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COMPLETE
ORGAN
CONCERTOS

Christian Schmitt *organ*
Stuttgart Chamber Orchestra · Nicol Matt

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George Frideric Handel 1685-1759

Complete Organ Concertos

First complete Recording of the Breitkopf Urtext Edition

Concerto No.1 in G minor HWV289

Op.4/1

- | | |
|-------------------------|------|
| 1. Larghetto e staccato | 5'14 |
| 2. Allegro | 5'30 |
| 3. Adagio | 1'09 |
| 4. Andante | 4'12 |

Concerto No.2 in B flat HWV290 Op.4/2

- | | |
|---------------------------------|------|
| 5. A tempo ordinario e staccato | 0'56 |
| 6. Allegro | 5'03 |
| 7. Adagio e staccato | 0'41 |
| 8. Allegro ma non presto | 4'03 |

Concerto No.3 in G minor HWV291

Op.4/3

- | | |
|-------------|------|
| 9. Adagio | 3'50 |
| 10. Allegro | 3'57 |
| 11. Adagio | 1'01 |
| 12. Allegro | 2'33 |

Concerto No.4 in F HWV292 Op.4/4

- | | |
|-------------|------|
| 13. Allegro | 3'48 |
| 14. Andante | 6'11 |
| 15. Adagio | 1'09 |
| 16. Allegro | 3'36 |

Concerto No.5 in F HWV293 Op.4/5

- | | |
|--------------------|------|
| 17. Larghetto | 1'59 |
| 18. Allegro | 2'24 |
| 19. Alla Siciliana | 1'35 |
| 20. Presto | 2'35 |

Harp Concerto in B flat HWV294

- | | |
|--|------|
| 21. Andante allegro | 4'18 |
| 22. Larghetto | 5'30 |
| 23. Allegro moderato | 2'40 |
| Charlotte Balzareit <i>harp</i> | |
| Juliane Heutjer, Elodie Wiemer <i>recorder</i> | |

Concerto No.6 in B flat HWV294 Op.4/6

- | | |
|--|------|
| 24. Andante allegro | 6'07 |
| 25. Larghetto | 3'50 |
| 26. Allegro moderato | 2'41 |
| Juliane Heutjer, Elodie Wiemer <i>recorder</i> | |

Concerto No.7 in B flat HWV306 Op.7/1

- | | |
|-------------------|------|
| 27. Andante | 9'45 |
| 28. Largo e piano | 3'01 |
| 29. Fuga | 2'19 |
| 30. Adagio | 2'28 |
| 31. Bourrée | 2'45 |

Concerto No.8 in A HWV307 Op.7/2

- | | |
|-----------------------|------|
| 32. Ouverture | 2'49 |
| 33. A tempo ordinario | 5'16 |
| 34. Andante | 1'42 |
| 35. Allegro | 4'52 |

Concerto No.9 in B flat HWV308 Op.7/3

- | | |
|----------------------------------|------|
| 36. Andante | 5'21 |
| 37. Organo ad Libitum: Sarabande | 3'06 |
| 38. Spiritoso | 4'36 |
| 39. Minuet I | 1'30 |
| 40. Minuet II | 3'57 |

Concerto No.10 in D minor HWV309

Op.7/4

- | | |
|-----------------------|------|
| 41. Adagio | 5'38 |
| 42. Allegro così così | 4'57 |
| 43. Organo ad Libitum | 0'45 |
| 44. Allegro | 4'35 |

Concerto No.11 in G minor HWV310

Op.7/5

- | | |
|--|------|
| 45. Staccato ma non troppo
allegro/Adagio | 3'35 |
| 46. Andante larghetto e
staccato/Adagio | 3'53 |
| 47. Menuet | 2'09 |
| 48. Gavotte | 3'39 |

Concerto No.12 in B flat HWV311

Op.7/6

- | | |
|-------------|------|
| 49. Pomposo | 3'57 |
| 50. Andante | 2'04 |
| 51. Air | 2'57 |

Concerto No.13 in F

HWV295 No.1, 2nd set

“The Cuckoo and the Nightingale”

- | | |
|---------------------------------------|------|
| 52. Larghetto | 2'25 |
| 53. Allegro | 3'28 |
| 54. Organo ad libitum:
Fuga HWV609 | 4'49 |
| 55. Larghetto | 2'46 |
| 56. Allegro | 3'20 |

Concerto No.14 in A HWV296a

No.2, 2nd set

- | | |
|--|------|
| 57. Largo e staccato | 4'25 |
| 58. Organo ad libitum:
Air A major HWV468 | 1'21 |
| 59. Andante | 4'39 |
| 60. Grave: Organo ad libitum | 0'36 |
| 61. Allegro | 6'23 |

Concerto No.15 in D minor HWV304

- | | |
|--|------|
| 62. Andante | 5'35 |
| 63. Grave | 2'11 |
| 64. Organo ad libitum: Fuga G major
HWV 606 | 4'11 |
| 65. Allegro | 4'39 |

Concerto No.16 in F HWV305a

- | | |
|---|------|
| 66. Ouverture | 1'31 |
| 67. Allegro | 3'19 |
| 68. Organo ad libitum | 2'07 |
| 69. Allegro ma non troppo | 3'53 |
| 70. Adagio | 1'23 |
| 71. Andante | 3'42 |
| 72. Allegro | 1'44 |
| 73. Marche Allegro | 1'49 |
| Manuel Schmidt, Kirsty Wilson <i>oboe</i> | |
| Josef Weisstainer, Wolfgang Wipfler <i>horn</i> | |
| Frank Lehmann, Ulrich Herman <i>basoon</i> | |

From “Six Fugues or Voluntaries for the Organ or Harpsichord”

- | | |
|----------------------------------|------|
| 74. HWV605 Fugue in G minor | 4'03 |
| 75. HWV607 Fugue in B flat major | 2'50 |
| 76. HWV608 Fugue in B flat minor | 5'16 |
| 77. HWV610 Fugue in C minor | 3'33 |

Christian Schmitt *organ*
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The Organ Concertos of George Frideric Handel

George Frideric Handel (1685-1759) received his first musical training from the highly-regarded composer and organist, Friedrich Wilhelm Zachow, in his home town of Halle. Following the wishes of his dead father, he enrolled at the university there in 1702 after completing his studies at the grammar school, although he left after only a few weeks in favour of accepting the post of organist at the Reformierte Schloss- und Domkirche (reformed castle and cathedral church). When his probationary year came to an end, he moved to Hamburg where he played first the violin and later the harpsichord in the orchestra of the Goose Market opera house. It was here that his first opera "Almira, Queen of Castile" (HWV1, 1704) became a huge success whereas his second was not very well received. Handel then decided to study the art of opera in its country of origin and in the spring of 1706 he travelled to Italy, visited the most important musical cities and mastered the Italian style of opera.

Following subsequent employment as Kapellmeister (director of music) in Hanover (1710-1712), he settled in London where he was hugely successful with operas in the Italian style – until the English audience increasingly began to lose interest in this spectacular genre during the early 1730s. This intensified the rivalry amongst London's music promoters who, searching for audience favour, were investing ever-increasing amounts of money in famous singers and taking very high financial risks. When the "Opera of Nobility" competing with Handel engaged the world-famous castrato, Farinelli, for the 1734/35 season, many a contemporary observer was already forecasting the decline of Handel's musical enterprises. In response to this he engaged two extremely distinguished artists - the French dancer, Marie Sallé, and the English tenor, John Beard - for the performances of his operas and also his oratorios. In the intervals between the oratorios he offered the audience an additional musical attraction: Handel, who was considered in England as the greatest organist of his time, played music in the style of the very popular Italian concerto and performed the solo part on the organ. These works were the first organ concertos in musical history and sent the audience into raptures.

London music publisher, John Walsh Jr., brought out three collections of Handel's organ concertos in 1738, 1740 and 1761 of which, however, only 14 are authentic. Samuel Arnold, the publisher of the first complete edition of all Handel's works, presented two further organ concertos in 1797. Today the acknowledged total of Handel's organ concertos includes these 16 works.

Organ Concerto No.1 (in G minor HWV289) was first played on 19 February 1736 during the first performance of the ode "Alexander's Feast or The Power of Musick". Handel had already presented Concertos No.2 (in B flat major HWV290) and No.3 (in G minor HWV291) a year earlier on 5 March 1735 during a performance of the oratorio "Esther" (HWV50b, 1732). Handel used not only new musical material but also some material from his own earlier compositions in these organ concertos along with some material borrowed from other composers which he reworked. As a result, parts of Concerto No.2 originate from his motet "Silente venti" (HWV242, 1724) and the Trio Sonata in B flat major (HWV388, 1717-1718). In Concerto No.3 he used material from his Trio Sonata in G minor (HWV390, 1717-1722) and his Flute Sonata in G minor (HWV360, 1725-1726) and also from a sonata by Georg Muffat dated 1682.

Reworking of musical material from his own works or those of others is also found in other compositions by Handel. The equivalent method, derived from classical rhetoric, is known as "borrowing" and at that time was considered an expression of great creative musical ability. In this case it was not so much what was taken over that was significant but rather how artfully this material was reworked. However, this method of composition had already been rejected by many a musical composer during Handel's lifetime and had been replaced in the Enlightenment by the aesthetics still valid today that give preference to original thought.

In March 1735 Handel also presented Organ Concertos No.4 (in F major HWV292) and No.5 (in F major HWV293). Concerto No.4 was played at a revival of the oratorio "Athalia" (HWV52) that had been composed in 1733 as a replacement for its final movement. In this concerto Handel used material from choruses that he had devised for his opera "Alcina" (HWV34, 1735), although he did not write the organ solo out in full but merely annotated it in places with the recital comment "ad libitum". He improvised the related music ad lib. The solo part of Concerto No.5 consists essentially of Recorder Sonata in F major (HWV369, 1725-1726) which Handel supplemented with orchestral ritornellos and the accompaniment of the organ solo.

The first collection of Handel's organ concertos (Op.4) which appeared in 1738 concluded with Concerto No.6 (in B flat major HWV294), which, like Concerto No.1, was first played with "Alexander's Feast". Handel had originally composed the work as a harp concerto for Walter Powell Jr. who was a famous harpist at that time and only transferred the solo part to the organ when the collection was being printed.

Concertos Nos. 7-12 from the period 1740-51 appeared in the third collection in 1761. As Handel had already died, printing of this collection was looked after by John Christopher Smith Jr. He had been one of Handel's pupils and had served his tutor who in his latter years went blind, as assistant conductor at performances of the oratorios and concertos. Concertos Nos. 7-12 stand out from the earlier concertos due to their obviously broader scope, greater demands on playing technique and a larger arrangement of movements. They also contain increasingly extensive "ad libitum" passages, periodically expanded to the length of a movement, the content of which Handel improvised afresh on every performance. These were transposed for the present recordings in line with the suggestions of Ton Koopman, the publisher of the Breitkopf edition used.

Organ Concerto No.7 (in B flat major HWV306) was composed in February 1740 and was played for the first time on 27 February during the first performance of the ode "L'Allegro, il Penseroso ed il Moderato" (HWV55). For this concerto Handel demanded a bigger organ than in earlier works: an instrument with two keyboards and pedal which he makes full use of in the first movement. The fourth movement is kept "ad libitum" in Handel's original and for the present recording Ton Koopman's suggestion for its realisation is played in imitation of the fourth movement of the Oboe Sonata HWV365.

In February 1743 Handel also composed Concerto No.8 (in A major HWV307), which was first played on 18 February with the first performance of the oratorio "Samson" (HWV57). For the fugal section of the first movement Handel used material from an unpublished suite by Gottlieb Muffat; the third movement is "ad libitum" and was realised as a small movement in F sharp minor. In the concluding fourth movement Handel reworked material from an overture that he had written for "Samson" but in the end had not used.

The remaining organ concertos from the third collection, Concertos Nos. 9-12, originate from later periods. Concerto No.9 (in B flat major HWV308) was composed in January 1751 and was actually Handel's last orchestral music as he went blind a short time later. It was played for the first time in March as intermission music at a revival of "Alexander's Feast" and is also periodically referred to as the "Hallelujah Concerto" because the opening bars resemble the motif of the chorus by the same name from Handel's "Messiah" (HWV56 1742). The second movement is kept "ad libitum". According to the suggestion made in the Breitkopf edition, material

from the fourth movement of Handel's Suite No.7 (HWV432) was recorded for this movement. For Concerto No.9 Handel used, as he also did in the oratorio "Jephtha" (HWV70), material from a more recent work by the Bohemian composer, Franz Johann Habermann (1706-83), who as a result of this was also nicknamed the "Bohemian Handel".

According to contemporary reports, Handel repeatedly brought his organ concertos to performance over many years; however, nothing is known about performances of Organ Concerto No.10 (in D minor HWV309). The individual movements by Handel, who used not only material from earlier works but also from the "musique de table" of his old friend Georg Philipp Telemann, were probably assembled for the collection by Smith Jr. Following the first movement an eight beat adagio, an annotated improvisation by Ton Koopman, forms a transition to the third movement in the recording.

In January 1750 Handel finished the work on Organ Concerto No.11 (in G minor HWV310) and presented it on 16 March with the oratorio "Theodora" (HWV68). Although he wrote his last will and testament barely three weeks later, witnesses reported on his exceptionally agreeable disposition during the performance of this work for which he reworked material from the Recorder Sonata in G minor (HWV360) as he had already done in Concerto No.3. The version published by Walsh also contained music by Handel that the composer had not, however, incorporated himself. The final movement is an early version of Organ Concerto No.3. The "ad libitum" movements between the first and third movements as well as between this and the fifth movement are played according to the Breitkopf edition.

The third collection of Handel's Organ Concertos, Op.7 concludes with Concerto No.12 (in B flat major HWV311) composed in 1749. In this concerto Handel referred back to material from his Sinfonia HWV347 (approx. 1747) and once again in the first movement to music by Telemann. The initial version of the Air for Keyboard Instruments (in B flat major HWV 469) from the year 1738/39 was recorded for the "ad libitum" movement.

Organ Concertos No.13 (in F major HWV295) and No.14 (in A major HWV296a) had appeared in 1740 as part of the second collection published by Walsh. He had advertised a total of six organ concertos to the audience. Handel, however, who at this time was plagued by serious health and business worries, was only able to deliver two concertos. These are known today as concertos Nos. 13 and 14. The remaining

four concertos from the second collection do not count as Handel's authentic organ concertos since the publisher, Walsh, had them arranged by third parties from Handel's concertante orchestral work that appeared in 1739 as "Concerti Grossi" (Op.6).

Concerto No.13 is one of Handel's best-loved organ concertos to date. It was completed on 2 April 1739 and presented two days later during the premiere of the oratorio "Israel in Egypt" (HWV54). The first and last movements contain material from the Trio Sonata HWV401 (1739), whilst in the second movement Handel makes the organ imitate the songs of the very birds to which the concerto owes its nickname "The Cuckoo and the Nightingale". At the suggestion of Ton Koopman, Handel's Fugue for Keyboard Instruments in A minor (HWV609, 1711-1718) is played in the "ad libitum" (third movement).

Only a few weeks prior to the first performance of Concerto No.13, Handel had presented Organ Concerto No.14 for the first time during a performance of "Alexander's Feast" for the benefit of families of deceased musicians. This concerto exhibits borrowings from a sonata for keyboard instruments by Johann Kuhnau and also from the overture to "Rodrigo" (HWV5, 1707), the first opera that Handel performed during his stay in Italy. A short Air (in A major) is played between the first two movements for the "ad libitum" that is possible according to the edition used.

There is only sparse information available regarding the history of Concertos No.15 (in D minor HWV304) and No.16 (in F major HWV305). They appeared singly not within the collections referred to by Walsh and were published for the first time by Samuel Arnold in 1797. No.15 probably originates from 1746. Handel again reworked musical material from Telemann's "Musique de Table" in the key movements whilst an "Adagio" and an extended ad lib fugue are played between them. The publisher's suggestion recorded refers to "A dead March" from Handel's oratorio "Samson" and Fugue HWV606 (in G major 1711-1718).

Organ Concerto No.16 was composed in 1747 or 1748. For this Handel drew widely from his "Concerto a due cori" (in F major HWV334) which is clearly echoed in the demanding horn passages. The finale of Organ Concerto No.16 is based on the march in F from the oratorio "Judas Maccabeus" (HWV63, 1746).

The Fugues HWV605-610

Fugues HWV606 and HWV609 inserted in Organ Concertos No.13 and No.15 appeared in 1735 in the collection "Six Fugues or Voluntaries for the Organ or

Harpsichord" (HWV605-610). They had been composed between 1711 and 1718 although it is likely that Handel's publisher, Walsh, was only encouraged to publish an edition of these smaller works due to the success of the organ concertos. By recording them as an accompaniment to the organ concertos, the present listener gains an insight into the diversity of George Frideric Handel's organ music at the time of his first organ concertos.

Further information about the instrumental music of George Frideric Handel and its place in his work as a whole may be found in numerous publications. The excellent all-round article about Handel in German found in the music encyclopaedia "Die Musik in Geschichte und Gegenwart" (MGG2) is highly recommended as is the extremely informative book in English by Alfred Mann "Handel: The orchestral music" (Schirmer Books 1996). Handel's organ concertos were recorded for this album according to the edition by Ton Koopman published by "Breitkopf & Härtel".

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Mühleisen Orgel

Ev. Schlosskapelle Solitude Stuttgart

21 Register, 2 Manuale - Baujahr 1992

Disposition	Positif	Pedal
Hauptwerk	Gedackt 8'	Subbass 16'
Principal 8'	Prästant 4'	Octavbass 8'
Bourdon 8'	Doublette 2'	Posaune 16'
Gamba 8'	Vorabzug 2 2/3'	
Octave 4'	Sesquialtera	Spielhilfen
Traversflöte 4'	Vorabzug 1 1/3'	Koppeln: II/I, I/P, II/P
Quinte 2 2/3'	Jubal 1 1/3'+1'	Transponierzug für Positif
Octave 2'	Musiziergedackt 8'	
Mixtur	Oboe 8'	
Trompete 8'	Tremulant	