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Philip Moore

Dialogues

for organ

ENCORE
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Dialogues

for organ

Commissioned for the 29th St Albans International Organ Competitions
(Interpretation Competition, Quarter Final 2),
which took place on 12th, 13th and 14th July 2017

First published 2017

Duration: about 7 minutes

Notes for performance

1. Registration is left to the player, but manual changes are suggested.
2. The outer sections should sound bright and incisive.
3. The middle section, from bar 78 to 113, should be more lyrical in sound.
4. The phrasing and articulation are indicated and the pattern set in the opening bars should be applied where appropriate.

also available by Philip Moore for organ

Impromptu

Prelude and Fugue in G major

Published by Encore Publications
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About the work

The title refers to the way in which some of this work features dialogues between pedals and manuals. *Dialogues* is in Sonata form. Although the work is in no way serial, many of the phrases contain all twelve notes of the chromatic scale, such as the opening pedal theme as well as in the first bar where the manuals and pedals sound together. The first phrase of the second subject also uses all twelve notes.

The opening pedal theme dominates the first subject and appears in various forms; for instance, its second appearance is in inversion. The first subject is in 4/4 time, although the rhythmic patterns do not always reflect this. The first and second subjects are of almost identical length, in terms of crotchet beats, but in the second subject the time signature varies constantly.

The soft, slow development section begins with a canon, with a few adjustments, between the right hand and pedals, at 4' pitch. The canon is based on the opening pedal solo and is accompanied on the Swell strings by gradually ascending second inversion minor triads. Later parts of the development are comments on the second subject. Descending second inversion minor triads appear towards the end of the development before a four bar section leads to the recapitulation.

The coda begins with a bravura pedal solo of continuous semiquavers, based on the notes of the opening pedal theme. A descending chromatic scale leads to twelve bars of fast and exultant music, all of which is based on themes that have appeared during the course of the work.

Biography of the composer

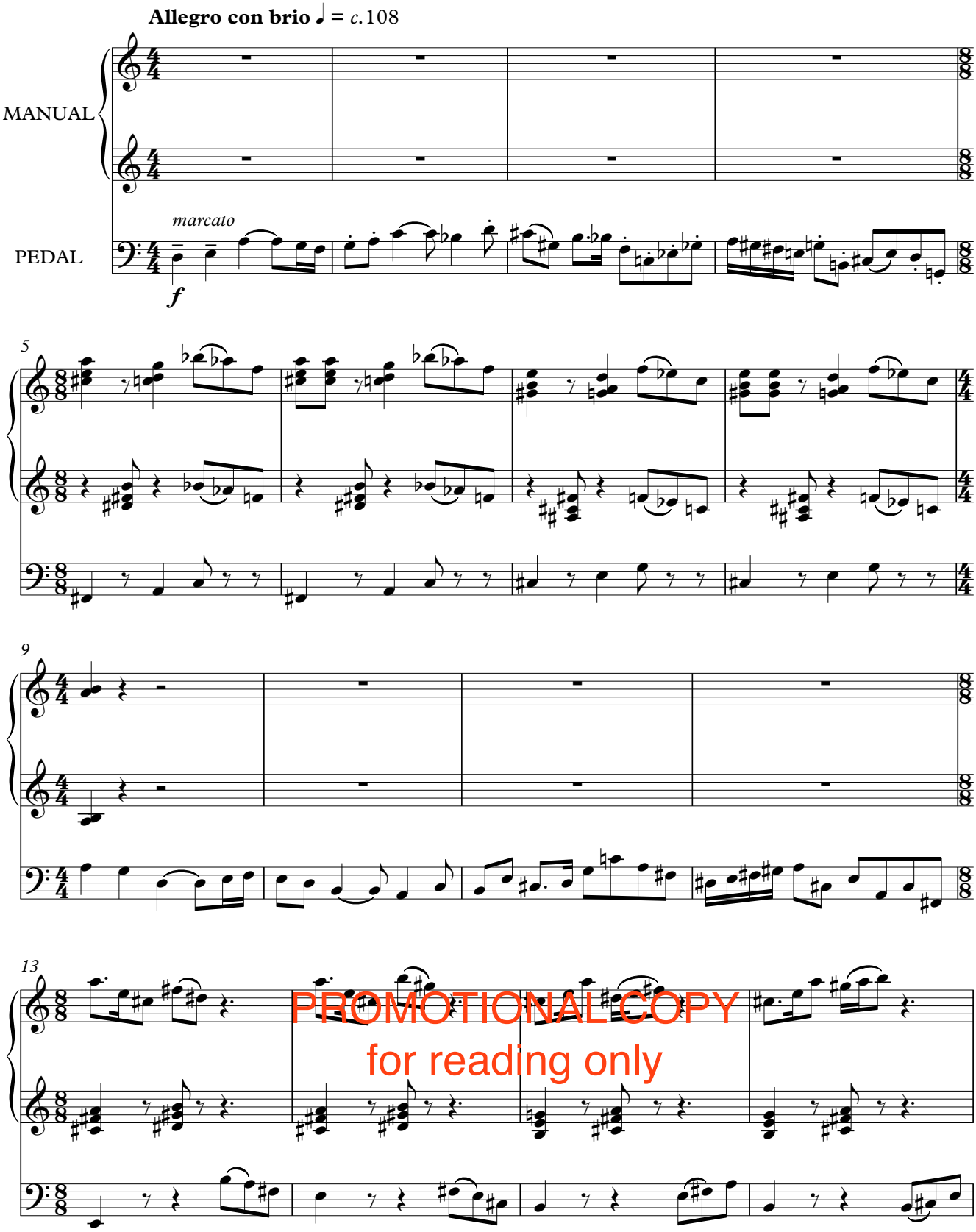
Philip Moore (b.1943) studied organ, piano, composition and conducting at the Royal College of Music. He also holds a Bachelor in Music degree from Durham University, as well as the diplomas of the Royal College of Organists. During his student years he was Organist and Choirmaster at St Gabriel's Church, Cricklewood, and on graduating in 1965 he was appointed to the music staff at Eton College. In 1968 he became Assistant Organist at Canterbury Cathedral, and in 1974 he succeeded Dr Barry Rose as Organist and Master of the Choristers at Guildford Cathedral.

In 1983 he succeeded Dr Francis Jackson as Organist and Master of the Music at York Minster, a post he held until 2008, when he was made Organist Emeritus of the Minster. He was also conductor of the York Musical Society for 27 years and performed many large scale oratorios and cantatas, as well as numerous orchestral works.

To mark 50 years of service to Church Music, and to celebrate his retirement, the Archbishop of York bestowed on him the Order of St William. He has also been awarded Honorary Fellowships by the Royal School of Church Music, the Guild of Church Musicians and the Academy of St Cecilia. In 2014 he was awarded an Honorary Doctorate from the University of York. He is active as a composer and recitalist and in 2015 he became President of the Royal College of Organists, a post that he held for two years. In 2016, he received The Cranmer Award for Worship from the Archbishop of Canterbury, in recognition of his contribution to the English choral tradition.

Dialogues

PHILIP MOORE



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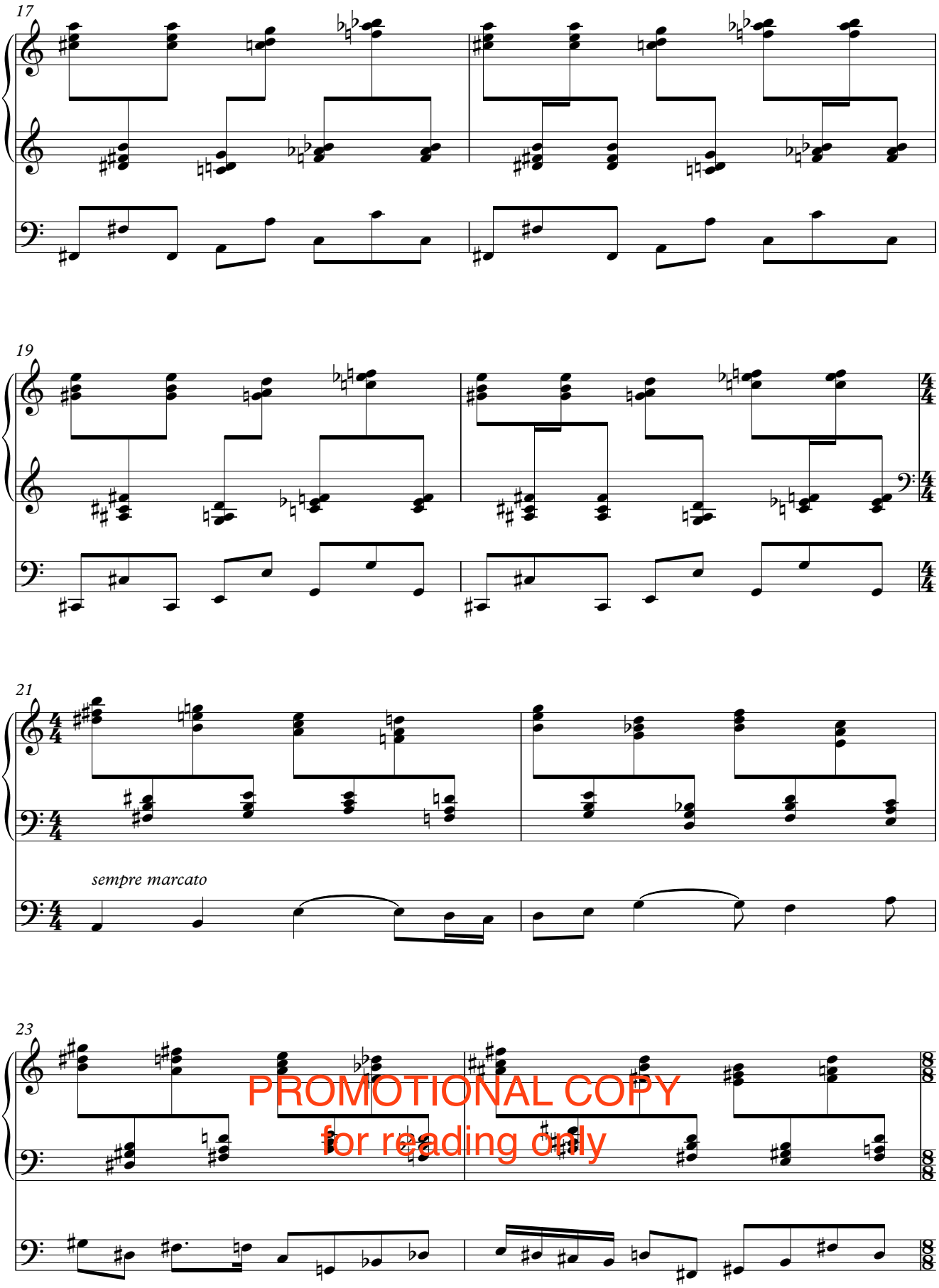

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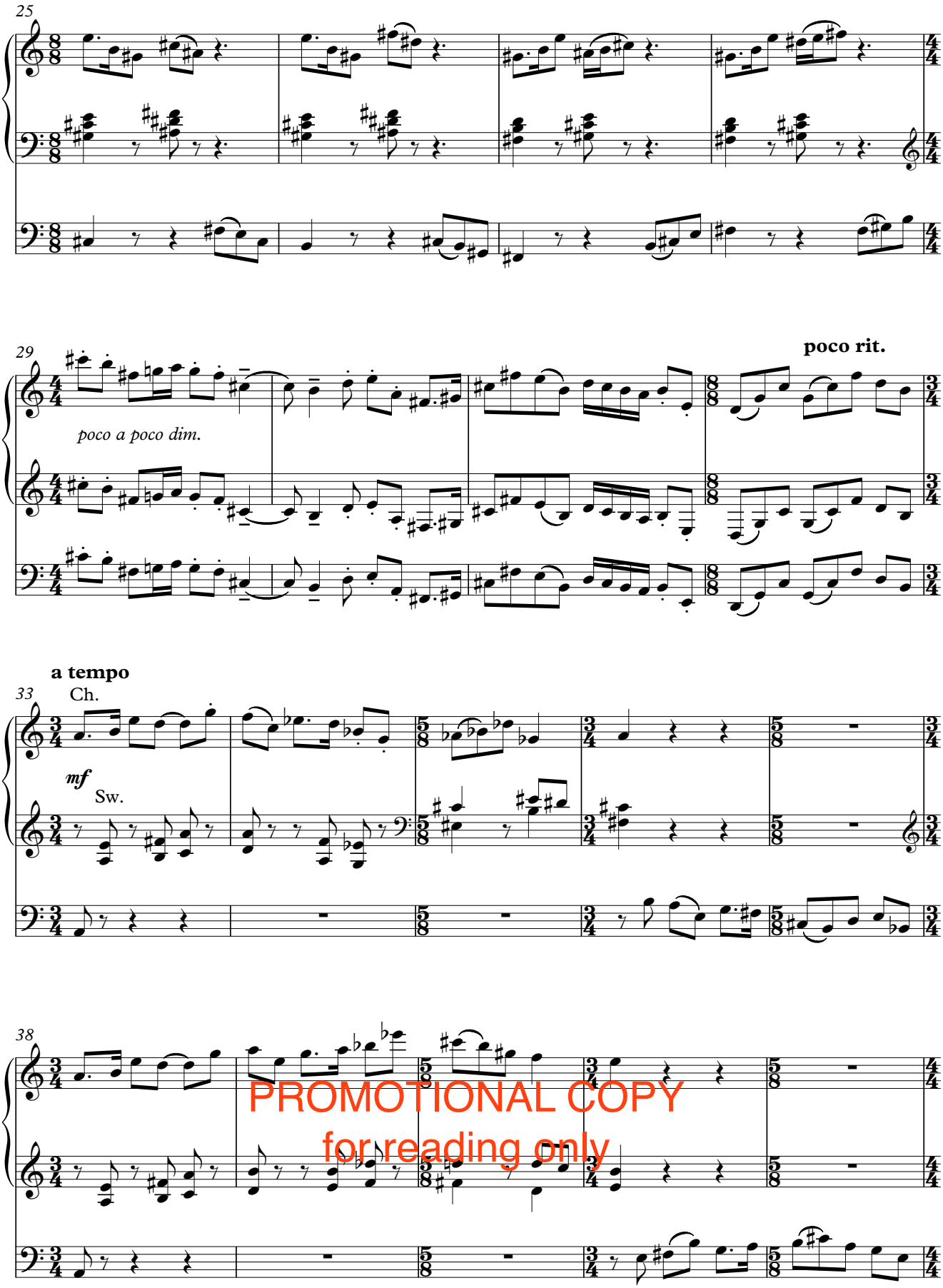

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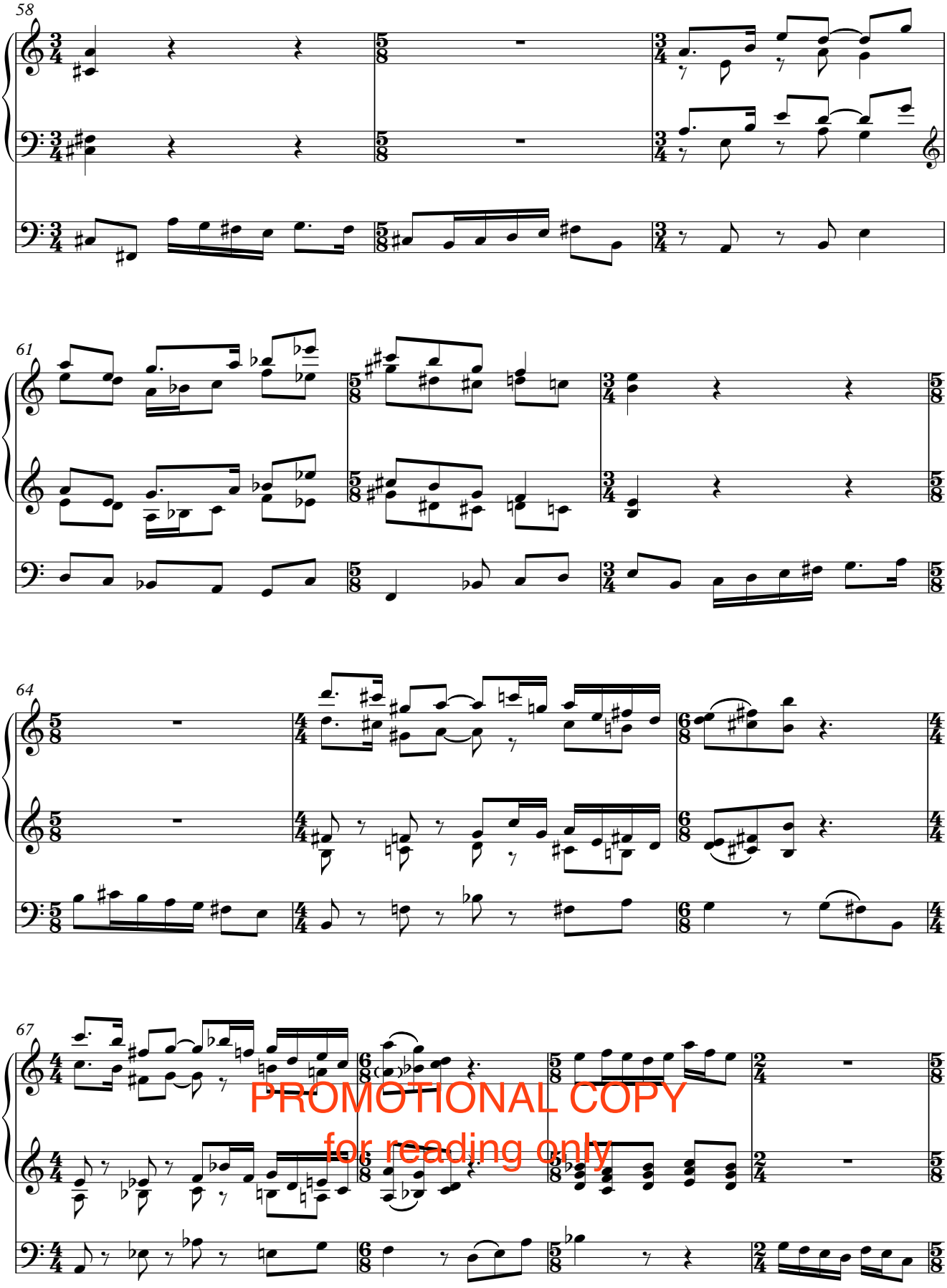

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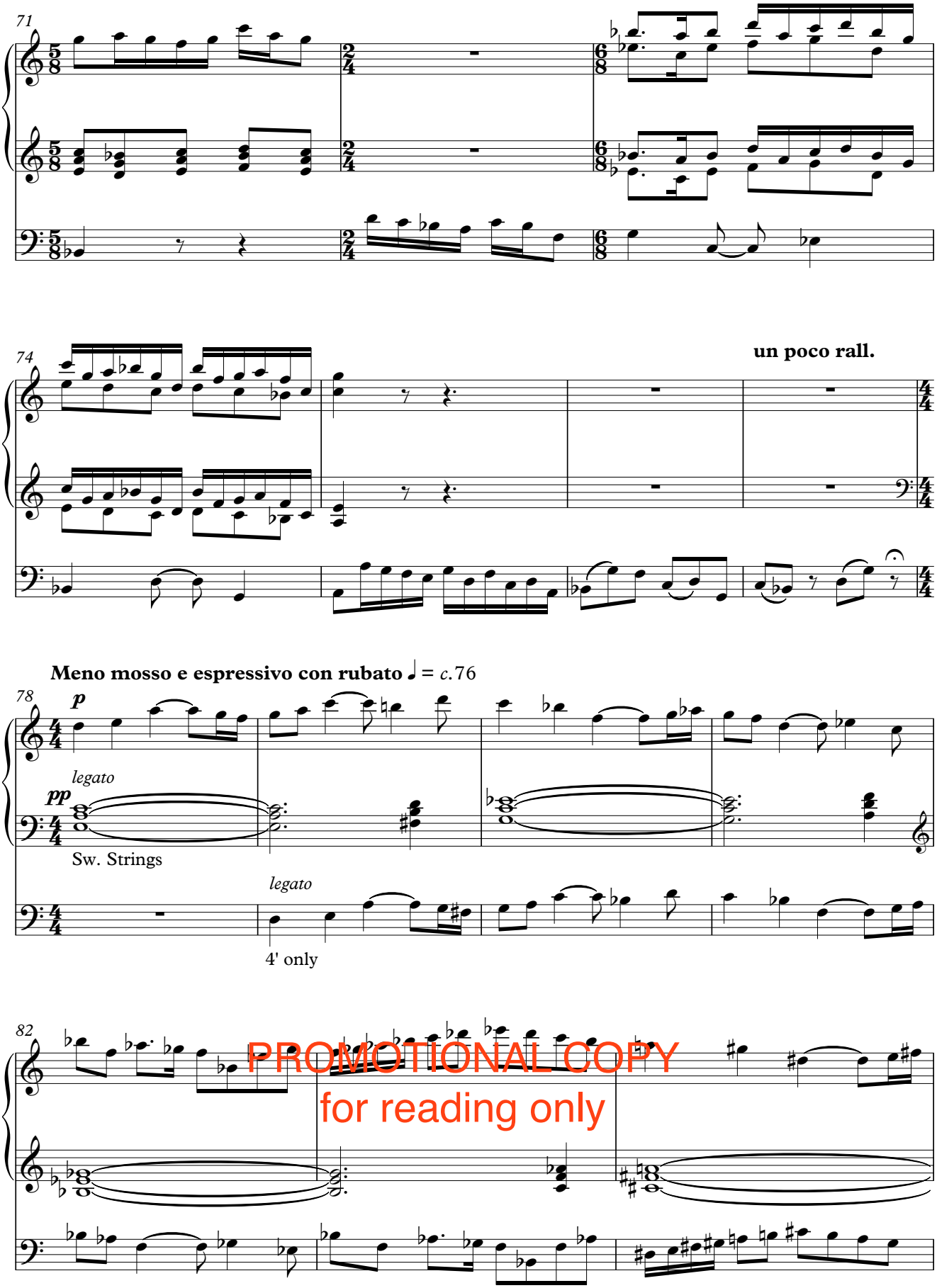

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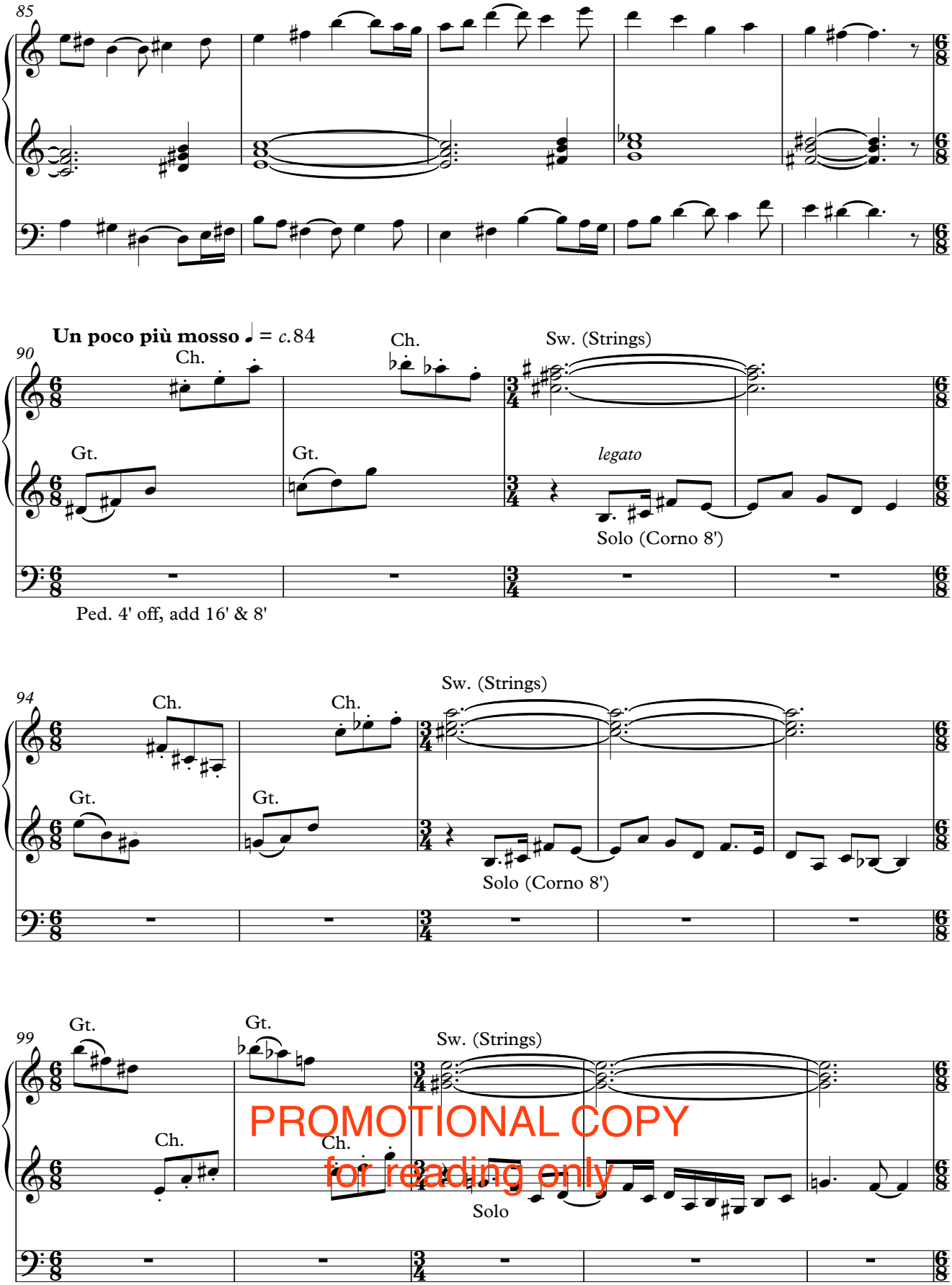

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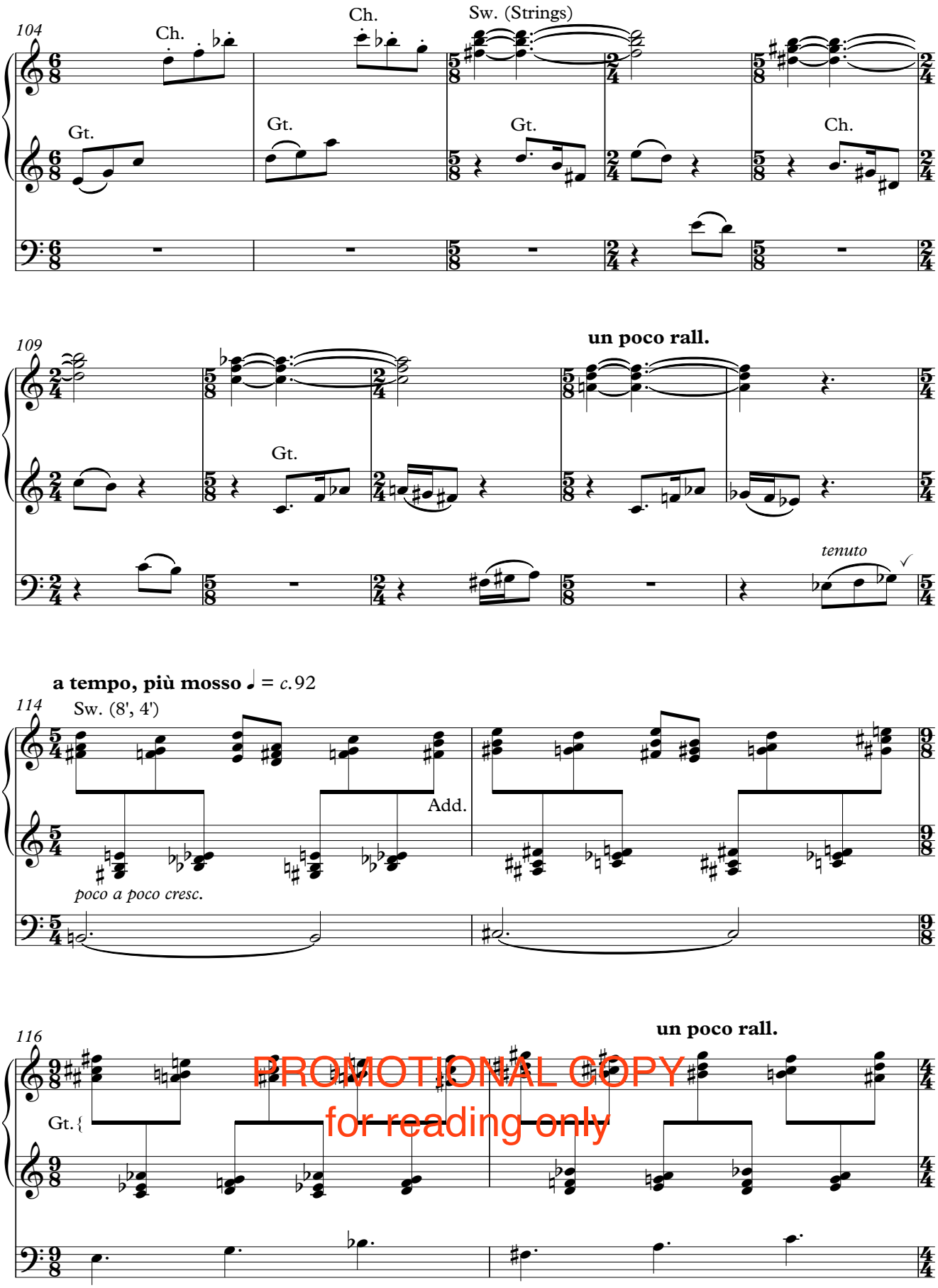

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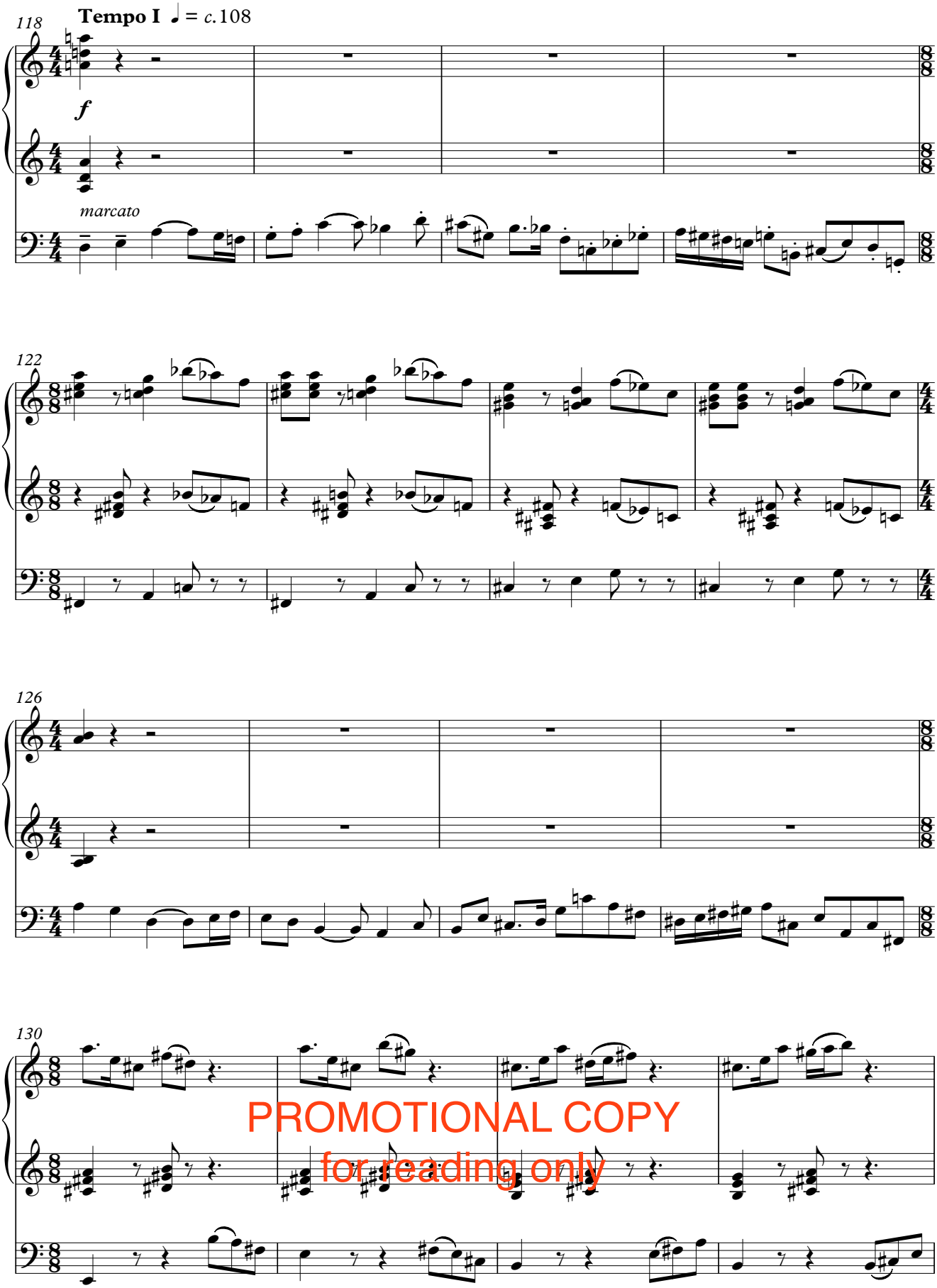

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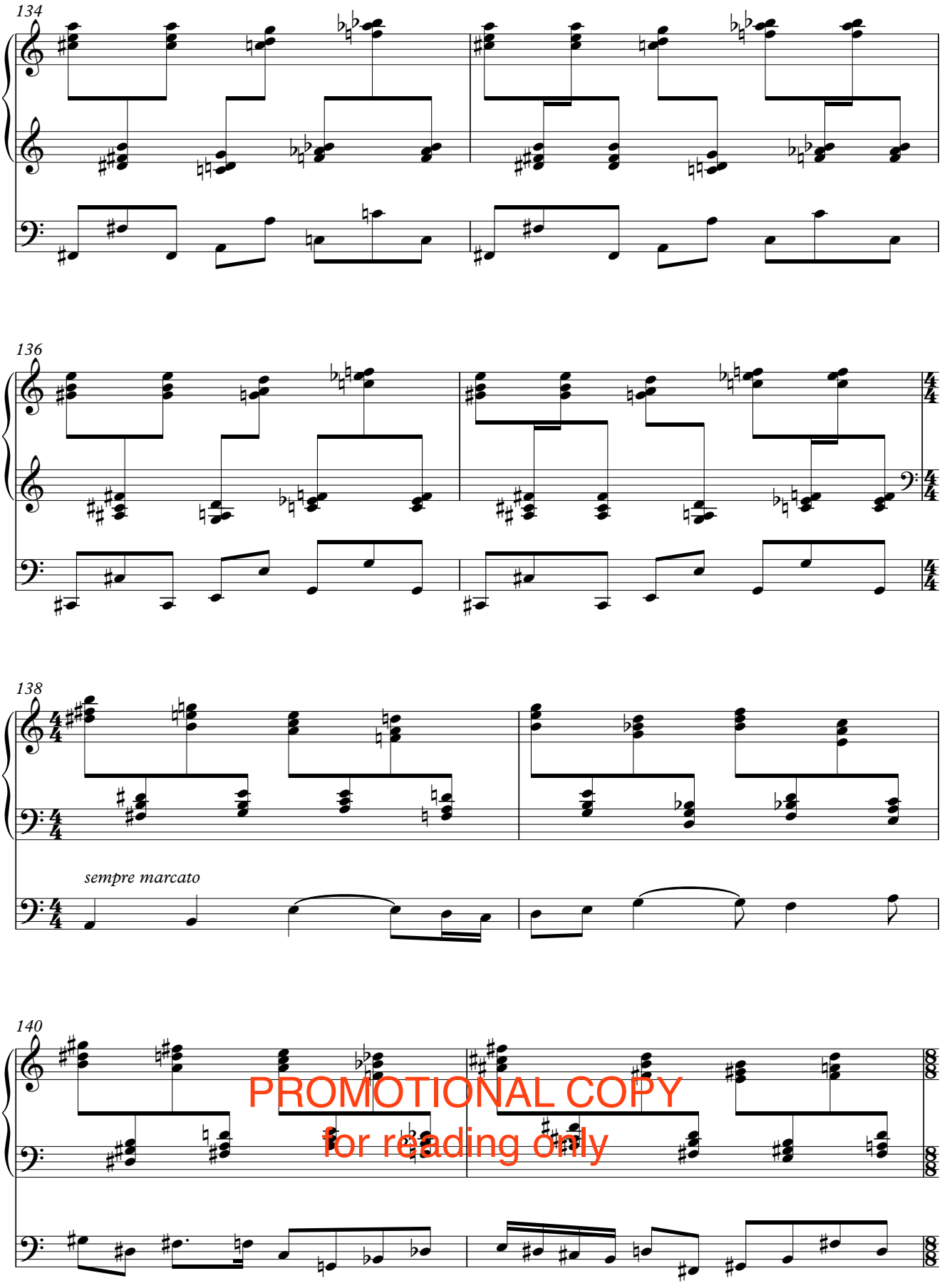

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142

146

poco a poco dim.

poco rit.

a tempo

150

Ch.

mf

Sw.

155

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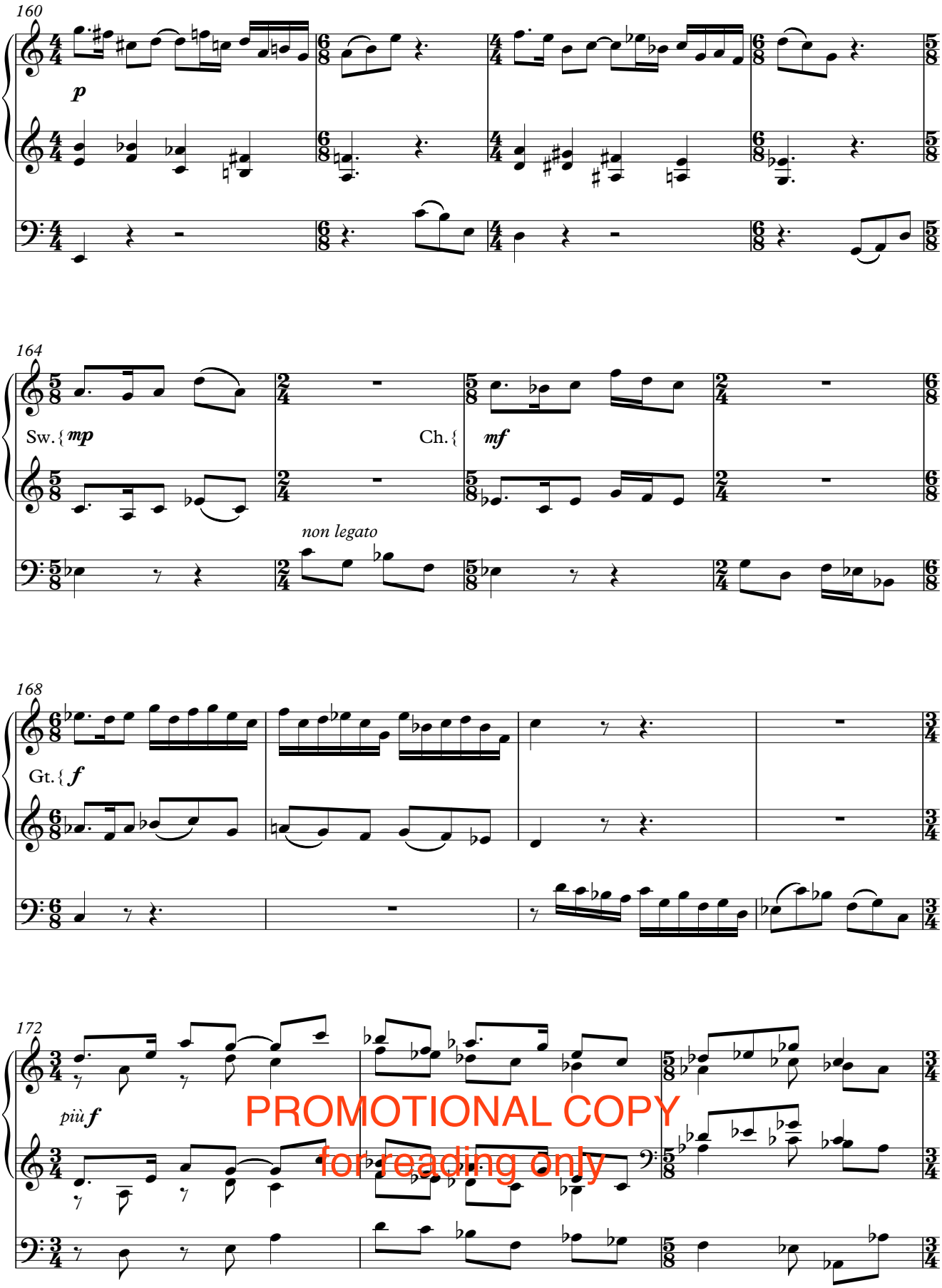

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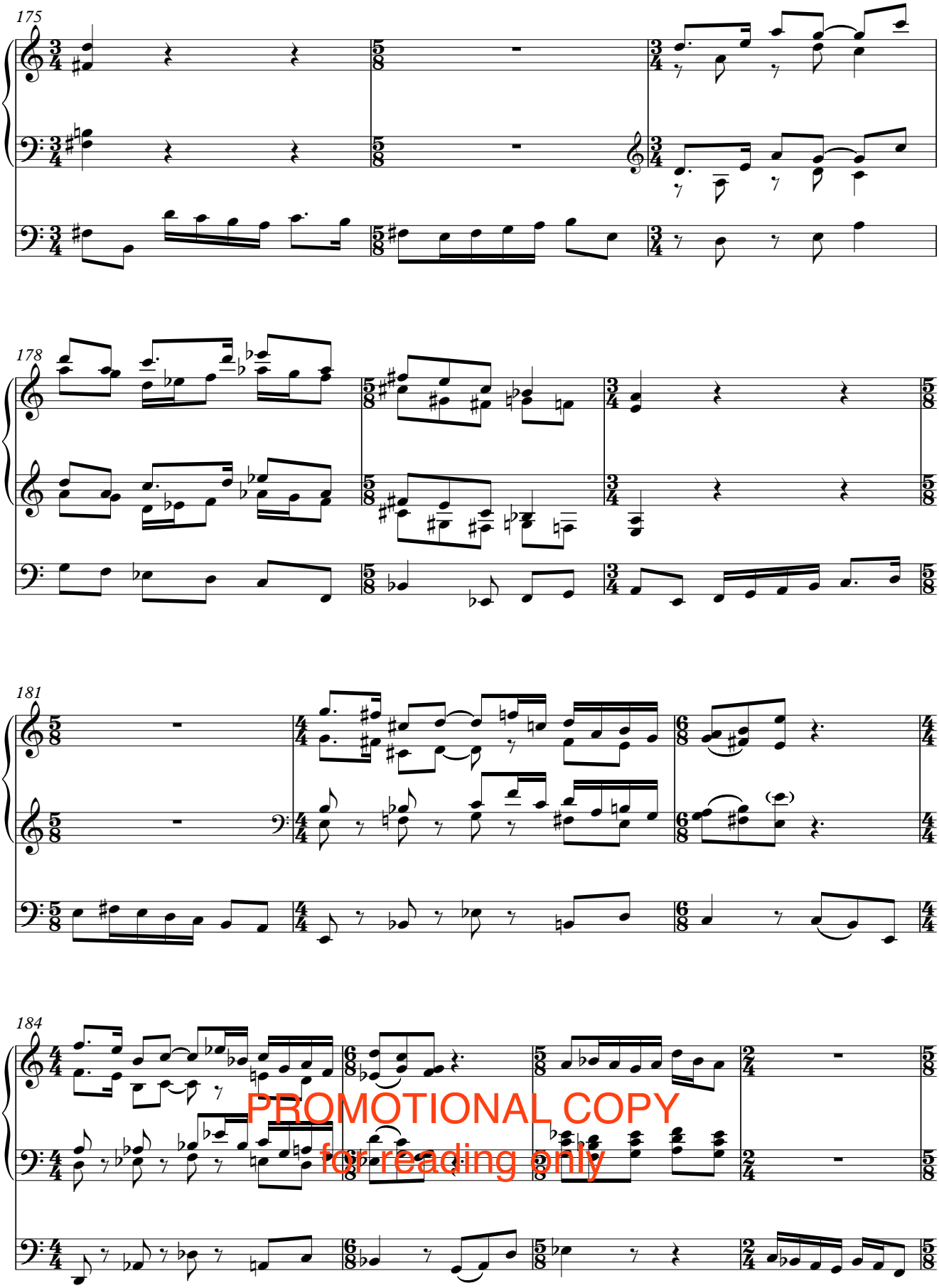

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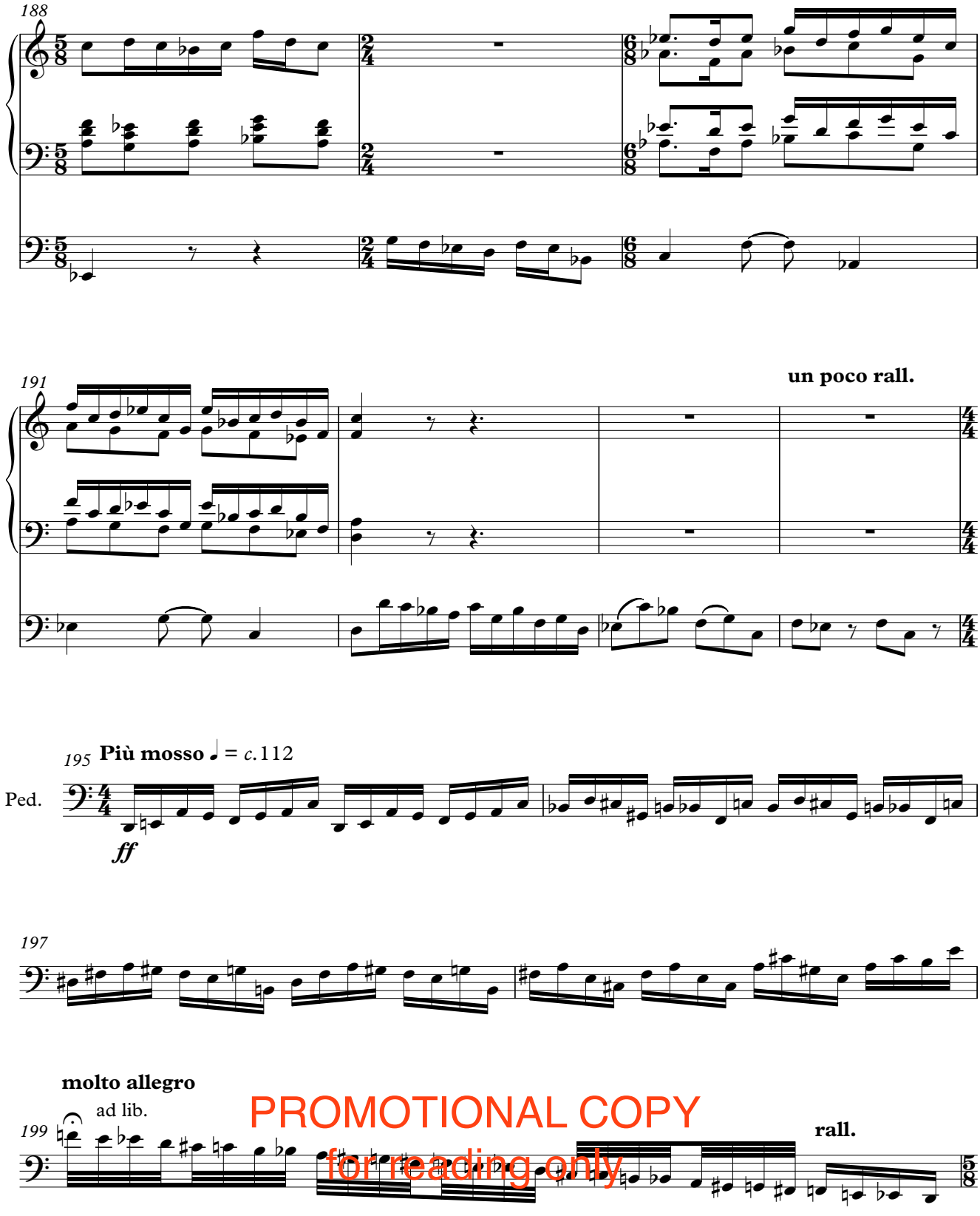

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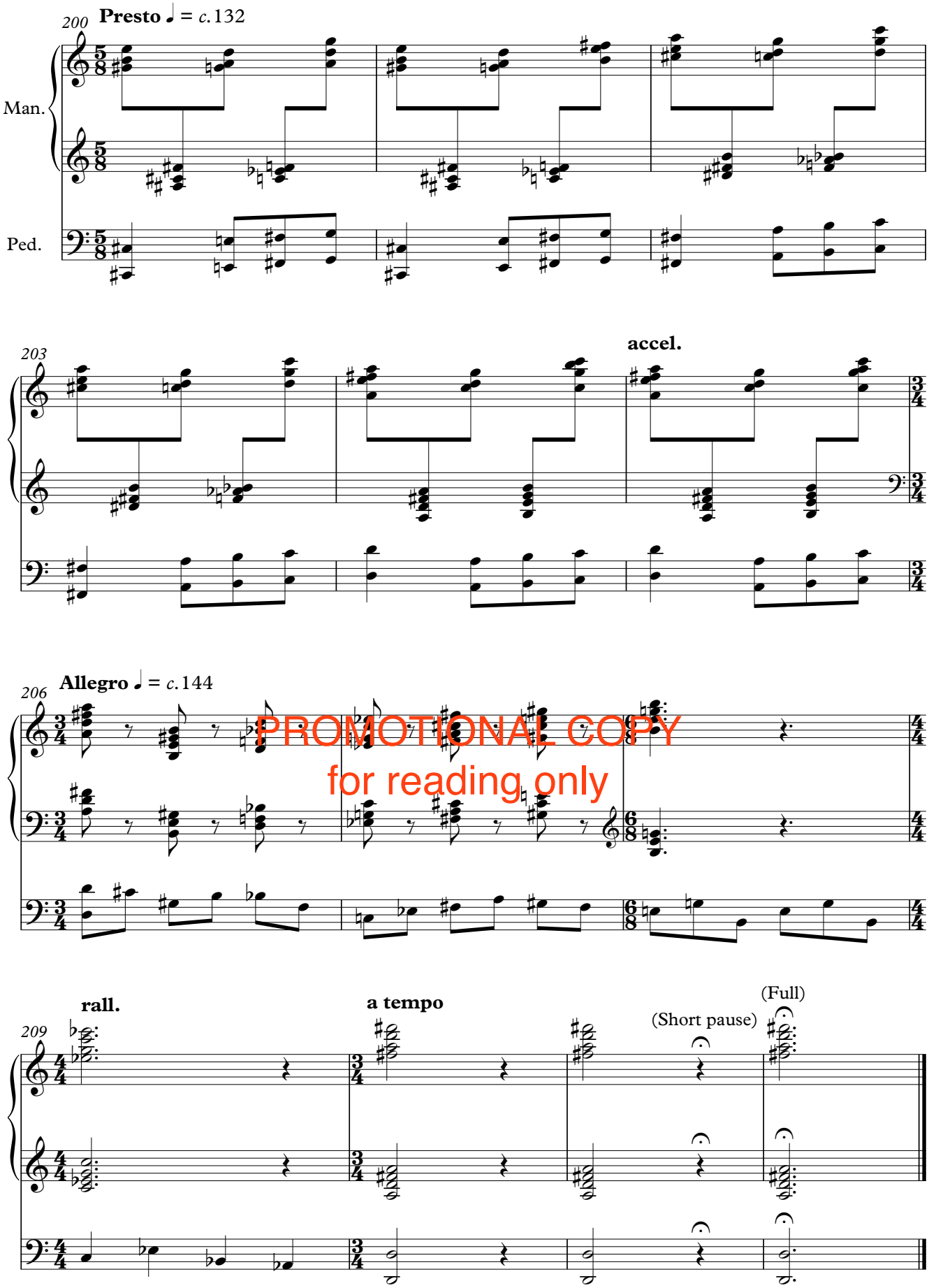

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