disease in Cordoba in present day Argentina. He wrote a variety of choral works but it is for his keyboard works for harpsichord and organ that he is best known.

History of the Organ

Kingussie Parish Church was built in 1792 for the benefit of the people of Kingussie. In November 1924, there was a catastrophic fire which all but destroyed the building and all the fittings within, including the original organ. Like the Phoenix the Church rose from the ashes and developed into the building with the fittings we have now. The building of a new organ was commissioned to the firm of Evans and Barr based in Belfast. It was installed in the Church in 1926, and served the congregation well. Move through the years until 2016, and this 90 year old organ required some tender loving care. The care took the shape of a restoration which we placed in the more than capable hands of an organ building business from Germany which had been established in 1780. Arriving on the 18th September 2016 the father and son team of Gerhard and Alexander Walcker-Mayer, 7th and 8th generation of the firm Walcker Orgelbau, set to work. Sharing their knowledge with us, then seeing and hearing the results of their craftsmanship, we knew we had made the correct choice in assigning the restoration to their hands. The 12th of December 2016, the restoration completed, they took their leave. Having made many friends it was a bittersweet moment, they had become part of the Church family. That said however we will welcome them back on a regular basis when they return for the organ's annual service.

We readily acknowledge this restoration project could not have happened without the support of many people, from the community, local businesses, the Church Congregation, the Heritage Lottery Fund, Garfield Weston Foundation, Allchurches Trust, the Gloag Foundation, the CO-OP, the Primary and High Schools, you the visitor to the Church., and the many performers sharing their musical talents.

We are and will be eternally grateful for the assistance given and sincerely thank all for sharing our belief that this was an organ well worth saving.