

KIMBERLY MARSHALL  
ORGAN

*Recital in*

# HANDEL'S CHURCH

*St. George's, Hanover Square, London*



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# RECITAL IN HANDEL'S CHURCH

*Kimberly Marshall, organ*  
*St. George's, Hanover Square, London*



	<b>Concerto in B-flat Major, HWV 306</b>	<b>George Frideric Handel</b>	
		(1685-1759)	
I.	Andante; Andante – Largo e piano		12:09
2.	Fuga (from Handel's published organ fugues, Op. 3, no. 3)		2:51
3.	Adagio – Bourrée		4:52
4.	<b>Largo from <i>Xerxes</i>, HWV 40</b>	<b>G. F. Handel</b>	5:08
	<b>Concerto in F Major, Op. 4, no. 5, HWV 293</b>	<b>Antonio Vivaldi</b>	
		(1678 – 1741)	
5.	Larghetto		2:16
6.	Allegro		2:37
7.	Alla Siciliana		1:47
8.	Presto		2:34
9.	<b>Passacaglia in C Minor, BWV 582</b>	<b>J. S. Bach</b>	14:15
		(1685-1750)	

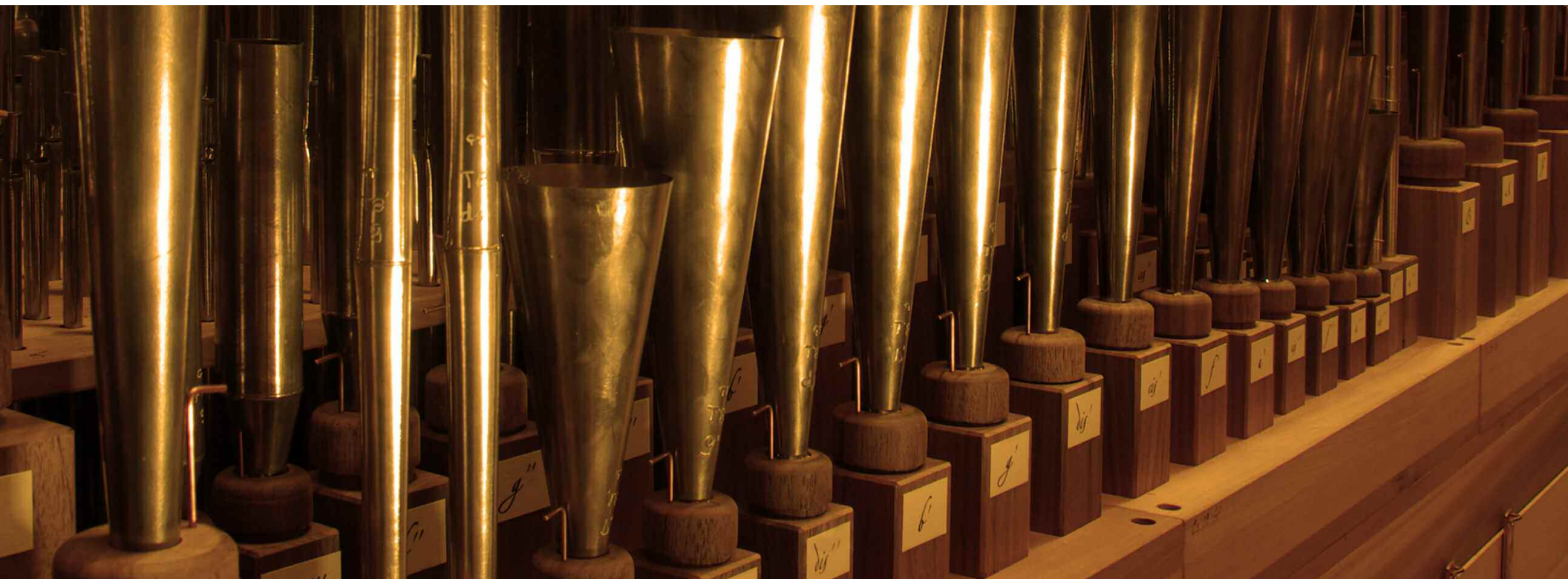
10.	<b>Sinfonia from Cantata 29, BWV 29</b>	<b>J. S. Bach</b>	4:43
		transcribed by Marcel Dupré (1886-1971)	
	<b>Concerto in D Minor (after Vivaldi), BWV 596</b>	<b>J. S. Bach</b>	
II.	[Allegro]		1:41
12.	Grave – Fuga		3:53
13.	Largo e spiccato		3:11
14.	Allegro		3:19
	<b>Two adaptations of Handel's music</b>	<b>Alexandre Guilmant</b>	
		(1837-1911)	
15.	Paraphrase on "See the conqu'ring hero comes!", Op. 90 from <i>Judas Maccabeus</i>		4:06
16.	Religious March upon Handel's "Lift up ye Heads", Op. 15 from <i>Messiah</i>		6:57
		<b>TOTAL TIME:</b>	<b>73:31</b>

There are many similarities and differences between the German baroque giants, G. F. Handel and J. S. Bach. Handel was born 33 days after Bach in 1685 in the city of Halle, less than 150 miles from Bach's birthplace in Eisenach. Yet while Handel traveled widely during his career, with operatic ties to Hamburg, Italy and London, Bach never left Germany, with positions in Weimar, Cöthen, and Leipzig and trips to Lübeck, Hamburg and Dresden. While Handel was hailed as a master of music for the stage, Bach was the liturgical musician *par excellence*, writing over 200 cantatas, most for performance within the Lutheran service. Both men

were virtuosos at the organ and acknowledged masters of improvisation. Handel's oeuvre for organ comprises only 6 published fugues and 18 organ concertos, whereas Bach composed more than 40 organ fugues and 100 chorale settings, in addition to numerous preludes and toccatas for the instrument. This recorded program attempts to show the cosmopolitan aspects of both composers at the organ, including transcriptions of orchestral works and organ concerti.

**Handel's Organ Concerto in B-flat Major**, HWV 306, is the most extended of his concerti and the only one that requires a pedalboard. It was completed on 17 February 1740 and is believed to have

been performed with the composer as soloist ten days later, during the première of his choral work *L'Allegro, il Penseroso ed il Moderato* at the Lincoln's Inn Field theatre. In the first movement, the composer quotes the beginning of the Passacaille from his 7<sup>th</sup> keyboard suite; the repeated bass line provides a foundation over which he introduces a variety of figurative and rhythmic patterns. The fugue of the third movement was quickly sketched by Handel as the opening of the fugue from his Concerto Grosso, Op. 6, no. 11. For this orchestral movement, I am substituting one of his keyboard fugues from Op. 3. For the fourth movement Adagio, Handel provides only the first







chord and final cadence, indicating that the organist should play *ad libitum*. I've chosen to adapt one of his organ minuets here. The concerto ends with another dance genre, the bourrée, known for its lively upbeat and syncopations.

The **Largo from *Serse*** (Xerxes) is one of Handel's most famous operatic melodies. Originally sung as the opening aria, "Ombra mai fu," the piece is often presented in a stately orchestral arrangement. In this recording, the movement, originally marked "largo," is presented in a transcription for organ, where it benefits from sustained sounds in its singing line and accompaniment.

Handel's six **Opus 4 Organ Concertos** were composed 1735-6 and published in 1738 by John Walsh (London). The fifth concerto of the group, in F Major, HWV 293, was premiered in March 1735

during the London revival of Handel's oratorio "Deborah." The stately *Larghetto* introduces a lively *Allegro*, just as the lyrical *Alla Siciliana* leads to an exuberant *Presto*. Handel was widely acclaimed for the virtuosity of his organ playing, amply on display in this concerto. In his 1760 *Memoirs of the Life of the late G F Handel*, John Mainwaring wrote that "Handel had an uncommon brilliancy and command of finger; but what distinguished him from all other players who possessed these same qualities, was that amazing fullness, force and energy, which he joined with them."

Although most of Bach's cantatas were for liturgical use, his Cantata 29 was composed for a secular purpose, the election of the Leipzig city council in August of 1731. It opens with a **Sinfonia** conceived as an organ concerto, in which the strings and brass accom-

pany a virtuosic organ part that Bach adapted from his Partita in E Major for unaccompanied violin. Positive accounts in the Leipzig papers report that "the Royal and Electoral Court Composer and Capellmeister, Mr. Joh. Seb. Bach, performed a music that was as artful as it was pleasant." The Sinfonia can thus be seen as a parallel to Handel's organ concerti, used to highlight the composer's keyboard virtuosity as a contrast to the sung music of a cantata or oratorio.

Like the Passacaille heard at the beginning of the program in Handel's organ concerto, **Johann Sebastian Bach's Passacaglia in C Minor** resulted from international exchange. The dance originated in Spain and was later stylized at the French court. Bach took the work's underlying theme, heard as a pedal solo at the beginning, from the "Christe" of André Raison's *Messe du deuxième Ton*. While the theme is French,



the inspiration seems to have been north German; Bach may have composed the piece as a tribute to Buxtehude, whose own Passacaglia appears in the same manuscript, the *Andreas Bach Buch*. Characteristically, Bach's exploration of the genre transcends earlier examples. The Passacaglia is a compendium of baroque harmonic, figurative and contrapuntal techniques, culminating in a fugue of great verve and intensity.

Bach's study of Italian concerto style first manifested itself in organ transcriptions he made while working at the Weimar court between 1707 and 1718. These include three organ versions of concertos by Vivaldi, including the **Concerto in D Minor** for two violins and cello obbligato, Opus 3, No. II, published in Amsterdam in 1711. The first movement is noteworthy because it contains some of the rare indications of registration in Bach's hand. The Grave

provides a chordal introduction to the following fugue. A fugal movement is unusual in a concerto, so this provides an interesting parallel to the third movement of Handel's Concerto in B-flat Major heard earlier in the recording. The third movement is an accompanied solo, introduced by the orchestra with dotted rhythms evoking the siciliana (as heard in the third movement of Handel's Concerto in F Major, Op. 4, no. 5). The indication "largo e spiccato" suggests the detached bowstrokes of the strings accompanying the solo violin. The final movement is an exciting display of Italian virtuosity, with quick repeated notes, fast scale passages and rapid manual changes.

The program ends with a tribute to Handel's music by the French composer Alexandre Guilmant, a pioneer in the study and performance of baroque organ music. With the musicologist André Pirrò, Guilmant

edited many volumes of neglected music in the series, *Les Archives des Maîtres de l'Orgue*. He further promoted "old" music in his concerts on the Cavallé-Coll organ at the Trocadéro in Paris, where he frequently performed arrangements of Handel. In his paraphrase from Handel's oratorio *Judas Maccabeus*, Guilmant presents homophonically the chorus "See the conqu'ring hero comes!" before setting the first part of the melody as a fugue. He adopts a similar formula for the chorus "Lift up ye heads" from *Messiah*. The strong rhythm of Handel's original suggests treatment as a march, which is heard at the beginning and end of Guilmant's arrangement. In between, he uses fragments of the melody in imitation, modulating through various keys before exploding into dense chords on the full organ.

—Kimberly Marshall



## REGISTRATIONS

### **Concerto in B-flat Major, HWV 306 | George Frideric Handel**

#### **Andante**

SW P8 S4

GT O8 O4 Sal8 Sp8

Ped VI6 SbI6 O8 Sp8

m5 SW R8

m7 CH Ged8 R4

m27 SW R8

m29 SW R8 alternating with GT Sp8

final measure CH Ged8 Ped SbI6

#### **Andante**

SW R8 S4

GT Sp8 Fl4

Ped SbI6

m17 SW R8 Ped SbI6 Sp8

m25 GT Sp8

m33 + SW S4

m49 SW R8 S4 CH Ged8

closing Adagio CH Ged8 Ped SbI6

#### **Largo e piano**

Rh GT Sal8 Lh SW BI6V8

m12 CH Dulcet8

m22 rh GT lh CH

m48 lh SW rh CH

#### **Fuga (from Handel's published organ fugues, Op. 3, no. 3)**

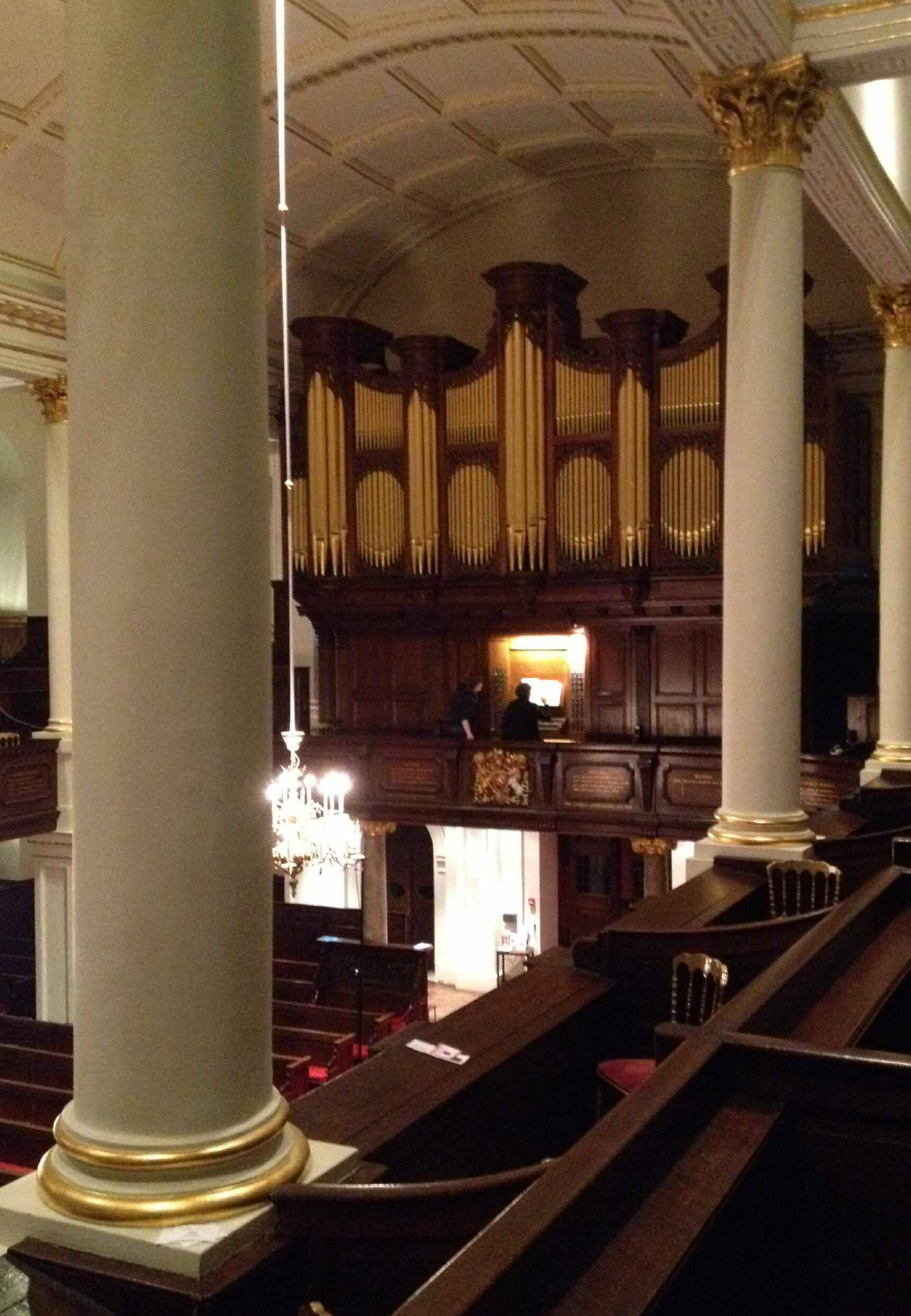
GT O8 F4 Q3

#### **Larghetto**

Rh CHVH8 Ged8 lh SW R8 box ½ open PedVI6







### **Bourrée**

GT T8 SW Oboe R8 Ped PI6 O8

### **Largo from Xerxes, HWV 40**

CH Ged8 Dulcet8

m15 rh GT Sal8 Sp8 Ped VI6 Sb16 Sp8

m34 CH + Geig8 – Dulcet

m53 + Sw/Gt SW P8 R8 VdG8 Ped + PI6 – VI6

m72 GT + O8 accompanied by CH

### **Concerto in F Major, Op. 4, no. 5, HWV 293**

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Larghetto SW P8 CH Ged8

Allegro GT O8 O4 SW R8 S4

Alla Siciliana SW R8 Solo on CH

Dulcian Ged8 Sw/Ped

Presto GT O8 F4 CH Ged8 W2

### **Passacaglia in C Minor, BWV 582 | Johann Sebastian Bach**

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GT O8 Ped VI6 Sp8

m40 SW P8

upbeat to m65 CH Geig8 Ged8 R4 + Gt/Ped

m80 SW P8 O4

upbeat to m89 GT O8 O4

upbeat to m105 CH Geig8 Ged8 O4

upbeat to m113 GT Sp8 F4 Q3 SW R8 O2

upbeat to m129 GT PI6 O8 O4 O2 Mix Ped PI6 VI6 O8 O4 PosI6 Tr8

upbeat to m145 Ped + Mix

upbeat to m153 GT + Tr8

Fugue GT PI6 O8 O4 O2 Mix Ped PI6 VI6 O8 O4 PosI6 Sw/Ped

SW P8 O4 O2 Mix

upbeat to m88 Ped + Tr8 and Tr4

upbeat to m104 GT + Tr8

m107 (after Neapolitan 6 chord) GT + Q3 Cornet FI6 Ped + Sb32

+Gt/Ped





### Sinfonia from Cantata 29, BWV 29 | J. S. Bach; transcribed by Marcel Dupré

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GT PI6 O8 O4 O2 Mix  
 SW BI6 P8 O4 O2 Mix  
 Ped PI6 VI6 O8 O4 Mix PosI6  
 Final 5 measures GT + Tr8 Ped + Tr8 Tr4

### Concerto in D Minor, after Vivaldi, BWV 596 | J. S. Bach

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[Allegro] GT O4 SW O4 Ped O8 then GT + O8 Ped + Sb32  
 Grave CH Geig8 O4 O2 Ses Dulcian Ped VI6 O8 O4 Sw/Ped SW Oboe O4  
 Fuga GT O8 O4 O2 Ped PI6 VI6 O8 O4 Sw/Ped SW Oboe O4  
 Largo e spiccato GT Sal8 then rh CH Geig8 Ged8 accom on SW R8 Ped SbI6 Sp8  
 Allegro GT O8 O4 O2 Mix SW P8 O4 Mix Ped O8 O4 PosI6

### Two adaptations of Handel's music | Alexandre Guilmant (1837-1911)

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Paraphrase on "See the conqu'ring hero comes!" from *Judas Maccabeus*, Op. 90  
 SW P8 R8 Sp4 Oboe CH Geig8 Ged8 Dulcet Sw/Ch  
 GT PI6 O8 Sp8 Sal8 O4 Sw/Gt SW + VdG8 O4 Tr8 Ped PI6 VI6 SbI6 Sp8 O8 O4 Sw/Ped Gt/Ped  
 Final 9 measures GT + O2 Q3 Tr8 Ped + PosI6

### March upon Handel's "Lift up ye Heads" from *Messiah*, Op. 15

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SW P8 O4 R8 S4 Oboe Tr8 Ped SB32 VI6 SbI6 Sp8 O4  
 Più mosso GT PI6 O8 O4 Sal8 Sp8 Sw/Gt SW + O2 Mix  
 Ped – SB32 + O8 + Sw/Ped Gt/Ped  
 m67 SW P8 O4 R8 S4 Oboe Tr8 Ped VI6 SbI6 Sp8 O4 CH Geig8 Ged8 O4 R4 Sw/Ch  
 m79 same as Più mosso registration  
 m87 GT + Mix Tr8 FI6 Ped + Sb32 PosI6 Tr8





## ABOUT THE ARTIST

Organist **Kimberly Marshall** maintains an active recital schedule, performing regularly in the United States, Europe and Asia. She has previously held teaching positions at Stanford University and the Royal Academy of Music, London. Winner of the Saint Albans International Organ Playing Competition in 1985, Dr. Marshall has been invited to perform in many English venues, including London's Royal Festival Hall, St. Paul's Cathedral, Westminster Cathedral, Christ Church, Oxford and King's College, Cambridge. In May 2012, she gave a concert featuring the music of Bach and Marchand at St. John's, Smith Square for the Lufthansa Festival of Baroque Music. Since that time, she has taught and performed in Amsterdam, Siena and Genoa, Leipzig, Göteborg and Piteå (Sweden), Seoul, and throughout the US. In March 2014, she gave an organ recital on the new Richards-Fowkes organ at St. George's, Hanover Square for the London Handel Society's annual festival.



DOMINIC ARIZONA BONUCCELLI (www.azfoto.com)

Kimberly Marshall currently holds the Goldman Endowed Professorship in Organ at Arizona State University. A review of her playing in *The American Organist* extolls her as “a multifaceted musician” who “pushed the organ to its limit with her virtuosic demands in playing and registration.”



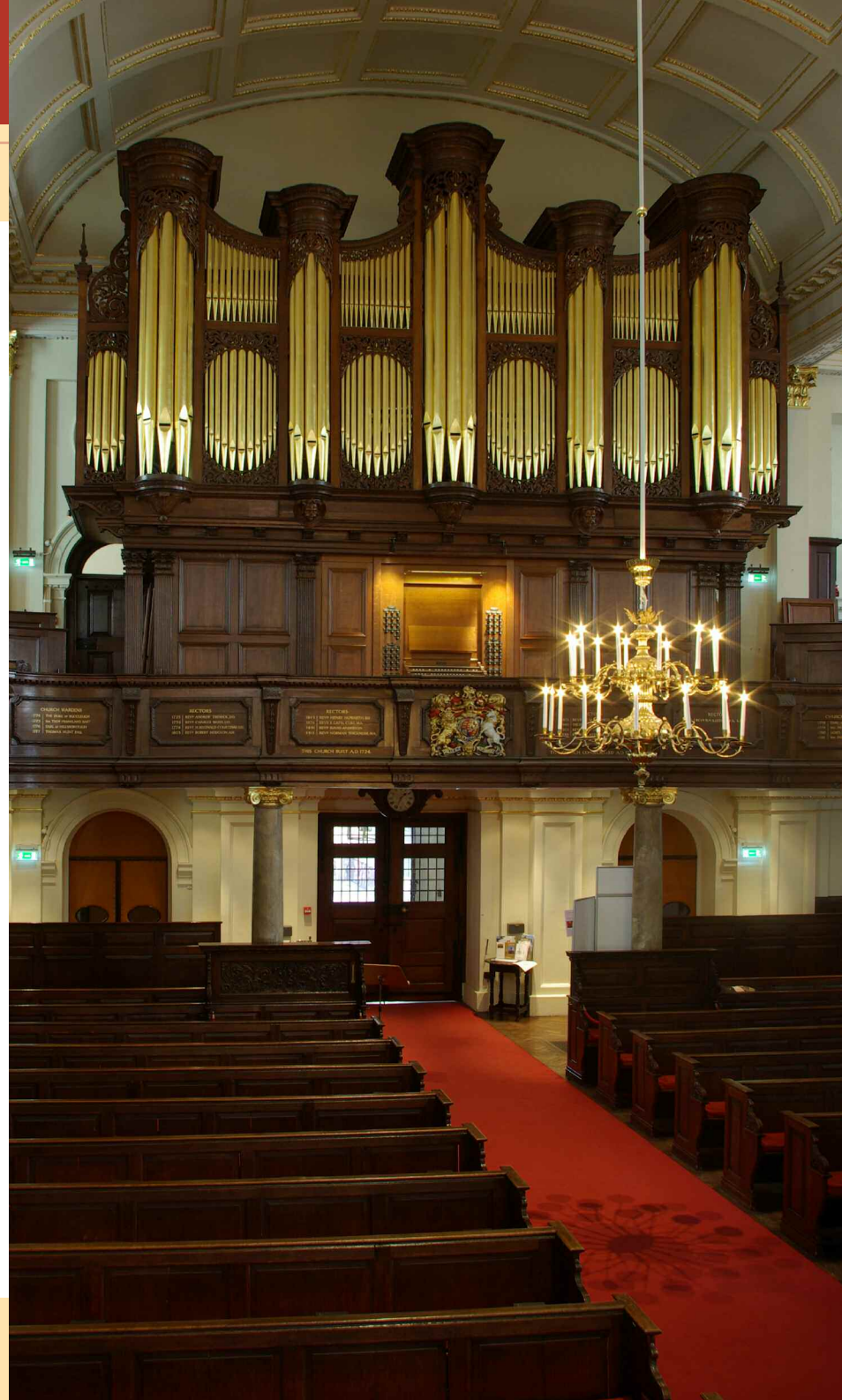
### St. George's, Hanover Square, London Richards-Fowkes organ, Opus I8 (completed 2013)

In 1711 Parliament passed the *New Churches in London and Westminster Act 1710*, with the purpose of building fifty new churches for the rapidly growing conurbation of London. The Act did not achieve its target, but a number of churches were built which would become known as the *Queen Anne Churches*. Upon the completion of St. George's, the church could boast G.F. Handel as one of its parishioners. The church was such a fashionable place to marry that a Victorian writer referred to the church as “The London Temple of Hymen”. 1816 was a record year with 1,063 weddings, including nine on Christmas Day. It was here that future United States President Theodore Roosevelt was married in 1886. From an adaptation of George Bernard Shaw's *Pygmalion—My Fair Lady*—comes the song about St. George's: *Get Me to the Church on Time*.

Gerald Smith, nephew of the builder of St Paul's Cathedral organ, Bernard Smith, built the first organ in 1725. The original casework (the central portion) contained 1514 pipes on three manuals. In 1761 John Snetzler became the first in a series of builders to build a new organ in the old case. Sir Arthur Blomfield added the side extensions to the case in the late 19th century. Hope Jones built a new organ in 1894 and then again in 1896 after it sustained severe damage from fire.

Ian Bell, advisor for the church, contacted us in 2008 to propose an entirely new organ in the historic case. After a subsequent visit to our organs by Simon Williams, Organist and Director of Music, and the Rector, Revd Roddy Leece, the parish commissioned us to build a new organ. This instrument is a departure for us on several accounts: our first organ abroad, our first organ to fit in an existing case, the first to emphasize the role of a Choir division in place of a Positive, and consequently, our first organ with two independent swell boxes. This organ also builds on our recent trends to add more variety of color and volume to the stoplist. The result of this new direction is an organ that continues our North European inspirations for color, clarity, and gravitas, while subtly shifting the emphasis towards the needs of the Anglican choir. We are honored to have built an organ for St. George's, Hanover Square; the first American built organ for a London church.

—Ralph Richards and Bruce Fowkes





## OPUS 18 SPECIFICATIONS



Six couplers  
Tremulant

Stable/Flexible Wind  
Temperament: Neidhardt for a small city 1732

### GREAT

Principal	I 6'
Octave	8'
Spielflöte	8'
Salicional	8'
Octave	4'
Flöte	4'
Quint	3'
Octave	2'
Cornet (treble)	V
Mixture	
Fagott	I 6'
Trompet	8'

### SWELL

Bourdon	I 6'
Principal	8'
Rohrflöte	8'
Gamba	8'
Celeste	8'
Octave	4'
Spitzflöte	4'
Nasat	3'
Octave	2'
Terz	I 3/5'
Mixture	
Trompet	8'
Oboe	8'

### CHOIR

Geigen Prin.	8'
Gedackt	8'
Dulcet	8'
Octave	4'
Rohrflöte	4'
Octave	2'
Waldflöte	2'
Sesquialtera	II
Dulcian	8'
Vox Humana	8'

### PEDAL

Subbaß	32'
Principal	I 6'
Subbaß	I 6'
Violonbaß	I 6'
Octave	8'
Spielflöte	8'
Octave	4'
Mixture	
Posaune	I 6'
Trompet	8'
Trompet	4'





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**John Brown**

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