2009 Anniversary Composers played on historic English organs.

Henry Purcell 1659-1695
George Frideric Handel 1685-1759
Joseph Haydn 1732-1809
Felix Mendelssohn Bartholdy 1809-1847

Recordings of music by these composers and musicians of their time is available through the Historic Organ Sound Archive (HOSA). Purcell and Handel were renowned organists and their works can be heard on organs built during their lifetimes. Haydn was extremely popular in England and his sacred music was arranged by organists of the Georgian and Regency periods to suit their instruments. Mendelssohn's organ playing astounded his contemporary Englishmen and led to radical changes in organ design. His major published organ works have important associations with England.

Soundfiles can be found using place names.

Purcell, Henry Voluntary for Double Organ, Voluntary in G major recorded at *Adlington Hall.*
Although the builder(s) of one of this country's most important historic organs is unknown, John Mander has found evidence to support a date of 1693 for its arrival at Adlington Hall. It is therefore an ideal instrument for music of the Restoration and the following composers (recorded at the same location) give interesting comparisons with Purcell.
Locke, Matthew (1621/2-1677) For the Organ (in A minor) from Melothesia (1673).
A piece with two contrasting sections: the first with slow, expressive harmonies and ornaments, the second a canzona with more lively movement. This contrast of moods is also found in Purcell's G major Voluntary.
Blow, John (1649-1708) Double Voluntary.
Purcell's Voluntary for Double Organ uses procedures very similar to this Double Voluntary by his teacher Blow. The 'Little organ' begins with a theme treated fugally which is then taken up by the 'Great organ' with virtuosic solos alternating between treble and bass until both hands unite on the Great.

Handel, G.F. Fugues in F major (no.10) and D minor (no.9) from Clementi's Practical Harmony recorded at *Adlington Hall.*
Handel was a friend of the Legh family and guest of Charles Legh at Adlington Hall in 1741, where no doubt he played the organ though history does not relate what he played, or improvised. These two fugues are from suites for harpsichord but included in Clementi's collection along with the fugues known as 'Voluntaries' for organ.
Concerto Op.4 no.1 recorded at *Hillington (Norfolk)*
The organ by John Snetzler dates from 1756. Solo arrangements of Handel's Op.4 concertos were published by John Walsh in 1738.
Hallelujah Chorus (duet) arr. Marsh (*Hillington).*
This arrangement for two players shows the brilliant chorus to sesquialtera as well as the low notes of the long compass.

Handel's enduring popularity makes him the most represented in the HOSA recordings - please consult the Index of Composers for a full list of his works. In addition, the 'Handel Tour' of the Historic Organ Sound Archive gives a brief history of the English organ from Handel's time to the early 20th century illustrated by his own works and arrangements by subsequent generations of composers.

Handel's highly esteemed contemporary John Stanley is best known to organists for his 30 Voluntaries. Some of his orchestral music is available to keyboard players through arrangements of his Op.2 string concertos. They are not solo concertos but contrast solo and tutti in the manner of the *concerto grosso.*
Stanley, John (1713-1786) Concertos Op. 2 arranged for keyboard (complete): no.1 *St George Colegate, Norwich;* no.2 *West Thurrock;* no.3 *Cawston;* no.4 *Badwell Ash;* no.5 *Little Bardfield;* no.6 *Thornage.*

Haydn, Joseph Pieces for Flute-clock 1793 set no.19 *Cawston;* nos 11,17,23 *Burnham Thorpe;* nos 21,25 *St Helen Bishopgate, Norwich;* Quartet no.5 arr. Hiles *Thorpe Morieux*; Sanctus, Agnus Dei, Dona nobis from the First Mass arr.Novello *Ingrave*; ŒThe heavens are telling, arr. Nightingale *Haslingfield*;* ŒMass Voluntary, no. 3 arr. J.C. Nightingale *Pakenham*.*
Organists today know Haydn mainly for his charming pieces for musical clock, but organists closer to his own time appropriated compositions for string quartet, Masses and oratorios as this sample shows. One of his famous pupils shared this fate:
Beethoven, L. van Andante from the 1st Symphony arr. Batiste *Great Wenham;* Adagio movement from Op.13 arr. Hopkins *Hilborough*.*

Mendelssohn, Felix Sonatas Op.65 no.2 *Sedgeford;* Op.65 no.5 *Haslingfield;* Op.65 no.6 *Great Wenham.*
Mendelssohn's Opus 65 resulted from a commission by the English publishers Coventry and Hollier for a set of Voluntaries. Although retitled under the more internationally understood name of Sonatas they do not use the form traditionally associated with the sonata for piano but are collections of movements in a diversity of forms, with a common key and sometimes thematic connections. This links them with the larger multi-movement voluntaries by Wesley, Adams and Russell, working at about the time of Mendelssohn's visits to England. Mendelssohn's organ playing helped to bring about a revolution in the English organ and its music in the mid-19th century, and the following composers are among those who took up a Mendelssohnian spirit in writing for the more continental-style instruments of their time.
Chipp, E.T. Op.11 no.10 Canzonet *Hilborough**;*** Op.11 no.13, no.21 *Haslingfield.*
Smart, Henry from the Organ Book (12 pieces) no.2. Andante, no.12 Allegro Pomposo *Hingham;* Air with Variations and Finale Fugato *Sedgeford;* Postlude in C *Bassingbourn.*

* A copy of the edition used can be downloaded from the HOSA site, open the box for each piece and click on 'read score'.

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The 'Handel Tour'

A brief guide to the history of the English organ, wherein the organ, through its successive developments from one of the keyboard family to imitator of the symphony orchestra, acts as an indicator of changing taste and style. Handel's music retained enormous popularity from age to age, and this makes it useful as a 'control' to see how successive generations treated its arrangement. Full details of the organs and music will be found on the HOSA site using place names to locate the sound files.

Adlington Hall (Cheshire) - anonymous builder, ?1693.

Fugues in F major and D minor.

This organ was almost certainly played by the composer himself. Though history does not relate what he might have played, or extemporised, for his host Charles Legh while visiting the Hall in 1741, he did set to music a short Hunting Song written by the latter. In common with much keyboard music from this era, these two fugues have no specified tone colour and could be played on any member of the keyboard instrument family - organ, harpsichord, clavichord, etc - according to taste or circumstance.

Hillington (Norfolk) - Snetzler, 1756.

Organ Concerto Op.4 no.1, arranged for one player and published by Walsh (1738).

This organ, built towards the end of the composer's lifetime, is heard in a genre invented by Handel as entr'acte music for his oratorios. The concerto form is well served by two contrasted bodies of sound: one to represent the orchestra (the Great), and one for the organ soloist (the Choir). The long compass is occasionally used to underline the bass, pedals being still very rare at this time.

'The Grand Hallelujah in the Messiah' arranged for two players by John Marsh (1783).

The low notes of the long compass are frequently required here to double the bass line in octaves, with full band and chorus rendered by four hands using full organ on the Great. The Choir manual is used for a *piano* dynamic contrast. The arrangement of music from Handel's oratorios, particularly *Messiah*, became one of the staples of the organist's diet, as the next examples show.

Hilborough (Norfolk) - Bevington, 1857 and Great Wenham (Suffolk) - T.C. Lewis, c.1860s.

During the 1840s pedalboards modelled on those found on German instruments began to make their appearance and the old long compass of the English organ was shortened to begin at C. These pieces require, in addition to a full pedalboard, two or more manuals for contrast - the Swell, with its capacity for crescendo/diminuendo, has supplanted the Choir as second in importance to the Great, and a coupler between Swell and Great is provided. In 'He was despised' (Hilborough) arranged by E.J. Hopkins the organist takes the roles of both orchestra and singer using similar registration on different manuals. 'For unto us a Child is born' (Great Wenham) arranged by Henry Smart requires more resources, using *crescendi* and changes of registration to effect dynamic contrasts from *mezzopiano* to *fortissimo*.

Hingham (Norfolk) - Forster & Andrews, 1877.

Adagio from Concerto Op.7 no.4, arranged by Alphonse Mailly (1908).

This is a far remove from the concerto arrangement published by Walsh in which two manuals were sufficient to portray the musical argument: it is an evocation of the late Romantic orchestra with a continually shifting blend of colours and exaggerated dynamic contrasts - here even the part for solo keyboard aspires to the symphonic ideal. The organ is now equipped with not only pedals but also a large Swell division, strings and reed stops which imitate orchestral instruments, and registration aids in order to achieve the effect of the 'one-man' orchestra.

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