

Gerald HENDRIE

COMPLETE ORGAN MUSIC, VOLUME TWO
SONATA: IN PRAISE OF RECONCILIATION
PASTORALE AND FUGHETTA
SIX CONCERT STUDIES
SONATE EN TRIO

Tom Winpenny
organ of St Albans Cathedral

THE DIVERSE ROOTS OF MY MUSICAL LANGUAGE

by Gerald Hendrie

During the Second World War my family lived in a rented house in Bushey, Hertfordshire, our home in Westcliff-on-Sea (where I was born, on 28 October 1935) having been requisitioned for the housing of Czech soldiers. One day when I was six years old, my parents announced that I was to have piano lessons. They had been to see a Miss Gertrude Young, LRAM, who lived a few roads away from us in a detached corner house. She taught piano at The Royal Masonic School (in sight across some playing fields) and I loved her from the start. She was from Westmorland (as it was then) and had the nicest speaking-voice my parents had ever heard, so they said, and since I can hear it clearly now, eight decades on, I would agree with them. Miss Young was large and buxom, a born teacher of the young, and perhaps of any who came to her. From the first lesson everything was agreeable. The piano tutor she put before me was called *Ten Fingers at the Zoo* and each tiny piece – two to a page – was shaped like the animal drawing by its side, even though only a handful of notes was involved. I could hardly wait to learn each piece and move to the next. I don't remember anything but help and encouragement from Miss Young, never any annoyance or scolding. Lessons were a delight. One day I had seen overhead an American twin-boomed fighter, the P-38 Lightning, and Miss Young brought pencil and paper at once and asked if I would draw it for her. I did so and she seemed delighted, as I was too, having, as a child, been able to teach her something.

Sometimes, arriving a few minutes early for a lesson, I would hear her playing the grand piano (situated near the window with light coming in towards its bass end) and, remaining unseen beside a large shrub, I would both hear and see her playing, from memory, Chopin's *Polonaise* in A major or Prokofiev's *March from The Love of Three Oranges*. When finally I rang the doorbell, she was amused

to learn that I had been both listening and watching from outdoors. Once she was playing something complicated-sounding which turned out to be a fugue ('it must have the longest subject of any fugue ever written,' she said) that was in manuscript and had been composed by a friend or relation. Of course, I knew nothing of musical forms, but that did not seem to matter. Moreover, I had not seen music paper before and it seemed to me strange that music could exist other than in printed form. Looking back now, eighty years later, in all the time I had with Miss Young, I cannot remember ever 'being taught'; she treated me simply as another person. How I loved those lessons and how well they sustained me in the years to come.

It was some time later that I learned that my parents had gone to Miss Young to sign up my eleven-year-old brother for lessons but, on discovering that such lessons were cheaper for those under ten, had signed me up instead.

In due course we returned to Westcliff-on-Sea, though on a reconnaissance visit my eldest brother (then training to be a surveyor) and my father found the house had been trashed; the kitchen stove was discovered in the garden, and wood fires had been fed by furniture, including the banisters. It was quite a while, therefore, before repairs and redecorating allowed us to move back in.

At Westcliff my piano lessons continued with Miss Riddington, a careful teacher. In due course I became a pupil at Framlingham College in Suffolk, where the Director of Music, Alan Hall, FRCO, taught me piano and the music theory required for Associated Board examinations, and also introduced me to the organ, although I did not then have organ lessons. In those days Framlingham did not favour the arts, and Mr Hall endured the wrath of the headmaster when he discovered that I had been practising on the one serviceable piano in the whole school, the Bechstein grand in the main hall. That I was working for entry to the Royal Academy of Music or Royal College of Music in London made no difference to the perceived offence. Sport trumped all. A celebrated sports-teacher, when handing out O-Level papers to candidates in the main hall, could say, quite seriously, 'there's no-one here taking anything *funny* like music, is there?' One can understand why Mr Hall was not happy teaching there. We remained in touch for many years and I wrote his obituary for the school magazine.

Around the age of thirteen I decided I would like to make music my career. At school at Framlingham I had piano lessons and helped with chapel music, deputising on the organ from time to time. After gaining entry to the Royal College of Music, I took both instruments as first studies, piano with Geoffrey Tankard, a prodigiously good teacher, and organ with the celebrated Dr Harold Darke. Thanks to Mr Tankard, during my first year I gained a piano scholarship which would probably have run for another three years. However, Dr Darke had an enviable record of his pupils gaining Oxbridge organ scholarships and, with Geoffrey Tankard's support, I was duly awarded the organ scholarship at Selwyn College, Cambridge.

I looked to a future in cathedral music and was fortunate, while an undergraduate, in acting as Assistant Organist at Canterbury Cathedral one Christmas. This post included a live TV broadcast where carols, conducted by Malcolm Tyler, were sung in the crypt while I played the nave organ with headphones and a small black-and-white monitor. At one moment during rehearsal horse-racing took over from what was happening beneath me. But cathedral music was not to be. Postgraduate musicology under Thurston Dart proved even more attractive and led me to academia, notwithstanding further temptation when, for six months during my research, I was Acting Organist and Choirmaster at Norwich Cathedral during the illness of Dr Heathcote Statham.

Being the first Professor of Music at two universities, the University of Victoria in British Columbia and the Open University in the UK, as well as being an active musicologist (I was the editor of five volumes of Handel's Collected Works, among other things), together with a good deal of performing, scarcely left time for sustained composition.

Having known John Scott and admired his seemingly effortless virtuosity and possessing his recordings of Marcel Dupré's music and much else, and having written both Morning and Evening services for his choir at St Paul's Cathedral, it seemed natural to attempt to compose something virtuosic for him: there are few better encouragements to composition than a celebrated artist. Hence Parts I, IV and V of *Le Tombeau de Marcel Dupré* and a Trio Sonata. The *Choral: Homage à César Franck* I wrote as a present for my wife. An American commission led to the *Sonata: In Praise of Reconciliation*

commemorating the 50th anniversary of the end of the Second World War. *Sonata: In Praise of St Asaph* was another commissioned work.¹

Moving to live in France with my wife, I wrote my largest work, a Requiem, premiered in Auch Cathedral during the festival 'Éclats de Voix' in 2000, followed by the *Missa Aquitaniae* in 2003. In 2015 two books of my piano rags, *A Handful of Rags* and *Another Handful of Rags*, were published by Éditions Gérard Billaudot in Paris and a further dozen remain unpublished.

These titles indicate a certain diversity of musical language, and indeed my music uses anything from strict twelve-note composition to freely imitative language (Dupré, Franck, Duruflé, jazz, stride) as seems appropriate for the work in hand, sometimes in combination, as in the Requiem.

Six Concert Studies (2020–23)

In 2019 I was approached by Andrea Albertin, an Italian organist and conductor, who asked if I would compose some concert studies for him. Although I had been writing those piano rags, it was time to return to the organ and the request was opportune. The idea of concert studies appealed to me, for as an organist I knew both the limitations and possibilities of the instrument, and composing such studies would pose a welcome challenge. In the event, I wrote three concert studies for Andrea Albertin between 2020 and 2021, by which time I was also in contact with Tom Winpenny, for whom I wrote three more between 2022 and 2023.

The principal motif of the first, marked *Brillammentement* [1], is a lively, brittle pedal part set against manual interpolations. The second idea introduces a smooth theme in the manuals – interrupted by the pedal motif, which quickly spreads to the manuals also. A ragtime-like tune is heard leading to a short general pause. Sustained manuals-only music follows, interrupted by the original pedal motif, now in the left hand, but soon spreading outwards and growing in intensity to reach a forceful recapitulation of the

¹ *Le Tombeau de Marcel Dupré, Choral: Homage à César Franck* and the *Sonata: In Praise of St Asaph* can be heard on Volume One of this series, Toccata Classics TOCC 0684. The other works presented there are the *Sicilienne: Hommage à Maurice Duruflé* and *Specula Petro*.

opening music as far as the ragtime tune. The original pedal motif, now largely in the tenor between sustained outer voices, leads to a peaceful conclusion. The score is dated 20 July 2020.

No. 2, *Allegro deciso* [2], is a *moto perpetuo* in D minor in $\frac{12}{8}$ time, the main theme of which appears as a 4' pedal solo. At its second appearance this solo is exactly inverted. The music proceeds, now with a 16' pedal, and soon presents the main theme in canon between soprano and bass. In due course the inverted form of the main theme is heard in the bass on a 16' reed and the music leads to several big C major chords under which vigorous double pedalling maintains the *moto perpetuo*. As the music slowly winds down, the main pedal theme is heard twice more, only this time the inverted form is heard first, thus balancing the opening bars. This score is dated 6 October 2020.

In No. 3, *Allegro ritmico* [3], the performer must cope with repeated notes, leaps and fast movement covering the entire pedalboard. There is a distinctive passage heard twice which involves, without pause, fast-moving repetitions of C sharps over three octaves – middle C sharp to its octave above, back to middle C sharp to its octave below and back again to middle C sharp and to its octave above and so on, exhilarating to play and almost balletic to watch. The piece is another *moto perpetuo*. It involves two principal motifs, the first in the pedals with repeated notes and somewhat tricky leaps, the second, quite short, for manuals only. The first is bold and decisive, the second quieter. At later appearances the second motif involves canon. There is also a formidable double-pedal passage in which two separate rhythms are heard, one moving in quavers (right foot) the other in semiquavers (left foot) beneath rhythmic manual chords. This passage leads directly to the three-octave pedal passage, this time double *fortissimo*, under manual chords chosen to enable this remarkable footwork to be clearly heard. The second motif, with its by now familiar repeated notes and a pedal part also added, leads to a forceful restatement of the first theme and thus to the conclusion of the third *Concert Study* written for Andrea Albertin. The score is dated 21 January 2021.

No. 4, marked *Allegro molto* [4], is the first of three *Concert Studies* written for Tom Winpenny, and begins toccata-like, with rapid manual-writing over a slow-moving pedal theme. This theme, in one form or another, dominates the work. A second theme,

relatively slow-moving, appears in the manuals (though with busy accompaniment) and is passed canonically from right hand to left. The pedal entries are taken from the main theme. The mood is lightened by a ragtime-like episode (based on the second theme) which is abruptly interrupted by a forceful restatement of the second theme itself. There follows a slow-moving, tranquil episode (based on the main theme) which heralds the recapitulation, but whereas in the opening bars the performer is requested to avoid the 32' reed, that is now specified. The score is dated 21 August 2022.

Concert Study No. 5, *Allegramente* [5], is subtitled 'Homage to BWV 769 Canonic Variations on Vom Himmel hoch da komm' ich her', a late work by Bach of intricate design and considerable beauty. The tune of *Vom Himmel hoch* was probably composed by Martin Luther, who certainly wrote the text, a poetic telling for children of the Nativity. The tune has been much used by composers over the years and, indeed, Bach's own canonic variations on it provided the basic material for Igor Stravinsky's *Choral Variations* of 1955. Yet another *moto perpetuo*, this study in C major and $\frac{10}{8}$ time (here usually 3 + 4 + 3) opens with a distinctive *ritornello* which – or something like it – serves to act as a foil throughout the piece for the various canonic entries of *Vom Himmel hoch*. In spite of a degree of contrapuntal complexity, this study, free from angst or climax, makes for easy listening. The score is dated 18 November 2022.

The sixth and last *Concert Study*, marked *Comodo* [6], is in E flat, with the first bar providing most of the basic material. The right hand has a line of disjunct quavers, the left a line of conjunct quavers. A semiquaver mordant is important, too, and a tonic-to-dominant bass line provides tonal stability. In due course a new passage emerges quietly with solo reed accompanied by stepwise sixths. A brisk dominant chord leads to a fugal exposition and a bombastic climax, which subsides to lead to a vigorous passage of considerable virtuosity and involving previous motifs. The solo-reed passage returns briefly, and a substantial coda, perhaps surprisingly, yields to a quiet conclusion. This score is dated 14 March 2023.

Pastorale and Fughetta (2017/2023)

In a musical ‘pastorale’ one finds folkloristic elements such as long-held notes in the bass, eloquent melodies, simple rhythms and straightforward tonality. The composer of today respects these characteristics while endeavouring to say something new. This *Pastorale* [7] was composed for a recital in Condom Cathedral, France, the score is dated 10 December 2017, and I gave the first performance on 31 July 2018. The piece is dedicated to Mme Claude Descudé, who organised the summer series of recitals attended by a large audience of locals and tourists. The organ stands on a high west-end gallery (accessed via an aisle roof!) and is mid-nineteenth-century ‘transitional’, that is, neither Classical nor yet Romantic. Its 54-note top manual, *Echo*, starts at Tenor F and there are no pedal couplers or playing aids.

Recently I thought that the *Pastorale* could benefit from a companion piece, and so I wrote a *Fughetta* [8], with a fugal subject using the main theme of the *Pastorale* and with a coda from the *Pastorale*. The *Fughetta* was finished on 20 July 2023 and is dedicated to Tom Winpenny. During its composition I learned of the death of a fellow Cambridge organ scholar from the 1950s, Professor Peter Dickinson – we had only recently been in touch again after some 70 years – and the *Fughetta* is dedicated to his memory.

Sonate en Trio (2005)

To compose a trio sonata along the lines of one of Bach’s seemed a challenge too good to miss and so in 2005 I tried my hand at it. Like Bach’s, my sonata is in the Italian style of three movements – fast, slow, fast – the outer movements [9] [11] being in ritornello style, that is, having a main theme which returns a number of times (*ritornello* = ‘little returning’), interspersed with episodes. Each episode prepares the way for the series of *ritornelli* to move through the recognised tonal sequence. The slow movement [10] is subtitled ‘Pastorale’ on account of its $\frac{6}{8}$ time-signature and significant pedal-points, which give the music a folk-like basis. Above the pedal point the left hand follows the right in canon at two bars’ distance. At the mid-point the music is reversed note-for-note. Naturally writing such music presents difficulties since it has to be composed in both directions at the same time and, in this case, involved strict canonic writing, too.

It needed a few ‘markers’ to help the listener along and so I chose a series of repeated notes which may be easily identified.

I wrote the *Sonata en Trio* for John Scott, who gave its first performance on the Taylor & Boody gallery organ of St Thomas Church, Fifth Avenue, New York, on 27 September 2009. It was for John that I had written most of *Le Tombeau de Marcel Dupré*, and he recorded the Toccata and Fugue at St Ignatius Loyola, New York.² *Le Tombeau* has now been recorded in full by Tom Winpenny on Volume One of the present series.³ John Scott’s sudden death in 2015 was a loss still keenly felt by the musical world.

Sonata: In Praise of Reconciliation (1995–96)

Sonata: In Praise of Reconciliation arose from a commission from Alice Witherspoon Bliss of Atlanta, Georgia, to write an organ work in memory of her mother, Evelyn Lee Witherspoon. The first performance was given on 4 May 1996 by Timothy Albrecht, University Organist at Emory University, Atlanta. The music was rewritten a year later as a piano sonata for Martin Jones, who gave its first performance on 26 September 1998 at St Asaph Cathedral as part of the North Wales Music Festival. *Sonata: In Praise of Reconciliation* forms a companion-piece to *In Praise of St Asaph / Mawl I Asaff Sant* recorded on Volume One. The two works have some structures and methods in common.

The work was planned early in 1995, the year which would see the 50th anniversary of the end of World War Two. On 14 February the destruction of Dresden was commemorated. Famous for its seventeenth- and eighteenth-century art and architecture, that great city had been reduced to rubble and many thousands of its civilian population killed or wounded in the space of a single day of Allied bombing. On 14 November 1940 Coventry had been heavily bombed by the Germans, its civilian population suffering death and injury and its cathedral effectively destroyed – though the use of fire bombs had the result of leaving the walls standing. Dresden was rebuilt much as before whereas Coventry was built anew, its cathedral rising phoenix-like from the old, now a Garden of Remembrance where the eastern walls bear the huge inscription ‘Father, Forgive’.

² *Twentieth Century Organ Masterpieces*, Priory Records PRC0 643 (1998).

³ *Toccata Classics TOCC 0684* (2023).

From the start, forgiveness and reconciliation have been the twin themes of the ministry in Coventry. Many nations, including Germany, contributed to specific parts of the structure and furnishings of the building. Such was the context of my sonata.

It happens that two well-known musical miniatures are associated with Coventry and Dresden: the sixteenth-century *Coventry Carol* and the *Dresden Amen*. Both could be woven into the new work together with specific reference to the letter-names C and D. So, too, could the indomitable faith and optimism of the Shakers as expressed in two of their memorable hymns: ‘Shake off, shake off, leave all death behind you’ and ‘Come life, Shaker life.’ A third letter, A, would join C and D and reinforce the American connection. Much of the remaining material of the sonata is derived from two eight-note rows, the first beginning CD, the second AC.

The Introduction [12] opens with a mini-fanfare, followed by an oblique reference to the first Shaker tune, leading to a full statement of the *Coventry Carol* with the tune in the alto voice. The fanfare returns and the music fades. The carol is present throughout the Fugue [13], either implicitly or explicitly. The first Shaker tune, in a loud C major, twice dispels the growing anguish and on the second occasion leads to the opening fanfare once more, followed by a longer a modified version of the carol, *pianissimo*. A brilliant cadenza concludes the movement. The third movement, ‘Commemoration’ [14], is the heart of the work. Each of its four sections is of fourteen bars to commemorate the *day* (14 February, 14 November) and each of the resulting 56 bars stands for a *year* (1940–95). In the first section the *Coventry Carol* is disguised in tortuous right-hand arabesques, and references to the *Dresden Amen* are in augmented fourths in the pedals. This passage leads to a moment of repose and reflection, after which, in the second section, part of the carol appears in the treble as a lament, while part of the funeral march from Beethoven’s *Eroica* Symphony is heard in the bass. The third section is similar to the second, but with the augmented fourths in the pedals again. The last section is not unlike the second, though the funeral-march quotation is in the right hand while the *Dresden Amen* rises – successfully this time – to hover between time and space like the Dove of Peace. The final movement, ‘Exsultate’ [15], begins with precipitous unison passage-work over a fragmented version of the first Shaker tune. The

tune is then heard as the top line of a short toccata. The music dissolves in now familiar fashion, and the fanfares are heard again, but more distantly, to be followed by a tranquil statement of the second Shaker tune and leading to a complete statement of the *Dresden Amen* in the form quoted by Wagner in *Parsifal*. A virtuosic cadenza leads to the closing chordal bars, beneath which a bottom C is held while an upper pedal part spells out the first note-row, its Ds clashing in three different octaves with the low C before being resolved upwards as part of the long-held final chord: the ‘Reconciliation’.

MORE REFLECTIONS ON GERALD HENDRIE’S ORGAN MUSIC

by Tom Winpenny

Gerald Hendrie’s finely wrought organ music shows a highly perceptive understanding of the remarkable capabilities of the instrument. It is idiomatic music which, though sometimes challenging the performer’s virtuosic credentials, never strays beyond the ergonomic, and which demonstrates the composer’s own considerable skill as a highly accomplished organist.

France, Hendrie’s adopted country since 1996, provides the common musical thread of much of his rich musical life. Many of the works on the first volume of this survey demonstrated – through *hommages* to Franck, Dupré, Duruflé and Messiaen – his close affinity with the French organ school. The music on this second album similarly explores the French tradition, while drawing more widely on a very distinguished career of music-making.

The *Six Concert Studies* – many of which were composed during the enforced isolation of the 2020–21 lockdowns – display an astonishing blossoming of creativity, pouring a lifetime’s understanding of organ repertoire and keyboard technique into a stimulating set of works, which make considerable demands of the player. Jeanne Demessieux’s virtuosic *Six Études*, Op. 5 (1944), serve in small part as the inspiration

for Hendrie's set, both in the general variety of keyboard techniques explored and more specific allusions such as Demessieux's *Notes Répétées* and Hendrie's electrifying third study (*Allegro ritmico*) – but Hendrie's eclectic style is unique.

The tender *Pastorale* and heartfelt *Fughetta* highlight Hendrie's lyrical writing and understanding of the delicate sonorities of the organ, whereas the *Sonate en Trio* exemplifies his deep understanding and respect for historical forms. Among organists, Bach's Trio Sonatas have long been raised up as the technical and artistic epitome of the organ repertoire. Hendrie's own sonata is full of both verve and lyricism, and combines his typically intuitive contrapuntal writing with jazz-infused harmonies and rhythms.

The *Sonata: In Praise of Reconciliation* is a remarkable synthesis of seemingly disparate musical ideas which are brilliantly combined to make a profound and cohesive work of true musical persuasion. It is a *magnum opus*, perhaps, of a composer whose understanding of musical form and above all dramatic pacing reflect his wide and generously deep musical interests.

Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the Cathedral Girls' Choir. Previously, he was Sub-Organist at St Paul's Cathedral, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention, performed in Mahler's Symphony No. 8 with the London Symphony Orchestra and played for many major state occasions. He has also broadcast regularly on BBC Radio and been featured on 'Pipedreams' on American Public Media. He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008



Photograph: Colin Innes-Hopkins

Miami International Organ Competition. Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on recordings for EMI Classics. His many solo-organ recordings include works by Arnold Cooke, Peter Racine Fricker, John Gardner, John Joubert, Elisabeth Lutyens, Vincent Persichetti and Malcolm Williamson (Toccata Classics), and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded *Christus*, Francis Pott's monumental Passion Symphony for organ, two volumes of music by Judith Bingham and five volumes of the organ works of Olivier Messiaen, including *Les Corps glorieux* – awarded five stars by the French magazine *Diapason* – and the *Livre d'Orgue*, which achieved the editorial 'star review' of the magazine *Choir & Organ*. His recent Naxos recording of Elgar's complete works for organ was a 2022 'Critic's Choice' in *Gramophone*, and he directed St Albans Cathedral Girls' Choir in recordings of choral works by Michael Haydn, Mendelssohn and William Mathias, also on Naxos. He has taken part in the first performance of works by Judith Bingham, Peter Dickinson, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Alec Roth, Carl Rützi and Judith Weir.

In recent years he has given recitals at Grace Cathedral in San Francisco, Birmingham Town Hall, Västerås Cathedral in Sweden, Hildesheim Cathedral in Germany and the Cathedral of the Madeleine in Salt Lake City. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall. He currently serves as a member of the Trustee Council of the Royal College of Organists.

THE ORGAN OF ST ALBANS CATHEDRAL

by Tom Winpenny

The Benedictine monastery of St Alban, founded about 739, was built on the site of the execution of Britain's first martyr, St Alban (d. c. 250AD). Various small organs are recorded as having existed in the Abbey Church before the dissolution of the monastery in 1539, but after that there is no record of an organ in the building until 1820, three centuries after the townspeople of St Albans had bought the Abbey as their Parish Church. In 1861 a three-manual organ by William Hill was installed: in 1885 it was enlarged and remodelled by Abbott & Smith of Leeds during the restoration of the building, which coincided with its elevation (in 1877) to Cathedral status. Further work was undertaken in subsequent decades to improve the projection of sound throughout the 521-foot-long building: new organ cases, designed by John Oldrid Scott, were installed in 1908 and in 1929 the organ was revoiced by Henry Willis to be much louder.

In 1958 Peter Hurford was appointed as the Cathedral organist: he was quickly gaining an international reputation as a brilliant performer and his appointment coincided with further restoration work to the Cathedral fabric, which necessitated the dismantling of the mechanically unreliable and tonally inadequate organ. Working closely with an adviser, Ralph Downes, Hurford drew up a specification for a new instrument inspired by the latest trends in organ-building from Europe; it would accompany services – in particular, the core English-cathedral repertoire – in both the nave and quire, and would also serve well for most of the solo repertoire. It would become the first English-cathedral instrument to be built on Neo-Classical principles. The contract was placed with organ-builders Harrison & Harrison of Durham; assembly in the Cathedral began at Easter 1962 and the organ was dedicated in November of that year.

The instrument is based on the principles of open-foot voicing and relatively low wind-pressures that Downes had employed in his work on the landmark



organ for the Royal Festival Hall, London, in the 1950s. Downes was closely involved with the scaling and voicing of the pipes, and he considered spatial separation of all divisions, with sufficiently wide scaling of wide-open flutes, important for the projection of sound. Around one third of the pipework of the previous organ was reused, but was completely revoiced. Scott's 1908 cases were retained: the pipework of the Swell and Great sits in the north and south cases respectively. Pedal ranks, at floor level in the organ loft, are placed in both the cases, and a new *Positive* case, designed by Cecil Brown, houses the Choir division. The result is a coherent Classical sound – clear and focused to the listener even at the western end of the nave, and present to the performer. A fully stocked Swell division and a wealth of 16' and 8' stops on other divisions make the organ highly effective and supportive for accompaniment of the traditional cathedral choral repertoire.

A comprehensive refurbishment of the organ was carried out from 2007 to 2009 by Harrison & Harrison, the original builders, under the guidance of Andrew Lucas (the present Master of the Music). The soundboards were renewed and wind reservoirs restored; other parts of the instrument were returned to 'as new' condition. Compromises reached in the initial construction because of financial and other constraints were addressed: Principal stops at 2' pitch (curiously lacking on the original specification) are now available, and a fourth manual has been added for the Fanfare Trumpet. Originally on the Great, this stop was intended to act both as a solo and chorus reed: new 8' and 4' chorus reeds were provided for the Great in the restoration. A Nave division is prepared for on the Solo manual, which will further boost congregational singing down the huge length of the nave. A 32' reed (extended to 16' pitch) and a Cimblestern of six bells were also added, and the organ console was updated.

In 1963 Hurford founded the St Albans International Organ Festival and Competition, which secured the place of the instrument in English organ-building history. For sixty years this organ has proved an inspiring and remarkably versatile instrument for its liturgical and concert demands.¹

¹ A more detailed history, *The Organs and Musicians of St Albans Cathedral* by Andrew Lucas, is available from St Albans Cathedral: www.stalbanscathedral.org.

Great Organ

1. Principal	16
2. Bourdon	16
3. Principal	8
4. Diapason	8
5. Spitzflute	8
6. Stopped Diapason	8
7. Octave	4
8. Stopped Flute	4
9. Quint	2½
10. Super Octave	2
11. Blockflute	2
12. Mixture	19.22.26.29 IV-VI
13. Bass Trumpet	16
14. Trumpet	8
15. Clarion	4
16. Grand Cornet	1.8.12.15.17 V
(tenor g)	V
<i>i</i> Choir to Great	
<i>ii</i> Swell to Great	
<i>iii</i> Solo to Great	

Swell Organ

17. Open Diapason	8
18. Rohr Flute	8
19. Viola	8
20. Celeste	(tenor C) 8
21. Principal	4
22. Open Flute	4
23. Nazard	2½
24. Octave	2
25. Gemshorn	2
26. Tierce	1½

27. Mixture	22.26.29	III
28. Cimbel	29.33.36	III
29. Hautboy		8
30. Vox Humana		8
31. Corno di Bassetto (extra octave of pipes in treble)		16
32. Trumpet		8
33. Clarion		4
<i>iv</i> Tremulant		
<i>v</i> Octave		
<i>vi</i> Sub Octave		
<i>vii</i> Unison Off		

Choir Organ

34. Quintaton		8
35. Open Diapason		8
36. Gedackt-pommer		8
37. Flauto traverso		8
38. Octave		4
39. Rohrflute		4
40. Waldflute		2
41. Larigot		1½
42. Sesquialtera II	19.24	II
43. Mixture IV	22.26.29.33	IV
44. Cromorne		8
<i>viii</i> Tremulant		
<i>ix</i> Octave		
<i>x</i> Unison Off		
<i>xi</i> Swell to Choir		
<i>xii</i> Solo to Choir		

Solo Organ

45. Corno di Bassetto (Swell)	16
46. Grand Cornet (Great) 1.8.12.15.17 (tenor g)	V
47. Fanfare Trumpet	8
48. Cimbelsstern (6 bells)	
<i>xiii Octave</i>	
<i>xiv Unison Off</i>	
<i>xv Great Reeds on Solo</i>	

Pedal Organ

49. Sub Bass	32
50. Principal	16
51. Major Bass	16
52. Bourdon	16
53. Quint	10 $\frac{3}{4}$
54. Octave	8
55. Gedackt	8
56. Nazard	5 $\frac{1}{3}$
57. Choral Bass	4
58. Open Flute	2
59. Mixture IV 19.22.26.29	IV
60. Fagotto	32
61. Bombardon	16
62. Fagotto (from 32')	16
63. Bass Trumpet (Great)	16
64. Tromba	8
65. Shawm	4
<i>xvi Choir to Pedal</i>	
<i>xvii Great to Pedal</i>	
<i>xviii Swell to Pedal</i>	
<i>xix Solo to Pedal</i>	

Nave Organ (prepared for)

66. Bourdon	16
67. Diapason	8
68. Rohr Flute	8
69. Octave	4
70. Spitzflute	4
71. Super Octave	2
72. Mixture 19.22.26.29	IV
73. Pedal Sub Bass	16
<i>xx Nave on Great</i>	
<i>xxi Nave on Solo</i>	

Combination couplers

<i>xxii Great and Pedal Combinations</i>	
<i>Coupled</i>	
<i>xxiii Generals on Toe Pistons</i>	

Balanced Swell Pedal (mechanical)

Adjustable Choir Organ shutters (rotary dial)

The manual compass is CC-a, 58 notes; and the pedalboard compass is CCC-G, 32 notes.



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