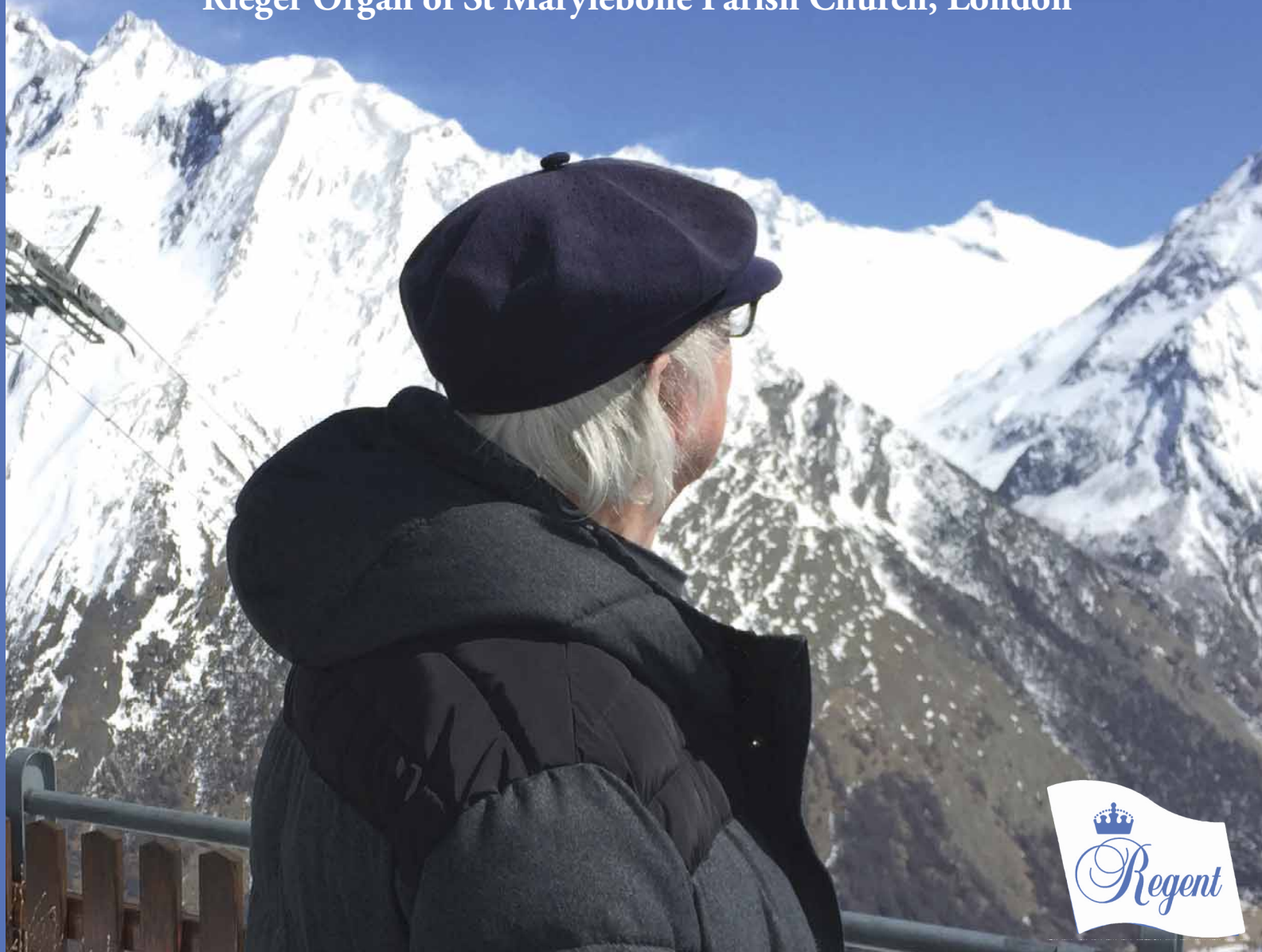


LIONEL ROGG

ORGAN WORKS

ANNE PAGE

Rieger Organ of St Marylebone Parish Church, London



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1	Toccata ritmica	5:42	17	Yorokobi – Pièce Joyeuse	4:46
	Pange lingua	7:44		Hommage à Takemitsu	19:16
2	Plain Chant en Taille	1:02	18	La Terre	6:26
3	Duo	0:46	19	L'Eau	3:56
4	Animato	1:14	20	Le Feu	4:20
5	Andante	1:15	21	L'Air	4:34
6	Final	3:28	22	Toccata capricciosa	5:20
7	Fantasia sur Felix namque*	5:00			
	Neuf pièces brèves	22:52			
8	Prélude	2:34			
9	Pastorale	2:49			
10	Interlude	1:13			
11	Berceuse	2:36			
12	Ground	1:51			
13	Petit dialogue chromatique	2:00			
14	Mélodie	2:50			
15	Méditation	4:03			
16	Choral <i>Christus, der uns selig macht</i>	2:57		<i>* first recording</i>	

Notes on the music

Composer notes in italics

(translations and additional notes by Anne Page)

1 **Toccata ritmica (1988/2011)**

'Toccata ritmica' was composed in 1988 for a concert I gave with my son Olivier, who likes to describe himself as a 'modern pianist'. It was a stimulating confrontation of our different styles. This is why the piece sounds a little 'jazzy'. It should be performed with light 'swing' giving a kind of feline character. It should not sound stiff but a little elastic.

Pange lingua (2009)

Just like the famous melody of the 'Veni Creator', magnificently treated by Maurice Duruflé, the 'Pange lingua' lends itself to the style of improvisation developed by the French organ school. In a modal language permitting subtle harmonic refinements, these melodies lend themselves to treatment in a style reminiscent of Saint-Sulpice.

2 Plain Chant en Taille

The pedal reeds announce the plainsong theme while the Grand Plein Jeu of the manuals creates a rich harmonic background, after the manner of the classical French organists.

3 Duo

The theme is heard in the left hand (Cromorne) while the right hand weaves a melodic filigree on flutes above it.

4 Animato

This is a dialogue between the hands over sustained chords in the pedal. High in the texture the theme emerges from the ostinato-like figures.

5 Andante

Against a background of rich chords on the Voix céleste the theme is heard in canon at the fifth between the pedal (at 4 foot pitch) and the top voice.

6 Final

The theme is used to provide motifs for this movement which builds to a brilliant conclusion in the symphonic style of the French Romantic organ composers.

7 **Fantasia sur Felix namque (2007)**

Several English composers, from Thomas Tallis to the virginalists have written immense contrapuntal fantasies on 'Felix namque es', an offertory dedicated to the Virgin Mary. The (very long) Gregorian melody is generally treated in equal note values, surrounded by learned counterpoint. The cantus firmus has practically no impact on the music itself, it serves as a sort of invisible common thread, virtually inaudible in its own right.

I had the idea of trying to treat this given theme in a more recent language, but quickly realised that I was not motivated by a treatment of the melody in long note values. I therefore opted for the technique of a Spanish 'tientos de tiple', which combines episodes in close canon on fragments of the melody with ornamental commentaries played on a Cornet or a beautiful solo stop. The Gregorian melody is cited in entirety through the course of nine sections. The canons at diverse intervals permit visiting several tonalities neighbouring the key of D minor while the glosses add to it a more personal modal colour.

Neuf pièces brèves (2004, revised 2024)

This set of short pieces was written for large or small organ. Each piece is individual in style, a model of concise perfection. They lend themselves to performance as a set or can be grouped according to taste.

8 Prélude

A crescendo by gradual stages leads through intense modal harmonies from G to C sharp. A progression from darkness to light, so much part of the Romantic aesthetic, is heard here in condensed form.

- 9** Pastorale
In the traditional ‘pastoral’ key of F major, two canonic lines weave melodies over long-held pedal notes. The dialogue evolves with barely a break, reaching a tranquil conclusion.
- 10** Interlude
For manuals only, a perfect miniature contrasting sparkling semiquavers in the right hand with brief chordal gestures in the left.
- 11** Berceuse
Rocking rhythms create a cradle song with sustained harmonies which rise in pitch and intensity before gradually subsiding to a peaceful final cadence.
- 12** Ground
A simple four-bar progression forms the ground bass whose repetitions accompany a melody which evokes the music of the English virginalists.
- 13** Petit dialogue chromatique
The performance direction ‘Angosciato’ and subtitle ‘gements et flentes’ are translated onto the keyboard by the smallest possible intervals, used harmonically and melodically to intensify the anguish and suffering referred to in the phrase from the *Salve Regina*.
- 14** Mélodie
The melody rises and falls over pulsing chords with the freedom of an improvisation, ending with cadenza-like flourishes.
- 15** Méditation
Long-held chords using double pedalling create a spell-binding harmonic web through which a freely-moving melody rises and falls.
- 16** Choral *Christus, der uns selig macht*
The Passiontide chorale is set in strong chordal style on a full registration, alternating with a version in diminution of note values and mezzo forte dynamic level. This emphasises the drama of Christ’s sacrifice for believers and ultimate triumph.

17 **Yorokobi – Pièce joyeuse (2008)**

‘Yorokobi’ signifie ‘joie’. Il y a dans le terme japonais une énergie phonétique qui exprime, mieux que le français, le caractère bondissant de cette pièce.

‘Yorokobi’ means ‘joy’. In this Japanese term there is a phonetic energy which expresses, better than a single syllable, the ebullient character of this piece.

In five connected sections:

Vivace – Positif and Grand Orgue exchange contrasted motifs in a lively dialogue. The Récit takes up the Grand Orgue’s rhythmic motif, marked ‘dancing’.

Moderato – modal harmonies in the left hand (*détaché, louré*) with held chords above on foundations with Swell reeds accelerates to:

Sans rigueur – an angular melody for solo stop in the right hand against the rhythmic ostinato in the left.

Allegretto (souplement) – right hand ostinato high on the keyboard with left hand chords on a reed stop.

Tempo primo – the opening motifs, now much amplified in dynamic, bring the piece to a brilliant conclusion.

Hommage à Takemitsu (1997)

Earth, Water, Fire, Air (The Four Elements)

18 La Terre

19 L’Eau

20 Le Feu

21 L’Air

Tokyo City Opera Hall is dedicated to Tōru Takemitsu. On the occasion of one of my tours to Japan I received a commission for a piece which would be premiered in this magnificent concert hall. Without in the least wishing to imitate the style of the great composer, I was inspired by the intense rapport which the Japanese have with nature. For an organist that was very refreshing...

In choosing an evocation of the four elements as a common thread (Earth, Water, Fire, Air) I have in a certain manner come to an allegory of Creation. This could explain the almost naïve ending of the final piece: the dawning of a new day.

Cultural exchanges between Europe and the Far East are not a recent phenomenon. For a long time there has been a mutual attraction between those two regions of the world. In many fields such as painting, literature, theatre or music, strong influences have contributed in shaping important aspects of artistic activity. A fascinating example of a successful synthesis between cultures is given by the great Japanese composer Tōru Takemitsu. Listening to his works is to discover new fields of musical expression. A subtle alchemy between oriental sensibility and Western techniques of composition characterises this art. A similar impression seems to emerge from contemplating the lyrical abstraction of the great Chinese painter Zao Wou-Ki.

To pay a modest homage to a great Japanese composer was for me a chance for stylistic reflection, while at the same time attempting a procedure in some way the symmetrical opposite of his own. I used relatively traditional structures of Western music revitalised by allowing the influence of oriental sensibility, particularly in relation to nature. Perhaps my slightly utopian study of the Japanese language has contributed to open some doors into this domain. This context perhaps explains the choice of the theme of this composition, 'The Four Elements'. However, it is by no means a matter of imitating Takemitsu's personal style, nor of describing the four elements in the manner of an illustrator.

It seems to me rather that my music is listening to the earth, water, fire and air and letting itself be guided in its form by images which are mostly unconscious. In the finished composition one can see, although not intended at the start, a kind of allegory of creation, especially in the most fully developed opening piece. Earth can be seen as a substance, as a planet, and as a place where humans live. Place of telluric forces, also of anguish, but a place where a song can arise. A song, accompanied by the murmur of water, the clamour of fire and dissipating in the transparent morning air.

[Composer's notes from the score using mainly the translation given there]

22 **Toccata capricciosa (1998)**

A piece full of high spirits, to delight both player and audience. To distinguish the numerous toccatas which the composer has written, they have been named after pizzas, as Lionel's friends so kindly say.

Editions

Toccata ritmica (Version 2011)	Editions Henry Lemoine, Paris
Pange lingua	Ed. Cantate Domino
Fantasia sur Felix namque	Chez l'auteur
Neuf pièces brèves	Chez l'auteur, révision 2024
Yorokobi – Pièce Joyeuse	Ed. Cantate Domino
Hommage à Takemitsu	Editions Henry Lemoine, Paris
Toccata capricciosa	Editions Henry Lemoine, Paris



**The St Marylebone Parish Church
Rieger Orgelbau Organ (1987), opus 205**

Specification

Pedal CCC–g 32 notes

1	Principal	16	
2	Subbass	16	
3	Principal	8	
4	Flöte	8	
5	Octav	4	
6	Flöte	4	
7	Mixtur	VI	2 $\frac{2}{3}$
8	Posaune	16	
9	Trompete	8	
10	Cornett	4	

Positif CCC–c4 61 notes

11	Gedackt	8	
12	Principal	4	
13	Rohrflöte	4	
14	Nazard	2 $\frac{2}{3}$	
15	Octav	2	
16	Waldflöte	2	
17	Tierce	1 $\frac{1}{3}$	
18	Larigot	1 $\frac{1}{3}$	
19	Scharff	IV	1
20	Cymbale	III	$\frac{1}{3}$
21	Cromorne	8	
22	Tremulant		

Hauptwerk CCC–c4 61 notes

23	Quintatön	16	
24	Principal	8	
25	Gedackt	8	
26	Octav	4	
27	Flöte	4	
28	Superoctav	2	
29	Blockflöte	2	
30	Mixtur	VI–VIII	2
31	Cymbale	IV	$\frac{2}{3}$
32	Fagott	16	
33	Trompete	8	

Schwellwerk CCC–c4 61 notes

34	Bourdon	16	
35	Montre	8	
36	Flûte	8	
37	Viola	8	
38	Céleste	8	
39	Prestant	4	
40	Flûte	4	
41	Nazard	2 $\frac{2}{3}$	
42	Doublette	2	
43	Tierce	1 $\frac{2}{3}$	
44	Sifflet	1	
45	Mixtur	VI	1 $\frac{1}{2}$
46	Hautbois	8	
47	Voix Humaine	8	
48	Bombarde	16	
49	Trompette Harmonique	8	
50	Clairon	4	
51	Tremulant		
Solo CCC–c4 61 notes			
52	Trompette	8	
53	Clairon	4	
54	Cornet	V	8, TF

Console type: Attached

Couplers

Schwellwerk to Hauptwerk
 Schwellwerk to Pedal
 Hauptwerk to Pedal
 Positif to Pedal
 Solo to Pedal
 Positif to Hauptwerk
 Schwellwerk to Positif
 Solo to Positif

Details

Blowing Electric

Accessories

6 pistons to each division
 Crescendo and Tutti
 General combination system (134, divided into channels)

Key action: Tracker

Stop action: Mechanical and electronic

In 2024 The organ was completely overhauled in terms of technology and sound, and the new electronic system from Rieger (Rieger Electronic Assistant, REA) was installed.

The career of **Lionel Rogg** began under the sign of Johann Sebastian Bach. Having completed his studies at the Conservatory of Music in Geneva, with Pierre Segond for organ and Nikita Magaloff for piano. At age 25 he played the complete organ works of the Cantor of Leipzig in ten recitals at the Victoria Hall. The success of these concerts made it possible for him to record his first version of this important repertoire.



Since then, Lionel Rogg has travelled across the world giving innumerable organ recitals (and occasionally harpsichord), including every European country, the far east, north and south America, Australia, Japan, and Korea.

His discography includes three versions of the complete organ works of Bach, *The Art of Fugue* (Prix de l'Académie Charles Cros 1970), the complete works of Buxtehude (Deutscher Schallplattenpreis 1980), of Couperin, Grigny, Brahms, and recordings of Liszt, Reger, Spanish music (Prix de l'Académie du Disque Français), and more.

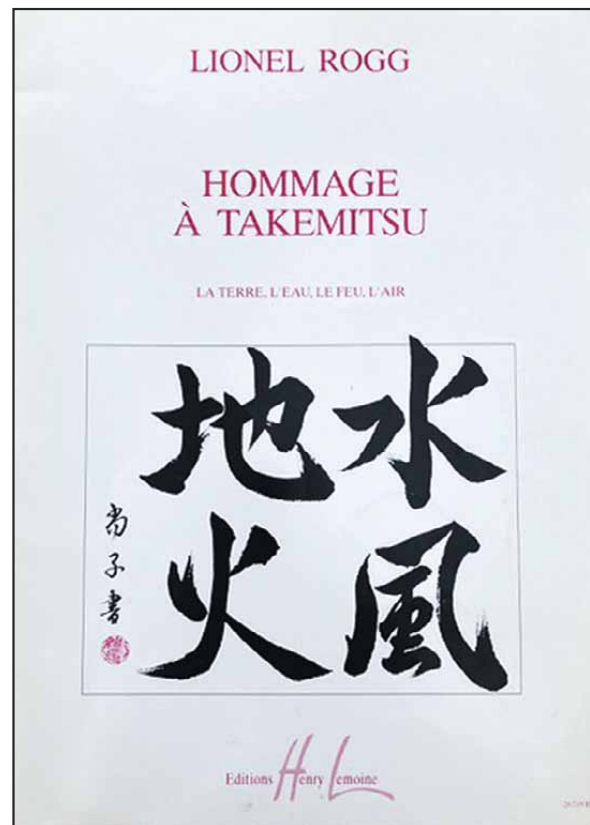
Professor of Organ at the Conservatory of Geneva until 2002, he welcomed students from all over the world into his class. Over fifty of his students obtained the 'premier prix de virtuosité'. His pedagogical activity continued at the Royal Academy of Music in London (where he taught improvisation from 2005 to 2009) besides numerous interpretation courses.

Frequently invited as a jury member for international competitions for organ or for composition, he is interested in the evolution of his instrument and its playing techniques, while at the same time giving priority to intuition and spontaneity.

His honours include being awarded an honorary Doctorate from the University of Geneva (1989), Honorary Fellow of the Royal College of Organists (UK), and more recently the Prize from the Fondation Leenaards given annually to an important Swiss personality. In the same year it was also given to Jean-Luc Godard, the film director.

He currently devotes more than half his time to composition, the importance of this side of his career dating from 1983 with a commission from the Conservatory of Music in Geneva for a work celebrating the 150th anniversary of its foundation. This work, *The birth of Venus* on a poem by Rilke for soprano, choir and orchestra was premiered to great acclaim in 1985. Since then he has written many works for his instrument the organ, and also chamber music, works for solo instrument and for varied ensembles.

His music adheres to no school but is naturally nourished by the art of counterpoint, a discipline he has taught for many years. He is open to contemporary developments, while giving priority to colour and spontaneity. Often adventurous in its harmonic language, the music of Lionel Rogg generally finds a serene conclusion, not without a touch of humour to put dramatic expression into perspective.



Anne Page was born and educated in Perth, Western Australia. She learned to love Bach's music as a young student at the piano, and heard Bach's organ music for the first time on an LP recording by Lionel Rogg. This was her inspiration to begin organ studies, in which she gained a first class Honours degree at the University of WA, going on to study in Europe with Marie-Claire Alain, Peter Hurford, and Jacques van Oortmerssen.

Anne made her London debut playing 20th century masterworks at the Royal Festival Hall, where more recently she was invited to play *The Art of Fugue* by Bach, the first performance of the complete work there in a single recital. Her career encompasses recitals and broadcasts in Europe, the USA, and Australia.

She is based in the university city of Cambridge, where during 2011/12 she performed the complete organ works of Bach in 23 recitals on 14 different organs. The series attracted capacity audiences and helped to support the educational work of the Cambridge Academy of Organ Studies, of which Anne is a founding Trustee. YouTube channel *AnnePageCambridge* has recordings from the Bach series and much more besides.

As a member of the British Institute of Organ Studies she has taken a leading role in the development of the Historic Organ Sound Archive. This innovative scheme combines community education with a permanent free online archive to increase access to our organ heritage. As one of several organists to record for the project Anne recorded 24 instruments, available from:
www.@historicorgansoundarchive9218.

In the pioneering spirit of her country of origin Anne likes to explore some less well-trodden musical paths and has been one of a handful of musicians at the forefront of the revival of the harmonium. She was invited to establish a course on the harmonium at the Royal Academy of Music, and has become a friend and colleague of Lionel Rogg who taught there as a visiting professor. His 'Harmonies' (or 'Suite Anglaise') for harmonium was written for Anne, who gave the premiere in St-Imier, Switzerland. Anne is delighted and honoured to record some of her favourite organ works by Lionel Rogg on the Rieger organ of St Marylebone Church in London, which is used by the Royal Academy of Music for teaching and performance.

Recorded on 17, 19, 20 June 2025 at St Marylebone Parish Church, London, NW1 5LT, UK
by kind permission of the Rector, The Revd Canon Dr Stephen Evans

Producer and editor: Gary Cole
Engineer: Myles Eastwood

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Stuart Harrison – Buildings' Manager and Senior Verger
Bertie Baigent – Director of Music
Professor David Titterington, Head of Organ Studies at the Royal Academy of Music

Console assistants: Adrian Gunning (June 19), Hugh Davies (June 20)

Photos of Lionel Rogg: Henriette Burcher
Organ (p9) and Anne Page (back cover): Regent Records

