



# Vincent PERSICHETTI

## ORGAN MUSIC

CHORALE PRELUDE 'GIVE PEACE, O GOD', OP. 162

DRYDEN LITURGICAL SUITE, OP. 144

AUDEN VARIATIONS, OP. 136

DO NOT GO GENTLE, OP. 132

PARABLE VI, OP. 117

Tom Winpenny

INCLUDES FIRST RECORDINGS

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## VINCENT PERSICETTI Organ Music

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1	Hymn tune 'Ann Arbor' ('Give peace, O God')	0:50
2	Chorale Prelude, <i>Give Peace, O God</i> , Op. 162 (1985)	11:10
3	Hymn tune 'Primal' ('Our Father, whose creative Will')	0:44
	<b>Auden Variations, Op. 136 (1977)</b>	<b>25:47</b>
4	Chorale: <i>Semplice</i>	1:10
5	Variation I: <i>A bene placido</i>	1:07
6	Variation II: <i>Affabile</i>	2:04
7	Variation III: <i>Comodo</i>	2:03
8	Variation IV: <i>Ben articolato</i>	2:04
9	Variation V: <i>Sostenuto</i>	1:27
10	Variation VI: <i>Gentile</i>	1:56
11	Variation VII: <i>Ben proclamato</i>	1:45
12	Variation VIII: <i>Cantilena</i>	2:21
13	Variation IX: <i>Tranquillo</i>	1:47
14	Variation X: <i>Serioso</i>	1:48
15	Variation XI: <i>Rigoroso</i>	1:35
16	Variation XII: <i>Con agilità</i>	1:50
17	Variation XIII: <i>Risoluta</i>	2:50
18	<b>Parable VI, Op. 117 (1971)</b>	<b>16:38</b>
19	<b><i>Do not go gentle</i>, Op. 132 (1974)</b>	<b>12:09</b>
20	Hymn tune 'Foundations' ('Creator Spirit')	0:36

***Dryden Liturgical Suite, Op. 144* (1980)\***

**18:54**

- 21 Prelude: By whose aid the world's foundations first were laid
- 22 Response: Give us Thyself, that we may see
- 23 Psalm: From sin and sorrow set us free
- 24 Prayer: Make us eternal truths receive
- 25 Toccata: In flame and fire our hearts

2:51  
2:54  
3:22  
2:52  
6:55

**Tom Winpenny, organ of St Albans Cathedral**

**TT 86:32**

ALL EXCEPT \* FIRST RECORDINGS

# VINCENT PERSICHETTI'S ORGAN MUSIC

by Andrea Olmstead

Few twentieth-century American composers have been more universally admired than the warm, funny and much-loved Vincent Persichetti (1915–87). His contributions have enriched the entire musical literature, and his influence as performer and teacher is immeasurable. While on the composition faculty at the Philadelphia Conservatory, from 1939 until 1962, he began his forty-year career at The Juilliard School (1947–87), where he taught Philip Glass and Steve Reich, among many other composers. A concert pianist and skilled conductor, he wrote *Twentieth-Century Harmony*,<sup>1</sup> a popular textbook that has never been out of print.

At six, Persichetti started a decade-long study of the piano with Warren Elberson Stanger, followed by lessons with the founder of the nearby Combs Conservatory in Philadelphia (Persichetti's home town), Gilbert Combs, who was also an organist. After study with Alberto Jonás, Persichetti landed with his last piano teacher, Olga Samaroff Stokowski (the first of Leopold Stokowski's three wives), at the Philadelphia Conservatory. His principal composition teacher, Russell King Miller, was also active as an organist. Although Persichetti's main instrument was the piano (he played the double bass and tuba as well) and he had obtained a diploma from the Curtis Institute of Music studying conducting with Fritz Reiner, he earned his tuition for these conservatories as an organist. He could not reach the pedals of the organ until he was eleven years old, when he studied the instrument with Stanger, but made up for it by starting at church jobs at fifteen, winning a prize at seventeen by playing the Bach Prelude and Fugue in C minor in an American Guild of Organists (AGO) competition and, also at seventeen, gaining a job at the historic Presbyterian Arch

<sup>1</sup> W. W. Norton, New York, 1961.

Street Church in Philadelphia, where he served as organist and choir director and gave organ recitals from 1932 until 1948.

One might imagine that such a position would have presented Persichetti with an ideal situation to compose both vocal and organ music for the church – but he did not. Only two such pieces from this sixteen-year period appear in his catalogue (the *Magnificat and Nunc Dimittis*, Op. 8, and the *Sonatine for Pedals Alone*, Op. 11, both published later), and he did not write another religious work until he was 40, when he began his *Hymns and Responses for the Church Year*, Vol. 1, Op. 68 (1955). He later regretted this omission, saying: ‘I didn’t find a way of expressing my personal religious things. I was out of it and that was sad.’<sup>2</sup> This situation was partly due to the fact that his father had left the Catholic Church for Quakerism; his mother, brother and sister remained with the Church, but Persichetti, his wife and two children did not. Religious differences thus played a role in the Persichetti family. Persichetti wrote only ten works for organ.

The last of these, the one-movement Chorale Prelude, *Give Peace, O God*, Op. 162 (1985) [2], was based on No. 41 (‘Peace’) in *Hymns and Responses for the Church Year*, Vol. 2 [1]. (It was the fifth chorale prelude that Persichetti had composed.) That ‘Peace’ hymn, the text of which was by Rev. Henry W. Baker, and this chorale prelude were both commissioned by the Ann Arbor (Michigan) chapter of the AGO. At the end of his life, Persichetti spent some time preparing a second volume of *Hymns and Responses for the Church Year*, Op. 166, published posthumously by Theodore Presser in 1991. Many of this second set of 40 pieces were drawn from works composed years earlier. Daniel Dorff, from Presser, and the choral conductor Tamara Brooks edited the manuscript. Dorff notes that Volume 2 ‘was a backburner project for decades, but it became [Persichetti’s] daily work in his last months.’<sup>3</sup> The musicologist Walter Simmons observes: ‘Unlike the

<sup>2</sup> ‘Vincent Persichetti, an Interview’, *Journal of Church Music*, No. 13, May 1971, p. 4; reprint of ‘Vincent Persichetti’, *Salt*, No. 5, Spring 1968, pp. 28–30.

<sup>3</sup> Daniel Dorff, ‘Persichetti’s Editor Recalls the Man behind the Notes’, *The Instrumentalist*, Vol. 57, No. 10, May 2003, p. 32.

case of volume 1, some of these pieces seem to have appeared first in other works and were subsequently “retrofitted” as hymns for this collection.<sup>4</sup>

The virtuosic organ chorale prelude is usually a through-composed fantasy. As in the *Auden Variations*, parts of the original chorale are developed throughout the work that ends with its complete statement. The hymn tune is found in its entirety three times. *Give Peace, O God* was first performed on 9 June 1986 by Donald Williams at the AGO national convention in Ann Arbor.

‘My last piece that I finished was a chorale prelude for organ, and it’s called *Give Peace, O God*’, Persichetti said in late 1986.

At this point I’m so tired of asking God for peace that I got mad and the piece starts as a terror all over the place. It’s wild. You begin to hear part of this hymn in there and it takes a long time before it can make any headway. About three-quarters of the way through, it kind of ruptures in a tremendous collection of notes. We’ve often called them clusters but there should be a better name. It’s a disease cluster; it has spaces in it and funny twists and a little bit of warping of the chord. Finally, you can hear the hymn clear up and the piece ends.<sup>5</sup>

Since three of the pieces in this album are based on a hymn melody, Tom Winpenny therefore plays that tune before each of those pieces.

The *Auden Variations*, Op. 136 (1977), Persichetti’s most extended organ work, is a chorale and thirteen variations based on his setting of the W. H. Auden hymn-poem ‘Our Father, whose creative Will’, the first piece in Volume 1 of *Hymns and Responses for the Church Year*. The title refers to the first line of the Auden poem ‘For the Time Being (A Christmas Oratorio, 1942)’. The *Auden Variations* were commissioned by the Hartt College of Music for Leonard Raver, who premiered the work on 14 July 1978.

Persichetti’s original Auden hymn [3] was not composed in anticipation that each phrase might work in canon or be appropriate for variation, but he found a solution in

<sup>4</sup> Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*, The Scarecrow Press, Lanham (MD), 2011, p. 301.

<sup>5</sup> Persichetti interview by telephone with Bruce Duffie, November 1986, [www.bruceduffie.com/persichetti.html](http://www.bruceduffie.com/persichetti.html) (accessed 9 August 2016).

part by altering the rhythm. The *Auden Variations* belongs to two distinct traditions of the variation form: the type with an original theme (the fourth movement of Schubert's 'Trout' Quintet, for example, is based on his song *Die Forelle*), and the other variation form that comes from the lineage of organ (or harpsichord) variations based on existing chorale melodies, such as Bach's variations for organ *Von Himmel hoch da komm' ich her*, on a Christmas hymn by Martin Luther. Persichetti's *Auden Variations* may well be unique in that it is based on an *original* chorale. His *Hymns and Responses* had for him the function that traditional chorale tunes have provided for other composers, and he drew upon all of the Baroque chorale-variation forms and techniques. The organist and writer Rudy Shackelford likens the structure of the work to a cathedral in which three spires – the places where the theme is most recognisable – are represented by the statements of the chorale.<sup>6</sup> These three spires are in symmetrical balance: at the beginning [4], in variation VII [11], and in the finale (XIII) [17]. Among the variations, Shackelford finds, in addition to the more traditional variation techniques, one variation (II [6]) based on the 'amen' sequence and three (VI [10], IX [13] and X [14]) acting as fully canonic variations. Most variations are bipartite (AA') or tripartite (AA'A''), one is ternary (ABA', III [7]), one a rondo (II [6]), and the last (XIII [17]) compound tripartite. Some have codettas. Variation VII is the architectural centre, because it is the 'only recognizable presentation of the theme with all its phrases in original sequence', whereas the next variation (VIII [12]) operates as the express core of the work. Variation VII [11] can be compared with Brahms; Variation X [14], a rhythmically strict canon at the minor seventh, suggests the influence of Bach's procedure in the 'Goldberg' Variations.

Persichetti composed 25 instrumental works called *Parable*, the titles of which he sometimes compared to biblical parables. As with Hindemith's output of sonatas, Persichetti provides one *Parable* for almost every orchestral instrument. Persichetti said: 'The story of each parable is the story of what you hear in the music [...]. I can't put it into words.'<sup>7</sup> David Ewen tries: 'By "parable" the composer inferred a one-movement

<sup>6</sup> Rudy Shackelford, 'Notes on the Recent Organ Music of Vincent Persichetti,' *The Diapason*, November 1976, p. 8.

<sup>7</sup> Quoted in *ibid.*, p. 6.

“story” in which an instrument or group of instruments is allowed to develop an identity though melody’.<sup>8</sup>

*Parable VI* [18] was commissioned by the Dallas chapter of the AGO and premiered on 21 June 1972 by David Craighead in Fort Worth, Texas. In one continuous movement, it has two framing fantasias with an interpolated scherzo and aria (none of these subdivisions marked as such in the score). In both *Parable VI* and *Do not go gentle* [19] the famous Bach motif, B–A–C–H (B flat, A, C, B), recurs. Persichetti had also used it three decades earlier in his *Sonatine for Pedals Alone* (1940), and he had played his uncatalogued *Symphony on Letters B–A–C–H* in October 1939 as one of many orchestral works read on the organ at the Arch Street Church. A twelve-tone series, never stated expressly, is found in *Parable VI* – B flat, A, F sharp, G, D, F, E, B, A flat, E flat, D flat, C – in addition to bitonality, a rhythmic motive of a demisemiquaver (32nd-note) triplet, strict imitation, canons at various intervals, a tonal gravitation to G and a ‘cluster-arrival’, a cataclysmic discord, as a climactic moment (as also occurs in *Do not go gentle*, Op. 132, from 1974).

He wrote *Do not go gentle* (after the Dylan Thomas poem) in 1974, his second of two pieces for pedals alone. Persichetti wrote to Shackelford about composing for the organ:

I easily adapt to any kind of organ or any kind of audio equipment, because I feel fortunate as a human being to be able to hear music. However, I prefer comprehensive audio means and comprehensive organs – 20th-century organs, that amalgamate the baroque, romantic and modern.

I do not want to get caught up in this organ-orchestral parallel. When I write for string quartet, I do not miss the oboe; when I write for clarinet alone, that is my whole world – the same for organ, orchestra, piano, etc. *Do not go gentle* [...] could have been for two organs, three choruses, four pianos and five orchestras. I found organ, pedals alone, to match any medium in intensity.<sup>9</sup>

<sup>8</sup> David Ewen, ‘Vincent Persichetti’, *American Composers: A Biographical Dictionary*, G. P. Putnam’s Sons, New York, 1982, p. 505.

<sup>9</sup> Letter to Rudy Shackelford, dated 31 March 1974, quoted in Rudy Shackelford, ‘Vincent Persichetti’s *Shimah B’Koli* (Psalm 130) for Organ – An Analysis’, *The Diapason*, No. 66, September 1975, p. 11.



Leonard Raver premiered *Do not go gentle* in November 1974 at the AGO convention in Boston.

The *Dryden Liturgical Suite*, Op. 144 (1980), was commissioned by the Marilyn Mason Fund at the University of Michigan, and Mason herself premiered it on 18 June 1980 at the AGO national convention in St Paul, Minnesota. The suite is based on No. 4 of the *Hymns and Responses for the Church Year*, Vol. 1, the text of which is taken from John Dryden's three-verse poem 'Creator Spirit by Whose Aid' [20]. A line from the poem is inserted in each of the five movements: Prelude, 'By whose aid the world's foundations first were laid' [21]; Response, 'Give us Thyself, that we may see' [22]; Psalm, 'From sin and sorrow set us free' [23]; Prayer, 'Make us eternal truths receive' [24]; and Toccata, 'Inflame and fire our hearts' [25]. Every movement makes reference to the basic melodic shape of the hymn tune. As the piece progresses, however, the melody drifts further from its model, and by the fifth movement the hymn tune has disappeared. Near the end of the piece the hymn is completely restated, although the harmony is unlike that of the original setting.

The music could be considered a poetic response to the text, although Persichetti disapproved of programme music: 'If a piece is written and uses a program as a crutch, it's likely not to be a good piece'.<sup>10</sup> Although he composed several instrumental works based on poetry, they were not programmatic: the *Dryden Liturgical Suite*, *The Hollow Men* (scored for trumpet and string quartet and arranged for trumpet and piano or organ), *Poems for piano*, *Night Dances* for orchestra and *Do not go gentle* [19] all seek to evoke the moods their texts convey. Persichetti described his feelings toward programme music:

My interest in 'program music' is not one of describing incidents, but of expressing my reactions to incidents. I find that these expressions are those of my subconscious [...]. In the final analysis, the programmatic elements in music are irrelevant. Such music is valid only if it can be heard as 'absolute music'.<sup>11</sup>

<sup>10</sup> Vincent Persichetti, an Interview', *loc. cit.*, p. 4.

<sup>11</sup> Rudy Shackelford, 'Conversation with Vincent Persichetti', *Perspectives of New Music*, Vol. 20, Nos. 1/2, Autumn 1981–Spring/Summer 1982, p. 125.

Andrea Olmstead is the author of *Vincent Persichetti: Grazioso, Grit, and Gold (Rowman & Littlefield, Lanham, MD, 2018)*, winner of the ASCAP-Deems Taylor Award for Outstanding Musical Biography.

**Tom Winpenny** is Assistant Master of the Music at St Albans Cathedral, where his duties include accompanying the daily choral services and directing the acclaimed 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 Valery Gergiev and the London Symphony Orchestra and played for many major state occasions. He has also broadcast regularly on BBC Radio and been featured on American Public Media's *Pipedreams*.

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 main solo organ recordings include works by Malcolm Williamson, John Joubert and Peter Racine Fricker (Toccata Classics) and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded music by Judith Bingham and five volumes of the organ works of Olivier Messiaen, including *Les*



Photograph: Simon Trotman

*Corps Glorieux* – awarded five stars by the French magazine *Diapason*) – and the *Livre 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 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, Alec Roth, Carl Rütti and Judith Weir. In recent years he has given recitals at Grace Cathedral in San Francisco, Birmingham Town Hall, Salisbury Cathedral and Hildesheim Cathedral. 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.

[www.tomwinpenny.org](http://www.tomwinpenny.org)

# 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 re-voiced 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 re-used, but was completely re-voiced. Scott's 1908 cases were retained: the pipework of the Swell and Great sits in 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 Harrisons, 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 constraints 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 almost sixty years this organ has proved an inspiring and remarkably versatile instrument for its liturgical and concert demands.<sup>1</sup>

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<sup>1</sup> A more detailed history, *The Organs and Musicians of St Albans Cathedral* by Andrew Lucas, is available from St Albans Cathedral: [www.stalbanscathedral.org](http://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	
(tenor g)		V
<i>i</i>	<i>Choir to Great</i>	
<i>ii</i>	<i>Swell to Great</i>	
<i>iii</i>	<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
<i>iv</i>	<i>Tremulant</i>	
<i>v</i>	<i>Octave</i>	
<i>vi</i>	<i>Sub Octave</i>	
<i>vii</i>	<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
<i>viii</i>	<i>Tremulant</i>	
<i>ix</i>	<i>Octave</i>	
<i>x</i>	<i>Unison Off</i>	
<i>xi</i>	<i>Swell to Choir</i>	
<i>xii</i>	<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. Cimbelsstern (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 $\frac{1}{3}$
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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St Albans, Hertfordshire

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