

Kevin Bowyer

The Development of New Organ Music in Britain

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Introduction

By the early 20th century organ music in Britain had three distinct platforms, distinct because of the environments in which instruments were built. Firstly, cathedral organs and those in parish churches; secondly, town hall instruments; thirdly, organs in theatres and cinemas. During the 19th century town hall organ recitals had become hugely popular, attracting large audiences to hear orchestral transcriptions as well as what we now call the standard repertoire. A great diversity of colour was expected and civic, town hall organs had developed to deliver this broad variety of popular culture. Theatre organs (occasionally also appearing in ice rinks and other such venues) had, in many ways, a similar function, although often secondary to providing colourful accompaniments to silent movies. The English cathedral organ had developed along similar lines, and was capable of rendering orchestral transcriptions with a tremendous variety of subtle colours.

It was only natural that the original compositions that came into being reflected the instruments upon which they were played. The Tuba Tune (to select just one compositional type) became very popular, demonstrating the famous British Tuba stop – an 8-foot solo reed, usually intended to be louder than the rest of the organ put together. Notable specimens are those by Norman Cocker, C. S. Lang, and Reginald Porter-Brown. Elsewhere in the repertoire it seems clear that the original music composed for the British organ in the early part of the 20th century had an orchestral slant, often reminiscent of the orchestral arrangements of the late 19th and early 20th century. Such pieces as Walter G. Alcock's *Introduction and Passacaglia*, Heathcote's *Stam's Rhapsody on a Ground* and the organ music of Percy Whitlock come readily to mind. Ernest Austin's huge 12 movement, narrative poem, *The Pilgrim's Progress* (1912–1920, about two and a half hours in length), and David Briggs's celebrated *A Church Service interrupted by a Thunderstorm* are prime examples of music equally at home in town hall or cinema organ recitals. The storm section in this latter piece is written in a way that calls for partially improvised input from the organist, the written notation intended to provide only a guide as to what is actually played.

It is, to a certain extent, fair to say that this tradition of colour and transcription of orchestral music contributed to what might be called a slower development of a contemporary voice in the genre than was the case in other parts of Europe. There is in Britain nothing akin to the early music of Messiaen, no Alain, no Hindemith, no Schönberg, no Distler. Inertia in most English cathedral organs, where the path of Anglican church music was out of step with the stream Europe, also encouraged a typically British conservatism. Nevertheless there were significant exceptions here and there. The harmonic dissonances of Ralph Vaughan Williams' *Prelude and Fugue on C minor* (1911, rev. 1923 & 1930) seem to herald a distant voice of something new, and the dramatic symbolism of Eric Bristow's *Toccata-Prelude on Pange Lingua* (1911) sits equally at home with British organ music of the 16th century as it does with earlier times.

Of organ music in Britain who did not fit into the mould was Kaikhosru Sorabji (1892–1988), whose output consists solely of three monumental solo symphonies. His writings as a critic, essayist, and composer are abundantly clear that he was an expert in the field of organ repertoire, European as well as British. His annotated essay on the organ music of Max Reger (appearing in *Around Music*, Unicorn Press, 1951) displays a knowledge of that composer's output far in advance of most British organists. Sorabji's first organ symphony, published by Curwen in 1925, and playing for nearly two hours, stands with anything else written in Britain and remains one of the most technically challenging pieces in the repertoire. The *Second Symphony for Organ* (1929–32), unplayed until 2010 and published four times the length of the first and immeasurably more difficult. However, these works are so far outside the mainstream that a discussion of them here would skew the picture of the development of British contemporary organ music. Readers who are interested in Sorabji's organ music are instead directed to the preface in the present writer's edition of Sorabji's complete organ works available from the Sorabji Archive.

1.

Kaikhosru Sorabji, First page of the *Second Symphony for Organ*

After the Second World War eyes and ears began to be more aware of what was going on in Europe. The Baroque revival was underway and there was a receptive mood in British music. The musical soundworld of Olivier Messiaen began to become fashionable in Britain (among “rebels” at first, but acceptance grew gradually). In 1960 Allan Wicks recorded *La Nativité* in St. Paul’s Cathedral in London. Just three years thereafter, Simon Preston made a series of Messiaen recordings in King’s College, Cambridge, Westminster Abbey, and St. Andrews Cathedral. By then things were already developing quickly ...

1 Signs of the New

Benjamin Britten (1913–76)

Prelude and Fugue on a Theme of Vittoria (1946)

Benjamin Britten brought the musical mainstream to bear in this short work (5 minutes). It is distinctly “Brittenish” and is not devoid of play. Beginning with a plainsong-like pedal solo, the *Prelude* is a kind of oratorical announcement of substance – which the *Fugue*, beginning softly, like the voice of a single, lost little boy, then takes over. The *Fugue* is more menacing, building up to the full organ before folding back to sleep.

Francis Jackson (1917–2001)

Toccata, Chorale and Fugue (1956) and *Fanfare* (1956)

Like Britten, looking back to the tradition but looking ahead also, these important early works from Francis Jackson have become staples of the repertoire. *Toccata, Chorale and Fugue* is a vivid musical drama in five sections, introduced by (and later repeated) what seems to be the voice of a narrator, declaiming the musical material of the piece in octaves. During the progress of the *Fugue* tonality is stretched almost to breaking point, leading to thrilling effects before the arrival of a mighty Tuba solo, declaring that, despite all the harmonic tension, the music is still in (flat), published by Oxford University Press in *A Festive Album* (1956), lasts for just 90 seconds. It shows a considerable degree of harmonic daring, reminiscent of the British orchestral mainstream, of Vaughan Williams in particular.

Alan Gibbs (b. 1932)

Sonata in One Movement (1955, subsequently renamed *Sonata 1*)

Alan Gibbs, a student of John Webster and Matyas Seiber, was to become prolific as a composer of organ music. This sonata, his earliest extended organ work (eight and a half minutes), was premiered by John Webster at the Nuremberg International Organ Week in 1955. Gibbs has a thorough knowledge of music in the Anglican Church, having produced a great deal of choral music, both with and without accompaniment. His organ music has a thoroughly new voice and it may be that this work can be said to be one of the first genuinely “new” organ pieces in the British repertoire. Though rooted in the English tradition it looks more clearly sideways at the European mainstream (the spirit of Carl Nielsen is not far away). Just a few years later Gibbs would enter an extended period of serialism that would produce some of his finest organ works.

2. Manuals

With dignity (♩ = ca. 66)

Full organ

Ped.

Alan Gibbs

Alan Gibbs, Beginning of the *Toccata in One Movement*

Malcolm Williamson (1916–2003)

Fons Amoris

Although an Australian by birth, Williamson emigrated to Britain in 1953 and became well established as a player and composer. He mastered the technique in order to study more fully the organ music of Messiaen. *Fons Amoris* (15 minutes) is a variations and postlude, austere and impressive. The influence of Messiaen is evident in the first time British organ music. The work was premiered by the composer himself at the organ of Loughborough Cathedral in 1956.

Harold Truitt (1915–1996)

Toccata in A major (1956)

This tempestuous and rarely played piece has only recently appeared in print (2017). At first glance it appears to be a series of more or less unrelated ideas, but a dedicated and thoroughly prepared performance is an impressive struggle to find a voice – which it ultimately does. Playing for about nine minutes it is an actual puzzle for the player, but one that is well worth the struggle. It is a kind of seascape, the sea never appearing with the same face twice. The final resolution, in which the tonality of A major is awakened and brought forth like a king, is memorable.

3. Manuals

Allegro moderato ♩ = 80

Pedal

Harold Truscott, *Toccata in A minor*

2 The 1960s

The 60s was a time of great flowering for organ music in Britain and publishers took the opportunity to bring much of the material into the light of day. Composers such as Kenneth Leighton, William Mathias and John McCabe came into real prominence.

Peter Maxwell Davies (1934–2016)

Fantasia on "O Magnum Mysterium" (1960)

Maxwell Davies's cycle of carols and instrumental fantasias, written for the children of Cirencester Grammar School, where the composer was teaching at the time, was published in 1960. The concluding 12-minute organ fantasia was premiered by Alan Wicks that year. Maxwell Davies had no association with the British organ music world and this fantasia came directly out of the British mainstream Avant-garde of the time, confronting the organ establishment with something totally new and seemingly unprecedented. For decades thereafter, it was something of an anomaly, although today seems finally accepted as part of the general repertoire. Indeed, presented as part of a programme of Avant-garde organ music, it is often found to be a Romantic-sounding piece. Harmonically and melodically the music takes the first three notes of the opening carol of the cycle (a solo soprano setting of the *O Magnum Mysterium* melody) as its theme, $F-Gb, Gb-Ab$. Structurally the work consists of a ground bass rising in semitones, leading to a set of variations, capped by an extended Lento coda of massive structural scale. Maxwell Davies's *Fantasia* represented the flinging open of a door. Standing on the threshold were composers who were to become deeply associated with British organ music in the years to come: Kenneth Leighton, William Mathias, John McCabe, and Malcolm Williamson, whose organ works were about to appear in print. In retrospect it is clear that a fifth figure, Alan Gibbs, was also influential. Although his organ works did not appear in print until the 1990s, they were played by key recitalists of the 60s and broadcast on BBC (his choral works appeared in print much earlier). All five of these figures gained allies in organ music through their contribution of works to the choral repertoire. Each had a distinct and powerful voice.

John McCabe (1939–2015)

Sinfonia (1961)

Dies Resurrectionis (1963)

Johannis-Partita (1964)

The early *Sinfonia* (1961) has an endearing 60s enthusiasm about it, together with the fashionable daring and dissonance of the time. It consists of several short sections: an opening *Introduzione*, marked *Tempestoso* (the bar notated in 25/8 time would have given British organists of the time something to think about!), is followed by *Passacaglia*, *Cadenza I*, *Notturmo*, *Interludium I*, *Elegia*, *Capriccio* (very 60s indeed, kicking off with a jazzy saxophone-like ground bass in the left hand), *Cadenza II*, *Interludium II*, and closing *Toccata*. Overall *Sinfonia* has something of the quality of a bustling party – so many characters, all of them fascinating – but it plays for only about ten minutes. The composer remained fond of this work throughout his life.

Dies Resurrectionis (1963) became the most popular of McCabe's early organ pieces and was recorded and broadcast several times. A short introduction leads to three connected movements – *Filius Mortuus*, *Filius in Sepulchro* and *Filius Resurrectus*, the titles of which tell their own story, from the dark cobwebby interior of the tomb to the terrifying, explosive glory of the resurrection.

Johannis-Partita (1964) was written for the 1965 Pershore Abbey Organ Week and first played there by Rodney Baldwin. The composer described it as an attempt to recreate the classical Partita in modern terms. An initial *Overture* in two sections, slow and fast, with over-dotted rhythms in the former and much virtuosity and vivacity in the latter, is followed by a gentler *Intermezzo* and a bustling, toccata-like *Ritornello*. The title was suggested by the Johanniskirche in Lüneburg, attended by Bach in his youth and where work in this composition was begun.

William Mathias (1934–92)

Partita op. 19 (1962)

Variations on a Hymn Tune op. 20 (1962)

Invocations op. 35 (1967)

Toccata Giocosa op. 36, no. 2 (1967)

William Mathias was to become, arguably, the most popular of the new wave of English organ composers. He emerged onto the scene with two substantial works, both premiered in late 1962 and published in 1963: *Partita* op. 19 and *Variations on a Hymn Tune* op. 20.

Partita is in three movements, the first opening with a passage for hands alone, combining up bow and recitative. The bulk of the movement is a lively dance in 12/8 time and marked *Allegro non troppo*. The middle movement is a kind of ghostly march in which distant, muted sounds play a large part. The final movement is a joyful *Allegro, ma non troppo* with a hint of jazz. The material of the opening recitative-like passage reappears before the end. The work plays for just over 10 minutes.

Variations on a Hymn Tune presents six variations on the rarely sung Welsh hymn tune, *Braint*. The tune itself is quite austere and the *Variation* has a similar impression of bleakness – cold, mountainous, and remote, very different from the *Partita*. It almost seems intended to be played outside – trumpet fanfares launched and echoed from distant, rocky surfaces. It plays for 13–14 minutes.

Invocation appeared in 1967 and was composed for the inauguration of the new Walker organ in Liverpool Cathedral. It makes effective use of the horizontal trumpet stop and, full of dramatic passion, shows an instinctive appreciation of the hugely resonant acoustics of that building. The music gives the impression of a dramatic dialogue between four characters, each having its own palette of registrations and its own phrasing, leading and leads to a fierce and emphatic finale.

Toccata Giocosa was composed for the inauguration of the new Hill, Norman & Beard organ in the Royal College of Organists in 1967. It is a happy, popular piece playing for just three minutes, very jazzy and energetic.

Kenneth Leighton (1929–88)

Prelude and Passacaglia op. 41 (1964)

Prelude and Passacaglia op. 49 (1966)

Leighton's style is very distinctive and unmistakeable, including a liking for off-beat, dancing compound-time rhythms, and an extended tonal harmony favouring sharpened 4ths in major keys. The 1960s saw the appearance of two extended works, both destined to become part of the standard repertoire. The two pieces share an obsession with the clustering of semitones within the space of a major 3rd. The interval of the minor 9th is an important presence in both works.

Prelude, Scherzo and Passacaglia op. 41, is the longer of the two, playing for about 20 minutes. The short *Prelude*, marked *Largo, sostenuto*, is an austere opening movement, rather grim to begin but with harmonies searching ever higher. The delicate 12/8 *Scherzo* that follows, marked *Allegro molto* and largely for the hands alone, shares the same upward searching harmonic language. The crowning glory of the work is the concluding *Passacaglia*, the longest movement, increasing in energy, intensity, and tempo as it goes. The theme itself uses all twelve notes of the chromatic octave, although there is nothing strictly serial about the composition. The music rises to an intense cadenza, heralded by the interval of a minor 9th, before delivering a grandiose finale, eventually arriving at a triumphant C major chord.

Et Resurrexit op. 49, subtitled *Theme, Fantasy and Fugue*, plays for about 15 minutes. The composer describes the work as attempting to give “musical expression to the individual’s struggle for belief in the miracle of the resurrection.” The opening section begins with a four-note motif. Leighton explains that, in musical terms, the struggle is expressed in the confrontation of diatonic and chromatic versions of this cell. The opening section includes several free-tempo arabesques for solo voices, rather eerie, like cobwebs perhaps. The *Fantasy* is a steady march and begins resolutely and with determination in a robust fortissimo, taking in a trudging, off-beat, quarter note bass line on the way. The culmination of this section arrives with a cadenza, heralded as in the earlier work, with the interval of a minor 9th. The final chord of the *Fantasy* clearly leaves the argument unfinished. The *Fugue* begins quietly with the chromatic version of the four-note motif. A second section, marked at an increased tempo, raises the tension and leads to the end of the fugal counterpoint. Thereafter the animation, and volume, increases section by section, eventually arriving at the final page, *più largo, maestoso*, victorious – the final chord, E major with an added sharp 4th.

Malcolm Williamson (1931–2003)

Symphony for Organ (1960)

Vision of Christ-Phoenix (1962, revised 1978)

Elegy J.F.K. (1964)

Epitaphs for Edith Sitwell (1967)

Malcolm Williamson is, in a way, set apart from the other composers listed in this section in that he was exceptionally talented virtuoso organist, able to premiere his own compositions for this instrument. Being able to write for himself he did not have to worry about technical demands made on others. Having said that, Williamson’s magnificent solo *Symphony for Organ* was given its first performance not by himself, but by Allan Wicks, in Canterbury Cathedral in 1961. Playing for 35 minutes it falls into six movements: *Prelude – Sonata – Aria I – Toccata – Aria II – Paean*. A distinctive 5-note motif (described by the composer as “a chromatic chant-like melody”) makes its presence felt throughout the symphony: C-G-G#-A. The first movement, *Aria II*, is headed with a superscription by Donald Davidson (writing of the poet Francis Thompson (1859–1907)) that Williamson suggests can, to a certain extent, be ascribed to the symphony as a whole: “... he lifted up his eyes from London pavements to Christ walking on Thames water, a Jacob’s ladder shining over Charing Cross.” The first two movements of the *Symphony* (which Williamson suggests might be played as a pair, without the remaining four) are quite cool and atmospheric, though also compelling. Elsewhere the music ranges from intimate and meditative to whirlwind energy.

Vision of Christ-Phoenix (1962, revised 1978)

The Coventry Cathedral stands alongside the ruins of the old, destroyed in the Second World War. *Vision* was written for the opening of the new cathedral organ, the title drawing on the image of Christ rising from the ashes of fire, as the new cathedral appears to rise from ashes of the old. It is a dramatic and virtuosic work, drawing on the Coventry Carol, drawn from the mediaeval Coventry mystery plays. The opening passage in which the virtuosic arpeggiated figuration in the right hand accompanies the cantus melody in long notes in the pedal and crashing discords in the left hand – a central section which becomes steadily more agitated – a final section which becomes increasingly dramatic. The piece plays for just over 10 minutes.

This is a most effective piece written, as the title suggests, in honour of the assassinated President. It makes use of a very loud fanfare trumpet, standing in antiphony to the rest of the organ. A large acoustic makes the effect still more dramatic. Though only four minutes long the music has a noble and austere effect that is very memorable.

Epitaphs for Edith Sitwell (1967)

These are two short slow movements in which dramatically contrasting dynamics are set against each other – pianissimo Swell strings against the full Great organ. The technique is not new (indeed it was used as far back as Mendelssohn in his F minor *Sonata*) but is employed here with particularly telling force. Williamson uses a fragment of his own *Violin Concerto*, written in 1965 in memory of Edith Sitwell.

Alan Gibbs

Viewpoints (1963)

Viewpoints is an early essay, for its composer, in atonality. The musical material is a four-note germ: A, C, D \flat , C. The title refers to the musical manipulation of these four notes. A bold, dissonant introduction leads to a set of variations, including an aria for the pedal Flute 4' accompanied by Swell strings, and a lively scherzo for the flutes. A cadenza passage, unusually scored for the Great Mixture alone leads to a recapitulation of the opening material and a tumultuous final passage of overwhelming energy in which swirling sextuplet sixteenth notes on the full organ accompany a triadic dialogue between the Pedals and Solo Tuba, leading eventually to a thrilling conclusion exposing a C major chord. *Viewpoints* was broadcast from St. Paul's Cathedral, London, by Richard Popplewell in 1963.

Organ Music publishing in 60s Britain

The 1960s was an enthusiastic time for the publication of organ music in Britain, with the leading publishing houses of Novello and Oxford University Press regularly making new material available. Novello's *Organ Music Club* (NOMC) was a regular series of publications running from 1955 to 1963 (32 issues). A single composer was represented in each issue, including Arthur Milner, Arthur Wills, Robert Ashfield, Arnold Cooke, Derek Holman, and Peter Hurford. A small number of foreign composers, such as Jean Langlais and Camille Hulse, also took part in the series. It is fair to say that NOMC represented to a large extent the romantic, established side of British organ composition, but this cannot be said about the same publisher's other series of organ music, the *International Series of Contemporary Organ Music* (ISCOM), running from 1958 to 1967 (with a final volume added in 1979 to plug a gap in numbering). This series, running to 33 issues, presented works were at the time genuinely new voices, including contributions (often republications) of works by foreign composers. The notable British names included John Gardner, Arthur Milner, Anthony Milner, John McCabe, Kenneth Leighton, Arthur Wills, Malcolm Williamson, Brian Baines, Derek Halsey, Paul Naylor, John Joubert, and Paul Crunden-White.

In addition to volumes featuring a single composer, both Novello and OUP were putting out albums of shorter works by a variety of composers. Novello's 1961 volume, *Fanfares and Processionals* features a number of brief but striking works by British composers. Hewitt-Jones' brilliant but tiny *Fanfare* and Arthur Wills' impressive *Fanfare* are a hint of Langlais' deserve special mention.

OUP issued a series of three volumes titled *Modern Organ Music* – six pieces by British composers. Two of the pieces included were to become contemporary classics and are still very popular today. Simon Preston's *Alleluia*, very strongly influenced by Messiaen, is one such – the other is William Mathias's *Processional*, written in 1967. Such was the popularity of the volume that 1967 saw a second volume featuring five more pieces by international composers. Britain was represented in this second volume by one of the most widely played pieces of contemporary British organ music. A third volume, featuring five more pieces by British composers. Though effective, the works contained in this last book had the popular appeal of the earlier volumes leading, sadly, to the end of the project. In short the 60s was a lively and thrilling time for British organ music. Something of that vibrancy is captured in Christopher Wills' 1969 Vista recording (VPS 1001) from St. Paul's Cathedral in London, possibly the best ever captured in that space (Michael Smythe was the engineer). Herrick plays Arthur Wills' *Fanfare* and William Mathias' *Processional*, both drawn from the volumes described above, with shocking freshness.

3 The 60s again – the broader field

The St. Albans International Organ Festival was established in 1963 and brought focus to the phenomenon of the "concert" organist. One of the earliest winners was Gillian Weir who, like Allan Wicks and the young Simon Preston, began fearlessly championing new organ works, further adding to the enthusiasm of new composers and the curiosity of audiences. There was a far greater awareness and acceptance in Britain of the wider field of European organ music than had previously been the case. French music in particular became increasingly popular and its influence can be heard in the works of several British composers.

Arthur Wills (1926–2020)

Director of Music at Ely Cathedral, Arthur Wills began to publish organ music in the mid 50s. The 1960s saw a string of solo organ works, often influenced by the French Romantic and modern school. The early *Postlude* (1960), clearly influenced by the *Final* from Vierne's 3rd Symphony, was quickly followed (all in 1961) by *Deo Gratias* (the influence of Gigout is felt in this), *Eucharistic Suite* (the influences include Jean Langlais), *Fanfare*

1962 saw *Alla Marcia* (harmonically colourful and clearly French in influence), and *Elegy*. This last is dedicated to the memory of Marmaduke Conway, organist at Ely from 1931–49. It is suitably English and Romantic in nature. A set of *Five Pieces* followed in 1963, all French influenced, particularly with the voices of Vierne and Langlais.

Christmas Meditations, a suite in five movements, appeared in 1968. The influences of Messiaen and Vierre are clear but the work has a distinct voice of its own. The movement headings are drawn from scripture: 1. *Behold a virgin shall conceive ...* (slow and tender – the most Vierre-like of the set), 2. *And there were in the same country shepherds ...* (including solos for the shepherds pipe, as well as passages of Messiaen-like song), 3. *And suddenly there was with the angel a multitude of the heavenly host ...* (the energy of Messiaen's *Les Anges* is clearly present here), 4. *And when they were come into the house ...* (a calm Andriani having something of the quality of a chorale prelude), 5. *For mine eyes have seen thy salvation...* (the feel to have more of the quality of a Howells psalm prelude). The suite plays for about 16 minutes.

Robin Orr's *Three Preludes on Scottish Psalm Tunes* (labelled *Set One*, *Set Two* and *Set Three* but never appeared) was published in 1960. The three pieces have a decidedly Scottish flavour. *March* is marked *Allegro moderato* and pitched in the Dorian mode, sets one of the finest of the old Scottish hymn melodies (it appeared in the Scottish Psalter in 1615). Marked *Allegro moderato*, it rises to a fortissimo statement of the melody, accompanied by drum-like pedals, before settling into a long diminuendo, finally settling on an open fifth. The second *Prelude* is based on the tune *Selma*, which has its origin in a traditional melody from the Isle of Arran. It is marked *Largo, ma non troppo* and set in a gentle 3/8. Very calm throughout, it has the character of a graceful dance. The final *Prelude*, *Balfour*, is a sparkling toccata in which the tune appears in the pedals. The harmony becomes increasingly bold towards the end but the music ends with a resounding C major.

works during the 60s and 70s, but the most celebrated is the sensuously flowing *Pastorale* for about 6 minutes it falls into three sections. The first presents an exuberant melody accompanied by running, thread-like, sixteenth notes in the right hand. The second section, less active, moves slowly through widely spaced intervals. The second section, less active than the first, leads to a reed stop in the right hand. The final section, *Poco meno mosso*, is characterised by a more active left hand accompanying figure, washing to and fro, suggesting the soft motion of water on a pebbly shore. The right-hand melody rises to a high *D* before falling away and coming to rest. To play, Fricker's *Pastorale* is a particularly rewarding gem.

Nicholas Maw's only organ work, *Essay*, dates from 1961 (rev. 1963). It was partially inspired by listening to neo-classical organ registration at London's Royal Festival Hall and other such instruments, and also seems to demonstrate a familiarity with Malcolm Williamson's *Organ Symphony*, at that time recently premiered. It is a substantial work in five linked sections (*Sinfonia – Intermezzo – Sonata – Introduction – Aria-Gigue*), playing for almost 20 minutes. Largely serial, it is rewarding to play. Textures are colourful and clear and it has something of the feel of a Classical partita.

Originally from South Africa, Joubert settled in Britain in 1946. His *Passacaglia and Fugue* op. 35, was composed in 1962 for Allan Wicks. Playing for about 10 minutes it is strikingly classical in design and mood. The passacaglia subject is angular and chromatic but has a compelling shape, rising from low C to tenor G before falling away again. The 13 variations lead to a quiet bridge passage to the *Fugue*, marked *Allegro* in 2/4. The fugue subject is a strongly phrased and energetic re-casting of the passacaglia theme and the tightly organised counterpoint is maintained throughout. Particularly effective is the final pedal point, a low C, sustained for no fewer than 24 bars while the argument is sustained in increasing intensity above. C major finally settles the story.

Alan Ridout (1934–1996)

Ridout became well known as an organ composer in the 1970s but his cycle, *The Seven Last Words*, written for Allan Wicks in 1967, is possibly his finest contribution to the repertoire. As the title indicates, it is a depiction in music of the seven utterances of the crucified Christ. 1. *Father, forgive them: for they know not what they do*, is powerfully rhythmic and relentless, scored for the full organ, and the last movement, *Father, into Thy hands I commend my spirit*, is an expressive aria punctuated by increasingly insistent interludes. The movement rises to a mighty climax marked *fff*. The final chord consists only of the notes C, D, and E. Other highlights of the cycle include the fourth movement, *Verily I say unto thee: today shalt thou be with me in paradise*, in which two solos, one high, one low, are set against a backdrop of slowly moving, softly dissonant, chords. The sixth movement, *It is finished*, is scored for the pedals only, in two voices. The suite plays for about 19 minutes and is only moderately difficult.

Hugh Wood (b. 1932)

Hugh Wood's single organ piece, *Capriccio* op. 8, dates from 1966/7 (revised 1968) and is dedicated to James Dalton. It is a vigorous and thrilling work, strictly serial and clearly inspired by Messiaen's *Livre d'Orgue* (1941). The toccata-like outer sections call to mind *Les yeux dans les roues* (6th movement of *Livre d'Orgue*), while the more reflective central section calls for Sesquialtera, Krummhorn and 4' pedal. It plays for seven minutes.

Wilfrid Mellers (1914–2008)

Wilfrid Mellers' large-scale organ work, *Opus Alchymicum*, dates from 1969 (revised 1972 & 1974) and was first performed by Francis Jackson. It is in three movements, each divided into three sections. The composer writes in the preface that it is "based on the three times three stages of medieval alchemy" although the alchemical process is represented by the transformation of musical ideas. Highlights include the first section (Fons Mercurialis) of movement 2, a swift scherzo-like piece, and the final section of the third movement (Maginatio), concluding with an energetic toccata. The entire piece plays for about half an hour.

Sebastian Forbes (b. 1941)

By the late 1960s Sebastian Forbes had developed a unique voice in British organ music. His musical language is characterised by short, pithy, and vivid ideas, quick and slow segments often set up in close proximity. The music is free and expressive, usually written with a strict pulse, accelerandi and rallentandi being notated with feathered lines of varying length.

The earliest work to appear in print was the *Sonata*, written in 1968 for the small Flentrop organ in London's Queen Elizabeth Hall, where it was first played by Martin Neary on New Year's Day, 1969. Playing in a single movement, though a number of distinct sections are discernible, the music demands a variety of organ colour, clear upperwork, and promptly speaking reeds, creating a bright, ringing sound, either Vox Angelica or tremulant.

Haec Dies, a brief fantasia written in 1969 for Simon Preston. Based on Psalm 118, verse 24 (*This is the Day which the Lord hath made, we will rejoice and be glad in it*), it is breathtakingly energetic. A central section uses a solo Tuba (or some other bright fanfare reed) plays a vital role. The piece plays for about three minutes.

Jonathan Harvey (1939–2012)

In 1969 Jonathan Harvey was commissioned to write an organ piece for Simon Preston but, with the deadline looming, had been unable to produce anything. One night he had a vivid dream, in which an angel played an organ. Within just a few hours of waking, the composer had written down the music he had heard in the dream, entitling it *Laus Deo*. It is a brief (3 minutes) fantasia, full of energy and not always easy to play. The concluding passage of rapid triplet chords includes a few palm and forearm clusters.

James Iliff (1923–2014)

Also composed in 1969 (revised 1975) is the *Trio* by James Iliff. It is an elaborate and strictly written work, quite complex in movement and counterpoint. Though often chromatic it is firmly rooted in C minor. Despite the rigorousness of composition the composer wanted a kind of distorted effect, as if the music were broken up in some way during a radio broadcast, possibly by static or poor reception. One possible way of achieving such unpredictability, suggested by the composer, might be to have the stop assistant randomly alter the registration throughout the performance. Ideally the assistant should have no knowledge of organ registration at all,

randomly adjusting the stop knobs as if they were light switches, possibly even resulting in passages in which an individual voice, or voices, would have no sound at all, irrespective of the action of the player's fingers and feet. The result in performance is extraordinary and can be quite frightening.

4 Voices in New British Organ Music after the 60s

Basil Ramsey, writing in *The Musical Times* in May 1965, describes William Mathias' *Variations on a Hymn Tune* (played by Francis Jackson in a recital in the Royal Festival Hall) as, "a vivid reminder of the recent revolution in British organ composition." It is clear then that the explosion of new styles and new voices is not just apparent to us today but was also clear to the writers of the time. However, the enthusiasm of publishers in the 60s to take on new works steadily waned, eventually arriving at the extreme cautiousness we find today. Self-publishing is now more the norm in Britain and computer-set scores are passed from hand to hand, mostly without receiving the support of a publishing house. However, there has never been a shortage of new works – the stream of creativity went on.

Brian Ferneyhough (b. 1943)

Ferneyhough produced his celebrated organ score, *Sieben Sterne* ("Seven Stars"), in 1970. Although referred to elsewhere in this volume (p. 338) it may not be amiss to add a mention of it here. It is one of the most complex organ scores in existence and, at the time of its composition, required two very well-rehearsed registration assistants to achieve a performance. Today most of the work can be assigned to a stereo button, though the assistants are still required to play on the organ manuals on the final page (actually, the chord being played by a single assistant if his/her arms are long enough ...). In two of the works seven sections the organist is required to improvise on blocks of given material. In reality though, and for the purpose of maximising effect, registration of these passages needs to be as thoroughly worked out as any other in the piece, and this largely precludes the possibility of improvising as such, the "improvised" passages requiring to be thoroughly worked out in advance, along with the registration. In a committed performance, particularly on a large organ with spatially separated pipe divisions, and in a large acoustic, the work can have a stupendous effect. It is probably true to say that this work, more than any other, demands intense, microscopically detailed, preparation. It is not however, as is often suggested, the most difficult in the repertoire.

Patrick Gowers

Toccata and Fugue and
Trio Sonata (1988)

Patrick Gowers' *Toccata* was composed in 1970 in memory of Brian Runnett, organist of Norwich Cathedral, who died in 1969. It is a virtuoso work of some 9 minutes duration, designed to be played on a large organ. The opening is strikingly bold – a series of increasingly large chords cascading downwards, one long. Much of the harmonic language concerns the juxtaposition of two minor key qualities, a tone apart. It has a grim, gothic mood. Gowers added the *Fugue* in 1988, omitting the final section of the *Toccata* to do so. The *Fugue*, much slower than the *toccata*, is a long diminuendo, picking up *fff* with the *Toccata* left off. The subject is characterised by the opening leap of a diminished 7th, in the same darkness as the *Toccata*. It finishes quietly in E minor with added F# and D#. The *Trio Sonata*, composed in 1995, is a similarly virtuoso tour de force. The title seems to imply a kind of chamber music, but the piece is nothing of the kind. It is in a single movement (though the three-section structure, of prelude – fugue – repeat of prelude plus coda, is clear) and the tempo is extremely swift, launching at dotted quarter note = 154 in 9/8, F major. Flutes are required for the first section, Principals for the fugue, adding mixtures and an altogether fuller sound for the recapitulation – which can be played with both hands on one manual. The full resources of the organ are drawn upon for the climax. The piece plays for 11 minutes.

♩. = 154

4.

Patrick Gowers, *Trio Sonata*

Alan Gibbs (b. 1932)

Following the impact of the *Sonata in One Movement* (1975) and *Viewpoints* (1963), Gibbs went on to produce a substantial amount of work for the organ. The pieces described below are notable peaks in a body of work that is still ongoing.

Peacehaven Preludes (1970). This set of five early pieces (the first four of which can be played by the hands alone) has become one of Alan Gibbs's most widely played works and is often given to students in the earlier stages of organ study. *Five Ostinati*, the titles are: 1. *Exuberance*, 2. *Meditation on a Genevan Tune*, 3. *Calypso*, 4. *Meditation on a French Tune*, 5. *Nun's Market*. The first, *Exuberance*, is an amusing romp through many keys over a 4' pedal scale in the bass, lasting just over a minute. The two meditations contain music of great beauty, the first of Hindemith nods appreciatively in the fourth prelude.

Sonata 2 (1975). This sonata is without a doubt one of its composer's finest pieces and his first organ essay in four movements. It was written for David Edén to play at Durham Cathedral (he recorded it there for RCA in 1970). At 15 minutes, it is a substantial work. The opening *Allegro*, written largely for the organ's flutes and flutes, is a scherzo at first but soon develops a presence of considerable authority and purpose. The second movement, a 4' pedal scale in the bass, is a scherzo at first but soon develops a presence of considerable authority and purpose. The third movement is initially marked *Lento* but quickens to *Poco andante* later. The movement begins with an expressive aria although a menacing tread develops later. The final section gives the aria melody to the hands, accompanied by staccato water-drop figuration in the hands. The last movement, a rhythmic dance, is bustling with energy – the final page (marked *Presto*) is an aggressive outburst for the hands, accompanied by staccato water-drop figuration in the hands. The last movement, a rhythmic dance, is bustling with energy – the final page (marked *Presto*) is an aggressive outburst for the hands, accompanied by staccato water-drop figuration in the hands.

Hologram (1984) is Gibbs's most ambitious organ work. Its seven linked sections (*Adagio – Allegro energico – Andante – Allegretto scherzando – Con moto, placido – Largo/Presto – Andante con moto*) play for 25 minutes. Like the earlier work, *Viewpoints*, it draws its substance from a four-note germ, this time D – F# – F – C. There are some virtuoso passages, the second and fourth sections in particular requiring a tight and complete organ technique in both hands and feet. The final section, a 5-voice fugue, is particularly rewarding to play. *Hologram* was written for the large 1848 Hill organ of St. Mary-at-Hill in London, in its 3-manual manifestation as rebuilt by Hill, Norman & Beard in 1971. That organ (partially destroyed in a fire in 1988 and now rebuilt in a version closer to its original two manual design) contained almost no playing aids and the writing reflects the possibilities of organ management in such an instrument. Hand registration is envisaged though thorough preparation is required.

Jazzogram (1986). This is effectively a sonata in three movements: *Syncopated Prelude – Baroque Blues – Rag-Toccata*. Although taking various jazz and Rag idioms as a starting point the music is firmly 20th century. The closing *Rag-Toccata* has some particularly savage moments and is headed *Allegro*, with a footnote by the composer: "Faster than Joplin!" The whole piece plays for 13 minutes and makes quite a contrast in a jazz-inspired concert programme.

Oxford May Music (1987). Playing for 13 minutes, this is a charming evocation of an Oxford May Day, from dawn to dusk. It draws on Benjamin Rogers' austere setting of *Te Deum Patrem colimus*, traditionally sung by the college choir from the tower of Magdalen College, Oxford at dawn on May Day. Several variations on this theme lead to more secular goings-on, with a number of Morris Dance tunes drawn into the texture. Things become more frenetic and modern May Ball dance rhythms join the fray. Towards the end we hear bells summoning the dusk and the work ends quietly, with an effective coda recalling the Magdalen hymn and the Morris dance.

Five Hymn Preludes (1989). *Advent Meditation – Gloria in Excelsis – Lumen et Gloriam – Passiontide Processional – Easter Toccata*. The set, premiered by John Scott in St. Peter Mancroft, Norwich, plays for about 18 minutes. The second prelude, *Gloria in Excelsis* (based on *Divinum mysterium/Of the Father's heart begotten*) is a delightful scherzo for higher pitched stops. The third prelude, *Lumen et Gloriam* (subtitled *Purification: Hail to the Lord who comes/Old 120th*) is a brilliant quick-march, full of musical fireworks. The fifth *Prelude* is a busy, joyful toccata based on *Gelobet sei Gott*.

Magic Flutes (1990). This piece was written for Martin Weyer to play in a Mozart night in Bonn in 1991. It is quiet, light-hearted but very busy, scherzo based largely on themes from *Die Zauberflöte*. A version for organ duet also exists.

Trio (1991). A charming, in some ways minimalist, piece for the white notes alone. The *Allargando* section towards the end demands a good degree of concentration from the player. The two hands and pedal play ostinato all carefully phrased, but the pedal ostinato in seven eighth notes long, the left hand (eight eighth notes) length and the right hand nine, resulting in complex cross-phrasing. The work plays for just over seven minutes.

Francis Jackson (1917–2022)

Francis Jackson, whose first organ work (*Impromptu*) appeared in 1947 and whose *Toccata, Chorale and Fugue* (1955) has become a classic of the English repertoire, began, in 1969, to produce a series of organ sonatas. The first, in G minor op. 35, was written for the opening of the new organ at Blackburn Cathedral and features the splendid horizontal trumpet stop which is such a striking feature of that instrument. The sonata includes a brilliant scherzo, just as elegant and colorful as the best of Viennese, and with a touch of the comic grotesque too.

The full title of sonata no. 1 is *Sonata Giocosa per l'occasione della nuova Cattedrale*. It was commissioned for the Builders' Festival at York Minster in April 1972, celebrating the completion of the restoration of the building. In three movements the work celebrates first, the parlous state of the fabric of the building, then the upheaval of the restoration work itself, and finally the joy upon completion of the task. It incorporates the hymn-tune, *York*. Francis Jackson's output for the organ is huge, including many small-scale works as well as the sonatas. His list

Andrew Wilson (1917–1996)

Sonata no. 1 (1968)

Sonata no. 2 (1973)

Passacaglia super la, sol, fa, me, re, me (1979)

Wilson produced several organ pieces while studying with Francis Jackson at York Minster. The two instrument sonatas, though both having serial elements, are very different from each other. The first (7 minutes), composed in 1968, announces its note row in long quiet tones before embarking on a brisk *Vivace e scherzando*. The music eventually generates a four bar ground bass which becomes the basis for a beautifully expressive coda.

The second *Sonata* (8 minutes) is inspired by Psalm 150, *Praise Him with blasts of the trumpet*, and is written for reeds alone on three manuals and pedals: Swell reed, box half closed, Great Trumpet, Solo Tuba, and Pedal 32' reed (16' is possible if there is no 32').

The short (6 minutes) *Passacaglia super la, sol, fa, me, re, me* is based on two themes from the song, *Another Star*, from Stevie Wonder's album, *Songs in the key of Life*. The work is also known as *Passacaglia on a song by Stevie Wonder*. A series of heavy clusters on the full pedal organ lead to increasingly busy figuration in the manuals. Soon the passacaglia theme is heard in the pedals, registered with a hollow 16' + 2' sound. The second theme emerges gradually, first in the pedals, in a second voice, then higher up. The music becomes quite virtuosic and frantic, the dynamic increasing and tension mounting, before suddenly breaking off at the point at which the song becomes fully recognisable.

Christopher Steel (1938–1991)

Six Pieces for Organ op. 33 (1974)

Changing Moods op. 59 (1980)

The music of Christopher Steel provides a lighter side to the repertoire. In 1974 he published a set of six organ pieces op. 33 (*Intrada – Flourish – Nocturne – Dance – Meditation – Postlude*), not difficult to play, and requiring only a modest two manual instrument, such as might be found in an English country church, although they can be dressed up to suit larger organs. They are modest pieces, enjoyable and straightforward, although *Nocturne* is more harmonically involved than the others. The fourth piece, *Dance*, is particularly enjoyable to play. *Changing Moods*, a suite in five movements (*Genial March – Pensive Ground – The Chase – Nocturnal Siciliano – Dancing Toccata*), is similar in style and technical level to the earlier work. The third piece, *The Chase*, is subtitled, *A Sinister Two-Part Invention*. The last movement, *Dancing Toccata*, is often played alone.

Peter Inness (b. 1946)

Six Pieces for Organ:

Intrata (1972)

Fuga Giocosa (1973)

Sarabanda e Variatione (1973)

Toccata alla Marcia (1973)

Elegia (1973)

Sortie (1970)

In 1978 Peter Inness, a composition student of Kenneth Leighton and David Harrowood, published a set of *Six Pieces for Organ*, composed between 1970 and 1973. They are effective pieces, clearly showing the influence of Kenneth Leighton but carrying harmonic dissonance one stage further. The particular pieces are:

1. *Intrata*, which commences with the full Great Organ in a dissonant fashion and then becomes calmer and quieter over the space of about three minutes to finish peacefully in a soft E minor with added D, F# and A.

4. *Toccata alla Marcia* – a full-scale toccata, rich with *sforzandi* and pounding energy. The ending is given a slower tempo but the final chords of C major, plus D and C# gives no harmonic respite.

6. *Sortie* – this is very much influenced by Leighton. The relentless slow rhythmic tread is very similar to that found in Leighton's *Concerto for Organ and Orchestra* and *Passacaglia*. *Et Deo Rexit*. The longest piece in the set, playing for 7 minutes.

Reginald Smith Brindle (1917–2003)

He studied the organ for a time with Fernando Germani and produced a considerable number of compositions, many of which remain unpublished. In 1979 he wrote a short, three movement solo *Symphony for Organ*. The movements are: 1. *El Creador*, 2. *El Espíritu Santo*, 3. *La Gloria*, and the entire work plays for less than 15 minutes. The textures are transparent throughout and the writing is often quite stark, though clear and effective. The middle movement, scored throughout for quiet sounds, is written for the hands alone, and the *Symphony* as a whole is not difficult to play.

Symphony for Organ

I. El Creador

Reginald Smith Brindle

5. Organ

Ch. to Ped. f Gt. to Ped.

Reginald Smith Brindle, *Symphony for Organ*

Peter Maxwell Davies (1934–2016)

Three Organ Voluntaries (1979)

Sonata for Organ (1982)

Capstone (2012/13)

In 1960 Maxwell Davies had produced one of the most important works in the “revolution” in British organ music – his *Fantasia on O Magnum Mysterium*. But he was not to write for solo organ again until the late 1970s. There are brief, virtuoso organ interludes in the choral work *Solstice of Light* (1979) but they cannot effectively be played out of context. The *Three Organ Voluntaries* (1979) are not original organ works at all but are in fact arrangements of a chamber music piece, *Psalm 124*, composed in 1974. They are easy pieces, yet rewarding to play and not needing particularly complex registration.

The *Sonata for Organ* (1982, 22 minutes), based on a plainsong fragment from *The Lamentations of Jeremiah*, is a complex virtuoso work. Written for Richard Hughes, organist of St. Magnus Cathedral, Kirkwall, it is in four movements, the first two very short, and straightforward in registration. The third movement, very much longer, explores the organ colours more widely, including bell-like sounds involving upperwork. Intensity and volume increase (though the tempo remains quite slow), introducing passages for choirs of reeds – flutes, trumpets and trombones. A passage marked *poco più animato* increases the tension, although the pace is still not quick. Towards the end a long passage of steadily marching eighth notes in 6/8, eighth note = 74, heralds the final two lines, in which the volume rises to full organ and introduces the final movement, the only one with a title – *Toccata*. All the virtuosity is saved for this one movement, lasting 9 minutes and very difficult to play. It seems quite orchestrally conceived – one can clearly hear passages for strings, brass, woodwind, and percussion, with firm timpani strokes in the pedal. The organ registration, though not indicated in the score, should clearly be colourful and mobile. Some of the textures are quite thick. Even in complex passages, loud stops need to be carefully deployed to achieve maximum clarity. The movement is a whirlwind of energy even in the quiet passages, and much of the keyboard writing is complex, demanding painstaking repetition. The grandiose climax fades down to a single low D, marked *pp*, *a niente*.

Capstone (2012/13), though not quite reaching something like the grandeur of the *Sonata*, is much easier to play. Textures are much thinner, often consisting of three or four distinct voices. There is a beautiful aria, marked *Largo*, in the middle. It plays for about 5 minutes.

Alexander Goedicke (1913–1993)

Alexander Goedicke was primarily an organist, but in 1980 he made an arrangement, for Peter le Huray, of a work for wind band, *Chaconne for Wind Band*, which he had composed for the BBC on the organ of Trinity College, Cambridge in 1970. This is a transcription of the organ version, which stands up very well. It is a 16-minute work, demanding a high level of study and, though quite difficult, is most rewarding to play. A short section of marked variations, interrupted in the middle by a dance-like passage (itself marked *Chaconne*), which gives rhythmic energy is given to the pedals. It is a highly detailed and expressive work, demanding a high level of playing technique and a musical intellect determined enough to discover and project subtle nuances.

The first movement, *Chaconne*, is a transcription of the organ version, which stands up very well. It is a 16-minute work, demanding a high level of study and, though quite difficult, is most rewarding to play. A short section of marked variations, interrupted in the middle by a dance-like passage (itself marked *Chaconne*), which gives rhythmic energy is given to the pedals. It is a highly detailed and expressive work, demanding a high level of playing technique and a musical intellect determined enough to discover and project subtle nuances.

Taverner (1914–2013)

Taverner's large organ piece, *Mandelion*, was composed in 1981 and plays for about 24 minutes. The word *Mandelion* means handkerchief in Greek, but in iconography it refers to the *ikon not made with hands*, equivalent to the idea of the shroud. The composer describes the piece as “a meditation upon the changing and distorting images of Christ.” The music presents a series of varying images and textures. The opening is scored for a deep 16' reed sound in the left hand and pedal, while the right hand plays a declamatory solo on the Tuba stop. Later there are passages of long, sustained harmonies, as well as hammered repeated notes and passages of florid figuration. In the later stages there is a hymn in austere four-part harmony, headed with the inscription, *Christ is risen*. Just before the end there is a long passage of almost total stillness headed, *Dormition of the mother of God*. The work ends with a full organ glissando up to the final C major chord.

Giles Swayne (b. 1946)

Riff-Raff (1983)

The Coming of Saskia Hawkins (1987)

Riff-Raff has become one of the most popular pieces in the contemporary British organ music repertoire. It is often played badly. Some corners are quite awkward to perform and it is easy to allow the tempo to run away. A good performance requires very precise articulation, fine control, and well considered pacing. It should never sound fast. The opening and closing passages, in which various colours and dynamics are thrown into the open space of a resonant acoustic (it should never be played in a dry building), are most memorable and have no doubt aided in the popularity of the piece. The bulk of the music consists of a series of passages in which dance-like ostinati play a major role. There is a Boogie-Woogie pedal bass at one point, and also some impressive climaxes – the long passage in dancing triplets rises to a *fff* series of chords headed with the direction “unleash full organ.” The biggest climax of all, just prior to the final section, carries the declaration, “here peaeth ye heavenly trumpet quires,” while the pedal is labeled, “here thundereth forth ye Bass.” The music, which is harmonically very simple, plays for about 18 minutes.

The Coming of Saskia Hawkins was written in 1987 and plays for just three and a half minutes. It is based on the plainsong, *Veni Creator Spiritus*, given out on the full organ in the brief *Prelude*. Throughout the main central section the pedals maintain a constant *Forte* in isolated pizzicato punches, while the right hand plays with the plainsong in two voices, building up a crescendo as the music goes on. The right hand, also in crescendo, consists of rapid staccato movement, sometimes quite far-flung and uncomfortable. At the climax of the final section we hear the *Veni Creator* set in five voices for full organ. The Coda is a simple crescendo and diminuendo in 5/4 – a single static chord is played in a rhythmic ostinato as the dramatic changes. The work ends with a pause and a single *pp* chord, high up and played staccato.

Janet Owen Thomas (1961–2002)

Janet Owen Thomas's organ piece *Rosaces* (1984, 9 minutes) was commissioned for the 1985 Festival of Modern Music, Sinzig (Germany). Johannes Geffert gave the first performance. The manuscript contains specific directions for the use of various monodic stops, such as Theorbe, Oberton and Mollterz, as well as bells, but the published score unfortunately omits all these directions in favour of a more conventional registration scheme. Luckily the music does not really demand such an extended tonal palette and can be effectively played with traditional choices. One of the work's most striking features is a sustained low *fff* pedal *E* leading to a discord in the middle of the piece, followed by a quick arpeggiated figure like a bolt of lightning. Repetitions of this idea lead to a passage of slow, sustained chords, followed by a section of rapid, repeated notes. The bulk of the work is often busy and toccata-like. At one point the pedal is occupied in a passepied while the right hand plays short, violent chords marked *aggressivo con*, followed by a cadenza leads to the final section in which dense, chromatic, interwoven chords lead to the final open 5th on C.

Francis Pott (1917–1997)

Francis Pott has contributed several organ works to the repertoire but the pinnacle is undoubtedly the mighty *Passion Symphony, Christus*, which plays for two hours and took four years to compose. The first movement is untitled in the published score but tradition has established the title of *Christus*. It begins with a 4-voice fugue, very quiet and with a long subject, like a single thought, born in darkness. Throughout its 60 pages the music develops a tremendous array of expression, ultimately arriving, some 35 minutes later, at a stupendous climax in F major. The middle three movements are more clearly programmatic than the first: *Gethsemane* (c. 12 minutes), *Passacaglia (Via Crucis) – Scherzo – Golgotha* (c. 14 minutes), and *Viaticum* (c. 13 minutes). There is much hauntingly beautiful music here, but also some shattering climaxes – the 3rd movement is marked *fff* towards the end in a passage headed *CRUCIFIXUS*, and carrying a quotation from Revelation, chapter 1, verse 17: “Every eye shall see Him, and they also which pierced Him ...” The final movement, *Resurrectio*, is also the longest, playing for about 45 minutes and occupying 93 pages of score. From its opening *Molto agitato e feroce* to the closing F sharp major chord on full organ, it is a tour de force for the player. To give an adequate description of *Christus* as a whole would require a substantial volume in itself. Suffice it to say here that it is clearly one of the most important pillars of British organ music in the later 20th century. It is published in three books and the composer has suggested that the first and last movements can be played alone. At the time of writing (2017) *Christus*, in its 27-year life, has been performed by only eight players.

Janet Graham (b. 1948)

Janet Graham studied composition with James Iloff and organ with Arnold Richardson. Her small output for organ includes a set of *Three Organ Pieces* written in 1986: *Prelude*, *Lament*, *Toccata*. The *Prelude* begins as a monody but soon becomes more involved, gathering a second voice and then chords. There is a *ff* climax. *Lament* is introspective and includes passages for 4' alone. The *Toccata* is a crescendo built around relentlessly sawing sixteenth notes. It begins like a quiet obsession, with the sixteenth notes oscillating between *F* and *E* in the left hand while the pedal and right-hand play gestures in long notes and triplet eighth notes. The sixteenth note rhythm remains constant throughout the piece, although the figuration moves between the hands and pedal. The volume steadily increases and the other voices become more animated and searching. The pedal develops a second voice. On the last page the right hand plays the sixteenth note figuration in oscillating chords while the pedal plays in long notes, a single voice. The left hand shrieks in dissonant chords on a fanfare reed, now high up, now low down, as if searching for an escape – which is denied. The toccata ends brutally on a jagged full organ discord. Although playing for only two and a half minutes this terrifying piece is one of the most chilling movements in the repertoire.

6. **Fast** ♩ = 112

The musical score for Janet Graham's *Toccata*, measures 6-8, is presented in a three-staff format (treble, alto, and bass clefs). The tempo is marked 'Fast' with a quarter note equal to 112 beats per minute. The key signature has one flat (B-flat). The left hand (bass clef) plays a constant sixteenth-note rhythm, oscillating between F and E. The right hand (treble clef) and pedal (bass clef) play long notes and triplet eighth notes. The volume increases steadily. A large 'Copyright' watermark is overlaid on the score.

Neville Bower (1934–2007)

Neville Bower studied composition with Patrick Hadley. He was a prolific composer and also worked as a school teacher, pianist, and choirmaster. His organ work, *Eternal* op. 32, dates from 1987 and comprises a chorale and fugue, playing for about 13 minutes. The piece opens with a long, cool, marble-like passage, rising in the distance but soon becoming louder and closer. A plainsong-like section eventually generates the energetic fugue, which culminates in a joyous passage, of explosive intensity, recalling the opening material. A second organ piece, dating from 2000, *Beatitude* op. 52, about 20 minutes long – a meditation on the stained glass windows of Buckfast Abbey, is as yet unpublished.

William Sweeney (b. 1950)

William Sweeney's strikingly beautiful organ piece, *Hallaig*, was composed for the opening of the new Flentrop organ in Dunblane Cathedral, Scotland in 1990. It is a meditation on the poem of the same name by Sorley MacLean. Hallaig itself is an abandoned township on the Scottish island of Raasay, in the Hebrides. MacLean's poem is a reflection of the passage of time and of the historical impact of the Highland Clearances. The music conjures up a picture of a remote, forgotten place, once loved, now gone. Performance requires the use of four key-weights, which are moved from place to place on the top manual by the right hand throughout the piece. The strangeness of execution gives the piece a uniquely mystical visual aspect. The music is mostly aural and conjures up the sound of distant bagpipes in a huge, open landscape.

Diana Burrell (b. 1948)

Arched Forms with Bells was composed in 1990. The piece is conceived in a strikingly visual way, the music representing two shapes occupying different planes in imagined physical space. The first arched form occupies the horizontal plane, starting close to the listener and stretching far away into the distance before returning to the foreground, loud and bright as at the start. The second arched form occupies the vertical plane, beginning very low down and rising upwards towards the listener, gaining brightness as it does so, before falling away again. In aural terms the first arched form manifests in a texture of extreme turbulence, pitches limited to the middle range of about three octaves, tenor *E* upwards. The activity calms as the visual form stretches away into the distance, but later regains energy as the shape curves around and draws near to the listener once again. The second arched form is the first deep end of the piece, the music emerging in sustained pedal clusters at 16' pitch, but soon become very loud and clear. A passage of wild fanfares leads to a recall of the first material, as the music calms, distant church bells. The piece plays for about 13 minutes.

Alison Hinton (b. 1950)

Alison Hinton was a good friend of Kaikhosru Sorabji (1892–1988) and also of the composer Alistair Hinton (1937–1989). Hinton's large-scale organ work, *Pansophiæ for John Ogdon* was composed in 1989. It is a work of encyclopedia built from themes by composers with whom Ogdon was associated, including Liszt, Busoni, and Sorabji. The work, which plays for over 40 minutes, is in seven linked sections: *Intra-Toccata – Intermezzo – Tarantella – Passacaglia – Quasi Fuga – Coda-Epilogo*. It demands a virtuosic and colourful instrument with quick action. The *Toccata*, designed to be played extremely fast, is a brilliant and colourful instrument with quick action. The *Toccata*, designed to be played extremely fast, is a brilliant and colourful instrument with quick action. The *Tarantella* too is very quick (dotted quarter notes), often very busy, demanding thorough preparation and a virtuoso technique. The *Passacaglia*, straightforward enough to begin, soon becomes very complex, with a flying right hand. Towards the end of the *Passacaglia* the music rises to a Sorabjian level of textural and rhythmic complexity before relaxing into a passage recalling Busoni's *Fantasia Contrappuntistica*. There follows a double fugue in six voices. The BACH motif is present in the subject of the second section. The *Coda-Epilogo* begins mightily but eventually ends the work in a dark, pianissimo C sharp minor.

Jonathan Harvey (1939–2012)

In 1991 Jonathan Harvey wrote a substantial organ piece, *Fantasia*, for Bernard Foccroulle to play in the Musica Festival in Strasbourg (France). The piece falls into three basic sections. In the first and last sections the rhythm is notated spatially against a constant background of seconds of time. The central section is a trio in which a voice notated in free rhythm is set against two voices notated strictly. It is a colourful work, playing for about 10 minutes and demanding prompt speech from the organ, especially in the many passages where the texture consists largely of fleeting staccato sounds.

Gerald Barry (b. 1952)

Gerald Barry's organ piece, *The Chair*, was composed in 1994 for the Dublin International Organ and Choral Festival. Playing for nine minutes, it is a furious tour de force for player and instrument, often at lightening tempi, demanding a clinically efficient playing technique. Only the most rapid organ action and speech does it justice. The harmonic language is astringent, involving palm clusters towards the end. The slower passages have a certain strange expressiveness but overall the mood is one of frenzied dance, which can be very thrilling if the instrument can deliver it.

5 British Organ Music today

British organ music is alive and well today, in an environment in which self-publishing is commonplace. The early enthusiasm of the major British publishing houses is almost entirely gone but, thanks to the ease of computer typesetting and the convenience of online distribution, new scores are easily available. A selection of highlights from recent years includes the following:

Peter McGarr (b. 1953)

The Archaeology of Air, for organ, soprano and tape (1998)

This moving work was inspired by the true story of a church organist who locked herself into a church where she worked on the day it was to close, in a kind of ritual of farewell. The story appeared in the local newspaper. The music is about loss. There are five sections, all linked:

1. *Cassiopeian Pipes* (an imaginary kind of Hebridean bagpipe)
2. *Reginald Dixon. Best Wishes, Blackpool 1939*
3. *Machina Trina* ("The Monster never breathes")
4. *Ghost-Organs, Wind Chimes and the Ornamentation of c"*
5. *Ways of Saying Goodbye*

The second section requires a pre-recorded tape which plays various sea-side holiday sounds – the sound of surf, children, a music theatre organ, the voice of a radio announcer. The performer is invited to whistle. The third section is a generous evocation of a 10th century organ in Winchester Cathedral. The remainder of the piece includes music theatre elements. At the start of the fourth section the soprano enters from off-stage and whispers to the audience, whispering the names of destroyed organs from a long list included in the score. Meanwhile the organist plays through the ornament table from the *Clavierbüchlein für Anna Magdalena Bach*. The final section is almost entirely for the solo soprano, who moves to a pre-described position in detail in the preface to the score). The organist introduces the soprano on a sustained treble C, also playing a quiet chord on a mouth organ. After the soprano sings words taken from the source story – the church organist's explanation for her ritual: "It was my last stand, my way of saying goodbye. I feel so sad the church is going ... it's been a long part of my life ..." Playing for about 18 minutes, this unique piece makes a memorable impression on audiences.

(b. 1956)

John ... produced a number of organ works since the early 1990s, but perhaps the best known is the short, virtuosic, *Wondrous Machine* (1996). Playing for just four minutes, it is a quiet whirlwind of activity for three flutes, at 8 feet in the left hand and pedals, 4 feet in the right hand. The music opens with a sustained passage of rapid figuration – constant thirty-second notes at quarter note = 60. This gradually breaks down, holes appearing in the texture, and leads to a central section of isolated notes, like flashes of light on a computer screen. The movement picks up again and leads to a final passage, balancing the opening section in length, of staccato sextuplet sixteenth notes, played across the three sounds. The whole piece gives the effect of an efficient, marvelously designed mechanism. A good performance is very effective but the piece is difficult to play and requires extended preparation and cool nerves.

Wondrous Machine

Iain Matheson

7. Organ

Pedal = 8'

Iain Matheson, *Wondrous Machine*

Other notable organ works by Iain Matheson include *Through Thick and Thin* (1999), *A Beginning, a Middle and an End* (2002), and *Background Music* (2006). The first is a study in density and intensity. The composer suggests that the whole piece, which plays for about five and a half minutes, might be thought of as a single sound, changing in colour and expression throughout. Apart from a few stutters at the start there are no silences. *A Beginning, a Middle and an End* is a short set (about 10 minutes) of seven rhythmic etudes, colourful and often rather humorous. The music is not easy to play but is rewarding for the player and entertaining for the audience. *Background Music* was written for the Tuba stops of the organ in the University of Glasgow Memorial Chapel. There are two Tubas in the organ – the *Tuba Magna* is a loud horizontal reed stop and the *Tuba Minor* is slightly quieter and enclosed. The piece also uses the Pedal *Ophicleide*, extended from the *Tuba Minor* and enclosed. Thus the music demands two fanfare reeds and a 16 pedal reed. The piece is five minutes long and very tough to play, being a mixture of fanfare and toccata, bursting with energy.

Adrian Jack (b. 1943)

Adrian Jack, a composition student of Peter Racine Fricker, has produced a number of charming miniatures for the organ. *Ringlet* (1998) is a quiet fantasia in three sections, the first rapid and flowing, the second more static (though strangely colourful, like shifting patterns of light in stained glass), the third insistently rhythmic, like a dance. *Seraph* (1999) and *Oriental* (2001) are two very different studies in 5/16 time. *Seraph* has an elegant grace but *Oriental* is a tumultuous toccata.

"Oriental"

Adrian Jack

8. Lively: ♩ = 66

Great *legato* *ff* principals + reeds

Ped. *ff* 8' + 16' principals + reed

7

13

p string stops 8'

Adrian Jack, *Oriental*

Derek Nisbet (b. 1971)

Derek Nisbet is a composer who specializes in writing music for unusual situations. His *Tightrope Prelude* (1999) was written to be played on the organ of Coventry Cathedral in the moments immediately preceding midnight on 31 December, 1999. As the Millennium passed Ramon Kevink walked a high wire between the spires of the old cathedral and St. Mary's church. The music is tonal and Minimalist in character, very cinematographic and ending with a very long, hushed, sustained tritone between a high A and a low E \flat , suggesting a long-held breath as the artist is isolated in cold space high above the ground.

Giles Swayne (b. 1946)

Following on from his early success with *Riff-Raff* (1983) Giles Swayne produced a suite of fourteen *Stations of the Cross* in 2004, playing for one hour. It is an impressive and involving work, technically difficult at times, though not always so. Particularly notable moments include the sinister passage, marked *Mocking*, in the first

movement, *Jesus is sentenced to death*. The long aria in the fourth movement (*Jesus and His Mother*) is agonised and deeply expressive. In the middle of the seventh movement (*The second fall*) the controversial figure of Joking Jesus appears in a passage involving sharp staccato sixteenth notes, high up and hysterical. The effect is feverish and cynical, like a nightmare. The final movement (*Jesus' Body is laid in the Tomb*) is an extended prelude and fugue of great dignity and contrapuntal ingenuity.

Anthony Gilbert (b. 1934)

Halifenu Vine Dance, for organ and pre-recorded organ (2005, rev. 2012) is Anthony Gilbert's only solo organ work. The composer explains that the association of Organ – Church – Bible – Vine formed in his mind during composition and that several biblical narratives, particularly those of Noah and Naboth, contributed to the overall flavour of the music. The piece is a kind of ritualistic toccata occupying about nine minutes. At times the music (always quick) is expressive – elsewhere it manifests as a furious dance. Performance requires the use of a pre-prepared recording, to which the live player must synchronise.

Paul Fisher (b. 1943)

Paul Fisher worked for many years as a minister in the Church of England and has produced a tremendous quantity of music for organ but perhaps it is appropriate here to single out his suite from 2005, entitled *Eireann Notes (seven Irish folk melodies arranged for organ)*. It is a set of short pieces, deeply expressive and not difficult to play. Each movement is inspired by a particular landscape in Ireland, visited during the holidays in 2004 and 2005. The composer describes the country of Ireland as "Tragic and sad, yet full of laughter and song." The movement titles are: *The Burren – The Cliffs of Moher – Connemara Cradle Song – Comes of Legal – Live League – Errigal Braes – The Parting Glass*. No movement plays for more than three minutes and the whole suite as a whole takes about 15 minutes in performance.

Chris Dench (b. 1953)

Chris Dench's only solo organ piece to date, *compostela/finisterre*, was composed in 2005/6 and extended in 2009. It is an expressive, virtuosic work playing for about 20 minutes and demanding a large array of colour. Much of the texture is delicate and light, suggesting the use of clear, transparent registration. In the busier, louder passages too the work demands complete clarity. In his short preface to the piece the composer describes that inspiration came "not only from the extremities of the only trade route, Santiago de Compostela to Finis Terrae, but also from the notion of the heavens, the stars," the Milky Way, and beyond the rim of our galaxy, "the dark night of souls far vaster than our own."

Chris Dench, *compostela/finisterre*

6 The lighter Side

Finally, the following three pieces should amply demonstrate that a healthy sense of fun is still to be found from time to time in new British organ music.

Fiesta! (2003) by Iain Farrington (b. 1977)

Fiesta! is a suite of seven pieces, unashamedly light-hearted and celebratory in nature. The movement titles are *Celebration – Conversations – Stride Dance – Song – Fast Dance – Nocturne – Finale*. *Conversations* is a gossipy two-part invention – at one point the two voices can be heard laughing together. *Nocturne* is a very effective jazz number, smoky and dark. The party almost gets out of control in the *Finale* – we even hear the neighbours banging on the wall towards the end. The whole suite plays for just over twenty minutes.

Mr. Bach's Bottle-Bank (2005) by Giles Swayne (b. 1946)

This is a hilarious set of variations and fugue on the well-known English song, *Ten Green Bottles*. The variations (which suggest more than a little light-headedness at times) demand lots of colour and carefully prepared changes of manual – not at all easy to play, but worthwhile in the end. The fugue sounds sensible enough to begin with but things soon become extremely boisterous. The final gesture is calmer but no less memorable. The music plays for six minutes.

Toccata on "All you need is Love" (2010) by Paul Ayres (b. 1970)

This is a very well written six-minute toccata on the famous Beatles song. The declaratory delivery of the title phrase in chords on a solo reed towards the end is particularly telling. Some passages in the middle section call for big hands but can be eased by careful coupling down to the pedals (the piece stops down).

Acknowledgements Music Examples

Music Example 1: courtesy of The Corabji Archive

Music Examples 2, 3: courtesy of Cardic Edition

Music Example 4: courtesy of

Music Example 5: courtesy of Alban Brindle

Music Example 6: courtesy of Janet Graham

Music Example 7: courtesy of Ian Matheson

Music Example 8: courtesy of Alan Jack

Music Example 9: courtesy of Chris Dench

Individuals

Paul Ayres, Elizabeth Bowyer, Alban Brindle, Chris Dench, Janet Graham, Mrs Mary Iliff, Brian Jack, Ian Matheson, Iain Farrington, Derek Nisbet, Andrew Wilson-Dickson.

Table of difficulty of works mentioned in the text of this chapter

Since technical difficulty is, to a certain extent, a subjective matter, this table can present only a rough guide, based on the experience of this particular writer.

Easy

| | |
|--------------------|----------------------------|
| Alan Gibbs | Peacehaven Preludes |
| C. S. Lang | Tuba Tune |
| Malcolm Williamson | Epitaphs for Edith Sitwell |

Moderately easy

| | |
|----------------------|--|
| Edward Bairstow | Toccata-Prelude on Pange Lingua |
| Benjamin Britten | Prelude and Fugue on a theme of Vittoria |
| Peter Racine Fricker | Pastorale |
| Francis Jackson | Fanfare [in B flat] |
| William Mathias | Processional |
| Peter Maxwell Davies | Three Organ Voluntaries |
| Derek Nisbet | Tightrope Prelude |
| Christopher Steel | Changing Moods |
| | Six Pieces for Organ |
| Arthur Wills | Elegy |
| | Fanfare |

Moderately difficult

| | |
|------------------------|------------------------------|
| Walter G. Alcock | Introduction and Passacaglia |
| Norman Cocker | Tuba Tune |
| Paul Fisher | Eireann Notes |
| Alan Gibbs | Viewpoints |
| Tony Hewitt-Jones | Fanfare |
| Adrian Jack | Ringlet |
| | Seraph |
| Francis Jackson | Impromptu op. 5 |
| Kenneth Leighton | Et Resurrexit |
| | Paeon |
| John McCabe | Sinfonia |
| William Mathias | Partita |
| | Toccata Giocosa |
| Reginald Porter-Brown | Tuba Tune |
| Simon Preston | Alleluyas |
| Alan Ridout | The Seven Last Words |
| Reginald Smith Brindle | Symphony |
| Heathcote Statham | Rhapsody on a Ground |
| Malcolm Williamson | Elegy J.F.K. |
| Arthur Wills | Alla Marcia |
| | Christmas meditations |
| | Deo Gratias |
| | Eucharistic Suite |
| | Five Pieces |
| | Postlude |
| Andrew Wilson-Dickson | Sonata No. 1 |

Difficult

| | |
|------------------|--|
| Ernest Austin | The Pilgrim's Progress |
| Paul Ayres | Toccata on "All you need is Love" |
| Neville Bower | Eternal op. 32 |
| Diana Burrell | Arched Forms with Bells |
| David Clegg | A Church Service interrupted by a Thunderstorm |
| Iain Farrington | Fiesta! |
| Sebastian Forbes | Haec Dies |
| | Sonata |
| Alan Gibbs | Five Hymn Preludes |
| | Jazzogram |
| | Magic Flutes |
| | Oxford May Music |
| | Sonata in One Movement |
| | Sonata No. 2 |
| | Trio |

| | |
|----------------------------|---|
| James Iliff | Trio |
| Peter Inness | Six Pieces for Organ |
| Adrian Jack | Oriental |
| Francis Jackson | Sonata 1 in G minor op. 35 |
| | Sonata 2 op. 42 |
| | Toccata, Chorale and Fugue |
| John Joubert | Passacaglia and Fugue |
| Kenneth Leighton | Prelude, Scherzo and Passacaglia |
| John McCabe | Dies Resurrectionis |
| | Johannis-Partita |
| William Mathias | Invocations |
| | Variations on a Hymn Tune |
| Peter McGarr | The Archaeology of Air |
| Iain Matheson | Through Thick and Thin |
| Peter Maxwell Davies | Capstone |
| Robin Orr | Three Preludes on Scottish Psalm Tunes |
| Giles Swayne | Riff-Raff |
| | The Coming of Saskia Hawkins |
| John Tavener | Mandelion |
| Janet Owen Thomas | Rosaces |
| Ralph Vaughan Williams | Prelude and Fugue in C minor |
| Malcolm Williamson | Fons Amoris |
| Arthur Wills | Introduction and Allegro |
| | Prelude and Fugue (1965) |
| Andrew Wilson-Dickson | Sonata No. 2 |
| Very difficult | |
| Gerald Barry | The Chair |
| Alan Gibbs | Hologram |
| Alexander Goehr | Chaconne op. 34a |
| Patrick Gowers | Toccata and Fugue |
| | Trio Sonata |
| Janet Graham | Three Organ Pieces |
| Jonatan Harvey | Fantasia |
| | Laus Deo |
| Iain Matheson | A Beginning, a Middle and an End |
| Nicholas Maw | Essay |
| Peter Maxwell Davies | Fantasia on "O Magnum Mysterium" |
| | Solstice of Light (organ solos) |
| Wilfrid Mellers | Opus Alchymicum |
| Giles Swayne | Mr. Bach's Bottle-Bank |
| | Stations of the Cross |
| William Sweeney | Hallaig |
| Harold Truscott | Toccata in A minor |
| Malcolm Williamson | Symphony for Organ |
| | Vision of Christ-Phoenix |
| Andrew Wilson-Dickson | Passacaglia super la, sol, fa, me, re, me (Passacaglia on a song by Stevie Wonder) |
| Hugh Wood | Capriccio |
| Extremely difficult | |
| Chris Dench | compostela/finisterre |
| Brian Ferneyhough | Sieben Sterne |
| Anthony Gilbert | Halifenu Vine Dance |
| Alistair Hinton | Pansophiæ for John Ogdon |
| Iain Matheson | Background Music |
| | Wondrous Machine |
| Peter Maxwell Davies | Sonata for Organ |
| Francis Pott | Christus |
| Kaikhosru Sorabji | Organ Symphony [No. 1] |
| Kaikhosru Sorabji | Organ Symphony No. 2 |

Publishers and Sources

| | | |
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| Banks Music Publications | Iain Farrington | |
| | Andrew Wilson-Dickson: | Sonata no. 1 Sonata no. 2 |
| Bardic Edition | Alan Gibbs | |
| | Harold Truscott | |
| Basil Ramsey Publ. of Music Ltd. | Christopher Steel: | Changing Moods |
| Boosey & Hawkes Music Publ. Ltd. | Benjamin Britten | |
| | Nicholas Maw | |
| | Malcolm Williamson: | Vision of Christ-Phoenix |
| Chester Music | Peter Maxwell Davies: | Three Organ Voluntaries Sonata for Organ Capstone |
| | John Tavener | |
| Edition Peters Group | Brian Ferneyhough | |
| Faber Music | Jonathan Harvey: | Fantasia |
| Gonzaga Music Ltd. | Giles Swayne: | Stations of the Cross Mr Bach's Bottle-bank |
| Hinrichsen Edition | Robin Orr | |
| Novello & Co. Ltd. | Jonathan Harvey: | Laus Deo |
| | Peter Inness | |
| | Francis Jackson: | Toccata, Chorale and Fugue Impromptu op. 5 |
| | John Joubert | |
| | Kenneth Leighton | |
| | John McCabe: | Sinfonia Johannis-Partita |
| | Christopher Steel: | Six Pieces for Organ, op. 33 |
| | Giles Swayne: | Riff-Raff The coming of Saskia Hawkins |
| | Janet Owen Thomas | |
| | Malcolm Williamson: | Fons Amoris Symphony for Organ |
| | Arthur Wills | |
| | Hugh Wood | |
| Nymet Music | Neville Bower | |
| OUP (Oxford University Press) | Gerald Barry | |
| | Sebastian Forbes | |
| | Francis Jackson: | Sonata in G minor op. 35 Sonata 2 op. 42 A Festive Album |
| | William Mathias | |
| | John McCabe: | Dies Resurrectionis |
| | Alan Ridout | |
| RSCM (Royal School of Church Music) | Patrick Gowers | |
| SCHOTT MUSIC | Peter Racine Fricker | |
| | Alexander Goehr | |
| | Peter Maxwell Davies: | Fantasia on O Magnum Mysterium |
| Scottish Music Centre Ltd. | William Sweeney | |
| Sikesdi Press | Wilfrid Mellers | |
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| UMP (United Music Publishers) | Diana Burrell | |
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