



Judith
BINGHAM

Heaven and Earth

Tom Winpenny, Organ

Johan Hammarström, Choir Organ



Judith
BINGHAM

(b. 1952)

Heaven and Earth

1	Heaven and Earth (2018)	7:30
	Vanished London Churches (2019)	15:15
2	Opening: Candlelight	1:38
3	I. St Michael's, Crooked Lane in Candlewick ward	2:29
4	II. St Swithin, Candlewright Street: London Stone	1:57
5	III. St John Zachary: Midsummer's Day	2:21
6	IV. The first St Stephen, Walbrook, invisible above the ruins of the Mithraeum	2:31
7	V. The body of St Edmund is brought to St Gregory by St Paul's for safety, in 1016	1:22
8	VI. Old St Paul's, 1666: Firelight	2:56
9	Bright Spirit (2001) (arr. 2019 for organ by Judith Bingham and Tom Winpenny [b. 1983])	7:12
10	Kalmar Rising – I. The past beneath our feet (2019)	6:57
	Daphne's Room (2017)	6:47
11	I.	3:06
12	II.	1:57
13	III.	1:44
	Roman Conversions (2017)	19:21
14	I. San Clemente: a Mithraic temple lies under two medieval churches	4:29
15	II. Bernini's Daphne and Apollo	3:40
16	III. The Sleeping Hermaphrodite	2:32
17	IV. William Shelley, son of an English poet is transformed into seed and flowers	4:46
18	V. Porta Alchemica	3:54
19	Mountain Music (2018)	6:33
20	Missa brevis V 'Behold the Sea' – Voluntary: 'Eternal Procession' (2019)	3:31

Judith Bingham (b. 1952)

Heaven and Earth

Judith Bingham was born in Nottingham in 1952, and has written music since she was a small child. Largely self-taught, she also showed an early talent for singing, and started studying at the age of 16 with the bass John Dethick. She studied both singing and composition at the Royal Academy of Music from 1970 to 1973 and won the Principal's Prize for Composition in 1972. On leaving the Academy she studied composition privately with Hans Keller and singing with Erich Vietheer.

Her early career was spent composing mainly chamber and vocal music, and in 1976 she won the BBC Young Composer Award. In the 1980s she joined the BBC Singers full time, and received choral commissions that have since encompassed works for the BBC Singers, BBC Symphony Chorus, Tenebrae, Joyful Company of Singers, and several choirs in America, including VocalEssence in Minneapolis and The Saint Louis Chamber Chorus.

In the 1980s Bingham started to write for brass and wind band, and completed her first orchestral work, *Chartres*, which was premiered by the BBC Philharmonic under Jane Glover in 1993, and later revived as part of the RPS Encore project. She has had a long-standing relationship with the John Armitage Memorial Trust, for which she has composed works, including an oboe concerto, *The Angel of Mons*, played by Nicholas Daniel at the Barbican Centre, and *My Heart Strangely Warm'd* for choir, soloists and brass ensemble, which won the first of her three British Composer Awards.

Bingham is a prolific writer for the church and her large organ repertory includes *The Everlasting Crown*, a half-hour work premiered by Stephen Farr at the 2011 Proms. Recent commissions include her first string quartet for the Sacconi Quartet, *Tricksters* for the King's Singers, and *Strange Words* for James Gilchrist and Alice Neary. Judith Bingham was awarded an honorary doctorate by the University of Aberdeen in 2018, and an OBE in The Queen's 2020 New Year's Honours List.

Although many mainstream composers eschew writing for the organ, Bingham has always been attracted by the instrument. Singing in church choirs regularly for 25 years, she was fascinated by the interaction of organ timbre, the human voice and church acoustics. Her earliest works, composed for David Roblou, then organist of St Giles' Church, Cripplegate, London, where she sang, were somewhat experimental, requiring changes in registration every few notes. In her later works, however, she has seen the organist as the final stage in a piece's creation. As no two organs are the same, she only suggests manuals, indicates pedals and gives general expressive instructions: the exact choice of stops is left to the performer's imagination. Bingham cites the influence of French organ music, in particular the Baroque works of François Couperin and Nicolas de Grigny, but also music of later centuries by Charles-Marie Widor and Jehan Alain (other influences include Bach's C minor *Passacaglia* and works by John Bull).

This relationship between performer, instrument and setting is central to Bingham's significant contribution to the organ repertory. Her experience as a singer skilfully informs the breadth of phrases and structural pacing. Much of her music is inspired by specific images, literature or architecture; frequently her works – rooted in a significant experience – imagine stepping back into a historical setting. This wealth of imagery is sincerely transmitted through a rich harmonic language and a sensitivity for textural sonority and musical gesture.

Heaven and Earth (2018)

Heaven and Earth [1] advances the botanical inspirations presented in Bingham's previous organ commissions for Västerås Cathedral (the solo *Altartavla* and duet *The Linnaeus Garden*). Tonal and colouristic possibilities – for example the opening birdsong and subsequent vivid 'sunburst' representations – are extended by employing both the gallery and choir organs. The composer writes in

the programme note accompanying the score: 'It is spring and dawn. A stream running through a wood is teeming with new life.' Bingham was reminded of the exquisitely painted natural detail of *Ophelia* by Millais; Ophelia's miserable death in *Hamlet* – insignificant to the vibrant surroundings – suggested the work's title: 'There are more things in Heaven and Earth, Horatio, Than are dreamt of in your philosophy.' The Elizabethan song *How should I thy true love know?* forms the basis of fleeting fugal passages that represent Ophelia's emotions, but which evaporate inconsequentially amid the natural landscape.

Vanished London Churches (2019)

Another 19th-century painting – by George Scharf – was the stimulus for *Vanished London Churches* [2]–[8]. To one side of a London street scene, workmen demolish the Wren church of St Michael's, Crooked Lane, to make way for the new London Bridge. Bingham's atmospheric work evokes the transience of the city's churches: the chorale melody *Vom Himmel hoch* dissolves as the walls of St Michael's are torn down. A ticking clock is heard in the melancholic portrayal of medieval St Swithin – site of the legendary London Stone – which succumbed to the Great Fire of 1666 (its successor was destroyed in the Second World War). Another victim of the blaze was St John Zachary, a church renowned for its midsummer pageant, evoked here by the folk tune *The Outlandish Knight*. No trace survives of the first St Stephen, Walbrook, though the foundations of the underlying Roman Mithraeum can now be visited: its scene is set with flickering torchlight interspersed with eerie horn calls. A subdued, solemn procession describes the remains of St Edmund the Martyr arriving at St Gregory by St Paul's in 1016, safe from invading Vikings. Abutting Old St Paul's, this church was also consumed in the 17th-century conflagration, whose increasingly devastating progress is revealed whilst time ticks on.

Bright Spirit (2001, arr. 2019)

Bright Spirit

*My lost William, thou in whom
Some bright spirit lived, and did
That decaying robe consume
Which its lustre faintly hid,
Here its ashes find a tomb.
But beneath this pyramid
Thou art not – if a thing divine
Like thee can die, thy funeral shrine
Is thy mother's grief and mine.*

*Where art thou gentle child?
Let me think thy spirit feeds,
Within its life intense and mild,
The love of living leaves and weeds
Among these tombs and ruins wild;
Let me think that through low seeds
Of the sweet flowers and sunny grass,
Into their lives and scents may pass
A portion –*

Percy Bysshe Shelley (1792–1822)

Originally conceived for wind ensemble, *Bright Spirit* [9] is both a response to Shelley's eponymous poem commemorating his son William, and a memorial to William Reynish, son of the work's commissioners. Bingham astutely considered that the work's long-breathed phrases and inexorable tread would translate successfully to the organ. Its mournful opening develops to an anguished conclusion which undoubtedly demonstrates the instrument's overwhelming power.

Kalmar Rising – I. The past beneath our feet (2019)

Voluntary: 'Eternal Procession' (2019)

The past beneath our feet [10], now the opening movement of the triptych *Kalmar Rising*, imagines the living history of the Baltic fortified city of Kalmar in south-east Sweden. The

composer writes in the programme note accompanying the score: 'Below the old cobbles, all lives and events intertwine' – the tolling bell, plainsong *Alleluia* melodies and sustained harmonic-like pitches afford a glimpse into another age, suggesting both mundane toil and religious piety. In contrast, the majesty of Kalmar's maritime setting is aroused in *Voluntary: 'Eternal Procession'* [20], the postlude to the choral *Missa brevis V 'Behold the sea'*. Composed for the two organs in the city's imposing Baroque cathedral, the work illustrates vessels returning safely to the city's harbour, their ships' horns confidently calling.

Daphne's Room (2017)

Mountain Music (2018)

Daphne's Room

Thomas, the woodsman, kept moths. The wood was home. He hated hawks, he hated herons and hares, he hated wasps, he hated wrens and rodents. He was askew, a demon, mad. A phreak. Men who knew the woodsman dreaded Thomas' works and harsh words.

One dark moon, he went to Daphne's room. She was an orphan and a horsewoman; her postmodern home was near the pond. He woke her, she wept; she was spooked. She'd had a dream of phantoms, photons, moths and worms. Thomas spoke: 'dark omens Daphne, dark omens.' He was most drawn to her.

'Osmond K. Thorpe'

(All words in the poem derive from the letters in the name of the work's dedicatee, Howard Skempton. Reproduced with permission.)

Written as a birthday tribute to fellow composer Howard Skempton, *Daphne's Room* [11]–[13] responds to a prose poem by 'Osmond K. Thorpe' (a pseudonym for Bingham). This miniature ghost story draws on Bingham's particular fascination with moths. It demonstrates her penchant for unsettling harmonies, unusual textures and

insistent rhythms and grows to a terrifying conclusion. By contrast, *Mountain Music* [19] – intended to be performable on a small single-manual organ with a short pedal compass – displays an introverted style. It mirrors the isolation of the rural Appalachian communities where such modest instruments may be found. The work opens nostalgically and features both a Cherokee dance (characterised by repeated notes) and – in the final section – a lyrical folk melody entitled *Old Cumberland Road*. The jagged dotted rhythms of the third section represent the 'lumbering' of an 'angry bear'.

Roman Conversions (2017)

from Adonais

*Go thou to Rome – at once the Paradise,
The grave, the city, and the wilderness;
And where its wrecks like shattered
mountains rise,
And flowering weeds, and fragrant copses dress
The bones of Desolation's nakedness
Pass, till the spirit of the spot shall lead
Thy footsteps to a slope of green access
Where, like an infant's smile, over the dead
A light of laughing flowers along the grass
is spread.*

Percy Bysshe Shelley

Roman Conversions [14]–[18] examines five metamorphoses relating to the Italian city, opening with music contrasting the 'dark psyche' of a Mithraic temple with the bright medieval church of San Clemente 35 feet above. Bernini's sculptural masterpieces from the Borghese Collection influenced two subsequent movements: Daphne's distressed dialogue with Apollo as she is transformed into a laurel tree is heard against slow 'indifferent' chords expressing the forest; next, mesmerising triplet rhythms portray the mysterious Sleeping Hermaphrodite – the inspiration for a character in Shelley's *The Witch of Atlas*. A *scherzo* then mirrors

Shelley's unfinished poem commemorating his son William, transmuting him into the flora surrounding his grave. The increasing grandeur of the final movement reflects the enigmatic and impassable 17th-century Porta Alchemica at the Villa Palombara in Rome's Piazza Vittorio,

whose inscriptions supposedly record the success of an alchemical transmutation. Legend states that whoever solves its secrets will pass through – but to where?

Tom Winpenny

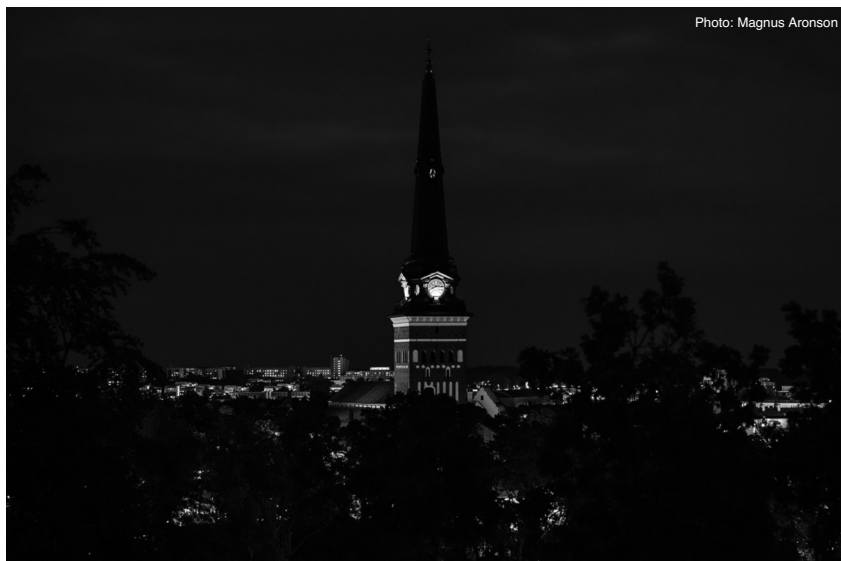


Photo: Magnus Aronson

The Organs of Västerås Cathedral

Västerås Cathedral, constructed in the Scandinavian Brick Gothic style, is the seat of the diocese of Västerås in the Church of Sweden. Dedicated to the Virgin Mary and St John the Baptist, it was originally a three-storey Romanesque basilica. The building was rededicated in 1271 and has been extended numerous times; its imposing spire, made of oak, and without iron beams or nails, dates from 1694. The cathedral houses many artefacts of international artistic significance, including Renaissance carved altarpieces and a three-metre-high baptismal font dating from 1622. The cathedral is renowned for its impressive music programme and for its strong commitment to commissioning contemporary music.

Huvudorgel (Main Organ)

Positioned in the west gallery of the Nave, the Main Organ of Västerås Cathedral is one of the most famous instruments in Sweden and boasts a wealth of subtle and more strident orchestral colours which provide the ideal palette for Judith Bingham's distinctive and evocative music.

Built in 1898 by the Swedish firm Åkerman & Lund, in 1927 the company enlarged the Romantic three-manual instrument by the addition of an Echo division. In 1961 the pneumatic action was converted to electro-pneumatic action by Magnusson & Son, who made tonal changes and additions, and provided a new console. The basis of a detailed restoration by Harrison & Harrison of Durham, UK, in 1998 was the 1898/1927 instrument. This project restored the original actions, reinstated ranks which had been altered, enlarged the Swell (Svällverk) and Echo (Ekoverk) divisions, and provided two Bombarde reeds and the Pedal 32' Untersatz. In 2009 the instrument was comprehensively re-voiced in its original style by Åkerman & Lund under the direction of Hans-Petter Schröder.

1898 Åkerman & Lund, Stockholm

1927, 1938, 1945 Åkerman & Lund, Sundbyberg

1953 E A Setterquist & Son, Örebro

1961 altered and enlarged by Magnusson & Son, Gothenburg

1998 renovated by Harrison & Harrison Ltd., Durham, England

2009 Åkerman & Lund, Knivsta

All stops dating from 1898 except:

† new; restored or revised in 1998

+ new; restored or revised in 2009

* denotes high pressure rank

Huvudverk (Manual I)

16' Principal
 8' Principal
 8' Gamba +
 8' Stentorphon *
 8' Flûte harmonique *
 8' Octava
 8' Flûte octavianta
 8' Qvinta
 8' Octava
 V Cornett
 IV–VII Mixtur +
 16' Trompet
 8' Tuba mirabilis *

Positiv (Manual II)

16' Borduna †
 8' Principal
 8' Dolce +
 8' Flûte harmonique
 8' Borduna +
 4' Octava †
 4' Rörflaut †
 4' Flageolette
 III Cornett
 IV Mixtur +
 8' Corno
 8' Cromorne †
 Tremulant (1961)

Svällverk (Manual III)

8' Basethorn
 8' Salicional
 8' Voix céleste †
 8' Rörflaut
 4' Fugara +
 4' Flûte octavianta +
 3' Nasard (1945)
 2' Waldflaut
 1^{3/5}' Ters (1938)
 III–IV Mixtur (1945/1998)
 16' Fagott †
 8' Trompette harmonique †
 8' Oboe (1961)
 4' Clairon †
 Tremulant (1961)

Ekoverk (Manual IV)

8' Violin (1912)
 8' Salicional †
 8' Voix céleste (1927)
 8' Dubbellföjt (1922)
 8' Flauto amabile (1920s)
 4' Echoflaut +
 8' Clarinette (1927)
 8' Vox humana (1961)
 Tremulant

Bombardeverk

(floating; playable on manuals I, II & IV)
 8' Trompette 8* †
 4' Clairon 4* †

Pedal

32' Untersatz †
 16' Principal
 16' Violon
 16' Subbas *
 16' Ekobas (1927)
 12' Qvinta
 8' Octava (1961)
 8' Violoncelle
 8' Borduna
 4' Octava
 IV Mixtur (1961)
 32' Contrabasun
 16' Tuba*
 16' Fagott (1898/1961)
 8' Trumpet (1961) †
 4' Trumpet (1938)

Compass:

manuals C-g''' (56 notes)
 pedals C-f' (30 notes)

Full complement of couplers, including
 sub- and super-octave couplers

Electropneumatic key and stop action
 Mobile console with digital
 combinations system

Kororgel (Choir Organ)

Built in 1961 by Fredriksborg organ builders of Hillerød, Denmark, the Choir Organ is situated on the north side of the cathedral, near the altar sanctuary. Unlike the Main Organ, which is principally used for solo repertoire, the Choir Organ is neo-Classical in style and serves as the principal instrument for choral accompaniment. It was renovated in 2007 by Karl Nelson organ builders of Lidköping, Sweden.

1961 Fredriksborg organ builders, Hillerød, Denmark
 2007 renovated by Karl Nelson organ Builders, Lidköping

Ryggpositiv (Manual I)

8' Gedackt
 4' Principal
 4' Koppelflöjt
 2' Waldflöjt
 1^{1/5}' Kvinta
 III Scharf
 8' Krumhorn
 Tremulant

Huvudverk (Manual II)

8' Principal
 8' Rörflöjt
 4' Oktava
 4' Gedacktlöjt
 2' Oktava
 V Mixtur
 16' Dulcian
 8' Trumpet

Bröstverk (Manual III)

8' Gedackt
 4' Rörflöjt
 2' Principal
 1' Sifflöjt
 II Cymbel
 8' Vox humana
 Tremulant

Pedal

16' Principal
 16' Subbas
 8' Oktava
 8' Borduna
 4' Oktava
 16' Fagott
 4' Skalmēja

Couplers

I/P, II/P, I/II, III/II

Compass:

manuals C-g''' (56 notes)
 pedals C-f' (30 notes)
 Fully mechanical action

Judith Bingham and Västerås Cathedral

Judith Bingham's long-standing association with Västerås Cathedral began with the commissioning of the solo organ work *Altartavla*, premiered in 2014 by Director of Music Johan Hammarström, which was inspired by biblical scenes carved on one of the cathedral's outstanding Renaissance altarpieces. To date, Bingham has been involved with six commissions for the cathedral:

Altartavla (2014) for solo organ; *Missa brevis IV: Videntes Stellam* (2014) for SATB choir and organ; *The Linneaus Garden* (2016) for organ duet; *A Night-Piece* (2017) for SATB choir (a cappella); *Heaven & Earth* (2018) for two organs; and *Paradise* (premiere in 2022) for choir and chamber orchestra.

Further information about the music programme at Västerås Cathedral may be found at www.svenskkyrkan.se/vasteras/vasteras-domkyrka

Johan Hammarström



Photo: Henrik Mill

Johan Hammarström began his studies at the Royal College of Music in Stockholm in 1997, graduating with both a Master's Degree in church music and Postgraduate Diploma in organ. His teachers included Torvald Torén and Erik Boström for organ studies, and Stefan Parkman, Per Andersberg and Anders Eby for conducting. Since the autumn of 2003, Hammarström has worked at Västerås Cathedral where in 2014 he was appointed director of music. He is responsible for the Cathedral's extensive music department and conducts the Cathedral's Motet Choir. He is also president of the annual Västerås Organ Festival, which he initiated in 2009. An important element in Västerås Cathedral's music life is commissioning new music, a project that Hammarström established in 2006, and has subsequently been a driving force in developing. So far, it has resulted in 35 commissions by both Swedish and international composers. Between 2009 and 2012 he held a position as lecturer in choral conducting at the School of Music, Theatre and Art at Örebro University. Since 2013 he has served as a lecturer at the Academy of Music and Opera at Mälardalen University.

Tom Winpenny



Photo: Colin Innes-Hopkins

Tom Winpenny is assistant master of the music at St Albans Cathedral, where he accompanies the daily choral services and directs the Cathedral Girls Choir. Previously, he served as sub-organist at St Paul's Cathedral, London. He currently serves as a trustee of the Royal College of Organists. Winpenny has broadcast frequently on BBC radio and featured on American Public Media's *Pipedreams*. He was an organ scholar at King's College, Cambridge, twice accompanying *A Festival of Nine Lessons and Carols*. As a soloist, he has performed internationally, with recent engagements including recitals at Västerås Cathedral, Sweden; Trinity Cathedral, Phoenix, USA and Hildesheim Cathedral, Germany. His wide-ranging discography includes music by Mozart, Liszt, McCabe, Joubert and Francis Grier. For Naxos, his solo recordings include Messiaen's *La Nativité du Seigneur* (8.573332) and *L'Ascension* (8.573471), and music by Williamson (8.571375–76). Winpenny also directs St Albans Cathedral Girls Choir in recordings of music by Mendelssohn (8.572836), Mathias (8.573523) and Michael Haydn (8.574163). www.tomwinpenny.org

The Åkerman & Lund organ of Västerås Cathedral

Photo: Henrik Mill



Judith Bingham is established as one of the foremost British composers writing for the organ. The powerfully atmospheric and evocative music in this recording richly demonstrates her gift for creating compelling works which draw inspiration from a broad range of historical, literary and artistic sources. The Åkerman & Lund organ of Västerås Cathedral is the perfect vehicle for this colourful programme, and both *Heaven and Earth* and *Eternal Procession* for two organs also feature the cathedral's Fredriksborg choir organ. Tom Winpenny's acclaimed recording of Bingham's *Jacob's Ladder* and other works for organ can be heard on Naxos 8.572687.

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WORLD PREMIERE RECORDINGS

Tom Winpenny, Organ
Johan Hammarström, Choir Organ **1** **20**, **Bell** **10**

A detailed track list can be found inside the booklet. Recorded: 17–18 February 2020 at Västerås Cathedral, Sweden • Producers: Johannes Skoog, Johan Hammarström • Engineer and editor: Erik Sikkema
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