

THE IRENE D. AND WILLIAM R. MILLER CHANCEL ORGAN IN MEMORY OF JOHN SCOTT DEDICATION RECITAL

DANIEL HYDE, *organ*

PROGRAM

OVERTURE TO DIE MEISTERSINGER VON NÜRNBERG <i>Arranged by Edwin H. Lemare (1865–1934)</i>	Richard Wagner <i>(1813–1883)</i>
FOUR SETTINGS OF 'ALLEIN GOTT IN DER HÖH SEI EHR', BWV 715, 711, 717 & 676	Johann Sebastian Bach <i>(1685–1750)</i>
VALSE MIGNONNE, OP. 142 NO. 2	Sigfrid Karg-Elert <i>(1877–1933)</i>
THE STAR SPANGLED BANNER CONCERT VARIATIONS, OP. 23	Dudley Buck <i>(1839–1900)</i>
CHORAL IN E MAJOR	Cesar Franck <i>(1822–1890)</i>
MEIN JUNGES LEBEN HAT EIN END, SWWV 324	Jan Pieterszoon Sweelinck <i>(1562–1621)</i>
IMPROVISATION ON 'ST. CLEMENT' <i>Transcribed by Peter Stoltzfus (b. 1968)</i>	Gerre Hancock <i>(1934–2012)</i>
FINAL, FROM SYMPHONY NO. 1	Louis Vierne <i>(1870–1937)</i>

DANIEL HYDE

Daniel Hyde is Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City, USA. Born in the UK, Daniel began his education as a chorister at Durham Cathedral, where he was later to return as organ scholar. Whilst at school he was made a Fellow of the Royal College of Organists at the age of 17, and won the organ scholarship to King's College, Cambridge. During his time at Cambridge University he served under Dr. Stephen Cleobury, performing world-wide with the renowned King's College Choir; he studied the organ with Dame Gillian Weir and Nicolas Kynaston. Upon graduation with First Class Honours in Music, he was appointed as Director of Music at Jesus College, Cambridge, serving five years developing the College's music programme, and training a choir of men and boys and an undergraduate mixed-voiced choir. In 2009, he took up the post of Informator Choristarum at Magdalen College, Oxford, where he was also an Associate Professor in Oxford University's Faculty of Music. During his time there, Magdalen College Choir became known for its "particularly fine trebles" (*The Observer*); a distinctive sound described in *The Times* as "vibrant and appealing."

Hailed for his "attention to inner detail and clear sense of architecture" (*Gramophone*, June 2015), Daniel has been in increasing demand as a choral and orchestral conductor, and has worked with the BBC Singers, the London Bach Choir, the Britten Sinfonia, the Orchestra of the Age of Enlightenment, the Academy of St Martin in the Fields and the City of London Sinfonia. Since moving to New York in September 2016, he has directed the Saint Thomas Choir of Men and Boys alongside the renowned Orchestra of St. Luke's and New York Baroque Incorporated. Magdalen College Choir recorded exclusively with Opus Arte, the label of the Royal Opera House, Covent Garden, and Daniel's broad-ranging discography can be found on the Opus Arte, Linn, Naxos and EMI and Priory labels.

As an organist, Daniel has performed across the UK and the world. Recital engagements have taken him to Vienna, Finland, Germany, Holland and also Australia, where he has performed at all the major venues including the Sydney Opera House and Adelaide Town Hall. In New York, he was recently a featured recitalist in Carnegie Hall's citywide festival, La Serenissima. He has been a concerto soloist with the BBC Philharmonic, and with the Britten Sinfonia he has performed the Poulenc Concerto a number of times, and has recorded the Hindemith Concerto to great critical acclaim.

He was awarded Second Prize and the Audience Prize in the Royal College of Organists Performer of the Year 2002 competition. A regular accompanist to the BBC Singers on BBC Radio Three, he has appeared at the BBC Proms on numerous occasions, and he made his solo debut



there in 2010, performing Bach's *Canonic Variations* at the organ of the Royal Albert Hall. In the 2014/15 season, he performed the complete organ works of J S Bach on the Dobson organ in Merton College, Oxford. As an ensemble player he has appeared with Phantasm, the Britten Sinfonia, Aurora Orchestra, Gabrieli Consort and the Academy of St. Martin in the Fields amongst others.

MESSIAEN LA NATIVITÉ DU SEIGNEUR

DANIEL HYDE, organ

PROGRAM

LA NATIVITÉ DU SEIGNEUR (1935)

Olivier Messiaen
1908-1992

- I. La Vierge et L'Enfant
- II. Les Bergers
- III. Desseins
- IV. La Verbe
- V. Les enfants de Dieu
- VI. Les Anges
- VII. Jésus accepte la souffrance
- VIII. Les Mages
- IX. Dieu parmi nous

I. La Vierge et l'Enfant (The Virgin and the Child)

Conceived of a virgin, unto us a child is born, for unto us a son is given. Rejoice greatly, O daughter of Zion; behold thy king cometh unto thee; he is just and lowly. (Isaiah; Zechariah)

Messiaen refers to a 'strange colour' created in this opening movement, by the use of his own modes and by unusual combinations of stops.

II. Les Bergers (The shepherds)

Having seen the child lying in a manger, the shepherds returned, glorifying and praising God. (St. Luke)

'First, the holy light about the manger. After a few notes on the flute, the shepherds withdraw, piping a kind of carol with a curious rhythm.'

III. Desseins éternels (Eternal purposes)

God, in his love, has predestinated us into the adoption of children by Jesus Christ to himself, to the praise of the glory of his grace. (Ephesians)

'A simple phrase, full of mystery and tenderness.'

IV. La Verbe (The Word)

The Lord has said unto me, thou art my son. In his bosom, before the dawn existed, he begat me. I am the image of the goodness of God, I am the word of life, that which was from the beginning. (Psalms; Wisdom; St. John)

'The first part of the piece concerns the eternal generation of the Word. The *fortissimo* pedal expresses this terrible travail. In the second section, the divine utterance is heard, the Word speaks. This is a long solo for the cornet, the form of which is allied to the sequences and graduals of plainsong, and to the Bach chorale preludes with melodic figuration.'

V. Les enfants de Dieu (The children of God)

But as many as received him, to them gave he power to become the sons of God. And because ye are sons, God has sent forth the spirit of his son into your hearts, crying Abba, Father. (St. John; Galatians)

'A joyous fanfare representing spiritual birth is followed by a sad but confident lull, evoking the tender call of children to their Heavenly Father.'

VI. Les Anges (The Angels)

A multitude of the heavenly host, praising God, and saying, 'Glory to God in the highest'. (St. Luke)

'A kind of paradisiacal dance. The exultation of disembodied spirits. The piece is based on rhythms immediately preceded or followed by their augmentation, and increased in value by the value of a dot.'

VII. Jésus accepte la souffrance (Jesus accepts suffering)

Wherefore when he cometh into the world he saith to his father, sacrifice and offering thou wouldst not, but a body hast thou prepared me. Lo, I come. (Hebrews)

'Three ideas are expressed: the first represents divine justice falling both on the sin and the Son; the second represents the lowly reply of the Son in his mother's womb; the third represents the sufferings of the Passion. In the last bars the acceptance of the divine victim rises to the skies.'

VIII. Les Mages (The Wise Men)

The wise men departed, and the star went before them. (St. Matthew)

'A night piece. The swaying of the procession of a caravan. The Wise Men peacefully approach, illuminated by grace. The rhythmic complexity and modal charm of the first and sixth movements are again in evidence. The melodic line is entrusted to the pedals on stops of four-foot pitch and mixtures.'

IX. Dieu parmi nous (God among us)

He that made me rested in my tabernacle. And the word was made flesh and dwelt among us. My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior. (Ecclesiasticus; St. John; St. Luke)

'Three themes are briefly presented in the opening bars. The first, a formidable descent from heaven to earth. The second, a gentle expression of spiritual union with Christ. The third, the soul's exultation. Development of the second and third themes ensues. The first theme, now representing the Incarnation bursts like a clap of thunder. Treated as a *basso ostinato*, it engenders a kind of joyful and vigorous *toccata*.'