The programme you’re holding is bulkier than usual. That’s because I wanted to give you a clear perspective of the historical circumstances out of which the pedalboard emerged (although, inevitably, this is a potted history – in researching this programme I was amazed to find just how big the historical record of the very early organ is. Sadly though, the emergence of the pedalboard in the mediaeval era seems to be the least well preserved bit of the organ’s history). The first section deals with the origins of the organ itself, the second section with the emergence of the pedalboard. Section 3 is the bit that’s most relevant to what you’ll hear at this concert. In order to ease navigation around the printed programme I’ve highlighted the relevant composers’ names as they appear and set them in a bigger point size thus: Ileborgh. That way you’ll be able to marry up the text with the programme outline given on the next page. Most of the pieces are very short and may seem to be gone before you’ve heard them – timings are given below to help keep track. Happy listening!
Five preludes (2’ total) from the Tablature of Adam Ileborgh (1448)
1. Sequitur praebambulum in c et potest variari in d f g a (20”)  
2. Praeambulum bonum super c manualiter et variatur ad omnes (20”)  
3. Praeambulum bonum pedale seu manuale in d (20”)  
4. Praeambulum super d a f et g (45”)  
5. Sequitur aliud praebambulum super d manualiter et variatur super a g f et c (15”)

Music from the Buxheimer Orgelbuch (c. 1460)
1. J’ay pris amours (1’ 10”)  
2. Se la face ay pale (1’ 45”)  
3. Kyrie Sancta Maria Virgine (4’ 40”)  
4. Redeuntes in idem [C] (3’ 20”)  

Maria zart (2’ 10”)  
Ascendo ad patrem meum (2’ 35” total)  

Carmen (1’ 25”)  
Veni creator spiritus (2’ 10”)  
(choralis in basso)

Praeambulum (1’)  
Proemium in re (1’)  
Ein gute Wein ist lobenswerdt (1’ 10”)  

Modus ludendi  
pleno Organo pedaliter (1’ 50”)  
Praeambulum F-dur (1’ 40”)  
Fantasi ex D (3’ 45”)  

1. Introduction: The origins of the organ

The musical instrument we know as the organ is said to have been invented by Ctesibius (Κτησίβιος; fl. 285–222 BC), a celebrated Greek inventor and mathematician in Alexandria, Ptolemaic Egypt. He wrote the first treatises on the science of compressed air and its uses in pumps (and even a kind of cannon). His inventions and writings were well known and often referred to in the ancient world (by Vitruvius, Athenaeus, Pliny the Elder and Philo of Byzantium among others), though sadly none of his writings have survived. The water organ (or hydraulus) was well known in Ancient Greece and throughout the Roman world, the emperor Nero himself being a noted performer on the instrument. The earliest physical remains of such an instrument, dated to the 1st century BC, were found at Dion in Central Macedonia in 1992. It consists of two ranks of pipes operated by a keyboard with a light touch. After the fall of the Roman empire the hydraulus disappeared from the West, although it was retained in the Muslim world, where it became an emblem of state. There is even a reference, found by Roger Bacon (1214-92) in the Arabic text Kitab al-siyasa, that one such mighty instrument, the Horn of Themistius (c. 9th-12th centuries AD), could be heard at a distance of 60 miles!
It is a terrifying instrument used for various purposes. Because it will enable you to summon the whole district, and even your kingdom, and assemble the military officers the same day or more speedily, or in any way that is required in a large and numerous army, for the sound of this instrument carries 60 miles. ... In time of war, it convokes an army for 60 miles, and the horn is manipulated by 60 men on account of its bulk and enormous structure.

It's now easy to see where J R R Tolkien, reading Roger Bacon at Oxford, got the idea for the *Horn of Helm Hammerhand* in *The Lord of the Rings*!

The next glimpse of the organ’s development offered to us by the written record is in 757 when a pipe organ with “great leaden pipes” was sent to the West by the Byzantine emperor Constantine V as a gift to Pepin the Short, King of the Franks. In 812 Pepin’s son, Charlemagne requested a similar instrument for his chapel in Aachen, thus beginning the establishment of the organ in Western church music. In England the earliest organ for which any record exists was built in Winchester Cathedral in the 10th century. It was a huge machine with 400 pipes, requiring two men to play it and 70 men to blow it. It could be heard throughout the city.

In the Mediaeval era organs were of three types:

1. The Portative organ. Most often a single short rank of pipes in the treble register. The instrument was held in the lap of the player, or in the crook of the arm. The right hand played the keyboard while the left pumped a small bellows fitted to the rear of the instrument.

2. The Positive organ. A larger version of the above, which sat on a table top. A few more ranks were possible and the compass was larger. The player used both hands to perform and the bellows were operated by a second person.

3. The Blockwerk organ. This is the kind that evolved in churches and cathedrals. Blockwerks were often large and loud, accompanying the singing of massed voices and eventually leading to the development of an independent repertoire. The Blockwerk was essentially a large mixture, with numerous octaves and quints at pitches of 16, 8, 4, 2, 2/3, 2, 1 1/3, 1, etc. There were usually two fundamentals (i.e. two 8’ or 16’ stops (actually 6’ or 12’, as the compass would probably have extended no lower than bottom F), one of lead, one of tin). Initially there was no way of shutting off any of the pitches so a single key would always play all the pipes associated with it. It would always be loud and brilliant. The keyboard itself seems initially to have been a series of levers struck with the palm or fist rather than the finger keyboard familiar to us today.

As time went on a system of “stopping off” the higher pitches was developed so it became possible to play just the lower pitches rather than the full organ all the time. The Positive organ (described at No. 2 above) was later added to the Blockwerk, with a separate keyboard to operate it. As time went on various “effects” stops were developed, as well as ranks of pipes that imitated other instruments, and these colourful sounds were often given their own keyboard too. As the stop mechanism developed, further subdivision of the Blockwerk became possible, and the organ began to resemble the instrument with which we are familiar.

But – what about the feet? What about the pedalboard?

**2. The pedalboard appears**

We can only conjecture, from the physical and written record, about the development and reasoning behind the emergence of playing music with the feet. The earliest pictorial evidence we have for an organ pedalboard is from a diagram in Michael Praetorius’s *Syntagma Musicum* (c. 1618). It shows part of the pedalboard of Nicolaus Faber’s organ built in 1361 in Halberstadt Cathedral. The organ was rebuilt in 1495 but the console remained in place until the 17th century. The instrument itself had three manual keyboards, two of 22 notes each and one of just 12 notes. The pedalboard consisted of 12 keys and apparently operated a huge Blockwerk mixture of 16 to 24 ranks (!). There was probably
also a pull-down, or coupler, mechanism allowing the feet to play the 12 “Tenore” pipes of manual 3, a 32’ Principal according to the source.

The oldest surviving organ fragments including pedalboards are found in three organ cases dating between 1360 and 1400 in the churches of Anga, Sundre and Norrlanda in Gotland, an island off the coast of southern Sweden. The rudimentary pedalboards consist, in each instance, of eight small buttons protruding from the case at floor level and playable by the toes only. The original manual keyboards survive (a single keyboard in each organ), as does the action and windchests, although the pipes are gone.

But why pedals at all? They were probably originally developed in order to hold drones, long bass notes, so that the hands could be free to accompany or improvise independently. The surviving
fragments of the earliest pedalboards seem to suggest that little else was possible – certainly no quick or virtuoso movement.

3. Today’s programme

The earliest surviving notated keyboard music dates from about 1360 and is found in the Robertsbridge Codex, two large leaves bound together within a larger manuscript discovered in the town of Robertsbridge, East Sussex, about ten miles north of Hastings. It is most likely that the six pieces in the source are intended to be played on the organ (probably the Positive organ, rather than the Blockwerk as three of the pieces are dances). However there is no indication for the use of the pedal. To find the earliest extant pedal indications we have to travel forward in time to 1448 and to the tablature of Adam Ileborgh, bringing us to today’s programme. The full title of Ileborgh’s manuscript is: Incipiunt praeludia diversarium notarum secundum modernum modum subtiliter et diligententer collecta cum mensuris diversis hic infra annexis per fratrem Adam Ileborgh Anno Domini 1448 tempore sui rectoriatus in stendall. Almost nothing is known about Adam Ileborgh. He may have been a Franciscan monk and schoolteacher in the Saxon town of Stendal and presumably an organist in one of the churches there. His manuscript contains five organ preludes and three mensural elaborations of a popular German song, "Frowe al myn hoffen an dyr lyed." The preludes, very short pieces meant to establish a mode for singing psalm tunes or some other purpose, are the oldest organ preludes known. The first, and fourth pieces contain pedal drones in two voices while the third is built on a descending pedal scale.

The various states making up what is now northern Germany were to become the centre of development for organs, pedalboards and virtuoso pedal playing, although our next set of items takes us south to Buxheim, Unterallgäu, Swabia, Bavaria.

The Buxheimer Orgelbuch is a large collection of more than 260 pieces, largely contrapuntal and ideal for performance on the organ. The paper on which the manuscript was written was made at some point between 1454 and 1486 and (taking other things into consideration) it is likely that the book was prepared between 1455 and 1460. Instructions in the last folio describe the use of the pedals and 12 of the pieces contain pedal parts, though their use would not have been prohibited elsewhere. J’ay pris amours is a three voice piece based on an anonymous chanson. The middle voice drops out towards the end, probably an error.

Se la face ay pale is a lively keyboard piece which takes Dufay’s ballade as its basis.

Kyrie Sancta Maria Virgine presents three verses based on Mass IX, Cum jubilo. The first two verses both contain distinct pedal parts while the third does not. It seems appropriate to use a large blockwerk sound for some of this. The church organ of the time was arguably the most complex machine yet developed and the larger specimens dominated the walls or the west end of the church buildings from an early date. They looked and sounded awesome. Played at their most powerful they must have seemed like the voice of God to those listening. In liturgical performance the work would have been performed alternatim with singers and that is how we present it today, thus:

Kyrie 1, organ
Kyrie 2, vocal
Kyrie 3, organ (repeat of Kyrie 1)
Christe 1, vocal
Christe 2, organ
Christe 3, vocal (repeat of Christe 1)
Kyrie 4, organ
Kyrie 5, vocal
Kyrieleyson Ultimum, organ (repeat of Kyrie 4, but with extended final section).
Redeuntes in idem [C] is an extended intonation prelude similar to Illeborgh’s but very much longer. The pedals are involved with two drones, the left foot on C and the right, intermittently, on G. The right hand figuration sounds like an improvisation and the left hand occasionally joins in with some imitation. The celebrated teacher, organist and musicologist Harald Vogel has speculated that the drones in such pieces could have been provided by the church bells, the organ improvising freely over them. It is easy to imagine the sunny clarity of such an effect in a large acoustic.

The development of such a huge, amazing and awe-inspiring machine, enabling a single individual to have control over multiple voices, inevitably generated celebrated virtuoso performers. The famous and influential Nuremberg organist Conrad Paumann (1410-73), Arnolt Schlick (c. 1460-after 1521), and Paul Hofhaimer (1459-1537) were three of the most celebrated. All three were blind from birth or became blind early on. Schlick and Hofhaimer met on a number of occasions and it is possible that Schlick counted Paumann among his teachers. They were respected masters and touring performers, drawing large, distinguished audiences. None of Paumann’s few surviving keyboard works use the pedals, and there are no specific markings for pedals in any of Hofhaimer’s few extant organ works. Not so with Schlick. In 1511 he published Spiegel der Orgelmacher und Organisten, the first treatise on building and playing organs. The work deals with most aspects of the art, including tuning, design and the positioning of organs within the building. There is also a description of Schlick’s ideal instrument. It has two manual keyboards and pedals. The Hauptwerk (or Great organ as we would call it) has ten stops, including principals, flutes, mixtures, reeds and a percussion stop meant to sound like small boys beating a pot with a stick. The Rückpositiv has four stops (an 8’ principal, 4’ flute and two mixtures), and the Pedal also has four stops (Principals 16’ and 8’, a combined 4’ octave and mixture and an 8’ trumpet, 16’ if the organ is to be larger). He tells us that each stop should be distinctly different from the others and encourages experimentation in combining them and plenty of colour. The overall effect would have been one of clarity and incisive brilliance.

Schlick was born in Heidelberg and was based there for much of his life, although he was in great demand as a player on both organ and lute and also as an organ consultant. His organ setting of the Marian devotional song Maria zart is a trio of 56 bars with a fully independent pedal part. His pedal
compass ran from F (the lowest note on the bass staff) to Middle C and, while there is no very quick movement, the range is fully explored.

We know from earlier evidence that double pedalling (playing two voices simultaneously with the feet) was not unknown but Schlick took the art even further. In his works there are some instances of triple-pedalling, proving that the player’s heel was required as well as his toe. *Ascendo ad Patrem meum* is a two verse setting of the antiphon for Ascension. It is a late work (probably 1520) and remains unique in all organ literature. The first verse sets the chant as simply as possible, in just two voices. The second verse is the exact opposite – a setting in no fewer than ten voices, four of them in the feet, demanding simultaneous use of both the toes and both the heels at almost every point.

![The start of verse 2 of Schlick's organ setting of "Ascendo ad Patrem meum"](image)

**Paul Hofhaimer** was born in Radstadt, Austria and worked in Innsbruck, Passau and Augsburg before finally settling in Salzburg where he served as cathedral organist until his death. His short setting entitled *Carmen* bears no indication that the pedal should be used although the trio texture seems to invite it, and the frequent interval of a tenth between the two lower voices makes it practical. The work is almost certainly a keyboard version of a song although no original has been identified.

**Hans Buchner** was a student of Paul Hofhaimer. He was born in Ravensburg and worked as the cathedral organist in Konstanz from 1506. His *Fundamentbuch* (c. 1520), is a collection of organ music that also includes an introduction to the techniques of playing and improvising on plainchant. A substantial amount of his organ music survives. The short work played today is a setting of a single verse of *Veni creator spiritus*. The well-known plainchant melody is given to the pedals throughout.

Next in the programme are two very short pieces by **Leonhard Kleber** (c. 1495-1556) and **Hans Kotter** (c. 1485-1541). Both are freely composed pieces, not based on any song or plainchant, and both give hints of the ornate and expressive style that was later to emerge in organ fantasias and preludes. There are no specific indications in either piece that the pedals should be used but it is likely that organists would have used them anyway.

Kleber, probably a pupil of Arnolt Schlick, was born in Göppingen and graduated from Heidelberg University in 1512. He is known to have held three positions after his graduation: at Horb am Neckar, as organist and vicar-choral, in 1516 and 1517; at Esslingen am Neckar as organist until 1521; and at Pforzheim from 1521 on, where he was organist at the collegiate and parish church. This *Praeambulum* is from his tablature of 1524, a substantial collection of 112 pieces, arrangements of choral works as well as original keyboard works mostly by other composers.

Hans Kotter, a student of Paul Hofhaimer, was born in Strasbourg and worked as organist at the Saxon court in Torgau, later in Breisgau and Friborg (Switzerland). His organ book, from which this *Proemium in re* is taken, was compiled between 1513 and 1522.
Alsatian organist and composer Bernhard Schmid the Elder was educated in Strasbourg, and first mention of him comes from his marriage certificate dated October 31 1552. In 1562 he assumed the dual posts of organist at Strasbourg Cathedral and at the Thomaskirche in Strasbourg. His son, also named Bernhard Schmid (now called "the younger") was born in 1567. In 1577, Schmid the Elder published Zwey Bücher einer Neuen Künstlichen Tabulatur auff Orgel und Instrument, an important and popular work consisting of two volumes, the first entirely devoted to keyboard intabulations of vocal works, mostly by Orlandus Lassus (1532-94), and the second continuing the intabulations but adding 16 dances that are apparently original or adapted from folk material. Schmid also enjoyed some prominence as a poet – there are a handful of Latin poems scattered throughout the Zwey Bücher, and independent examples of his poetry survive in other sources. Ein gute Wein ist lobenswerdt (A good wine is commendable) is a keyboard version of a short choral work of the same name by Orlando di Lasso (Lassus). It has a joyous quality and an unusually thick texture. In common with the pieces by Kleber and Kotter above, there are no pedal indications and the piece is quite playable by the hands alone, but an organist would mostly likely have used the feet anyway. The distinction between pieces for organ and pieces for other keyboard instruments was not firm. It seems logical that the feet should take the bass part in this five-voice texture.

Samuel Scheidt was born in Halle and, after early studies there, went to Amsterdam to study with Jan Pieterszoon Sweelinck (1562-1621), the distinguished Dutch composer, whose work had a clear influence on Scheidt's style. On his return to Halle, Scheidt became court organist, and later Kapellmeister, to the Margrave of Brandenburg. In 1628 he was appointed musical director of three churches in Halle, including the Market Church.

It has been said that Scheidt’s organ works represent the flowering of the new north German style, which occurred largely as a result of the Protestant Reformation. In south Germany and some other countries of Europe, the spiritual and artistic influence of Rome remained strong, so most music continued to be derivative of Italian models. Cut off from Rome, musicians in the newly Protestant areas readily developed styles that were much different from those of their neighbours.

In common with that of his teacher Sweelinck, Scheidt’s organ music often avoids the pedal. However there are a few striking works in which its effect is dramatically employed. One such is the piece entitled Modus ludendi pleno Organo pedaliter, found at the end of his Tabulatura Nova (1624). Though short, it has a massive effect, in six voices with double pedal and instructed to be played on the full organ.

Now we head back to what was fast becoming the one of the most important centres for the development of organ building and playing, and was already home of some of the largest and most impressive instruments yet built, Hamburg in northern Germany. Jacob Praetorius (1586 – 1651) was the son of the organist and composer Hieronymus Praetorius (1560-1629) and grandson of the organist and composer Jacob Praetorius the Elder (c. 1520-1586). There is no relationship to the composer, organist and music theorist Michael Praetorius (1571-1621) mentioned above. Like Scheidt, Jacob was a student of Sweelinck and one of the most important organists and most respected pedagogues of the north German tradition before Johann Sebastian Bach. From 1603 he was organist at the Petrikirche in Hamburg. His compositional style includes both traditional and progressive elements. His three surviving preludes show the kind of sectionalism and diversity of styles that would become one of the defining characteristics of the genre. That is to say, they contain a free, rhapsodic (though restrained) opening section that foreshadows the stylus phantasticus style of German composers later in the century (notably Dieterich Buxtehude), followed by an imitative, fugal section that strictly adheres to traditional contrapuntal rules. The concise Praeambulum in F consists of just 44 bars. It is in four voices, the pedal providing the bass line at the beginning and end but playing a full part in the contrapuntal development in the body of the work.
Jacob’s most important pupil, Matthias Weckmann (1616-74) was born in Niederdoria in Thuringia, the son of a school teacher. His musical training took place in Dresden as a chorister at the Saxon Court, under the direction of Heinrich Schütz. Weckmann moved to Hamburg to study with Praetorius from 1633-36. Following a visit to Denmark with Schütz in 1637 he became organist at the Electoral Court of Saxony in Dresden from 1638 to 42. In 1655 he returned to Hamburg where he became organist of the Jakobikirche. A substantial amount of his organ chorale settings survive, many of some considerable length and in several verses. Only a few of the extant free works have pedal parts, including this Fantasi ex D but it is clear that the feet played as important a role as the hands. Formally the piece is very canzona-like, a fugue in quadruple meter followed by one in triple. The work concludes with a short toccata-like section, typical of the emerging stylus fantasticus style. Apart from the sustained bass notes underpinning the manual figuration in the last section, the pedal is quite mobile throughout, requiring a light, agile technique for clean execution. Towards the end of the second fugue there are some dramatic pauses, an idea that was to become characteristic in later organ music, resurfacing in works by Buxtehude, Bruhns and J S Bach among others.

From the pedalboard’s humble origins as a holder of drones we can see that it rose very quickly in importance, playing increasingly complex lines and even managing multiple voices simultaneously. But it wasn’t yet the star of the show. That was all about to change. A revolution was pending – as we’ll hear in the next programme…

The Wednesday Series

January 23  Alan Kitchen  ‘From Campra to Coates’
  Rigadoun (from Idomeneo)  André Campra
  Toccata  Carlos Seixa
  Fantasia in C minor, BWV 562  J S Bach
  Fantasia in C (op 16)  César Franck
  Four movements for a musical clock  Joseph Haydn
  Evensong  Easthope Martin
  Knightsbridge March (transcr. Kitchen)  Eric Coates

January 30  Kevin Bowyer – The Story of the Organ Pedals, 2
  Buxtehude and the popularisation of pedal virtuosity

February 6  Kevin Bowyer – The Story of the Organ Pedals, 3
  Bach and his enthusiastic, pedal-playing students

February 13  Steven McIntyre
  Prelude and Fugue in A minor (BWV 543)  J.S. Bach
  Pastorella (BWV 590)  J.S. Bach
  Quatre antiphons sur Ave Maris Stella  Marcel Dupré
  Choral III in A minor  César Franck

February 20  Ian Pattinson (Lancaster Priory)
  Marche Européenne  David Sanger
  Komm Heiliger Geist Herre Gott, BuxWV 199  Dietrich Buxtehude
  Fuga: Meine Seele erhebt den Herren, BWV 733  J.S. Bach
  Impromptu (Pièces de fantaisie) Op.54 No.2  Louis Vierne
  Largo  Stephen Burtonwood
  Carillon de Westminster, Op.54 No.6  Louis Vierne
February 27   Kevin Bowyer – The Story of the Organ Pedals, 4
   *Meanwhile, elsewhere in Europe...*

March 6      John Butt
   Programme TBA

March 13     Kevin Bowyer – The Story of the Organ Pedals, 5
   *Felix Mendelssohn and the first English Pedal Players*

March 20     Tiffany Vong
   Programme TBA

April 17     Stephen Hamilton (USA)
   Prelude and Fugue in C Minor, BWV 546 Johann Sebastian Bach
   Hommage à Messiaen McNeil Robinson
   Fantasy for Organ (1979) Kenton Coe
   (Commissioned by Stephen Hamilton and dedicated to him)
   Toccata, Villancico y Fuga (BACH), Opus 18 Alberto Ginastera
   Prelude and Fugue in B Major, Opus 7, No. 1 Marcel Dupré

April 24     Kevin Bowyer – The Story of the Organ Pedals, 6
   *The German School of Romantics*

May 1        Jonathan Salmond
   Programme TBA

May 8        Jonathan Rennert (London)
   Programme TBA

May 15       Kevin Bowyer – The Story of the Organ Pedals, 7
   *The possibilities, finally revealed in Paris*

May 22       John Butt
   Programme TBA

May 29       Kevin Bowyer – The Story of the Organ Pedals, 8
   *Just how difficult can this get?...*
# Celebrity Recitals

**Fridays at 6pm**

**February 22**  
Paul Hale  
- Percy Whitlock  
- Christopher Rathbone  
- César Franck  
- Healey Willan  
- Louis Vierne  
- Denis Bédard  
Fanfare  
A Southwell Suite  
Cantabile  
Introduction, Passacaglia & Fugue  
Clair de Lune  
Variations on ‘Amazing Grace’

**May 10**  
Olivier Vernet and Cédric Meckler Organ Duet  
(Monaco and Nice)  
- J S Bach  
- Felix Mendelssohn  
- Maurice Ravel  
Ciaccona, BWV 1004  
A Midsummer night’s dream, Op. 21 & 61  
Boléro

**November 1**  
Thomas Trotter  
Programme TBA

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**Kaikhosru Sorabji (1892-1988)**  
Second Symphony for Organ (1929-32)  
The three movements played separately in the  
*Sounds from the Silent Land*  
Series of organ concerts  
Friday evenings at 6pm

- **January 25, 2019**  
  Sounds from the Silent Land, 5  
  Movement 1 (70 mins.)

- **May 24**  
  Sounds from the Silent Land, 6  
  Movement 2: Thema cum Variationibus (4 hours)

- **Sept 13**  
  Sounds from the Silent Land, 7  
  Movement 3: Preludio, Adagio, Toccata e Fuga (2 hours, 40 minutes)
The Story of the Organ Pedals

Kevin Bowyer explores the origins and development of the organ pedalboard, and of music played by the feet, from the 15th century to the present day in eight 40 minute lunchtime concerts

Wednesdays, 1.10-1.50pm

January 30

2. Buxtehude and the popularisation of pedal virtuosity
Prelude, Fugue and Chaconne in C, BuxWV 137    Dietrich Buxtehude
Jesus Christus, unser Heiland    Franz Tunder
Praeludium in G    Nicolaus Bruhns
Prelude and Fugue in G minor    Vincent Lübeck
Prelude and Fugue in C    Georg Böhm
Prelude and Fugue in C, BWV 531    J S Bach

February 6

3. J S Bach and his enthusiastic, pedal-playing students
Music by J S Bach, Johann Ludwig Krebs, Johann Peter Kellner, Johann Christian Kittel and Johann Gottfried Müthel

February 27

4. Meanwhile, elsewhere in Europe…
Music by Girolamo Frescobaldi, Johann Pachelbel, Charles Racquet, Nicholas de Grigny, François Couperin and Louis-Nicolas Clérambault

March 13

5. Felix Mendelssohn and the first English Pedal Players
Music by John Keeble, Samuel Wesley, Egerton Webbe, William Russell, Thomas Adams, Felix Mendelssohn and Samuel Sebastian Wesley

April 24

6. The German School of Romantics
Music by Robert Schumann, Franz Liszt (BACH), Max Reger (Prelude and Fugue in C, Op. 7, No. 1), and Wilhelm Middelschulte

May 15

7. The possibilities, finally revealed in Paris
Music by A P F Boëly, César Franck, Charles Valentin Alkan, Marcel Dupré and the Final from Louis Vierne’s Sixth Symphony

May 29

8. Just how difficult can this get?...
Orage    Jean Langlais
Variations on a Theme by Paganini    George Thalben-Ball
Cadence – Etude de Concert    Jean Berveiller
Pageant    Leo Sowerby
Prelude and Fugue in E flat (Vol. 1, No. 12)    Henry Martin
Mouvement    Jean Berveiller
Octaves (from Six Etudes)    Jeanne Demessieux
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Movements 1 & 2 (approx. 80/90 minutes each)
to be played in two separate concerts during 2022

Movement 3 (approx. 4 hours in length)
to be played during 2023.

…unless I die, become disabled, chronically depressed (not unlikely), made redundant, or assassinated by a music lover.

Can it be done? Or will they land on Mars first? It’s certainly a race…

For future concerts, see organrecitals.com