

Arnold COOKE

ORGAN MUSIC

PRELUDE, INTERMEZZO AND FINALE

PRELUDE FOR TUDELEY

ORGAN SONATA NO. 1

ORGAN SONATA NO. 2

TOCCATA AND ARIA

SARABANDE

IMPROMPTU

FANTASIA

SUITE

Tom Winpenny
organ of St Albans Cathedral

INCLUDES FIRST RECORDINGS

ARNOLD COOKE AND THE ORGAN

by Harvey Davies

The organ music of Arnold Cooke (1906–2005), consisting of around a dozen works, has been little explored by modern performers. This album, the first dedicated solely to Cooke's organ works, consists primarily of first recordings.

Born in Gomersal in Yorkshire in 1906, Cooke was educated at Streete Preparatory School, followed by Repton, where his aptitude for music was nurtured. He studied cello, piano and organ, as well as taking rudimentary lessons in composition. At Caius College, Cambridge, from 1926 to 1929, he gained a B.A. in History and a B.Mus. His tutors included Edward J. Dent, who had a profound influence on him, and he then spent three years with Hindemith at the Hochschule für Musik in Berlin. Following a season as Director of Music at the Cambridge Festival Theatre in 1932–33, Cooke taught harmony, counterpoint and composition at the Royal Manchester College of Music (now the Royal Northern College of Music) before going to London in 1938 and being enlisted in the Royal Navy during the war. In 1946 he returned to London, where, over the course of a year, he wrote his First Symphony, and then took a post at Trinity College of Music (now Trinity Laban Conservatoire of Music and Dance); there, until his retirement in 1978, he taught harmony, counterpoint and composition. He continued to compose prolifically until the late 1980s, his final work being written in 1996 at the age of 90. He lived for a further decade in a retirement home near Tonbridge, dying just before his 99th birthday in 2005.

The first decade of the twentieth century produced a remarkable generation of British composers, including William Alwyn, Sir Lennox Berkeley, Christian Darnton, Gerald Finzi, Constant Lambert, Elisabeth Lutyens, Dame Elizabeth Maconchy, Alan Rawsthorne, Sir Michael Tippett, Sir William Walton and Grace Williams. Alongside the extraordinary Benjamin Britten, born a few years later, in 1913, they made many

important contributions to British music, perhaps among the most important since the time of Henry Purcell, John Blow and Thomas Arne. Cooke, like his contemporaries, developed a unique and distinct musical voice, although it was clearly influenced by his period of study with Hindemith. But to dismiss his music as simply being that of an 'English Hindemith', a charge that was often levelled against him, is as absurd as it would be to dismiss Mozart as simply being an Austrian J. C. Bach; as John Donne so famously observed, 'No man is an island'. Cooke's personal style developed, as with every composer, from hearing and studying the music of his contemporaries and predecessors, absorbing what he wanted and synthesising a language which reflected his own taste, education and interests. As well as Hindemith, Bartók and Brahms were equally profound influences for Cooke, but his slow movements, frequently pastoral and gently melancholic, also clearly display his Englishness, as does his use of modality, folk-like melodies and jig rhythms.

In addition to chamber music and works for solo keyboards, Cooke wrote six symphonies, eleven additional orchestral works and eleven concertos, as well as two operas, choral and vocal music – an impressive catalogue by any measure. He produced music over a period of nearly 70 years, perceiving himself to be embedded in the continuity of a musical tradition stretching back over centuries. As early in Cooke's career as 1936, Havergal Brian wrote of him:

Many of the features of the work and personality of Arnold Cooke remind us of Brahms, who at twenty had developed an expert technique and a powerful, concentrated introspection. [...] he has tradition in his bones: his working principles and outlook are nearer to the Elizabethans and Bach than to Wagner and Strauss.¹

Fifteen years later, John Clapham wrote of Cooke's Sonata for Two Pianos, D21 (1937), that 'the influence of Brahms can at times be detected', and of the Concerto in D for strings, D44 (1948), that 'Cooke goes back in spirit to the concerti grossi of Bach

¹ Havergal Brian, 'Personalia: Arnold Cooke', *Musical Opinion*, Vol. 59, No. 706, July 1936, pp. 844 and 845; republished in Malcolm MacDonald (ed.), *Havergal Brian on Music*, Volume One: British Music, Toccata Press, London, 1986, pp. 331 and 332.

and Handel.² The lack of recognition of Cooke's music was remarked on in 1967 by Colin Mason, who described Cooke as 'the complete craftsman', going on to say that 'The structure of (current) English musical life provides no proper place for such a composer, and so Cooke has been deprived of some of the recognition due to him'.³

Cooke chose to write in a style which evolved only subtly from the 1930s onwards, attracting criticism from a number of quarters. Although this censure was doubtless hurtful to a quiet, shy and sensitive man, he rebuffed his critics with the following comment: 'I was never "in the race for modernity". It has never seemed to me to be worthwhile to write in the latest style merely in order to be modern or in the fashion'⁴ – telling words of a composer at ease with his artistry. Nevertheless, Cooke's music is, of course, a product of the time in which he lived and so could only have been described by the epithet 'modern'. His is a musical language frequently built on melodic and harmonic perfect fourths and fifths within music that is always highly structured and expertly composed. The years with Hindemith had engendered and reinforced in Cooke the desire to compose intelligible, accessible music for performers and listeners alike, as well as endowing him with an enviable technical security. It is, at heart, contrapuntal, and Cooke tends to adhere to seventeenth-, eighteenth- and nineteenth-century forms within traditional genres.

There is a growing interest by performers in the substantial catalogue of Cooke's works and a recognition that it is deserving music in its own right. This reassessment of his music is both timely and appropriate, allowing insight into the legacy of a prolific and undeservedly neglected composer.

Organ Sonata No. 1 in G, D118 (1971)

In the late 1960s, Cooke was an external examiner for the Music Department of Cardiff University, having been invited by its Professor of Music, Alun Hoddinott, who had examined for Trinity College of Music in London, where Cooke had been teaching since

² John Clapham, 'Arnold Cooke: The Achievement of Twenty Years', *Music Survey*, Vol. 3, No. 4, 1951, pp. 252 and 254; republished in Donald Mitchell and Hans Keller (eds.), *Music Survey: New Series, 1949–1952*, Faber, London, 1981 (pagination unchanged).

³ Colin Mason, 'Arnold Cooke', *The Musical Times*, Vol. 108, No. 1489, March 1967, p. 229.

⁴ Cooke, as the subject of *Composer's Portrait*, speaking on the BBC Third Programme, broadcast on Wednesday, 30 November 1966.

1947. This professional association led to three commissions for Cooke from his fellow composer: one for the 1970 Cardiff Festival of Twentieth Century Music and two for the Cardiff University Music Department. These were, respectively, the Piano Quintet, D110 (1969), the Sonata for Solo Violin, D111 (1969), and the Sonata No. 1 in G⁵ for organ, D118 (1971).⁶

The Sonata received its first performance at the Music Department of Cardiff University on 14 February 1973, played by Richard Elfyn Jones. It was published that year by Edition Peters and given a first broadcast on 31 March 1976 by William O. Minay on BBC Radio 3 from St Cuthbert's Parish Church, Edinburgh.

In three movements, it is the most substantial of Cooke's organ works, but is nevertheless compact at around sixteen-and-a-half minutes. The *Allegro moderato* first movement [1] is broadly in sonata form and Cooke cleverly, and subtly, links all the motivic material in terms of melodic shapes and harmonies. With harmonies based on fourths and fifths, imaginative contrapuntal textures, cross-rhythms and natural lyricism, it is trademark Cooke, with its musical roots lying in Hindemith, Bartók and, of course, his own English heritage. The second movement, an *Andante* [2], is beautiful, sincerely felt and perhaps a little melancholy. It is clearly linked with the slow third movement of the Piano Quintet, D110, that Cooke had written a couple of years earlier for Cardiff; indeed, the opening melody is virtually identical in both rhythm and outline. Whether this choice was conscious or not, it is surely no coincidence. The work ends with a flourish: a toccata-like movement, *Allegro con brio* [3], with a contrasting second subject serving as the finale. The triumphant fanfare that concludes the movement also references the Piano Quintet; this time, the coda of the first movement.

***Fantasia*, D95 (1964)**

Cooke's *Fantasia* [4] was the first of a number of works commissioned by his former student, the late Revd Dr Peter Marr. Marr was a musician and scholar who had studied

⁵ Cooke's title gives the work as simply 'in G', rather than specifying major or minor, since it uses a number of modes based on G.

⁶ 'D' numbers are taken from my new catalogue of Cooke's works, which is to be found as Appendix A to my doctoral thesis 'Arnold Cooke's Chamber Music with Piano: Contexts, Stylistic Evolution and Performance', RNCM/Manchester Metropolitan University, 2022.

harmony and counterpoint with Cooke from 1955 to 1958 at Trinity College of Music. Marr wrote a number of articles and pamphlets about the organ and in 1980, aware of his connection to Cooke, Stanley Sadie asked him to contribute the entry on Cooke for that year's edition of the *New Grove Dictionary of Music and Musicians*. He had gone on to teach Music and Mathematics at Reading Blue Coat School between 1960 and 1972. Marr, who was a fine organist, was the incumbent at St Giles' Church, Reading, for many years, but the *Fantasia* was written for the opening of a two-manual organ at St Mary's Church in Shinfield, Berkshire. Its premiere was given by Marr on 19 September 1964. It was published by Hinrichsen in 1971 in Vol. 11 of their 'Anthology of Organ Music', Second Series.

As may be expected from a *Fantasia*, there is an improvisatory character to the music, but it is very carefully worked out with a clear structure and a mostly linear texture. The work begins with the briefest of slow introductions constructed from interlocking, conflicting minor-seventh chords, but they turn out to be only one aspect of the ensuing *Allegro*. Cooke introduces chromatic lines in perfect fourths over a tonic pedal, interspersed with the conflicting sevenths arpeggiated as the movement unfolds. The sound-world is generally more reminiscent of Bartók than of Hindemith, but Cooke's contrapuntal expertise is on display throughout: a legacy of his strict instruction under Hindemith's tutelage. This *Fantasia* is a highly integrated piece of music, academically constructed and yet appealing, with a wide range of contrast in its six-or-so minutes.

Prelude, Intermezzo and Finale, D87 (1962)

Completed before May 1962 to a commission from the publisher Novello & Co., this work appeared as No. 29 in their 'Organ Music Club' series. A first performance was given by George Guest in Whitworth Hall at Manchester University on 29 January 1964 and, playing in St John's College, Cambridge, he also gave it its first broadcast on 22 January 1975 on BBC Radio 3.

Cooke wrote a short note about these pieces, noting that they were intended to be played either as a set or as separate voluntaries. The Prelude (*Allegro*) [5] is full of

contrapuntal devices – canon, stretto, inversion – and yet the music is far from severe. A gentle, Hindemithian idiom leavened with a certain Englishness in its use of modal lines and harmonies, as well as frequent false relations, leave the listener in no doubt as to its composer's musical heritage.

Although less overtly 'academic' than the Prelude, the Intermezzo (*Andante*) [6], still contains much that is of linear interest. It is slow, Cooke writing in the score that it should be 'mostly quiet and reflective, maintaining an even flow'. The B section begins with a quaver ostinato in triple time over a tonic pedal, itself overlaid with an expressive melody in $\frac{4}{4}$. The music builds in energy which dissipates into a clever canonic codetta before the opening music is recapitulated in varied form to bring the piece to a close.

The jaunty Finale, an *Allegro moderato* in compound time [7], is jig-like and dances along even when there are fugal passages, Cooke's instructions being that it is 'intended to go with a fairly swinging rhythm, but not too fast'. These three short pieces are not particularly difficult to play but offer plenty of interest to any members of the congregation who might be listening!

***Sarabande*, D34 (1960–61)**

This work was Cooke's first organ piece to be published: it was preceded only by a short, unpublished *Wedding March*, D19 (1936), which he wrote for the marriage of his brother William to Beryl Bigland on 27 June 1937 in Ilkley Parish Church. Composed for an Oxford University Press (OUP) volume titled *Postludes and Interludes for Organ* and published in 1961, the *Sarabande* [8] is actually an arrangement of an earlier work: the second movement of his Suite in C for piano, D33 (1943–44). Cooke had composed the Suite while serving in the Royal Navy, when he was aboard a Norwegian ship, the *D/S Molde*, as the British Liaison Officer. The ship, with a mostly Norwegian crew, was based in Liverpool and was tasked with escorting merchant ships in the Irish Sea. Cooke had little time for composition, managing to complete only a handful of pieces during the war. The Suite was premiered in Manchester in 1944 by the pianist Lucy Pierce, and given several more performances after the war by pianists such as Franz Reizenstein, Kyla Greenbaum and David Parkhouse. The music of this short movement is inflected

with the sharpened fourth of the Lydian mode, which gives it a folk-like sound; once again, it is closer to the sound-world of Bartók than that of Hindemith. The original piano piece is not simply transcribed, but completely rearranged for the organ, to reflect the richer textural possibilities of adding pedals, and Cooke makes a few minor revisions, as well as cutting out the final bar.

***Toccata and Aria*, D104 (1966)**

The *Toccata and Aria* was the second work to be commissioned by Peter Marr, this time for a recital he gave on 22 April 1967 at St Giles' Church, Reading, to celebrate the centenary of the rebuilding of the organ. The *Toccata* [9] is a strong and energetic movement, the semiquavers barely ceasing for its duration, and the power of the music is enhanced by its steady tempo instruction (*Allegro moderato*). As Havergal Brian had pointed out 30 years earlier, 'he appears to think and breathe contrapuntally',⁷ so it should come as no surprise that, again, counterpoint is the principal mode of construction. What is surprising is that it took Cooke such a long time to write for the organ: the instrument is perfectly suited to his style, with its constant linear interest and frequent pedal points, following a tradition of composition stretching back to Sweelinck, Buxtehude and beyond.

In complete contrast, as its title suggests, the *Aria*, marked *Andante* [10], is steady and lyrical. Melodic it may be, but there is also an air of melancholy to the music, as so often in Cooke's slow movements, and a middle section with pulsing dotted rhythms adds a decidedly sinister quality. His imaginative use of invertible counterpoint displays the best of his technical ability, and this ternary-form miniature is, at once, both simple and brilliant. It is the perfect example of Cooke's compositional aesthetic: traditional, even old-fashioned, in its form and technical accomplishment, whilst being in a contemporary idiom, although with a clear tonal centre (A flat in this case). Cooke was very keen that his music should remain accessible to as wide a range of listeners as possible, feeling that if he was unable to understand the avant-garde trends in contemporary music in the 1950s and 1960s, how would those not trained in music do so?

⁷ *Op. cit.*, p. 332.

Suite in G, D167 (1989)

This fifteen-minute Suite is Cooke's penultimate multi-movement work and his last piece for organ: he was 82 when it was completed in March 1989. It was commissioned by the organist Robert Crowley, who had studied with the organist and composer Dr Arthur Wills and was very active as a commissioner of new music for the organ from composers as diverse as Cooke, Humphrey Clucas and Alan Bush. The first performance was given by Crowley in King's College Chapel, Cambridge, in February 1990. His association with Cooke also brought about the next of Cooke's final few works: a setting of the communion service for Christ Church, Radlett, D168 (1991), which remains unperformed.

By the late 1980s, Cooke had condensed and simplified his musical language and never again attempted to write any substantial pieces of music, in terms of either scale or musical content. His last major work had been the 25-minute *Concerto for Orchestra*, D157 (1986), which had been premiered by the BBC Philharmonic under Bryden Thomson in Manchester in 1987, after which Cooke composed only a couple of instrumental sonatas; they are also short, uncomplicated works and this Suite is similarly typical of his late style.

Cooke's interest in the suite as a musical construct, with its obvious Baroque association, dates back at least to his time as a student with Hindemith. Indeed, the Suite for Brass Sextet, D11 (1931), was composed at this time and Cooke was to write many examples over the next 60 years. The first movement of the 1989 work is a Chaconne, a continuous set of variations over a basso ostinato [11]. There is almost a naivety in the way the music unfolds, serving its structural purpose with real simplicity. Cooke's concept of a suite differs from eighteenth-century models in that his movements are not primarily dances; in this work, the second and third movements don't even have titles and resemble movements from a sonatina rather than from a suite. Thus, a cheerful *Allegro vivace* [12] is followed by a more sombre *Andante* [13] and, in keeping with true English tradition, Cooke ends the piece with an *Allegro con brio* Jig [14].

***Impromptu*, D105 (1966)**

This short work was written for an OUP publication called *Easy Modern Organ Music*.⁸ The other composers represented in the volume are Christopher Brown, Alun Hoddinott, Kenneth Leighton, William Mathias and John McCabe, each contributing similarly tiny character pieces. Cooke could be described as a sort of musical uncle to Leighton and Mathias, being a generation older but having related compositional styles. Notwithstanding its brevity, the *Impromptu* [15] is carefully thought out, its textures and logic once again testament to Cooke's mastery of his craft. Perfectly representative of the so-called 'Cheltenham generation', this typical example of Cooke's easygoing music was written at a time when the members of the modernist 'Manchester School' were flexing their musical muscles. It's perhaps interesting to note that when Cooke was appointed to teach composition, harmony and counterpoint at the Royal Manchester College of Music in 1933, it was seen as a progressive move to employ this young student of Hindemith. His successor in 1938 was Richard Hall, the teacher of Goehr, Maxwell Davies, Birtwistle and others, and it was this group that was later dubbed 'The Manchester School'.

***Prelude for Tudeley*, D166 (1989)**

Cooke's penultimate organ work is another miniature, this time composed for the installation of a new organ at Tudeley Parish Church in Five Oak Green, Kent. The first performance was given by Simon Preston during the winter of 1989–90. Cooke had lived in Five Oak Green with his partner, William ('Billy') Morrison, since 1963, having bought the house even earlier to use as a country escape from London. It was a difficult time for Cooke: Billy had died in March 1988 and Cooke himself was 83. Unsurprisingly, there was a marked decrease in his creative energy and musical output, but he was persuaded to take on the commission for such a local occasion. Although only a few minutes long, the *Prelude for Tudeley* [16] is a simple and effective piece built on two ideas which alternate: a fanfare of chords hocketed with pedal notes and a typically Cooke melody. It finishes in a triumphal blaze of E flat major.

⁸ *Easy Modern Organ Music*, Book 1, ed. Caleb Henry Trevor, Oxford University Press, London, 1967.

Organ Sonata No. 2 in E, D146 (1980)

The composition of this work was probably suggested to Cooke by an organist by the name of Eric Fletcher. The first performance was given in 1981 by William O. Minay in Edinburgh. Minay had previously given the first broadcast of Cooke's First Organ Sonata, and the Minay family had come to know Cooke in 1975, when Minay's son, Francis, became the Vicar of Capel and Tudeley. Billy Morrison was a member of the church there and Cooke, although he was an atheist, was persuaded to play hymns for the services. Morrison and Cooke became firm friends with the Minays, enjoying trips to London to opera performances and visiting William in Edinburgh, where he was the organist of St Cuthbert's Church.

The Sonata is in four movements but of slightly shorter length than the three-movement Sonata No. 1. The keys of the four movements – E, B, G and E – spell an E minor triad, a favourite macro-structural device of Cooke's. The work begins with an *Allegro moderato* Fantasia [17], a sort of blend of fanfare, toccata and carefully constructed counterpoint. The following movement is a *Lento* bearing the title 'Aria' [18]. Beautiful and gentle, its dotted rhythms perhaps direct the listener to an earlier period of western music, as does its clever invertible counterpoint, although the music doesn't come across as academic or dry. The third movement, an energetic Scherzo marked *Vivace* [19], is in $\frac{6}{8}$ time, another Cooke favourite, and one that allies him with both his German Professor Hindemith and much English music from earlier in the twentieth century. The *alla breve* Finale (*Allegro*) [20], despite its lyrical elements, comes full circle by referencing material from the opening movement and including both the toccata and fanfare styles of the Fantasia, recomposed.

Harvey Davies is a well-known pianist based in Manchester. He is director of The Pleyel Ensemble, a chamber group with its own concert series in Didsbury. The Ensemble celebrated its tenth anniversary in 2021. The Pleyels were 'Making Music Featured Artists' for 2019–20 for the second time in three years and have recently completed a major project with the MPR label to record a world-premiere four-CD set of the chamber music of Arnold Cooke. He is a Fellow in Historical Performance and staff pianist at the Royal Northern College of Music, where he was awarded a Ph.D. in 2022 for his work on the

chamber music of Arnold Cooke. He is the harpsichordist in Manchester Baroque and, as a pianist, has collaborated with many eminent musicians, including the Alborni, Benyounes, Callino and Carducci Quartets, Atar Arad, Alison Balsom, James Bowman, Rebecca Evans, James Gilchrist, Guy Johnston, Jennifer Pike and Elena Urioste.

Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the Cathedral Girls' Choir. Previously, he was Sub-Organist at St Paul's Cathedral, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention, performed in Mahler's Symphony No. 8 with the London Symphony Orchestra and played for many major state occasions. He has also broadcast regularly on BBC Radio and been featured on 'Pipedreams' on American Public Media.

He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition.

Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on recordings for EMI Classics.

His many solo organ recordings include works by Malcolm Williamson, John Joubert, Peter Racine Fricker and Vincent Persichetti (Toccata Classics), and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded Francis Pott's monumental Passion Symphony for organ, *Christus*, two volumes of music by Judith Bingham, and five volumes of the organ works of Olivier Messiaen, including *Les Corps glorieux* – awarded five stars by the French magazine *Diapason* – and the *Livre*



Photograph: Colin Innes-Hopkins

d'Orgue, which achieved the editorial 'star review' of the magazine *Choir & Organ*. He directs St Albans Cathedral Girls' Choir in recordings of choral works by Michael Haydn, Mendelssohn and William Mathias, also on Naxos.

He has taken part in the first performance of works by Judith Bingham, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Peter Dickinson, Alec Roth, Carl Rütti and Judith Weir. In recent years he has given recitals at Grace Cathedral in San Francisco, Birmingham Town Hall, Västerås Cathedral in Sweden and Hildesheim Cathedral in Germany. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall. He currently serves as a member of the Trustee Council of the Royal College of Organists.

Tom Winpenny on Toccata Classics

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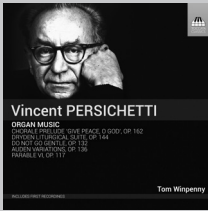
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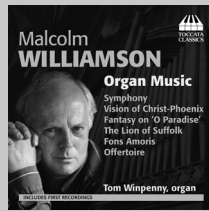
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THE ORGAN OF ST ALBANS CATHEDRAL

by Tom Winpenny

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

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

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



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

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

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

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

Great Organ

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

Swell Organ

17. Open Diapason	8	
18. Rohr Flute	8	
19. Viola	8	
20. Celeste	(tenor C)	8
21. Principal	4	
22. Open Flute	4	
23. Nazard	2 $\frac{2}{3}$	
24. Octave	2	
25. Gemshorn	2	
26. Tierce	1 $\frac{1}{3}$	

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

Choir Organ

34. Quintaton		8
35. Open Diapason		8
36. Gedackt-pommer		8
37. Flauto traverso		8
38. Octave		4
39. Rohrflute		4
40. Waldflute		2
41. Larigot		1 $\frac{1}{3}$
42. Sesquialtera II	19.24	II
43. Mixture IV	22.26.29.33	IV
44. Cromorne		8
viii	<i>Tremulant</i>	
ix	<i>Octave</i>	
x	<i>Unison Off</i>	
xi	<i>Swell to Choir</i>	
xii	<i>Solo to Choir</i>	

Solo Organ

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

Pedal Organ

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

Nave Organ (prepared for)

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

Combination couplers

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

Balanced Swell Pedal (mechanical)

Adjustable Choir Organ shutters (rotary dial)

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



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Publishers

Anglo-American Music Publishers: *Prelude for Tudeley*, Sonata No. 2, Suite in G,
Toccata and Aria

Edition Peters/Hinrichsen Edition: Sonata No. 1

Hinrichsen Edition: *Fantasia*

Novello: *Prelude, Intermezzo and Finale*

Oxford University Press: *Impromptu, Sarabande*

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ARNOLD COOKE Organ Music

Sonata No. 1 in G, D118 (1971)*	17:34
1 I <i>Allegro moderato</i>	6:14
2 II <i>Andante</i>	5:28
3 III <i>Allegro con brio</i>	5:52
Fantasia, D95 (1964)	
4 <i>Poco lento – Allegro</i>	5:19
Prelude, Intermezzo and Finale, D87 (1962)*	7:44
5 I <i>Prelude (Allegro)</i>	2:41
6 II <i>Intermezzo (Andante)</i>	2:37
7 III <i>Finale (Allegro moderato)</i>	2:26
8 Sarabande, D34 (1960–61)	3:07
Toccata and Aria, D104 (1966)	8:30
9 <i>Toccata (Allegro moderato)</i>	5:06
10 <i>Aria (Andante)</i>	3:24
Suite in G, D167 (1989)	15:40
11 I <i>Chaconne (Moderato)</i>	4:31
12 II <i>Allegro vivace</i>	3:32
13 III <i>Andante</i>	4:53
14 IV <i>Jig (Allegro con brio)</i>	2:44
15 Impromptu, D105 (1966)	3:09
16 Prelude for Tudeley, D166 (1989)	3:07
Sonata No. 2 in E, D146 (1980)	16:48
17 I <i>Fantasia (Allegro moderato)</i>	5:06
18 II <i>Aria (Lento)</i>	4:36
19 III <i>Scherzo (Vivace)</i>	2:46
20 IV <i>Finale (Allegro)</i>	4:20

Tom Winpenny
organ of St Albans Cathedral

TT 80:59

ALL EXCEPT * FIRST RECORDINGS