
TOCCATA
CLASSICS
John WORGAN
COMPLETE ORGAN MUSIC
ORGAN PIECES NOS. 1–15
Timothy Roberts
FIRST RECORDINGS

# JOHN WORGAN: COMPLETE ORGAN WORKS

by Timothy Roberts

> Doctor John Worgan was a Musician of the most eccentric Mind, but a man of the greatest Genius, and an admirable Organ player.[1]
>
> The organ is a compact band of wind instruments, with additional powers; and when admirably constructed, makes a sublime approach to vocal superiority, and an immediate appeal to the highest character of musical sensibility. He that excels, therefore, on this instrument, is placed universally by the suffrages of every candid professor, at the summit of all the rhetorical excellence of the art. At this elevated post Dr. Worgan presided, an eagle over falcons; but as the genius of his transcendency in this region of the art is now honoured by a small minority, and as organs are now given to children, beggars, and the friends of churchwardens, we may close this account of Dr. Worgan's performances when he was 'in the vein', by adding that it was an admirable disposal of light and shade; not a puerile show of single stops, nor a continuous ramble of Gargantuan chords; but a perpetual excitement of intense interest in the bosom of the taste, that is an honour to human nature; so that, as was related of Handel, he was the worst organist in the world for playing a congregation *out* of church.

The anonymous words of this second paragraph were penned in 1823, part of a lengthy 'Memoir of the Life and Works of John Worgan, Mus. D.'[2] How is it that, almost 200 years later, this 'eagle over falcons' has fallen into such oblivion, still to await (to quote our unknown author further) 'the tardy and barren retribution of posthumous justice'? For while Handel's organ concertos are 'amongst the most

[1] R. J. S. Stevens, *Recollections*, spring 1787.

[2] *Quarterly Musical Magazine and Review*, Vol. 5, pp. 113–34. At the time of writing (November 2015) the Memoir is available online through Google Books.

recorded and performed pieces of music in the world',[3] Worgan, supposedly recognised by Handel himself as an outstanding performer of those very concertos, remains an unknown, and his works languish in the archives. Yet Worgan's organ music, to my ear, mostly speaks the same language as those Handel concertos, and shares much of their brilliance, drama and grandeur.

The organ at St Botolph without Aldgate,[4] well known to Worgan and his family, is indeed an 'admirably constructed' one that, in the generous St Botolph acoustic, approaches 'vocal superiority'. It is the handiwork of the major French-born organ-builder Renatus Harris (*c.* 1652–1724) which today, admirably restored to its 1740s condition, is at once a thrilling musical monument in itself, and an illuminating guide to the monuments of English organ music.

Thus this recording connects repertoire and instrument unusually closely, even if it is not certain exactly how many of these organ 'Pieces' were meant principally as church voluntaries. Worgan published two fine books of harpsichord music in his lifetime but, for whatever reason, was reluctant to commit his organ pieces to print. The fifteen mostly modest one- and two-movement works recorded here appeared only after his death and they seem a mixed bag. (Five were printed in a volume by Jonathan Fentum, a publisher in the Strand, and the rest, edited by the composer's son James in three volumes, were printed by Longman & Broderip.) A couple of movements (6 13) appear to be exercises in figured bass; others may have been for harpsichord or even the new-fangled pianoforte (No. 10 5 has a stray *diminuendo* that is unlikely to refer to the organ Swell). Elsewhere the music might, I propose, derive from Worgan's lost organ concertos: according to the Memoir, '19 concertos' still existed in manuscript in 1823.[5]

[3] Dominic Gwynne, 'The Organs Used by George Frideric Handel', at http://www.goetzegwynn.co.uk/organs-used-george-frederick-handel-dominic-gwynn/.

[4] When the remains of St Botolph (or Botwulf), a seventh-century East Anglian Saxon nobleman and abbot, were brought to London in the late tenth century, they may have passed through the four gates of the City of London, Aldersgate, Bishopsgate, Aldgate and Billingsgate, and so the churches built at these gates were said to have been named after him. An alternative explanation is that, since St Botolph was the patron saint of travellers, the position of these four churches would have allowed outgoing travellers to pray for a safe journey and those arriving to give thanks. (Three of these churches still exist; the one at Billingsgate was destroyed in the Great Fire of London in 1666.)

[5] *Loc. cit.*, p. 126.

(They have since disappeared, although, as Worgan had many descendants, some of them in Australia and New Zealand, perhaps some of this music will eventually turn up.) The Memoir records that some of the concertos were based on harpsichord pieces, and transcription in the other direction seems equally plausible.

But these questions of origin are essentially academic, for many eighteenth-century organ voluntaries are worldly – eclectic, theatrical, virtuosic – and nothing in Worgan's Pieces is inherently unlikely in the context of the Anglicanism of his time. Nine of the ten published by James Worgan Junior are, in fact, in the conventional two-section, slow–fast format. The two solos for Trumpet stops (Nos. 10 [5] and 13 [8]–[9]) are characteristic, too, if eccentric in their detail. So are the slow introductions for Diapasons (the English diapason being the basic 8′-pitch pipes on each keyboard: on the principal manual – the Great – it was normal to use the two diapasons, the one having open pipes and the other half-length, stopped ones, together as a unison foundation); a two-part texture with solo figuration over a light bass line was also a standard Georgian organ style. Only the pieces from the Fentum volume (Nos. 1–5) differ somewhat from the norm, each being in a single tempo, and using changes of colour almost orchestrally.

In his history of music Charles Burney remarks that 'by constant practice [Worgan] became a very masterly and learned fughist on the organ',[6] and it is known that he habitually prefaced an organ concerto with an improvised fugue. Yet no keyboard fugues by Worgan seem to have survived. Some may have been lost, though, as master of improvisation, he may rarely have needed to write organ pieces down. In truth we have little idea how much has been lost, or indeed how typical the fifteen Pieces are of the playing that so stirred his listeners.

John Worgan was the most eminent of a large musical family (*The New Grove Dictionary* includes information on eight of them[7]). There is no corroborating evidence for the hint in the Memoir that the family was Welsh.[8] John Worgan Senior (1688–1740), a surveyor, and his wife, Mary, apparently spent their lives in the parish of

[6] *A General History of Music from the Earliest Ages to the Present Period*, Vol. 4, London, 1789, p. 665.
[7] 'Worgan', *Grove Music Online*.
[8] *Loc. cit.*, p. 113.

St Botolph without Bishopsgate, where their nine children were baptised between 1712 and 1727. The father published two books about surveying shortly before his death in 1740, so *Grove* appears to be wrong in giving 1728 as the date of his death, and thus in stating that his eldest son, James (b. 1713), had to support the family by teaching music. Nevertheless the latter seems to have been his brother John's first teacher. It was in 1738 that James (who was also a worthwhile composer) became organist in two nearby parishes, St Botolph's without Aldgate and St Dunstan in the East. From 1745 James was also employed during the season at Vauxhall Pleasure Gardens, where fashionable crowds in an open-air setting heard the orchestra accompany star singers and also the organ in a nightly concerto.

At first John seemed to lack James' talent, but eventually 'the transcendency of the younger brother was irresistible',[9] if a source of fraternal envy. Before 1747 John studied with Thomas Roseingrave, organist at Handel's parish church of St George's, Hanover Square, and also had lessons from the eminent Francesco Geminiani. John Sainsbury comments in 1824:

> He got from old Roseingrave all that such an eccentric enthusiast could give, and from him imbibed a reverence for the genius of Domenico Scarlatti [...]. But Palestrina was the God of his youthful idolatry, to the memory of whom, he once, at a convivial meeting, poured a libation on his bare knee; a youthful freak that, in England, is a subject for ridicule; not so in Italy. 'When', says Dr Burney, 'he became acquainted with Geminiani, he swore by no other divinity; and the profession credited him for an exclusive attachment to Handel.'[10] But these were both partial and erroneous representations of a mind, that, to have been understood, must have been carefully and constantly studied. Another light would have shown him the votary of Blow; another of Purcell; another of Arne; of the Italian school, or of the German. All, however, who knew him, allow that he had an original vein, 'quite his own,' as Dr Burney phrases it'.[11]

[9] *Ibid*., p. 114.
[10] Burney, *op. cit*., p. 665.
[11] *A Dictionary of Musicians*, Vol. 2, p. 547.

John, too, soon obtained his first church posts, at the City churches of St Katherine Cree (1743) and St Andrew Undershaft (1749). In 1748 he took a MusB at Cambridge, and in 1751 James apparently stood down at Vauxhall in his brother's favour. There, according to the Memoir, Handel heard him, and paid him the compliment, 'Mr. Worgan shall come […;] he plays my music very well at Vauxhall'.[12]

James Worgan died in 1753, and again was replaced by his siblings: at St Dunstan's Mary Worgan became (very briefly) Britain's first female church organist, and John was appointed at St Botolph's. He relinquished his post at St Katherine's, but would keep the Aldgate and St Andrew's ones for the rest of his life. The two churches are just a few streets apart, and perhaps, as Dominic Gwynn remarked semi-seriously, Worgan could run back and forth between the psalms.[13]

Both churches have organs by Renatus Harris. The Aldgate one had been built in the old mediaeval church of St Botolph's by 1704, and in 1744, during James Worgan's tenure, was put into store while a new, Classical building by George Dance was built. The organ was re-erected, by John Byfield the elder, in 1745. All four of the organ-playing Worgan siblings must have been familiar with it. (Charles Worgan became both sugar-planter and organist, in Port Royal, Jamaica.)

John Worgan's Vauxhall responsibilities included the composition of songs with orchestra that would meet the demand of the Vauxhall public for musical novelty, and eventually he would publish thirteen volumes of them. But in 1761, the Memoir tells us,

> the proprietor [of Vauxhall] thought proper to try the effect of new names. After an interregnum of nine years, when the changes were rung on Arne, Potter, Arnold and others, Mr. Worgan resumed his vocal tasks in 1770; but it is reasonable to suppose that the composing for Vauxhall audiences grew more and more irksome to him; for like his illustrious prototype Handel, he now began to ascend the heights of science and sacred song, as he approached the termination of his terrestrial toil, and consequently to turn from the vulgar flowers of the plains. The organ at Vauxhall was now surrounded by

[12] Memoir, *loc. cit.*, p. 116.

[13] Verbal communication, October 2015.

> professors [i.e., colleagues], and the cognoscenti, who followed him in throngs to his churches at St Mary Axe [St Andrew's] and Aldgate.[14]

In 1774 Worgan finally left Vauxhall for good;

> but alas! he was yet harrassed with didactic drudgery, the most profitable and disgusting branch of professional duty, unless a professor could select his pupils. […] should the subject of these memoirs ever be fairly known as a composer, the infliction of this heavy penalty on the neglected sufferer, will be followed by an ample tribute of generous but fruitless regret.[15]

Fruitless indeed to regret that, like many a musician over the centuries, in mid-life Worgan had to support a growing family, for his first wife, Sarah Mackelcan, had nine children between 1754 and 1768.

They had set up home in elegant Milman Street, Bloomsbury, two miles to the west of his City churches, and in 1760 Worgan took on a third, very local church post, at St John's Chapel in Bedford Row. This building had a fine organ by John Harris, one of Renatus' sons. (It still exists, in Victorianised form, at St Michael and All Angels, Blackheath Park.) A later impression of Worgan's playing at St John's comes from its Evangelical minister, Richard Cecil, who reflected that

> admiration and feeling are very distinct from each other. Some music and oratory enchant and astonish, but they speak not to the heart. […] Dr. Worgan has so touched the organ at St. John's that I have been turning backward and forward over the prayer-book for the first lesson in Isaiah and wondered that I could not find Isaiah there! The musician and the orator fall short of the full power of their science, if the hearer is left in possession of himself.[16]

[14] Memoir, *loc. cit*., p. 119.
[15] *Ibid.*
[16] *Remains of the Rev. Richard Cecil, M. A*., Armstrong, Boston, 1817, p. 417.

In the 1760s Worgan inaugurated a number of new instruments, including those at St Mary's, Rotherhithe (1765), St Martin's, Ludgate (1766), and the chapel of the Asylum for Female Orphans (also 1766); in the charitable spirit of the age, Worgan also provided a number of hymns for the Asylum, published in 1767–69. It was in the same decade, in the wake of Handel's death, that he launched himself as a composer of biblical oratorios. Burney would describe their choruses as 'masterly',[17] but when *Hannah* (to words by Christopher Smart, 1764) was proudly published as Worgan's Op. 1, it was without most of them; *Masseneh* (1766) is lost entirely.

To keep up with three church jobs Worgan must have relied on deputies, a requirement no doubt fulfilled by his pupils (who included Samuel Jarvis and Charles Wesley), as well as his own family. In February 1788 the musician John Marsh heard 'young Worgan' playing at St John's; according to Brian Robins, modern editor of *The John Marsh Journals*, this was probably Worgan's son John, born *c.* 1770.[18] We know about two other of Worgan's deputies from a rather less salubrious book: *Crim. Con. Biography or Celebrated Trials* […] *for Adultery and Other Crimes* […] *from the Period of Henry the Eighth to the Present Time* (1830), which describes his divorce proceedings (1768) against Sarah after she was caught *in flagrante* with each of the men in question.

In 1770 Worgan married Eleanor Baston, with whom he lived in Rathbone Place, Marylebone, and had more children: Thomas Danvers and Michael. After Eleanor's death, in 1779, Worgan was married for a third time, to Martha Cooke, who would survive him and live on till 1812. In later life Worgan lived in Gower Street, and also rented a cottage at the foot of Richmond Hill. Having retired from public life (apart from his church commitments) in 1774, he received a Cambridge doctorate in 1775, and later gave a modest series of *concerts spirituels* in his home; his membership of the Madrigal Society reflects his interest in 'antient' music.

Charles Wesley played the organ at Worgan's funeral at St Andrew Undershaft, where he was buried to one side of the altar. In 1904, 114 years later, a plaque in his memory

[17] Burney, *op. cit.*, p. 665.

[18] Brian Robins, *The John Marsh Journals: The Life and Times of a Gentleman Composer (1752–1828)*, Pendragon Press, Hillsdale (NY), 1998, p. 277.

was unveiled there; this time C. W. Pearce[19] played, including his own modernisation of Worgan's 'Voluntary in G' (i.e., Organ Piece No. 8 1–2). Pearce's arrangement was published in 1907, and was, as far as I am aware, the only complete work by Worgan to be printed anywhere in the twentieth century.

A composer who was reluctant to publish risked neglect and oblivion; and the even more fleeting transience of the performer's art is elegantly expressed in the Memoir, which recounts that the castrato Giovanni Manzoli, newly arrived in London in 1764, was invited to a soirée at which various harpsichordists were to play. Manzoli

> listened to them with polite attentions, and complimented them on their exertions. It so happened that Dr. Worgan [...] was the last [...] to go to the harpsichord. He had scarcely touched the instrument when Manzoli, who sat by the fire at some distance, turned towards him with a look expressive of surprise and delight. As the doctor proceeded in his performance, the Italian drew nearer and nearer the harpsichord; and at last, unable to repress his feelings, threw himself into his enchanter's arms. Such was the fascination of those powers, which, like the dramatic painting of Kean or Garrick, or the eloquence of a Burke, Cicero, or Demosthenes, fade into feeble tradition and vanish.

Thus the fifteen organ pieces in this recording are valuable relics: 'crumbs from the master's table', perhaps, but nevertheless an echo of the eloquence and 'fascination' of a major performer. Worgan's other published pieces invite exploration, too: the concerto, six sonatas and teaching pieces for harpsichord; the Vauxhall songs; a few anthems and hymns; perhaps even *Hannah*. May this Toccata Classics release be the first step on a journey of discovery!

**The Music**

A Google search brings up a recording of the first movement of the Organ Piece No. 8 in G major on a German website of wedding music for organ, and the overture-like opening 1 is indeed joyful. The tuttis of the Fugato 2 are only very loosely contrapuntal, and the

[19] Charles William Pearce (1862–1928) was organist of St Clement's, Eastcheap, from 1885.

two solo sections (for the Flute, thus sounding at 4′ pitch) are melodies with Alberti-bass accompaniment. The first three notes of the Fugato recall the finale of Mozart's A major Piano Concerto, K488 (it isn't known which was composed first).

The Organ Piece No. 4 in B flat major [3] is a distinctly Handelian movement in $\frac{3}{4}$, with a rustic drone theme (played here on the Bassoon stop) alternating with a strutting ritornello with repeated notes and octave leaps. It would work perfectly as a movement in an organ concerto.

The Organ Piece No. 5 in G minor [4] is also in orchestral style: a ritornello on the Choir (here on all five stops) leading to a semiquaver bass riff on the Great, below continuo-like chords on the Swell, evocative of an operatic storm scene. Most of the piece is heard twice (here with added stops second time through).

Organ Piece No. 10 in F major [5] is a Rococo *Andante* which surely dates from the 1760s, and may originally have been an 'easy piano piece'. I suspect that Worgan's son added the registration indications (Great 'mixture', with the repeats played on the Choir), though perhaps based on his father's practice. The last four bars, a 'little reprise', were marked to be played on the Great, but I prefer them *pianissimo*.

Writers of Worgan's time state that 'Full Organ' literally includes all the stops on the Great, with or without the Trumpet. But earlier in the century a more refined and selective 'Full Organ' was probably expected, such as can be heard on tracks [1] and [24]. In Organ Piece No. 11 in C major I offer the 'full English', starting with everything except the Trumpet and Cornet, adding the latter for the last chords of the *Andante* [6] and then drawing the Trumpet for the second movement (to which, by the way, I added inner parts here and there) [7]. The result may bring Thomas Beecham to mind: 'The British may not like music, but they absolutely love the noise it makes'.[20] The downward flourish just before the end is my idea; then come the unexpected closing bars, marked *Lentement*, an example of Worgan's eccentricity.

In Organ Piece No. 13 in G major a brief but wide-ranging Diapason movement [8] leads into a bouncy solo-and-accompaniment *Allegro* [9], which I have registered as a

[20] Quoted in *The New York Herald Tribune*, 9 March 1961.

Cornet voluntary, with interludes, as marked, on the Choir. Like Handel, Worgan had a talent for not repeating himself literally, and both melody and harmony meander in unexpected directions.

Organ Piece No. 1 in A major – a simple, warm *Andante* infused with natural Italianate melody 10 – could surely be another concerto movement, with the lovely tune at bar 20 played by strings and continuo.

In Organ Piece No. 6 in C minor the brief Diapason opening 11 is like an improvisation, which I have embellished freely, leading to a C major Trumpet voluntary in five concise, tuneful sections, alternating Great and Echo manuals 12. The Swell Trumpet in St Botolph without Aldgate starts only at Middle C, and so I play the 'echo' interludes on the Choir, using the Bassoon stop, which means that the bass lines, too, have to be played on the reeds.

The opening of Organ Piece No. 9 in C major, with its (accidental?) momentary suggestion of 'While shepherds watched', seems to demand free interpretation to make sense 13; the *Allegretto* 14, like Piece No. 10, may come from the domestic world of sonatinas and 'Forming the Hands of Young Pupils' (to quote Worgan's 1780 book of harpsichord music) – which is not to deny its innocent charm. I follow the original registration of Diapasons and Principal, with repeats on the Choir.

The sparsely accompanied *Andante* which opens Organ Piece No. 7 in F major 15, in a $\frac{3}{4}$ that is too slow for a real siciliano, is a freely improvisatory melody culminating in a lovely triplet sequence. The *Vivace* 16 is back in Handel-organ-concerto territory: I follow James Worgan's edition and use the same registration throughout, though one could equally well divide the piece up into ritornellos and solos, *forte* and *piano*.

Even if the first part of Organ Piece of No. 12 in D minor (as in Piece No. 11) started life as a figured-bass exercise, a note stating that it demonstrates 'all the Chords in a Minor Key', it is nonetheless a fine expressive movement for the Diapasons 17. The *Allegro,* which 'may be performed upon the Harpsichord' 18, is an essay in Domenico Scarlatti's style, the opening notes perhaps a homage to the first of his *Essercizi.* Here I play it as a Cornet solo, moving to the Swell Cornet towards the end.

Organ Piece No. 3 in F major [19] is another movement that looks basic on paper but comes to life on the right instrument, with the manuals suggesting tutti and solo passages. Block chords and falling hymn-like phrases alternate with fugal passages around falling sevenths. The ornamentation of the final bars is my own.

Organ Piece No. 14 in C major consists of two movements for the Trumpet stops, on the Great and Echo: a repeated fanfare-like trumpet duo with passages of imitation, mostly accompanied by a 'soft Bass' but ending with both hands on the Trumpet [20], proceeds to an exciting $\frac{3}{4}$ *Allegrissimo* in the same ABA form as the Hornpipe in Handel's *Water Music* [21]. The *meno mosso* middle section is designated for the Flute stop, though I play it down an octave, to sound at 8′ pitch.

Although hardly more than a brief sketch, the 'Aria' which opens Organ Piece No. 15 in A major [22] is a melodic jewel. Perhaps it was James who added, in brackets, the indication of 'Swelling Oboe' at the start, as it is not really clear which notes should be played on the Swell and which on the accompanying Choir. The *Allegro* [23] may be Worgan's best movement in this two-part vein, a violinistic obbligato wandering in arabesques that, again, never quite repeat themselves. Here both hands are on the Great, using the Twelfth and Fifteenth in the specified 'mixture'.

Organ Piece No. 2 in F major [24] is the longest single movement among the Pieces, and in a kind of sonata form. The dramatic opening, in muscular two-part counterpoint, contrasts with a chordal 'second subject' over repeated bass notes in comic-opera style. At the start of the second half a kind of bagpipe melody is played on the Choir, which sounds scintillatingly rustic using all of the five stops available on the Aldgate instrument. The other essential ingredient is chains of cascading virtuoso semiquavers. Here, perhaps, is the 'admirable disposal of light and shade' that drew Worgan's Vauxhall admirers to hear him at Aldgate.

Since his Cambridge graduation **Timothy Roberts** has worked in many musical roles: as a solo keyboard player specialising in harpsichord, clavichord, fortepiano and historic organs; as a researcher and editor, particularly of English music of the seventeenth to nineteenth centuries; as a continuo player, director, arranger, composer, music-setter, and (more recently) recording producer and sound editor. For twenty years he was principal keyboard of the Gabrieli Consort and Players (recording numerous CDs for DG Archiv), and he also directed His Majestys Sagbutts & Cornetts as well as his own vocal quartet Invocation, which made a number of CDs of newly researched Georgian music for Hyperion. He has made several BBC and CD recordings on Goetze & Gwynn organs, as well as recordings (unpublished to date) on organs built or restored by Gerhard Grenzing S.A. (Barcelona). In 2003–9 he worked as a church organist in Mallorca, then at Tarascon-sur-Rhône, and gave many concerts in Spain and southern France; he continues to collaborate with Mallorca-based musicians, most notably the Baroque orchestra Ars Musicae. Tim first discovered historic instruments at the Benton Fletcher Collection housed at Fenton House in his native north London; his keyboard teachers included Francis Routh (organ), Peter Feuchtwanger (piano) and Christopher Kite and Jill Severs (harpsichord). His editions have been published by Stainer & Bell, ABRSM, OUP, Fretwork Editions, Green Man Press and (forthcoming) Toccata Press.

His website can be found at http://www.orchardstreetmusic.uk/.

# The Organ

It can be argued that the organ of St Botolph without Aldgate is England's oldest surviving church organ: although there are older pipes and cases, this is the oldest collection of pipes in their original positions on their original wind chests. It looks as if the organ dates from shortly before 1704–5, when Renatus Harris was paid for the Trumpet and Echos. In 1744 the organ was stored while the new church by George Dance was being built, and was restored by John Byfield the elder, who replaced the Great Larigot and Tierce stops with a Furniture (a mixture stop).

The organ was rebuilt by Hill in 1866, Bishop in 1898 and Mander in 1966; Mander removed most of the Victorian additions. Thanks both to the Heritage Lottery Fund and to the enthusiasm of the St Botolph's organist John Bamford, in 2005–6 the instrument was restored again, this time as far as possible to its original disposition, by Martin Goetze and Dominic Gwynn. The case, too, was restored to its original condition.[1] The specification is as follows; the asterisks indicate pipes which are largely original:

[1] This description is derived from www.goetzegwynn.co.uk/organ/aldgate/, which gives further details.

**Great Organ**
Open Diapason (8′)*
Stop Diapason (8′)*
Principal (4′)*
Twelfth
Fifteenth*
Sexquialtera (IV)*
Furniture (III)
Cornet treble (V)
Trumpet

**Chair (Choir) Organ**
Stop Diapason (8′)*
Principal (4′)*
Flute (4′)*
Bassoon*
Vox Humana

**Swell Organ**
Open Diapason (8′)
Stop Diapason (8′)
Cornet (IV)
Trumpet
Hautboy

**Pedal Organ**
(modern, not used on this recording)
Bourdon (16′)
Flute (8′)

couplers
Tremulant
Compass:
Great and Choir GG C AA D–d‴ (52 notes)
Echo/Swell c′–d‴ (27 notes)
Pedal C D–d′ (26 notes)

TOCCATA CLASSICS

**To the memory of Martin Goetze (1951–2015), master organ-builder**

Recorded on 28 July and 8 October 2015
Calrec CB2001 microphones kindly loaned by John Taylor
Production and editing by Timothy Roberts
Mastering by Adaq Khan

Sources: *Organ Pieces by the late Dr. Worgan never before published*, J. Fentum, London ?1795 (Pieces 1–5); *Select Organ Pieces by the late Doctr Worgan* [...] *dedicated* [...] *to* [...] *the Dutchess of Leeds, by* [... *his son*] *James Worgan*, Longman & Broderip, London, ?1795 (Pieces 6–15). A complete edition of the Organ Pieces is in preparation from Toccata Press.

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