Sarah MacDonald

Duet, Aria and Fughetta on 'Bradford'

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COMPOSER'S NOTE ABOUT THE WORK

This piece was conceived for the Wingfield Organ, a mock-Tudor reproduction instrument by Goetze & Gwynn which is part of the Early English Organ Project owned and managed by the Royal College of Organists. The organ was in residence at Bradford Cathedral in 2023, and this piece was commissioned for a recital on International Women's Day. The Wingfield organ is tuned at approximately 475 Hz (about 1.5 semitones above modern concert pitch). It has a limited compass of 40 notes (specifically F to a2 (without g♯2), sounding as B♭ to d3 (without c♯3)). There are six stops, the equivalent of principals 8', 4', 2', all of which are open and made of wood. The instrument is hand-pumped, and is designed to give organists a taste of what it is really like to play on an early organ.

With these constraints at the front of my mind, I found a 19th-century hymn tune called 'Bradford', which was adapted by Haydn, and appears in some early Methodist hymnals, though it was not a hymn with which I had previously been familiar. The piece is a conscious Baroque *pastiche*, grammatically rather niche, and it should provide an excellent chamber organ voluntary for Tudor Evensongs for which can be difficult to find a work by a female composer. Most importantly, I hope that the tune of the hymn can be heard clearly through all three movements.

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Words: Edward Henry Bickersteth (1848)
Melody: 'Bradford', adapted from F. J. Haydn

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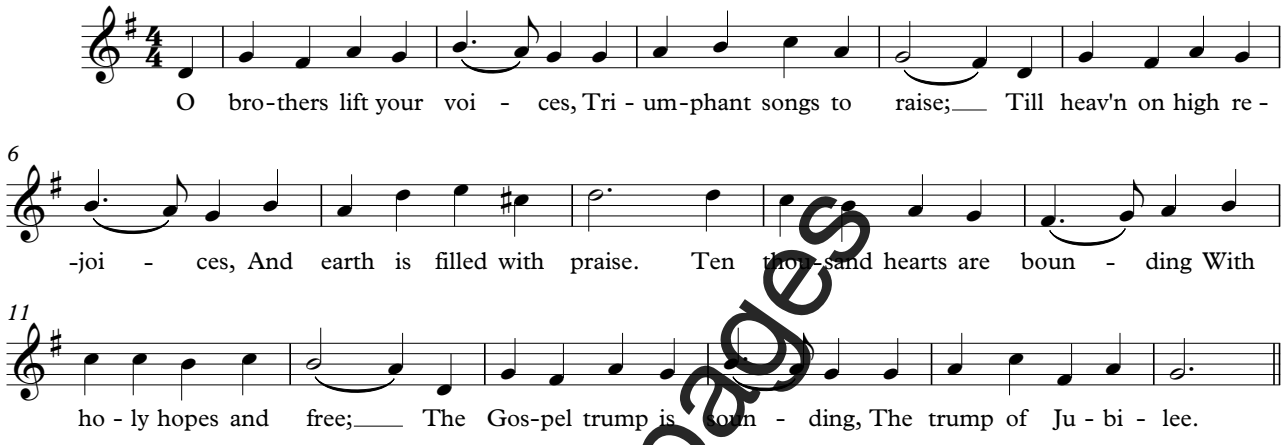
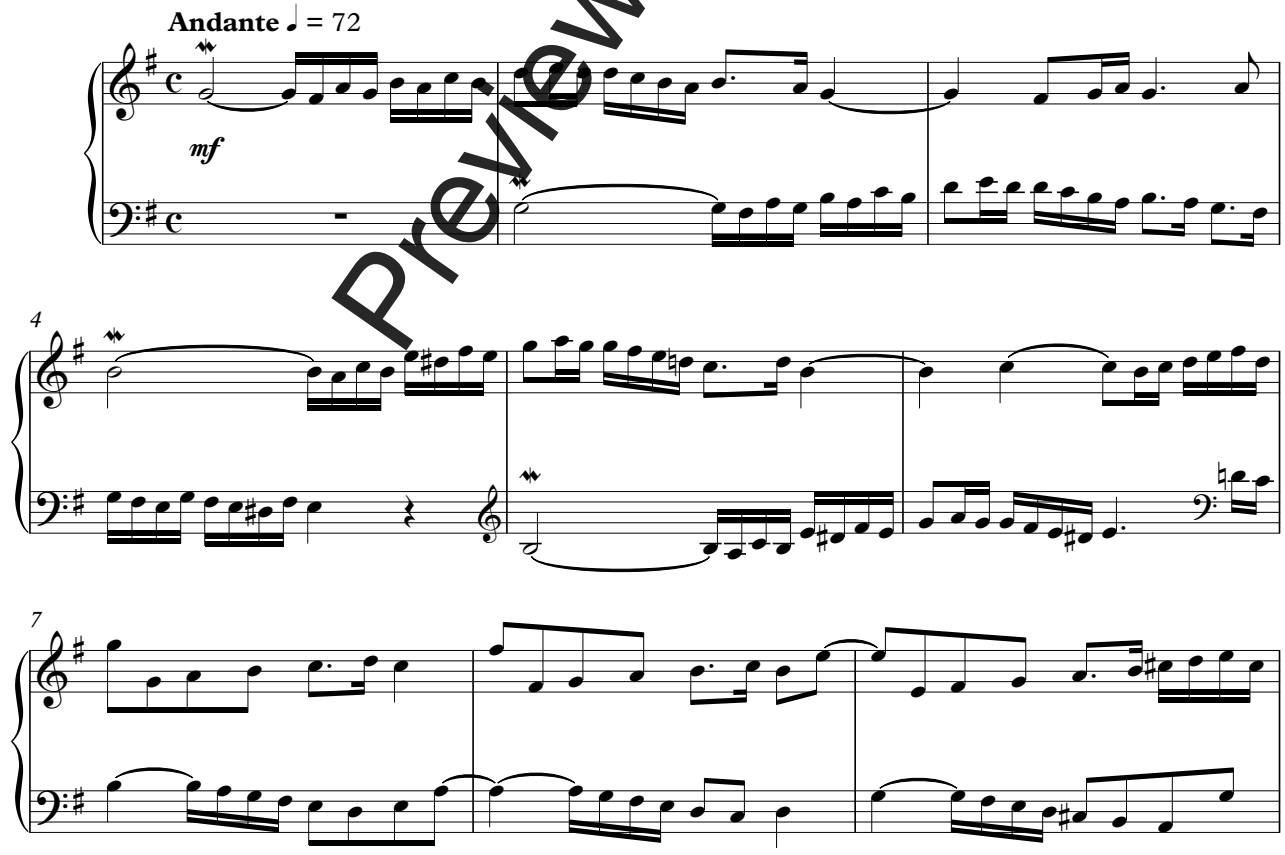


Duet



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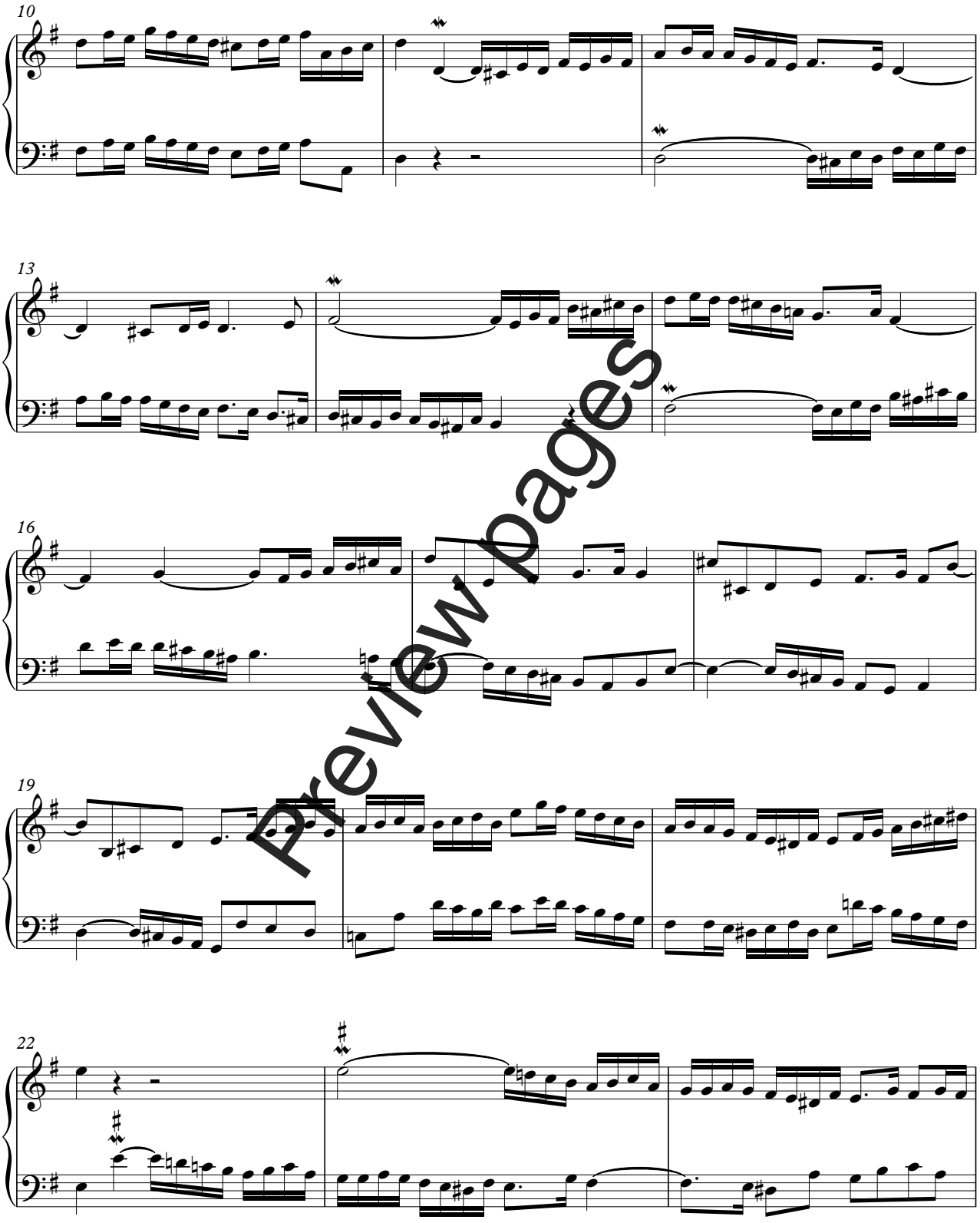

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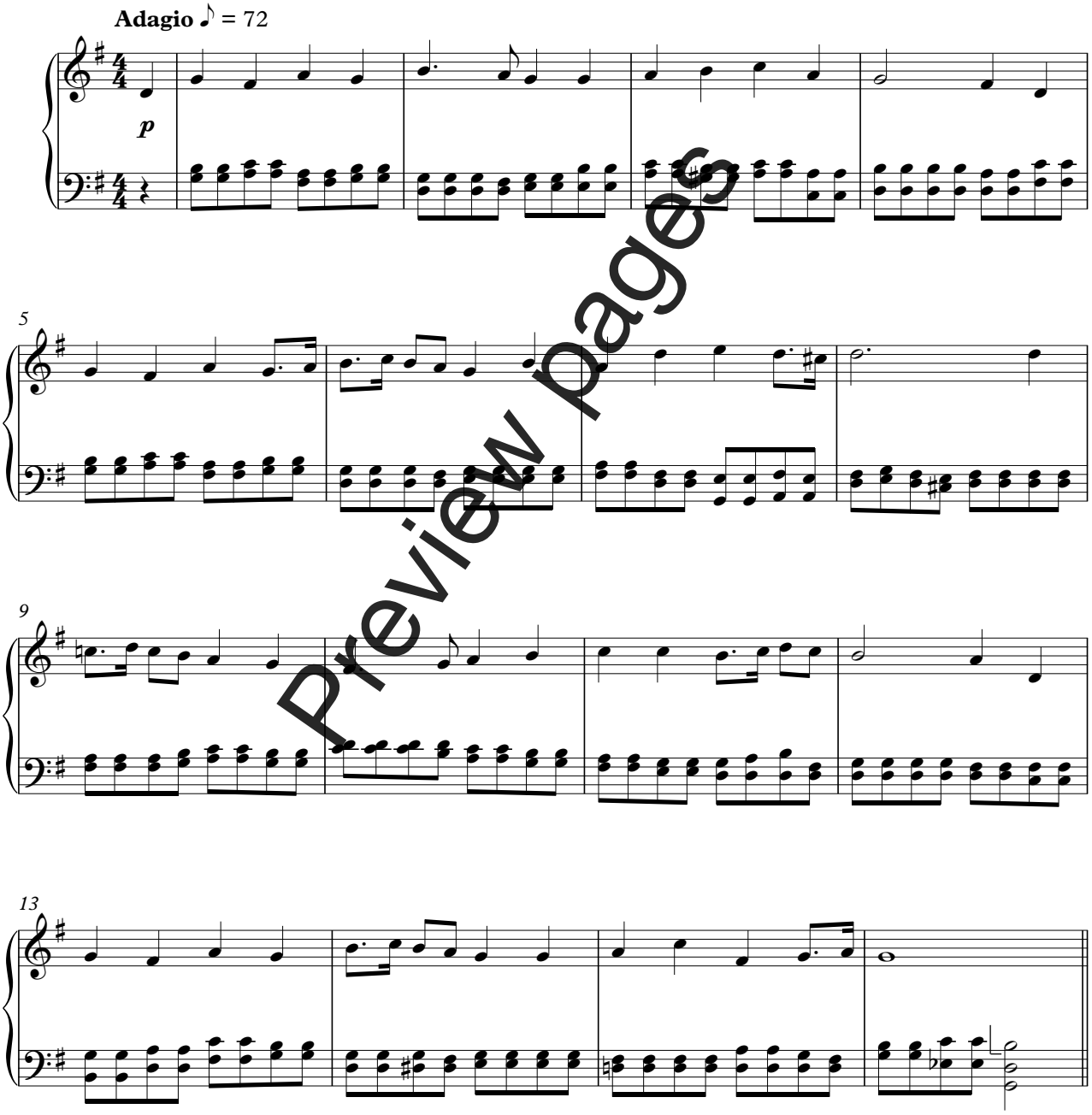
Aria



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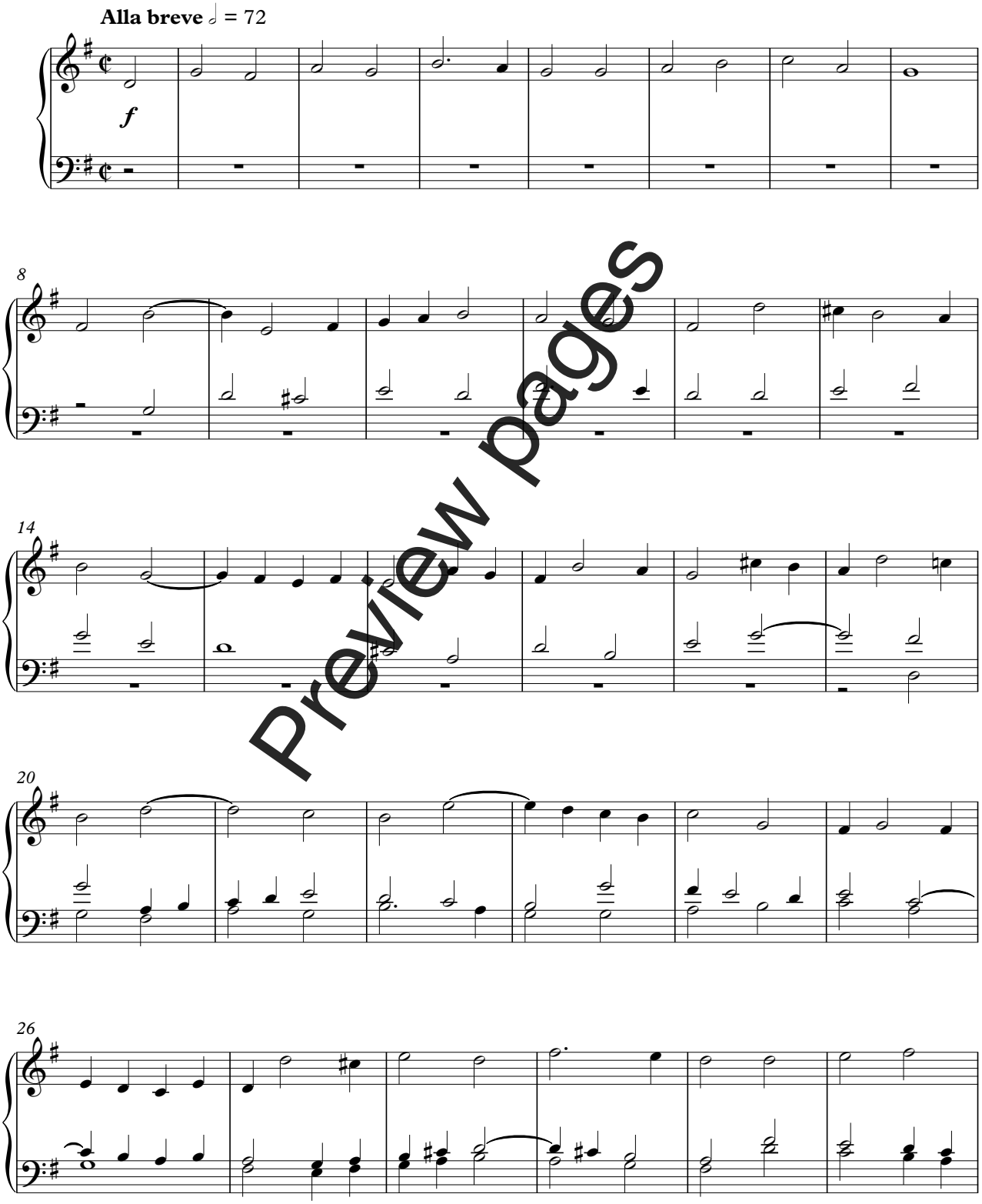
Fughetta



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